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

SABOGAL

Sr.

Lincoln Edward Kirstein

Pte.

Señor:

Con mucho gusto contesto a su sugerencia sobre la formación de una muestra de arte popular peruano.

Considero de gran interés artístico las manifestaciones populares de mi pais y reuniendo las obras de todas las regiones ,seleccionando las piezas más puras y caracteristicas se lograría una nutrida y rica colección.

Son las obras del arte venacular peruano realizadas en materias costosas y en materias pobres ,pero todas ellas tienen su signo de alto rango artístico. Entre las principales puedo indicar la Platería,la imaginería en madera y en alabastro,las figulinas en diferentes materias,los cueros ornamentados,los tejidos de fibra animales y vegetales de todas las regiones del pais. Los magníficos "matesburilados",las artes del cuerno,del hueso,de frutos vegetales etc..En esta somera enumeración me refiero solo a objetos puros y de caracter genuinamente popular,no contaminados por el comercio de los últimos tiempos.

Para ocuparme de la formación de una muestra de arte popular debo hacer saber dos puntos principales:

1° Que de los objetos recogidos se harán dos agrupaciones,una que será base del museo de arte popular peruano en Lima y la otra será designada a la Institución o persona donante de los fondos,que hiciera posible su realización.

2° Que yo no me ocuparé ofiacialmente de esta misión. Mi tarea será personal hasta reunir las colecciones y en Lima haré entrega a la Institución o persona aludida del grupo,que le corresponda pre-

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via catalogación.

Los gastos que demande esta empresa dependen de la magnitud que se proponga la Institución ,pues se puede hacer una muestra reducida o amplísima sobre este asunto de arte.

Pero si debo indicar tres secciones en la suma que se desee invertir:

1.- Gastos en la adquisición,

2.-Gastos en viajes,embalados,transporte y fotos de los lugares y especies,

3.-Remuneración de ~~los~~ honorarios.

Estos son los puntos principales que yo veo para llevar a cabo esta interesante recopilación de arte popular peruano.

Atentamente

J. Abogal

Lima, 22 de Agosto de 1942.

Apartado 2253.

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	Kirstein	I.E

SABOGA

Copia:

Sr.
Lincoln Edward Kirstein
Pte.

Señor:

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Considero de gran interés artístico las manifestaciones populares de mi pais y reuniendo las obras de todas las regiones, seleccionando las piezas más puras y características se lograría una nutrida y rica colección.

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3.- Remuneración de honorarios.

Estos son los puntos principales que yo veo para llevar a cabo esta interesante recopilación de arte popular peruano.

Atentamente

Sabogal.

Lima, 22 de Agosto de 1942.
Apartado 2253.

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MISS DISSTONE

SACRISTE

Charge to the account of MUSEUM OF MODERN ART, 11 West 53rd St., New York City $

CLASS OF SERVICE DESIRED	
ORDINARY	
URGENT RATE	
DEFERRED	X
NIGHT LETTER	
SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.

WESTERN UNION CABLEGRAM

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

CHECK

ACCOUNTING INFORMATION

TIME FILED

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

APRIL 8, 1943

EDUARDO SACRISTE
MORELOS 38
CABALLISTOS
BUENOS AIRES

PAINTINGS ARRIVED SAFELY (Badi, Basaldua, Soldi)

MUSEUM MODERNART

for Lincoln Kirstein

...ted in Ballester Pena and I put them in touch with

...m having a very difficult time writing a chapter on
...rt for my catalogue that won't offend everybody. The
...seum has asked me to invite all our friends to exhibit
...color show which is the most important one in the United
...hey will all get letters from me in perfect Spanish.
...ing Lucia in the list because I feel she should certain-
...nnection with us.

The war seems a little better now. As soon as peace comes I hope to come back to Buenos Aires. Please give my best love to Ricardo and tell him to write to us. Remember me to everybody.

Yours ever affectionately,

Sr. Eduardo Sacriste
Morelos 38
Caballistos
Buenos Aires, Argentina

LK/d

SACRISTE

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SACRISTE

Sent to AHB 3/19/43:
LK to ES - 12/31/42
ES " LK - 2/4/43
LK " ES - 2/16/43
ES " LK - 2/26/43

1, 1942

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Morelos 38
Caballistos
Buenos Aires, Argentina

LK/d

SACRISTE

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Eduard

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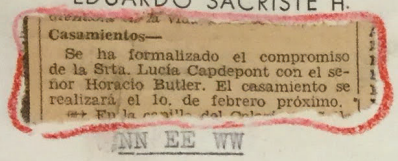
	Kirstein	I.E

SACRISTE

EDUARDO SACRISTE H.



Casamientos—

Se ha formalizado el compromiso de la Srta. Lucía Capdepont con el señor Horacio Butler. El casamiento se realizará el 1o. de febrero próximo.

NN EE WW

Dear Lincoln. This is only to send you the little great new, in frame at the left. What do you think about it. We say " NUNCA ES TARDE CUANDO LA DICHA ES BUENA" ando so I believe that will happend. Lucia school is near to be ready. To day I put finish to my report of the fellowship, I got the sense of freedom. I have some work coming. Now how are you, what happend with the show of the Museum. Is on. How people like it. Please dont forget to send me the catalogue What are you doing or should you do with the army. Please write me soon. With my best regards tou you and to Mrs Kirstein.

Eduard

Dear Eduardo,

I was so glad to get your letter finally. What on earth are you doing that you can't spend ten minutes to write to me? Please send me as soon as you can photographs of the house of Lucia. Are you working with Ricardo? What is he doing? He never answered my letter. Did he get it?

I have not heard a word from that dreadful man that you picked up about your automobile. I think it is the most touching example of Pan American friendship I have ever heard that you are perfectly willing to consider that he is your friend.

I can tell you that Urruchua has made a terrific sensation here. Not only is the Museum showing the pictures that I bought, but I have arranged a one-man show at a private gallery so that the pictures can be sold and he can make some money on them.

I have given your name to a very good architect in Guadalejara, Ignacio Diaz Morales. He and Luis Barragan have started a group rather like the Taller San Cristobal. They have good jobs to do churches in Monterrey and Torreon. They are interested in Ballester Pena and I put them in touch with him.

I am having a very difficult time writing a chapter on Argentine art for my catalogue that won't offend everybody. The Brooklyn Museum has asked me to invite all our friends to exhibit in a water color show which is the most important one in the United States. They will all get letters from me in perfect Spanish. I am including Lucia in the list because I feel she should certainly be in connection with us.

The war seems a little better now. As soon as peace comes I hope to come back to Buenos Aires. Please give my best love to Ricardo and tell him to write to us. Remember me to everybody.

Yours ever affectionately,

Sr. Eduardo Sacriste
Morelos 38
Caballistos
Buenos Aires, Argentina

LK/d

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SACRISTE

AIR MAIL

December 1, 1942

Dear Eduardo,

I was so glad to get your letter finally. What on earth are you doing that you can't spend ten minutes to write to me? Please send me as soon as you can photographs of the house of Lucia. Are you working with Ricardo? What is he doing? He never answered my letter. Did he get it?

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Buenos Aires, Argentina

LK/d

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Eduardo Sacriste h.
Assistant in B.A. of the Consultant on Latin American Art
of the Museum Of Modern Art. Lincoln how do you like my title ?-

I have had a great pleasure with your letter. I was affraid you had forgotten your argentine frienf - like I'm losssing my English

I wrotte you a not so nice letter like the one of our friend De Bary but I had that letter for one or two weeks in my pocket, then it was so old that I threw it to,peaces. When Horacio came back, he told us that what had happend to you in Rio was here I was then tryng to know the true and one day Byrn tall me all the history of your Brasilian adventures. Brasil is a romantic country here never happend nothing exating.

You like to know what I'm doing, nothing specially the School of Lucia and something else in the country. I jaust spent a week in the Pampa, flyng, riding and building and sun burn. That all for the moment. Next February I expect to finish with my obligations of the fellow-ship , at that moment I will try to start something like a new life, may be I don't know to paint and do architecture, or to travel Mexico and to paid you a visit, or do some City Planning, or just to try to make some money thinking in my future and all is possible may be to married ? this looks very green....- At the time I will let you know and may be ask you to help me.

Tryng to do something for my title I just call Berni. He says he had the money from the bank 3 days ago and that he sent the picture about 45 days ago. That he is going to write you tomorrow. That is all. Aquel got the forts price in the Salon. Soldi the third and Horacio nothing, that made me angry.

Lincoln I beg you pardon for my "aparente indiferencia" is just aparente if I did not write you before was just because time goes faster than our feelings. You must know that you have here in argentina a firend like the one I know I have in you.

Concerning my friend from San Antonio Texas, O'Neil Ford architecte working with the Governemet in the U.S.H.A. let's forget. I preferd to still beleive he was a friend.

How I should like to be in New York the day of the vernissage of the show of your South American collection. At least you will be so kind to let me know how our painters impressed people, what they say. Let me know all kinds of "cimentos" (gossips) what Miss Rindge think of ours Gurruchuas, Horacios, Badi, Forners, Spilimbergos etc..... Sen the catalogue Please don't forget.-

I will try to be in connection with your friends from Mexico.-

I had lunch with Byrne and I will have he and Mrss. Byrne to have dinner at home soon.

My congratulations to you and your county for what is going in Eur I hope all this will bring the long peace Europe needs. Dios media

To Mrss. Kirstein my best regards, like from my family to you. An you have from me un abrazo y todo mi afecto.

Eduard

Buenos Aires
Noviembre 22-942. L.E. Kirstein 11 W. 53- st. New York.

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L

SACRISTI

AIR MAIL

November 11, 1942

Dear Eduardo,

How are you? I long to hear from you. Ricardo de Bary wrote me a nice letter which I got in Colombia, but I have heard nothing from you for months. I had a wonderful time in Mexico but I honestly feel that as far as painting goes, Argentina has just as fine things as anywhere else.

I am working here at the Museum for a while before I go into the Army. I am trying to arrange a show of all the things I bought for February. I sent Berni the rest of the money over two weeks ago and have had no word from him yet. I never received any answer from that awful man who took your car. What do you want me to do about it?

I saw George Dudley in Wallace Harrison's office. He was very pleased with your letters, so do not think he had a case of hurt feelings. I have given your name to a Mexican friend of mine, Ignacio Diaz Morales, who lives in Guadalajara. He and Luis Barragan are two of the best young architects in Mexico and they are doing a lot of work in churches, that is, modern churches. They would very much like to have some contact with the Taller San Cristobal.

I hate not to know what you are doing. Please let me have a line from you so that I have not lost complete contact with Argentina. Please remember me most kindly to your family.

Yours very affectionately,

Sr. Eduardo Sacriste
Morelos 38
Caballistos
Buenos Aires, Argentina

LK/d

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SALAS

February 16, 1943

My dear Filomena,

I was so glad to hear from you. It has been a long time and I am just writing to say boodbye to you and Domingo for the duration of the war, as I am leaving for the Army.

I had a charming visit on several occasions with the young architect, Juan Arango. I liked his work so very much when Juan - that is, your Juan - showed it to me at the Catholic University.

I am sending you under separate cover the last three catalogues of the Museum, which I hope you will like.

Please give my best wishes to Domingo, to Teruca, Nano, Juan and yourself.

Yours ever sincerely,

Sra. Filomena Salas
Secretaria de Extension Artistica
Facultad de Bellas Artes
Universidad de Chile
Santiago, Chile

LK/d

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UNIVERSIDAD DE CHILE
FACULTAD DE BELLAS ARTES

Santiago, 16 de Enero de 1943.

Mr. Lincoln Kirstein:
Madison Av. 637
NEW YORK

Mi tan querido Lincoln:

Quiero ante todo desearle feliz Pascua para Ud. y Fideloma y muchas felicidades con la victoria para este nuevo año. Ud. no sabe con qué cariño y simpatía lo recordamos siempre en casa con Juan, Peruca y Nano que gozan aun con los libros maravillosos que Ud. les dejó. Ellos y sobre todo Juan sólo piensa en ir a perfeccionar sus estudios de música allá.

El trabajo este año ha sido bien grande, creo hemos hecho muchas cosas interesantes. Domingo Santa Cruz estrenó sus cantatas de los Rios de Chile con el más formidable éxito.

Adiós Lincoln, escríbame por favor y no nos olvide que yo guardo el mayor cariño y admiración por Ud. a pesar de que solemos pelear.

Un abrazo de

Filomena Salas

Sra. Filomena Salas
Secretaria de Extensión
Artística de la Universidad
de Chile

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SALAS

January 19, 1943

Dear Juan,

Thank you so very much for your nice letter. I saw Mr. Arango and had a very pleasant time with him. I am seeing him again tomorrow. He is not having much luck here as far as seeing building because there is hardly any building being done, but I feel he is on the right track and he is certainly an able and talented young man. He thinks that he will go to Harvard to study with Gropius after a couple of months here and I think that is a fine idea. You may be sure that I will do everything possible for him.

Please remember me most kindly to your family. I don't know whether or not you are married, but if so, my best wishes.

Lincoln Kirstein

Sr. Juan A. Orrego Salas
San George, 1938
Santiago
Chile

LK/d

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Santiago of Chile, 27th of August. 1942.

Mr:
Lincoln Kirsten.
Museum of Modern Art.
New York City.
U.S.A.

Dear Lincoln:

This letter introduce to you, Mr. Jorge Arango Sanin, just graduated in our School of Architecture at Santiago, whose final project you saw in your visit to the School in July 1942.

His propose in going to the States, is to study new materials and forms of construccion.

I would be very glad if you help him, and I worry you for this because he is one of my best friends in Chile. He has made splendid studies at the Catholic University, with the highest votations in his works and projects.

I spect to see you very soon.

My best wishes for you and your wife.

Juan A. Orrego Salas.

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SAN SALVADOR

2 de Marzo de 1943

Dr. Augusto Baratta
Director del Museo Nacional
San Salvador
El Salvador

Muy distinguido señor:

Tengo mucho gusto en acusar recibo de las fotografías del Sr. A. C. Ferrant que usted ha tenido la amabilidad de enviarnos y que son una inapreciable aportación para nuestro archivo. Puede usted estar seguro de que le quedamos muy sinceramente agradecidos.

No hace falta decir que tendremos siempre un gran interés en recibir noticias e informaciones sobre el arte de su país.

Mil gracias otra vez. Queda de usted affmo. amigo y seguro servidor,

Lincoln Kirstein

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TO BE TRANSLATED INTO SPANISH

February 26, 1943

Dr. Augusto Baratta
Director del Museo Nacional
San Salvador
El Salvador

Dear Dr. Baratta,

Thank you for your great kindness in sending us the photographs by Mr. A. C. Ferrant, which we are delighted to have and which are a valuable addition to our archives.

We will always be glad to have news or documentation of art in your country.

Sincerely yours,

Lincoln Kirstein

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MINISTERIO DE INSTRUCCION PUBLICA

MUSEO NACIONAL

REPUBLICA DE EL SALVADOR C. A.

Return to Miss Dixton
May we keep the photos, please?
Ljs

San Salvador, 30 de Enero de 1943

No. 13

Mr. Lincoln Kirstein,

NEW YORK.

Dando satisfacción a la comunicación que con fecha 9 de los corrientes, dirijió usted a don Jorge Hurtarte M., envío a usted las únicas fotografías del señor A. C. Ferrant, que el Museo Nacional a mi cargo poseé en su archivo, así:

Batalla de "La Trinidad"
Fusilamiento de Morazán en San José de Costa Rica
Asesinato frustado en la Hacienda de Arrazola
Combate en la Hacienda "La Maradiaga".

Soy de usted atento servidor,

MINISTERIO DE INSTRUCCIÓN PÚBLICA
MUSEO NACIONAL
DIRECCIÓN
REP. DE EL SALVADOR, C. A.

Augusto Baratta,
Director del Museo Nacional
y Depto.de Historia anexo.

AB-SSA-jha.

Lincoln Kirstein

Dr. Jorge Hutarte M.
Director del Museo Nacional
Museo Nacional
San Salvador
El Salvador

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

9 de Enero de 1943

Mi distinguido Dr. Hutarte:

Ante todo quiero decirle que estamos encantados de haber recibido el Año II, No. 1 de su interesantísima revista "Tzunpame". Este volúmen es una de las más valiosas aportaciones para nuestra Biblioteca y tendríamos un gran interés en recibir cualquier otra publicación de arte de su país. Las fotografías de cuadros correspontientes a la página 126 de su número de Abril nos han interesado particularmente.

¿Tendría usted copias de las fotografías del señor A. C. Ferrant o, para obtenerlas, deberíamos escribir directamente a Honduras? Desde luego, estamos siempre interesados en fotografías y reproducciones de obras de los escultures y pintores contemporáneos del Salvador.

Mil gracias anticipadas por toda información que usted nos mande. Queda de usted affmo. y seguro servidor

Lincoln Kirstein

Dr. Jorge Hutarte M.
Director del Museo Nacional
Museo Nacional
San Salvador
El Salvador

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

TO BE TRANSLATED INTO SPANISH

January 7, 1943

Dear Dr. Hutarte,

We are delighted to have here Year II, No. 1, of your extremely interesting magazine, "Tzunpame". It is a most valuable addition to our Library and we are particularly desirous of having other copies and any other publications dealing with art in your country. We were particularly struck with the photographs of the paintings on page 162 of your April number.

Have you any copies of the photographs by Mr. A. C. Ferrant or should we write directly to Honduras for them? We will always be very much interested in any photographs or reproductions of contemporary painters or sculptores in El Salvador.

Yours very gratefully,

Lincoln Kirstein

Dr. Jorge Hutarte M., Director
Museo Nacional
San Salvador
Republica de El Salvador, A. C.

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SASLAWSKY

AIR MAIL

January 28, 1943

Dear Luis,

I was so glad to get your letter. I heard about the film but I could not be certain about it. I saw another masterpiece from your beautiful country called, "La Guerra Gaucho" and between you and me, I prefer la belle Singermann. "La Guerra Gaucho" had a very distinguished premiere before Maria Rosa's muy senor mio nuestro Vice-Presidente. He has any amount of sex appeal and is probably the nicest man in the world otherwise. However, I wished that you could have seen a few shots of the boca and a dash here and there of Leandro Alem. Maria Rosa is not particularly happy in Washington because the center of life is in New York. She is used like a guinea pig to try out ideas on, but she feels that since nothing very much is done about them after they are tried out that she might just as well be enjoying herself among all the friends and enemies up here.

I don't think that Balanchine will return to the Colon as he is afraid of the weather. This is too bad because he liked it so much and they seem to want him to come back. Perhaps we can all assemble in some happier time.

Are you coming up here or not? I think it is very possible you could get all sorts of jobs. John Houseman is now the head of all the short-wave broadcasting to Europe and he needs a lot of people, as, in fact, who doesn't?

Please remember me to all my friends, both of them.

Yours ever affectionately,

Sr. Luis Saslawsky
Leandro Alem 2118, Apt. 4B
Buenos Aires, Argentina

LK/d

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LUIS SASLAVSKY

Diciembre 29.1942.

Dear Lincoln:

At last news from you. I am all the time asking Maria Rosa about you and sending you messages and as she is so so busi she is suer forgetting about them.My dear Lincoln the movie was not a succes YIwould even say it was a flop but all that crowd th that you know,thos young fellows with les mains qui volent comme des papillons en yojed it very much and was extasie par la beaute de la foto.That dreadfull women that you saw Que vous avez vu jouerwas la coupable et le public la detestait. En fin oublions le passe. Comment allezvous I am allways working like a slave and I really do not know why. Lets hope the new year will be plus gentil avec moi que le passe. Je prie aux Seigneur qu il vous depare aussi des joies et que vous soyez tres heureux. Are you coming to B. A.? Ywould like

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to know with time pour vous demander u n
tas des choses. Bueno Lincoln disculpa
mi ingles y mi carta en general tan desor
denada y tan aburrida, pero vos sabes che
que de Buenos Aires no hay mucho que contar
Vos no tendrias influencia para conseguirnos
pelicula virgen ? Pero tiene que ser bien
virgen y norteamericana.

Dale my best regards a to
dos los amigos comunes a Madame Kirstein
y vos recibi un abrazo y best wishes para
New Year de

JCMS

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SASLAWSKY

AIR MAIL

November 9, 1942

Dear Luis,

I am wondering if you ever got a note from me from Lima. Is the film finished, and are you still working for Pariss Sonofilm?

Maria Rosa is in Washington. I saw her very briefly but I think she is quite happy here.

Please let me know what you are doing, how the picture turned out, and what your plans are. We are very eager to start some kind of program of Argentine films to be shown here in the Museum Auditorium. Have you any that are available that you would like to be represented by? What about the one that Orson liked? He has gone to Hollywood and in spite of his quarrel with RKO, seems to have made it up.

Please write to me.

Yours ever sincerely,

Sr. Luis Saslawsky
Leandro Allem 2118, Apt. 4B
Buenos Aires, Argentina

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SCHURZ

January 4, 1943

Dear Mr. Schurz,

Thank you so very much for your kind letter of December 31st. I have already discussed the project of the history of Latin American art with Mr. D'Harnoncourt. Mr. Abbott, Chairman of the Art Committee, has spoken to Mr. Rockefeller about it, who was favorably inclined toward it, and I will address myself to Dr. Holland. The history will serve as a catalogue also of the collection of Latin American painting in the Museum of Modern Art and in other important North American collections. Mr. D'Harnoncourt felt it would be better not translated into Spanish and that it would serve a wider public if it were simply a history of Latin American painting for circulation in the United States, although the pictures in it would unquestionably recommend it to a large South American public. It could in no wise be interpreted as a propaganda book but an ordinary scholarly discussion along with the Museum's other French, English and Spanish catalogues.

Yours very sincerely,

Mr. William L. Schurz
Assistant Chief
Division of Cultural Relations
Department of State
Washington, D. C.

LK/d

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

DEPARTMENT OF STATE
WASHINGTON

December 31. 1942

My dear Mr. Kirstein:

I was very much interested to hear of your plans for writing a history of South American painting. While I cannot, of course, predict what might be the reaction of the Coordinator's Office to your proposal for having them distribute a certain number of copies, I suggest that you make such a suggestion to Dr. Kenneth Holland, Director, Division of Science and Education. It might also be well for you to discuss the idea with Dr. René d'Harnoncourt.

Sincerely yours,

William L. Schurz
Assistant Chief
Division of Cultural Relations

FOR VICTORY
BUY
UNITED STATES SAVINGS BONDS AND STAMPS

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

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SCHURZ

DEPARTMENT OF STATE
WASHINGTON

December 16, 1942

Dear Mr. Schurz, Re: RC 810.42711 Art/592

Thank you so very much for your kind letter of December 11th. I don't like to bother you with our projects, but there is one thing at hand about which I would like your advice.

I am undertaking to write a history of South American painting for the Museum, to be issued at the time of our big exhibition here in March. This is the first time that such a history has been undertaken in English and, as far as I know, no similar book exists in Spanish or Portugese. The history is rather a short one, but it does its best to compare similar works not only in all the Latin American countries but similar movements in our own as well. The book will be fully illustrated with comparative plates on the same double-page spread. There are several New York publishers interested in sponsoring the book jointly with the Museum's own publication office. It will not be as elaborate as the book on Brazilian architecture, but will naturally sell for much less. Do you think that there would be any use in my proposing to the Coordinator's Office that they might use a certain number of copies for distribution in North America or South America, or both? We have not envisaged a Spanish text, but the pictures themselves will make the book worth owning and there will be supplemental biographical material and, of course, many educators all over Latin America speak English.

I know how busy you are, but sometime at your convenience I would greatly appreciate your opinion in this matter.

Yours very sincerely,

Mr. William L. Schurz, Acting Chief
Division of Cultural Relations
Department of State
Washington, D. C.

LK/d

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SHURZ

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

DEPARTMENT OF STATE
WASHINGTON

In reply refer to
RC 810.42711 Art/592

December 11. 1942

My dear Mr. Kirstein:

I wish to acknowledge belatedly the receipt of your letter of November 9, 1942 and thank you for the information with regard to the new service being inaugurated by the Museum of Modern Art to cover the plastic arts, architecture and music of all the Americas.

Thank you for the invitation to view the collection already in hand. The next time I am in New York I shall endeavor to come in to see it.

I shall be happy to have the opportunity of previewing the proofs of the forthcoming catalog and to give you the benefit of any comment my experience in the field may suggest.

Sincerely yours,

W. L. Schurz

William L. Schurz
Acting Chief
Division of Cultural Relations

Mr. Lincoln Kirstein,
Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

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SCHURZ

November 9, 1942

Mr. William L. Schurz, Acting Chief
Division of Cultural Relations
Department of State
Washington, D. C.

Re: RC

Dear Mr. Schurz,

I want to thank you for your extremely kind letter of October 31st. The Museum of Modern Art is now instituting a service to cover the plastic arts, architecture and music of all the Americas and naturally we are very desirous of co-operating with you in any way possible. We have already quite a considerable collection of contemporary art of most of the republics with documentation, including photographs, plans, portraits of the artists and their autobiographies.

We are notifying the consular services of all the republics in New York, the embassies in Washington, the Ministries of Foreign Affairs and of Education, of this service so that we may be of whatever use possible in spreading information on all cultural experiences. If you are ever in New York, we would like very much to show you our collection.

In February, 1943, the Museum intends to hold a large exhibition of their acquisitions in this field and an extensive catalogue will be published at that time. Would you permit me to send you the proofs of the catalogues before they appear, so that from your point of view they will be correct in every detail? While we are very sensitive here to the necessity of having a good effect in Latin America of whatever we may write in New York, nevertheless your support and experience will greatly aid us.

Yours very sincerely,

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C O P Y

Department of State
Washington

My dear Mr. Kirstein,

As the officer of this Division largely responsible for guiding the activities of the cultural relations officers, I am exceedingly grateful for the very valuable impressions of the work of these men which you gave to Mr. Thomson in your letter of October 23, 1942. Your comments as to the various personalities and local situations largely confirm our own understanding; where they do not, we are all the more appreciative. Mr. Thomson's visit will doubtless have a corrective effect on some of the situations which are out of line with our plans and we are taking other measures to deal with the rest.

Sincerely yours,

William L. Schurz
Acting Chief
Division of Cultural Relations

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

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COPY:RC:MCA

SCHURZ

Legation of the U. S. of America
Guatemala, December 10, 1942

Mr. William L. Schurz, Acting Chief,
Division of Cultural Relations,
Department of State,
Washington, D.C.

My dear Mr. Schurz:

In reply to your letter of December 1, there is not a vast amount I can at present add to the article on Guatemalan art and artists written by Constance Allen Ward, "The Guatemalan Art Renaissance", which appeared in the Bulletin of the Pan American Union, Vol. LXXV, No.5, May 1941, pp 282-290. The principal artists of Guatemala, with the possible exception of an additional name, remain those indicated as such in this article: Humberto GARAVITO, Alfredo GALVEZ Suárez, Julio URRUELA Vázquez, Jaime ARIMANY and Carlos SANCHEZ. The addition is Valentin ABASCAL, whose paintings won prizes in the exposition held in the National Fair toward the close of 1941.

In a second category are Ovidio Rodas CORZO, Antonio TEJEDA Fonseca, Hilary ARATHON, and perhaps Rodolfo GALLEOTI Torres, the latter of whom also does sculpturing. I should say, however, that Miss Grace Morley of the San Francisco Museum has given me the opinion that she considers that Antonio Tejeda Fonseca shows great promise and native ability, and that, despite his lack of extensive formal training, she enjoys his paintings more than those of the much better-known Garavito and Gálvez Suárez.

Tejeda Fonseca is employed by the Carnegie Institution of Washington office in Guatemala, and Dr. A. V. Kidder, Chairman of the Division of Historical Research of that Institution, considers Tejeda Fonseca to have great possibilities and has long been interested in trying to obtain a fellowship for him. It was because of this that I requested Miss Morley to give me a judgment on his work when she was here some months ago. I gather that Miss Morley, whom you perhaps know personally, is rather mildly on the impressionistic side, and that Gálvez Suárez and Garavito are much too graphic for her. This does not mean that Tejeda Fonseca's work is by any means exaggerated, however.

If you should wish a personal opinion for what it may be worth, since it is merely the opinion of a simple layman in the field of art, Julio Urruela Vázquez's work is the finest and most inspired I have seen in Guatemala. He is now engaged in the difficult and lengthy task of making the stained glass windows for the new Palacio Nacional, and his large designs are to my mind most excellent and impressive, and full of the spirit of his native country. This applies equally to his pre-conquest, colonial and modern period designs. Urruela Vázquez also does sculpturing.

Carlos

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Carlos Sánchez, whose subjects are predominantly religious and have a definite mystical quality, is a trained architect and sculptor, as well as a painter.

An artist not mentioned in Constance Allen Ward's article is Luis FERNANDO Flores, who has exhibited at the Academia de Belles Artes, and who is organizing a large exhibition to be held early in the coming year. He paints portraits in a curious cross-word puzzle kind of way, and what success he will achieve with it is as yet not apparent. Flores is only in his early thirties, but appears at first glance to be an old man - pathetically prematurely aged through overwork. I shall write you concerning the reception his work receives.

Garavito and Gálvez Suárez are, of course, so well known that no comment on them is needed.

Referring again to Abascal, Carlos Sánchez tells me that he is full of promise, and paints with real feeling and natural ability as he, another artist, sees him. Abascal is definitely coming to the fore in his own country, there can be no doubt of that.

The article I refer to gives more insight into Arimany than I can here.

During the Cursos de Verano this year an exposition of the work of virtually all Guatemalan artists was held in the Academia de Bellas Artes as a part of the Summer School. I shall list the artists who exhibited, with the exception of those whom I have already named, all of whom had examples of their work on display: Federico W. Schaeffer, Alberto Aguilar Chacón, Agustín Iriarte, Enrique Acuña O., Enrique Riera, Hermán Martínez Sobral, Marcial Armas Lara, Leopoldo Alcaín, León de Gandarias, Guillermo Grajéda Mena, Rafael Castro Gamero, Eduardo de la Riva, Miguel Angel Ayala, Oscar Murúa, Julio Dubois, Rodolfo Marsicoveterey D., Prudencio Dávila, José Pinto, Sra. Carmen Lind Pettersen, Sra. Antonia Matos de Massot, and Sra. Adelina Pullin de Moreno. This list was obtained through Bellas Artes.

I shall report later which of these are considered to be of most promise. Some of them are now scarcely above student grade, apparently, and those who display greatest promise may well merit aid upon proper investigation. Another known artist, whose name does not appear in the above list, is named Alvárez, whose paintings are on sale here in the city. I have not met him, but shall try and find out about him.

It

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It would appear that if support is to be extended to Guatemalan artists, it would perforce have to be of two grades: grants-in-aid for those who have made their mark (Garavito, Gálvez Suárez, Urruela Vázquez, Sánchez and Arimany) and fellowships for those of a lesser category or who have not had the training and experience of those just named (Tejeda Fonseca, Rodas Corzo, Abascal, for example).

I have been told by some of the outstanding artists themselves, that art is a most discouraging activity to follow here, and they all say that they have little stimulus beyond their own love of art. Even making all due allowances for statements made to a Cultural Relations officer who might be in a position to help them, I feel that this is generally true. Even Gálvez Suárez, by his own statement, is hard put to it financially. Carlos Sánchez and Urruela Vázquez, on the other hand, come from monied families and do not need to depend on art for their living.

Many of them earn their livelihood by other work, although they would wish to devote all their time to art. Rodas Corzo, for instance, who is sensitive and all artist, is El Imparcial's best photographer, and a reporter for that paper. He has told me how much he would give if only he could free himself of the more onerous of his newspaper duties so that he could paint and write. You may know that he collaborates with his father, Flavio Rodas, the Quiché scholar, on ethnological studies. His case is more or less typical of a number of others, I dare say. Incidentally, Rodas Corzo was greatly elated at winning a fourth prize in the Museum of Modern Arts' Hemisphere solidarity Poster Contest, and received fine notices here for his success.

Lesser figures and promising advanced students would, of course, also fall into the fellowship class.

No one would be more pleased than I to see support in the way of grants-in-aid and fellowships given to Guatemalan artists who can make really worth-while contributions to their field, and I am very happy that something would seem to be in the offing in that connection. Dr. Kidder has been trying for sometime to find a fellowship for Tejeda Fonseca, and I have been of such help as I could in the matter, but no result has been obtained as yet. As a matter of fact, Tejeda Fonseca is one of the very few persons I have met in Guatemala who has to be sold the idea of a fellowship. He has a family, and has said it would not be possible to go to the United States with a grant under $3,000. He knows full well that such grants are few and far between, and I have told him the same thing.

This

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This case is naturally a somewhat amazing exception, and I am morally certain that almost all others would be delighted at an opportunity to go to the United States under any reasonable conditions. Gálvez Suárez, for instance, is, or at least several months ago was, trying to arrange a teaching position in New Mexico, as I understand from what he said to me. In any case, he is extremely anxious to visit the United States again.

Porter McCray, who arranged the United States exhibit at the Fair last year for the Coordinator's Office can undoubtedly add much to what I have said. Meanwhile, I shall make every effort to ascertain who of the lesser known artists and art students are most worthy of aid. I shall report as soon as anything tangible develops.

Very sincerely yours,

ROBERT S. CHAMBERLAIN

Cultural Relations Officer

MUSEUM OF MODERN ART

DEC 28 1942

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SEEGER

PAN AMERICAN UNION

INTER-AMERICAN
MUSIC CENTER

WASHINGTON, D.C.

December 19, 1942

December 23, 1942

Dear Mr. Seeger,

When you are in New York, please telephone me here at the Museum. I would like very much to discuss with you several things and if you care to, we can meet Madame MacKenna. Already Hugh Ross is deeply interested in her "Secular Mass" and I even think they have started in a rough way to rehearse.

Thank you so very much for your kind words about my father.

Yours sincerely,

Mr. Charles Seeger, Chief
Music Division
Pan American Union
Washington, D. C.

JK/d

Sincerely yours,

Charles Seeger,
Chief

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

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PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN MUSIC CENTER

WASHINGTON, D. C.

December 19, 1942

Dear Lincoln Kirstein:

Last Wednesday I saw the notice of your father's death in the papers, and understood why you did not come around to see me at that time. Please receive my condolences at this bereavement.

Both matters brought up in your letter of December 16 are of highest interest. I shall find an occasion within the next week or so to inquire informally what can be done about "Malazarte" and shall let you know the results.

As to Carmela MacKenna's "Secular Mass", I wonder if you think this might be a possibility for the Schola Cantorum concert which we still have in mind as postponed from Columbus Day last October, when we could not get sufficient approval to have it. Perhaps a performance of this work at a Pan American Union concert for which we have already made out a tentative budget would reduce the cost of $600 which you speak of.

I should like very much to meet Miss MacKenna, having heard a good deal about her, and having had a charmingly evasive letter from the Chilean Consulate about her. I expect to be in New York the 28th, 29th and 30th of December, and shall try to manage it.

With best regards and season's greetings,

Sincerely yours,

Charles Seeger,
Chief

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

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SEEGER

December 16, 1942

Dear Mr. Seeger,

I am extremely sorry not to have seen you that Wednesday morning, but I was called to Boston due to the death of my father. I hope to come down to Washington on the 20th of December and perhaps we could see each other then. I have some plans I wanted to discuss with you.

First of all, the question of Camargo Guarneri's opera. It would take about $6,000. I could raise $1,000; I feel the Brazilian Government would put up about three, and that leaves two more for somebody to handle. If Mrs. Coolidge could possibly be interested to have a reduction of the big score made for chamber orchestra and dedicated to her, it might be possible. It would then count as an original work commissioned for the Library of Congress because it has never been produced, even in Brazil. Elsie Houston has expressed a desire to sing it. The story, as you know, involves the tricking of a German emigrant to the south of Brazil and accordingly has a lot of contemporary point. I have heard the score and know how effective it is theatrically. It lasts about fifty minutes. I wonder if you would take it up with Dr. Spevack. I would write him direct, but I feel you are handling Guarneri's affairs and I don't want to butt in.

We are also very much interested in producing the "Secular Mass" of Carmela MacKenna. I met Senora MacKenna in Santiago and was immediately drawn to her and felt that she was a very real talent. Now Hugh Ross wishes to produce the Mass here at the Museum with the Scola Cantorum. The rehearsal costs are about $600 and I feel that certain other necessary expenses can be met. However, we are having quite a time getting the $600. Would you have any interest in seeing the score of the Mass? I have not yet gone to the Chilean Consulate. Senora MacKenna was for

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many years the Cultural Attache in Berlin, Paris, and in Washington, where her husband was the Ambassador. Her style is of the contemporary school of Hindemith, although I am assured by my musician friends that she is really an original composer.

I want to thank you also for sending me Gustavo's excellent book.

Yours ever gratefully,

Mr. Charles Seeger, Chief
Music Division
Pan American Union
Washington, D. C.

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SEEGER

PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN MUSIC CENTER

WASHINGTON, D. C.

November 28, 1942

Dear Mr. Seeger,

Thank you so very much for your nice letter of November 24th. I am not at all in a hurry for Gustavo's "Recordings"; I certainly don't want to rob you of your last copy. I merely wanted to have it here because there is so much demand for it.

I am coming to Washington next week and will call your office for an appointment. Perhaps we could have lunch together.

Yours very sincerely,

Mr. Charles Seeger, Chief
Music Division
Pan American Union
Washington, D. C.

LK/d

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PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN MUSIC CENTER

WASHINGTON, D. C.

November 24, 1942

Dear Lincoln Kirstein:

I was glad to get your letter of November 21st. Our first printing of Gustavo's RECORDINGS OF LATIN AMERICAN SONGS AND DANCES is practically exhausted. We have ordered a second printing and it should arrive in a week or so. I have one extra copy on my desk which I can part with if you are in a great hurry for it. Otherwise I will wait until the shipment comes in from the printer. We certainly hope that you will keep supplied with our complete series of publications.

I have never had a chance to tell you how much I appreciated seeing some of your letters from South America, which Gustavo showed me. Sometime I would like very much to have a good talk with you about these observations of yours! If you come to Washington I wish you would set aside a luncheon at which we could talk at leisure.

Cordially,

Charles Seeger
Chief

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

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SEEGER

PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN MUSIC CENTER

WASHINGTON, D.C.

November 16, November 21, 1942

Dear Mr. Seeger,

Thank you so very much for your extremely kind letter. The material that you sent me is exactly what I want to have here in the Library. I was delighted to have it and wish to compliment you on the excellence of its form and the completeness of its scope.

I particularly wanted to have a small book by Mr. Duran on Latin American dance forms. It appeared in a tan cover and was involved with various types of dance music and I think gave references to actual records. We have a number of demands for this and I would so much like to have it if it is still in print. We have a small budget for this purpose and would be delighted to pay for any material in the future that you care to send us.

If you are ever in New York, I would be delighted to show you our collection. It does not strictly apply to music, but nevertheless we have a certain folklore background, which I am trying to correlate with our folk art collection and with our modern paintings.

Yours very sincerely,

Mr. Charles Seeger, Chief
Music Division
Pan American Union
Washington, D. C.

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PAN AMERICAN UNION

MUSIC DIVISION

INTER-AMERICAN
MUSIC CENTER

WASHINGTON, D. C.

November 16, 1942

Dear Mr. Kirstein:

In the absence of Mr. Gustavo Duran, I am answering your letter of November 11. It is my recollection that the Museum of Modern Art has already received the publications of the Music Division, but I am glad to send you another set of what is now available. If I can be of any further service to you in the field of Latin American music, please let me know.

Sincerely yours,

Charles Seeger
Chief

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

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C. SMITH

NEW YORK UNIVERSITY
GRADUATE SCHOOL
WASHINGTON SQUARE, NEW YORK

MUSEUM OF MODERN ART
FEB 27 1944
NOTED

Mexico City. Feb. 14, 1943.

MR. LINCOLN KIRSTEIN.
Museum of Modern Art.
11 West 53rd. St.
New York. N.Y.

Dear Lincoln:

I am sorry that we were so busy the last week and did not have a chance to get together, particularly as I wanted your opinion on modern American paintings which could be used in lectures in Brazil. Frances Hawkins will speak to you no doubt, and perhaps 35 mm reproductions of the American Film Slide Company slides can be made now.

Have you seen the musical instrument exhibition at the Metropolitan? I was there at the opening and spoke to Winternitz, the man who installed it. Another feature: Francis Taylor has appointed Gerry Warburg, Musical Director of concerts at 82nd St. (Gerry is apparently a member of the staff at a nominal salary). F.T.'s purpose is apparent. The Stradivarius instruments which belong to G.W. need a permanent home as well as the Herbert Straus quartet of Strads which is now there on loan. What with Mrs. Loeb's small collection and her will? there are many possibilities in the air.

There is a danger of our losing all to the Boys at 82nd St. unless we are careful. At the same time F.T. is sufficiently broad minded to want ~~~~ music centralized in New York City and he told me that if a building could be found with a good auditorium the Museum would collaborate and put its material there. In other words we might be able to swing N.Y. P.L. things, the dance and film material of the Museum of Modern Art, the Crosby Brown collection, a Loeb memorial and Gerry Warburg quartet in one edificio.

Think about these things and let me hear your reactions.

With warm wishes, believe me, faithfully yours

Carleton

CARLETON SPRAGUE SMITH.

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	Kirstein	I.E

C.SMITH

THE MUSEUM OF MODERN ART

Date January 21, 1943

To: Miss Hawkins

From: Lincoln Kirstein

Re: Suggestions for Carleton Smith

The following are suggestions for Carleton Smith for his microfilm lectures, embracing works of art in the Permanent Collection of the Museum of Modern Art. The numbers follow the check list:

Artist	Number
Austin	14
Awa Tsireh	15
Beckmann	24
Blume, Peter - The Eternal City	
Blumenschein	48
Brancusi	54
Braque	57
Cezanne	83, 92, 95, 97
Chirico	110, 111, 114
Dali	122
Demuth	150
Degas	137
Derain	155, 156
Despiau	169,170
Dix	175
Epstein	193
Ernst	205
Flannagan	214
Gauguin	230
Giacometti	233
Van Gogh - Starry Night	

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THE MUSEUM OF MODERN ART

Date January 21, 1943

To: Miss Hawkins - 2

From: Lincoln Kirstein

Re: Suggestions for Carleton Smith

Artist	Number
Gris	260
Grosz	266
Harnett	271
Hirschfield	291
Klee	320
Lachaise	341
Leger	364
Lehmbruck	369, 371
Lipschitz	376, 379
Levine	373
Maillol	387, 389
Martins, Maria	405
Martin	409
Matisse	418, 419
Miro	439, 436
Modigliani	441, 442
Mondrian	444
Orozco	458, 460, 463
Pascin	472
Picasso	480, 486, 487, 493
Portinari	497, 498, 499
Rivera	525
Rouault	545
Rousseau	546, 547

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	Kirstein	I.E

THE MUSEUM OF MODERN ART

UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE
ALDERMAN LIBRARY
DIVISION OF RARE BOOKS AND MANUSCRIPTS

Date January 21, 1943

To: Miss Hawkins - 3

Re: Suggestions for Carleton Smith

From: Lincoln Kirstein

Artist	Number
Roy	548
Seurat	560
Sheeler	565
Siqueiros	572, 575, 576
Tanguay	593
Vuillard	614
Zorach	651
Unknown American	670, 675, 669
Tchelitchew	690

Supplement:

Recent acquisitions not included in the check list:

Cardoso - View of Rio

Rebolo Gonzalez - Suburbs of Sao Paulo

Guignard - Ouro Preto

Edith Behring - Negro Head

Berni - Club Atletico

Guido - Dock Workers

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UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE
ALDERMAN LIBRARY

DIVISION OF RARE BOOKS
AND
MANUSCRIPTS

November 27th, 1942

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

Dear Lincoln:—

Your letter with all its information and historical background of the Oliveira Society is much appreciated and it will be of tremendous value. Since I have already committed myself, of course, there is no turning back but perhaps I can make use of the connection as Eisenhower has of Darlan. Obviously there is a good deal of racket in any literary society — and I don't know of a one which isn't something of a mutual boosting group. The mausoleum at Broadway & 155th street which calls itself an Academy of something is "God-awful academic" but still a chap coming here under such auspices would not necessarily be damned once he showed his true colors. Being an American intrigues many Brazilians to start with; the Museum of Modern Art connection may disarm a few who think I have conservative Fascist leanings. As a performing musician I already have friends among nearly all the Brazilian TONKUENSTLER of note ,no pun intended, and since I'll be working in Colonial History — well perhaps that'll interest the local people.

What do you advise to counteract the effects of the sponsorship — since the fat is in the fire already to some extent ? Of course there is the consolation that it is not easy to find other auspices — but still that's neither here nor there — the problem being: Given the circumstances, how should one proceed ?

Your ideas and suggestions on American Art naturally interest me more than I can say. May I hear from you #$$$ on that point ? I also would like to be able to say something constructive on American dancing. My knowledge of our dancing in the 18th century is fair — and when it comes to Elssler and the Minstrels I'm not so bad — but I'd like your general view of the over-all picture today.

Hoping to hear from you soon,

Appreciatively yours,

Carleton

P.S.

Our warmest and best to you and Fido.

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

C. SMITH

November 30, 1942

Dear Carleton,

Thank you so much for your nice letter. The letter from Octavio Pinto was really a lulu. I met the Tagliaferro woman when I was in Rio. She is really a very good teacher, aside from anything else.

I think the only thing to counteract the effect of the sponsorship is to be extremely well informed about the local situation when you get there. After all, I am not informed; I have not been in Rio since June and things change terrifically. When you come back here, we can discuss it further with you. Luis Heitor will be of good service, as you know.

I will keep the list of colored slides until I see you.

My best to you and Elizabeth,

Dr. Carleton Sprague Smith
% Mrs. Helen Bullock
Alderman Library
University of Virginia
Charlottesville, Virginia

LK/d

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

Dear Lincoln:—

UNDER SEPARATE COVER

Here is a catalogue from the American Library of Color Slides. Whether the slides also come in 35 mm sizes I do not know but it aught to be possible to make them from their negatives. Travelling in Brazil, I naturally want everything as light as possible. What do you think of their selections ? I hope you will have other sources & ideas on how other color slides may be obtained.

Will you hold on to this list so that we can discuss it when I come back. Your comments are awaited most anxiously.

CSS

The enclosed letter from the husband of Guiomar Novaes is wonderful don't you think ? Such professional jealousy ! Have you ever heard la Tagliaferro ? She's not so bad. (I suppose they'd pronouce it Tolliver in Virginia). Please return the exhibit when your finished with same. You see Music, Art, Literature -- they are all pretty much the same.

CSS

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Suggestions For Color Slides

Brazil:

Portinari: Scarecrow
Library of Congress Murals

Guignard: Ouro Preto
The Bamboos (Victor Carvalho)

Paulo Rossi Osir: The Shore

Lucci Cetti Ferreira: The Negro Mother

Cardosa: Bay of Guanabara

Argentina:

Alfredo Guido: Workers

Onofrio Pacenza: Buenos Aires

Demetrio Urruchua: Head
Battle

Raul Soldi: The Suburbs

Horacio Butler: El Tigre

Antonio Berni: Club Atletico de Chicago

Raquel Forner: Desolacion

Aquilles Badi: Fiesta de San Martin

Attilio Rossi: Paisage de Buenos Aires

Hector Basaldua: Expresso Villalonga

Chile:

Israel Roa: Composition

Herrera Guevara: Snow on the University

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Peru:

Urteaga: The Burial of a Patriot

Camillo Blas: Sifting Grain

Jose Sabogal: Chola Ayauchana

Teresa Carvalo: Fiesta

Ecuador:

Oswaldo Guayasmin: Head of a Boy - Composition (Nelson Rockefeller)

Diogenes Paredes: In the Wind

Olga Anhalzer Fisch: Indian in Pink

Colombia:

Arriza: Landscape of Bogota

Acuna: The Bridge

Fajardo: La Plaza

Erwin Kraus: The Valley

Paraguay:

Portrait of the President (Misha Reznikoff)

Uruguay:

Torres Garcia: Composition

Agosto Torres: Portrait

Figari: Baile (Texas)

Alejandro: The Fair

Haiti:

San Souci (Harry A. Bull)

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SMITH

November 24, 1942

Dear Carleton,

Thank you so much for your nice letter. I hope you don't think I am an old sourpuss, but there are certain things that all of us in this racket should know. I am a little apprehensive about the sponsorship that you will enjoy in Brazil. The following historical outline is merely intended for your information and implies no criticism.

Nazareth Prado, sister of Paul Prado, the art patron in Sao Paolo, lived with and inspired Graca Aranha. As you know, he was the great classic writer who wrote "Malazarte", "The Marvelous Voyage", and so forth. He was quite a revolutionary in his own time and quit the official Academy due to social difficulties incumbent on his, for that time, loose life. After Graca Aranha's death in 1925, La Prado founded the Circo Graca Aranha. Their sponsors were awful people like the painter, Ismailovitch, Prince Gagarin and his group, and the sculptor-astrologer, Celso Antonio.

The Circo did not last very long but its hangers-on invented the Sociedad Felipe de Oliveira, which gave and still gives to each other annual prizes. They have seduced various American cultural agencies into working with them, but they don't represent anything except themselves. The prizes are Primio: Graca Aranha; Primio: Felipe de Oliveira. These are awarded to such writers as Jorge de Lima, Raquel de Queroz, Jorge Lins de Rego. This racket is familiarly known in Portugese as a panellinha, which is a little pot which everybody puts their pieces into. F. de O. was a very specious classic poet who died in accident. His brother, the local Lydia Pinkham, Daught de Oliveira, founded the prizes, which are a gag for the pink pills, with his brother's inheritance. He is designing a big mausoleum in dear brother's memory, for which the sculptress, Adriana Janocoupolous, is to get the commission if she kicks back sufficiently to dear brother. Dear brother has already commissioned eight portraits of his dear brother. The portrait by Portinari was perhaps the funniest. Dear brother's nephew arrived to pose in the late master's clothes. Gilberto Trompowski was commissioned to do one of the portraits. He couldn't face it after all the laughter about previous commissions, but got around it, since he needed the money badly, by doing a "nature morte" which included a small photograph of dear brother in the composition. The society works hand in glove with anybody they can work hand in glove with. I would

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certainly be very careful if I wanted to make an impression upon serious people - that is really first rate historians, musicologists, and so on - in how I was backed.

I do not know if you have ever heard of an organization known as the Poetry Society of America, but it has offices in Rockefeller Center. It's a front for a rather questionable publishing concern which will print your poems if you pay for them. Anyway, among poets it is not well thought of. I certainly do not wish to make invidious comparisons.

My best to you both,

Dr. Carleton Sprague Smith
% Mrs. Helen Bullock
Alderman Library
University of Virginia
Charlottesville, Virginia

LK/d

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November 17, 1942

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

My Dear Lincoln:

Thank you so much for your letter of November 13th. It is filled with some swell ideas and I would like more detailed advice. In the first place I am not going as Cultural Attaché either to Rio or Sao Paõlo, but all over Brazil under the auspices of the Sociedade Felippe D'Oliveira. Bill Berrien has just written from Lima to say that a number of the men connected with the Sociedade are all right in his opinion, notably, Gilberto Freyre, Ribeiro Couto, Octavio T. de Sousa, Augusto F. Schmidt and Manuel Bandeira. I am to be given a fairly free hand, the program being "up to me." Moreover there is the connection with the American Council of Learned Societies in the background if it is needed, as well as the Brazilian auspices.

Your suggestions regarding American art are more than welcome. Of course my main topic will be "American Civilization". and Art in our "glorious country" will not play the principle role. On the other hand I am only too happy to follow your ideas regarding the interplay between our countries and I agree that the technical excellence of first grade American painting needs to be very much stressed. Would you like to send some outlines along and how much would you have me say? Is a series of three or four one-hour talks enough? Would you divide the material chronologically or by a subject? What do you think of the slides that the American Library of Color Slides, Inc. sells? I have a thirty-five MM projector which I have taken with me in the past. Have you any slides of your own that I could use?

One of my tasks will be to complete a book on Latin-America in the 17th Century, a study I began over ten years ago, which has lain on the shelf for many months. Your mention of Frans Post and Albert von der Eeckhout ring pleasant bells in my memory for the Dutch Colonists and Prince Maurice used to be favorites of mine when I was an undergraduate at Harvard. (Perhaps you may remember that I concentrated in "History and Literature of the 17th Century".)

It seems to me that Fine Arts talks require the greatest care and I know of no person better able to advise me than yourself.

Looking forward to hearing from you soon, believe me,

Faithfully yours,

Carleton

CSS:EP

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	Kirstein	I.E

SMITH

November 13, 1942

Dear Carleton,

As I understand it, you are going to Brazil as Cultural Attache either in Rio or Sao Paolo. If you go, I would very much like to talk about the question of your lecturing on North American art. I hope you will not think that I am presumptuous in giving advice to anybody who knows Latin America, certainly as well and probably better than I. I would never attempt to advise you in the field of music, but I feel that I have certain specific experiences in regards to the fine arts which are quite frightening.

As you know, American art has no prestige in Brazil and it is very important that it should have prestige. If you lecture on it, please don't assume it is an easy job and that you can give a kind of Fine Arts IA survey course. It is better not to lecture on it at all than to give either a confusing, a superficial or an uninteresting lecture on something which I genuinely feel is intrinsically very absorbing. If you lecture on North American art, you have to have as a starting point some knowledge of Brazilian painting, to start with Post and Van Eckhout, the French Mission, the Embassy, the Academy, the relation to Europe and the present day. When you return, we might talk about it, but I know there are lots of books in Charlottesville and you probably could be working right now.

The main thing when you are addressing the audiences in Rio, which I assume would be at the University or at the Instituto, or in Sao Paolo at the Municipal Library, is to sock the nasty little audience of carpers and bluestockings between the teeth with the technical excellence, range and emotional appeal of first-rate American painting.

I firmly believe that Brazil has a very good plastic future in the fine arts. I am very jealous for the reputation of the Museum because I feel we can have a powerful effect by judicious directives, so a lecturer from the Museum must be impressive. If you are lecturing about music, naturally you need have no qualms, but please think twice or three times about painting and sculpture.

Please give my love to Elizabeth.

Yours ever affectionately,

Dr. Carleton Sprague Smith
% Mrs. Helen Bullock
Alderman Library, University of Virginia
Charlottesville, Virginia
LK/d

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Washington
Oct 13th.

Dear Fidelma and Lincoln.

Adam and Eve are
naturally dressing up our
bedroom. We love them
and people notice them
first when they come in to
the room - altho they
don't always mention
them first!

I felt you should
know how pleased we are
with them.

We are spending a
month or so between Wash.
and Charlottesville. Jefferson
business - before the débâcle

Hope to see you both
in December if Lincoln isn't
too far away. Again thanks
for -

Elisabeth Spurr Smith

CSS:AG

P.S. You may remember that Mrs. Robbins was trying to get our legations in Latin America to hang pictures on their walls by American artists. The plan fell through for various reasons but there was some merit in the idea. Do you think there is any chance of half a dozen works being sent down with me for a year to adorn the walls of the house we will be renting. A lot of Brazilian intellectuals will be coming there to dinner. It might be a good chance to acquaint them with some of our typical modern paintings. At the end of our sojourn the canvases would be returned.

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COPY COPY COPY

UNIVERSITY OF VIRGINIA
Charlottesville
Alderman Library

Division of Rare Books
and
Manuscripts

November 7, 1942

Miss Frances Hawkins
Museum of Modern Art
11 West 53d Street
New York, New York

Dear Frances:

The New York Public Library has already heard from its agents in London so that the letter Dick mailed in the British Capitol is bringing speedy results.

The South American trip seems to be very much "set" now for a year beginning late in December or early in January. Talking with Dr. Leland of the American Council of Learned Societies, Messrs. Hanke and Smith of the Hispanic Division in the Library of Congress and with Archibald MacLeish, I realize that Lincoln Kirstein's statement regarding the influence of the Museum of Modern Art in Latin America was not exaggerated. I should like to take to Brazil information about the Museum as well as colored slides and even films if possible. Your humble servant will be asked to lecture on the history of American architecture, painting, sculpture, graphic arts, et cetera. Having taken Paul Sachs course on museum technique many years ago and having expounded the virtue of American culture in Central and South America for the past two years, I do not feel as shy about lecturing on these topics as one might think, or as I perhaps ought to be.

Have you suggestions and advice to give regarding this side of my cultural trip? For your further information the Sociedade Felipe D'Oliveira has invited me to talk on the American way of life, American civilization, intellectual characteristics and our artistic productions while I am in Brazil. The assignment is a large one. No one can expect to do it justice, but I am going to take a try at it, and I am sure you will have some splendid suggestions.

Faithfully yours,

Carleton (signed).

Carleton S. Smith

CSS:AG

P.S. You may remember that Mrs. Robbins was trying to get our legations in Latin America to hang pictures on their walls by American artists. The plan fell through for various reasons but there was some merit in the idea. Do you think there is any chance of half a dozen works being sent down with me for a year to adorn the walls of the house we will be renting. A lot of Brazilian intellectuals will be coming there to dinner. It might be a good chance to acquaint them with some of our typical modern paintings. At the end of our sojourn the canvases would be returned.

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The New York Public Library
Astor, Lenox and Tilden Foundations

Fifth Avenue & 42nd Street

New York, September 28, 1942

Dear Lincoln:

I am delighted to hear that your long trip is about to come to an end, and that you have uncovered every person that ever painted an oil, water color, canvas, or mural from the Rio Grande to Tierra del Fuego.

I am naturally very impatient to learn at first hand your impressions of our southern neighbors, their culture, and the problems of intellectual exchange. If this letter were not subject to censorship, I might rant a great deal more!

Looking forward to seeing you soon, believe me,

Faithfully yours,

Carleton

December 17, 1942

This letter was uncovered in a drawer of a stenographer who left here some time ago and it never reached you at the Hotel Majestic in Mexico City as intended. For the sake of the record I thought I'd mail it, just the same. Won't you give me a ring, so that we can get together soon.

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R. SMITH

THE HISPANIC FOUNDATION IN THE LIBRARY OF CONGRESS · WASHINGTON, D. C. ·

THE LIBRARY OF CONGRESS

HAS RECEIVED FROM YOU FOR THE

Hispanic Foundation

THE VALUED ADDITION TO ITS COL-

LECTIONS, LISTED ON THE ATTACHED

SHEET, FOR WHICH I HAVE THE HONOR

TO RETURN GRATEFUL ACKNOWLEDGMENT.

TO Mr. Lincoln Kirstein,
Museum of Modern Art,
New York City, New York.

April 24, 1943

Very respectfully
Your obedient servant

Robert B. Smith

DIRECTOR OF THE HISPANIC FOUNDATION

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

Six reproductions of Argentine paintings.

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

R.SMITH

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

April 7, 1943

Miss Natalie Disston
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Disston:

The photographs of the paintings by Puerredón of Argentina have arrived and we are very pleased to have them for our Archive of Hispanic Culture. I hope that you will convey our appreciation to Mr. Kirstein for this generous gift. The formal thanks of the Library will shortly follow.

Sincerely yours,

Robert C. Smith
Director

RCS:mlr

MUSEUM OF MODERN ART
APR 8 1943

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

R. SMITH

March 31, 1943

Dear Mr. Smith,

At the request of Mr. Kirstein, I am sending you under separate cover six photographs of paintings by Trilidiano Pueyrredon for your collection. You will find titles and names of owners on the back of each.

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Robert C. Smith
The Hispanic Foundation
Library of Congress
Washington, D. C.

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	Kirstein	I.E

R.SMITH

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THE LIBRARY OF CONGRESS

HAS RECEIVED FROM YOU FOR THE

Hispanic Foundation

THE VALUED ADDITION TO ITS COL-

LECTIONS, LISTED ON THE ATTACHED

SHEET, FOR WHICH I HAVE THE HONOR

TO RETURN GRATEFUL ACKNOWLEDGMENT.

TO Mr. Lincoln Kirstein,
c-o The Museum of Modern Art,
New York City, New York.

March 19, 1943

Very respectfully
Your obedient servant

Robert B. Smith

DIRECTOR OF THE HISPANIC FOUNDATION

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

Twenty reproductions of paintings by various Brazilians.

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

R.SMITH

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION March 8, 1943

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

Dear Miss Disston:

Thank you for your kind letter of March 4th. The Taunay photographs which Mr. Kirstein had sent out on February 23rd arrived just before your letter. There was some inexplicable delay but we now have the material and are delight with it. I shall write Mr. Kirstein to thank him personally. Meanwhile I want to thank you for your kindness in investigating the situation at your end.

Sincerely yours,

Robert C. Smith
Director

RCS:mlr

RESS

8, 1943

ou were kind
e them. As a
s a short time
ce the results of
ortunity of having
deeply appreciate it.

through your
nged with Mr. Karpel
hrough the duplicates

f your catalog
rward to its publica-
t Durlacher's and

cerely yours,

ert C. Smith
ector

MAR 10 1944

NOTED

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	Kirstein	I.E

R.SMITH

THE LIBRARY OF CONGRESS

Reference Department

WASHINGTON

THE HISPANIC FOUNDATION

March 8, 1943

Dear Lincoln:

After some little delay the photographs which you were kind enough to send us arrived and I was delighted to have them. As a matter of fact a set of the Taunay's had been lent us a short time ago and I was considering having them copied but since the results of copying are not very satisfactory I welcomed the opportunity of having originals instead. This is very kind of you and we deeply appreciate it.

The week before last I was in New York and went through your bibliography making a few minor corrections. I arranged with Mr. Karpel to have the kodochrome slides copies and also went through the duplicates which you had kindly put aside for me.

Sergio Milliet said that he had seen the text of your catalog and found it extremely interesting. I am looking forward to its publication. I also saw the two shows which you arranged at Durlacher's and want to congratualte you on the whole thing.

With best wishes and many thanks, I am,

Sincerely yours,

Robert C. Smith
Director

RCS:mlr

MAR 10 1944

NOTED.....

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

March 4, 1943

Dear Mr. Smith,

I cannot imagine what has happened to the Taunay photographs which Mr. Kirstein wrote you about. I have checked with the mail room and they tell me the photographs were mailed to you by first class mail on February 23rd. They should certainly have reached you by this time.

If you have not received the photographs by the time this letter reaches you, will you be kind enough to let me know and we will immediately put a tracer on the package. I'm sorry there has been this delay.

Sincerely yours,

Natalie Disston
Secretary to Mr. Kirstein

Mr. Robert C. Smith, Director
The Hispanic Foundation
Library of Congress
Washington, D. C.

NCDsmlr

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R. SMITH

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

March 3, 1943

Miss Disston
Secretary to Mr. Lincoln Kirstein
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Disston:

On February 17th Mr. Lincoln Kirstein wrote me that he was sending to the Hispanic Foundation a number of photographs of Latin American painting for our collection known as the Archive of Hispanic Culture. He specifically mentioned the paintings by Taunay and Figari. So far these pictures have not reached me and I am writing to inquire whether they have been sent and if so whether you could investigate the cause of this delay.

With many thanks, I am,

Sincerely yours,

Robert C. Smith
Director

RCS:mlr

Manuel Cardoso says there is no charge for the first photograph. Ones were sent through Inter-Library loan.

RCS.

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R. SMITH

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

February 22, 1943

Dear Lincoln:

I have heard from René D'Harnoncourt that your catalog is going to be very splendid. I shall be most happy to stop by your office next week and go over the proofs and also have a word with Mr. Karpel.

Thank you very much for your very generous offer to let me see the material in your book. I may well wish to take advantage of this in the near future as I have some plans cooking. However, no plans are valid for long now-a-days and I have no idea how long I shall be continuing my present work.

With best wishes,

Sincerely yours,

Robert

Robert C. Smith
Director

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

Manuel Cardoso says there is no charge for the first photograph. Ones were sent through Inter-Library loan.

RCL

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R.SMITH

THE LIBRARY OF CONGRESS
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WASHINGTON

February 20, 1943

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

Dear Robert,

I am sending you under separate cover a few photographs which you may not have. They are marked on the back. Most of them are by Taunay. They are good photographs of things in Rio. We hope you can make use of them. They don't really come within our categories and they are a slight token of my gratitude for all your past help. The Figari is very rare.

It is a portrait of the painter and his wife done in 1885 and was given to me by young Pedro. The kodachrome Figari slides are here with Mr. Karpel, our Librarian.

Yours very sincerely,

Mr. Robert C. Smith, Director
The Hispanic Foundation
Library of Congress
Washington, D. C.

LK/d

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THE LIBRARY OF CONGRESS

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WASHINGTON

THE HISPANIC FOUNDATION

February 13, 1943

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

Dear Lincoln:

I have seen the photograph of the Post landscape at the Catholic University. It is dreadful and I know that you must be keenly disappointed. The only explanation that I can give is that the painting itself is very dirty and has a grainy surface. The photographer who is generally quite good is very busy because he may be going into the Army and I think for that reason his work has suffered. I have no idea whether you can use it or not but in case you cannot I offer you the use of any photographs of a Post in the collection of the Archive of Hispanic Culture. We have most of the great ones including the fine Visit to a Ruined Chapel at the Detroit Museum.

I want to tell you about the Sergio Milliet photographs. When he visited me shortly after his arrival in Washington he told me of a collection of about 150 photographs which he had brought to this country. It was arranged that he would present them to the Archive of Hispanic Culture with the understanding that all duplicates should be sent to the Museum of Modern Art. At the time I thought that there would be a dozen or more such duplicates. In checking into the matter, however, I discovered that these duplicates were really not our property but rather photographs which had been lent us on deposit by Miss Mildred Constantine of Washington.

Since Miss Constantine may shortly be leaving Washington I foresaw that her photographs would be withdrawn and therefore we should lose these duplicates. I have, therefore, kept all the photographs of Sergio Milliet with the exception of one which is being sent to you. I hope that you will understand the situation and not consider that we have been high-handed or hoggish about these pictures.

My feeling is that from the outset we have had an especially good Brazilian collection and thanks to the generosity of Mr. Goodwin and the Office of the Coordinator of Inter-American Affairs have been promised recently a great deal more and I think it is proper for us to try to make ours the outstanding Brazilian collection in the country and I was, therefore especially eager to get these photographs which are of excellent quality for our files.

I expect to be in New York on Thursday, February 25th for the opening of the Brooklyn Galleries, shall I be able to see you at that time?

Sincerely yours,

Robert C. Smith

Robert C. Smith
Director

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R.SMITH

February 17, 1943

Dear Robert,

Thank you so very much for your kind letter. As you see by now, our letters crossed and that we concur in our opinion of the photograph. But nevertheless it was most useful to me and I haven't got time to wait for the one from Detroit.

I understand perfectly about the Milliet photographs. At least I am confident that they are in good hands and I know that you will let us have copies if and when we may have need of them.

Unfortunately, I have to leave for Fort Dix on Tuesday, so I won't be able to see the Brooklyn galleries, which is a great disappointment. Please do come into the Museum in any case on your trip to New York, and if you have a moment, do me the enormous favor and honor of looking over my proofs of the Latin American catalogue. Your eagle eye will no doubt catch all the mistakes that I have tried to avoid and all the questions of accenting and the inconsistencies of proper names. I am much troubled about this, particularly in the bibliographical lists. We don't know here, for example, if Siqueiros is listed under Alfaro Siqueiros or simply under Siqueiros. The same is true of Orozco-Romero and many others. When it gets to the authorship of books, the problem is very complex, as you know, and hence we would greatly appreciate it if you could spend five minutes with Mr. Karpel, our Librarian, telling him your attitude. He is following the general plan laid down by the Latin American Studies, but even there there is considerable confusion. I have left my secretary here a copy of everything I have written on my Latin American book, which, if you want to look at it, is here for the looking. It is, of course, as you realize, a very personal and in a sense prejudiced work and it is not fit for publication; but if you wish to make use of any information in it, for example, autobiographical material, a rather complete record of the Siqueiros murals at Chillan, and so forth, you are welcome to use it and ~~to~~ publish it, because by the time the war is over the material will be completely out-dated, and you are the only person I know who could really make it of some use at the present moment.

Best of luck to you and please let me know how things are at the Foundation.

Yours very sincerely,

Mr. Robert C. Smith, Director
The Hispanic Foundation
Library of Congress
Washington, D. C.

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R. SMITH

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THE HISPANIC FOUNDATION

February 16, 1943

Dear Robert,

You were angelic to have pushed through Dr. Cardozo so very swiftly. He sent me the photograph of the Post, for which I am deeply grateful. I know I can tell you in confidence that it was a very bad photograph indeed of what seems to be a first-rate picture, but I had to use it as the time was desperately short and I wanted to draw attention to the fact that there was an existent Post in the United States. Anyway, I hope it will come out well. The engraver said he would try to make it more contrasting, but when you see it you will realize the handicap from the start.

I have mentioned you with only a fraction of my real appreciation in the catalogue. I hope that after the war it will be possible for us to collaborate further and I am certain that you will carry on marvelously during the whole business.

I am sending you back under separate cover all the photographs you so kindly lent. If there are any charges on these or on the Post, please do not hesitate to bill the Museum.

Yours very sincerely,

Mr. Robert C. Smith, Director
The Hispanic Foundation
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Washington, D. C.

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THE HISPANIC FOUNDATION

February 4, 1943

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

Dear Lincoln:

I have just received your letter and called Dr. Manoel Cardozo the Curator of the Lima Library of the Catholic University to which the Franz Post landscape belongs. He informed me that there was no good photograph available but that the photographer of the Catholic University would make one at once and send you a print within a few days. I think the photographer will charge about four dollars for the undertaking. I do hope that it reaches you in time for your deadline and that it is quite satisfactory.

I look forward so much to your exhibition but I hate to think of not seeing it with you if you are going into the army as soon as your letter indicates.

Best wishes and thanks for the many things that you have done for us.

Sincerely yours,

Robert C. Smith
mlr.

Robert C. Smith
Director

RCS:mlr

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R. SMITH

February 3, 1943

Dear Mr. Smith,

May I ask you one last favor? Could you possibly procure for me a photograph of the Franz Post landscape that you mentioned in your article, now in the Catholic University at Georgetown? I realize that I could write them directly, but since I need this desperately in a hurry for the catalogue I thought you might be able to help me.

The other photographs came and thank you so much for them.

Yours sincerely,

Mr. Robert C. Smith, Director
The Hispanic Foundation
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Washington, D. C.

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R. SMITH

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THE HISPANIC FOUNDATION

February 2, 1943

Dear Mr. Smith,

I want to compliment you on your last article in the "Gazette des Beaux Arts", which I was most interested in, and to thank you for your letter of January 28th. Oddly enough, I have not received the photographs that you say were sent, but I suppose I will within a day or two.

I hope to have them since the Museum has now decided to publish at once a catalogue of the Latin American works of art in our permanent collection. This will have a brief introduction attempting to cover the sixteenth, seventeenth and eighteenth centuries and then, in alphabetical order, all the countries which are represented in the Museum's permanent collection preceded by a page, or as in the case of Mexico, two pages of text. There will be brief biographies and bibliography in the back. This is certainly not very satisfactory, as the whole affair is limited to ninety-six pages which is all our budget allows; and as it is, it is quite an outlay at this time, but we are going to do it because not to dignify the show with a catalogue would certainly be a sign of a great lack of prestige. On the other hand, I am going on with my book although I do not have any hope of its being published. I am finishing up Colombia and Venezuela, without much interest I may add, but for the sake of completeness.

I have not seen the article on Tarazona by Carbo but will look it up at once. I will get you the Figari Slides as soon as I can.

Yours sincerely,

Mr. Robert C. Smith, Director
The Hispanic Foundation
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THE HISPANIC FOUNDATION

January 28, 1943

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

Dear Mr. Kirstein:

Thank you for your letter of January 25th. I hope that you realized how much I enjoyed your Brazilian chapter and for that matter the introduction which you were good enough to let me see. In my opinion this material is superficial only in the sense that you had to limit it in space. I very much hope that it can be eventually published.

We sent you two days ago at the request of the library of the Museum of Modern Art those photographs which you had selected. May I ask that if they are published you will give credit to the Archive of Hispanic Culture.

I have just been reading an article in the November-December issue of AMERICA by Sergio Carbó on a Cuban painter who is new to me, Fernando Tarazona. He is described as a Afro-Cuban painter very much interested in folk subjects. I wonder if you know his work and even whether the Museum has bought any of it. It might be worth investigating if not because Carbó says that he is a special protegé of Fernando Ortiz who I should think would have good judgement in painting.

I hope that when you have time you will get us copies of the Figari slides.

With best wishes for your exhibition which I am looking forward to seeing, I am,

Sincerely yours,

Robert C. Smith

Robert C. Smith
Director

RCS:mlr

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R.SMITH

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January 25, 1943

Dear Mr. Smith,

Thank you so very much indeed for your extreme kindness in reading my Brazilian chapter. I found all of your comments most helpful and I am revising the manuscript in favor of them. I am very sensible that it is superficial, but I have abandoned any idea of publishing it at this time. We are going to limit the catalogue for our show here simply to a Museum publication detailing works we already own. I will let an abler person at some future time write the history I might otherwise have done myself.

Yours most gratefully,

Mr. Robert C. Smith, Director
The Hispanic Foundation
The Library of Congress
Washington, D. C.

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THE HISPANIC FOUNDATION

January 22, 1943

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

Dear Mr. Kirstein:

Thank you very much for sending me your chapter on Brazil which I return herewith. It is an extraordinarily rich and interesting statement. I have made a few comments from time to time on the text itself. As for cutting I'm afraid I could be of no help unless I know what form your final publication will take -- that is whether you will do a study on all Latin American painting on the first basis which you outline or whether you will limit yourself to a catalog of the exhibit at hand.

With best wishes, I am,

Sincerely yours,

Robert C. Smith

Robert C. Smith
Director

RCS:mlr
1enc.

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R.SMITH

January 18, 1943

Dear Mr. Smith,

Enclosed is my chapter on Brazil, upon which I would greatly appreciate any comments you wish to make. I am sensible of its inadequacies and its numerous omissions. But the space is already much more than I can give it and perhaps you could help me cut.

Yours most gratefully,

Mr. Robert C. Smith
Hispanic Foundation
Library of Congress
Washington, D. C.

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Enc.

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R. SMITH

December 1, 1942

Dr. Robert C. Smith
Hispanic Foundation
Library of Congress
Washington, D. C.

Dear Dr. Smith,

I have finally completed my confidential report to the Director of the Museum of Modern Art on my trip to Latin America. I would like very much for you to have the benefit of whatever information I managed to scrape up. However, the report is extremely indiscreet and rather brutally frank. It will be very unfortunate, both for this Museum and for myself personally and for the future of Pan American relations in general, if anybody ever sees it; yet it has a certain documentary value. It is in very violent disagreement with most of the things that have been written about art, except by yourself, outside of Brazil. I wonder if you could advise me as to what the best thing to do is. I have a copy available for your archives, but somehow I need the assurance that nobody but you and Miss Wilder and Dr. Hanke will ever see it. You will understand more clearly what I mean when you read it. It is really a buyer's report and it would be very unfortunate for me if any other museum directors or even art historians saw it.

I am also taking the liberty of sending you the introductory chapter to our catalogue of Latin American art in the Museum collection for your correction, if you will be so kind and have the time to read it. I don't think there is anybody who knows more about the subject than yourself. As you know, I am not an art historian at all and my only previous work in the field has been in North America. I am going to be in Washington next week and will come and see you and discuss this further. It is not really a very important question. I don't like to take up anybody's time worrying about it, but at the present moment I know that the word Confidential means "Have this mimeographed and give it to as many people as possible." I know you will understand.

Sincerely yours,

LK/d

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SOARES

Lota de Macedo Soares

Rio 8 de maio 1942

Mon très cher Lincoln.

Je vous attends avec une énorme impatience. Malgré le manque de gasoline ici qui rend la vie très difficile, j'espère vous faire voir un peu de pays " quand même.

Si vous voulez m'apporter quelque chose, please demandez à Monroe des photos du musée, pour faire de la publicité, j'ai déjà reçue plusieurs demandes que je n'ai pas pu satisfaire. Very vite, je serai mariée à Rio mariée à Petropolis, et vous me trouverez facilement à 70 rua Ronald de Carvalho appart. 93 - Copacabana -

Mes meilleurs souvenirs à votre femme et embrassez Monroe, Slenway, Jenge et Elodie pour moi -

Saudades

Lota

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SOBY

THE MUSEUM OF MODERN ART

Date ~~November 14, 1942~~

To: Mr. Soby

Re: ~~Gisele Freund~~

From: Lincoln Kirstein

Dear Jim,

Here is Gisele's letter. I feel sure she would want to come very badly. If you want her, I will be glad to make all the demarches to the Embassy. You better start quickly because God knows what is going to happen with Argentina. Moe is bringing up Victoria Acompo. My idea would be to have Gisele come with Mme. Acompo. They are great friends. Victoria lectures with Gisele's color slides of great French writers, so it would be logical that they come together. Please advise me at once.

LK/d

Lincoln Kirstein

Dictated by Mr. Kirstein;
signed in his absence

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SOMMERFELD

February 23, 1943

Mr. F. A. R. Sommerfeld
856 Lexington Avenue
New York, New York

Dear Mr. Sommerfeld,

I want to thank you very much for your wonderful framing job on the Urruchuas and the Herreras. You were extraordinarily kind to undertake this work so quickly. The pictures look swell. Again thank you.

Sincerely yours,

LK/d

Lincoln Kirstein

Dictated by Mr. Kirstein;
signed in his absence

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SPENC

May 4, 1943

Dear Mrs. Spence,

I have finally heard from Mr. Kirstein on the subject of possible galleries for Guyasamin's work. He suggests in the following order:

Durlacher Bros. (Kirk Askew)
11 East 57th Street

Willard Gallery (Marian Willard)
32 East 57th Street

Julien Levy Gallery
11 East 57th Street

In the meantime, however, I understand you have talked to Mr. Zulueta at the Museum and he will undoubtedly have some suggestions for you.

Sincerely yours,

Secretary to Mr. Kirstein

Mrs. Hartzell Spence
55 East 10th Street
New York, New York

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STERN

November 11, 1942

Mr. James Stern
207 East 52nd Street
New York, New York

Dear Jimmy Stern,

Pavlik wanted me to tell you that he was only upset by the article insofar as he thought it gave you a lot of trouble and pain, and he understands very well your position and is reasonable on account of it.

I was really outraged by the article to such a point that I wrote a letter to "Time", which I hope, in my heat, didn't do you any harm. I think it is absolutely outrageous how irresponsible, careless and horrid they are in spite of having excellent people work for them like yourself. I hardly ever write letters to anybody, but sometimes I feel that the only thing you can do with people like "Time" is to sock them in the teeth. It seems to be the only language they understand.

I want very much for you and your wife to come to dinner some night with Pavlik and I will call you towards the end of the week.

Yours very sincerely,

LK/d

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207 East 52
New York City
November 3 1942

Dear Lincoln Kirstein:

I would like you to know that it was only with the greatest of difficulty that I managed to keep the sailor story out of the Pavlic piece in "Time" this week. I had to get the Museum to categorically deny the whole thing. Whether it ever happened or not I still don't know, & care less: but those responsible for spreading rumors or stories of this kind should remember that "Time's" ears are very large indeed.

As it is, my copy was completely mutilated. Should you wish to see a copy of the original, I should be pleased to let you have it.

I tried & failed several times to get in touch with Pavlic, & I can only trust that the ridiculous "incident" never reached his ears.

Cordially yours,
Jimmy Stern.

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STIMER

January 23, 1943

Dear David,

Thank you so much for your letter of January 22nd. As I feared, I will no longer be in New York after the 10th of February. As a matter of fact, I am not in a very good mood to talk about dance for the moment as I see no possibility of its continuation until after the war.

There is a very good Brazilian composer called Camargo Guarneri, who lives at 22 West 83rd Street, and his telephone is Susquehanna 7-7983. Aaron Copland thinks he is the best in South America. His violin concerto has just won a prize and is being played by Koussevitzky with him conducting. He is being given a concert by the League of Composers and his opera, "Malazarte", which is a chamber work, may be produced here at the Museum in this season. He has a lot of different kinds of music which you might be interested in hearing. He speaks no English, but only French and Portugese, but probably understands quite a lot of English.

Yours ever,

Mr. David Stoiner
Municipal Broadcasting System
Municipal Building
New York, New York

LK/d

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F. H. LaGUARDIA, *Mayor*

M. S. NOVIK, *Director*

CITY OF NEW YORK
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ADDRESS ALL COMMUNICATIONS TO THE DIRECTOR

WNYC

January 22,1943

Dear Lincoln,

Yes indeed I need you very badly and I can't think of a soul that could possibly talk of the Dance from your viewpoint.I should very much like to have you conclude the series on Friday,February 19 from 3:00 to 3:15 P.M.Preceding you would be John Martin,Eugene Loring,Norman Dello Joio, Martha Graham in that order.If that day is impossible any other day from the fifteenth to the nineteenth at the same time can be arranged.

Incidentally seeing your very impressive title on the masthead gave me another idea.Could you suggest any Latin American artists resident in New York who could give us one or two half hour programs of their music?

I know I am an imposition but that's what happens when a guy gets an American Music Festival to play with.

Please let me hear from you as soon as possible.

Yours,

David Stern

Mr. Lincoln Kirstein
637 Madison Avenue
New York City

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STIMER

CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM
MUNICIPAL BUILDING

ADDRESS ALL COMMUNICATIONS TO THE DIRECTOR

WNYC

January 4, 1943

Dear David,

How nice to hear from you! I knew that you worked at WNYC but I had no idea your work was so interesting.

I would like very much to help you out in any way possible, but I do not think it very likely that I will be any longer in New York at the time you mention. However, if you can't get anybody else and if you give me a definite date, I will do my best to be here.

Yours very sincerely,

Mr. David Stimer
Municipal Broadcasting System
Municipal Building
New York, New York

LK/d

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F. H. LaGUARDIA, *Mayor*

M. S. NOVIK, *Director*

CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM
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ADDRESS ALL COMMUNICATIONS TO THE DIRECTOR

WNYC

January 3,1943

Dear Lincoln,

I have been spending much time with the nine Hound and Horns you gave me a long time ago and having one hell of a time.They stand up amazingly well and what a picture of an era! The last one I have,however, also shows clearly why it died.You may remember it.It contains an article by Lawrence Dennis,the Tomb of Lenin of e.e.cummings and much discussion of Emma Goldman,Leon Trotzky et al.However I had been having such a wonderful time with them that it made me very nostalgic for the Caravan and even for you,God help me.

I meant to write to you immediately,but could think of no adequate excuse for taking up your time. Now it has come of its own.I do not know whether or not you knew that I was working in the hellhole whose letterhead I am using.In any case,we are,for the fourth year planning an American Music Festival.This year I am in charge.Naturally I could not resist dragging the Dance in by its heels.I am therefore planning a series of five fifteen minute talks under some effusive title- maybe The Future Of The American Dance.Gene(Loring,of course) will take one,Norman Dello Joio will handle the composer's viewpoint,and,probably,Martha Graham and John Martin will handle their particular angles.Could I persuade you to take the fifth? It would give you a fairly good chance to,literally,air a lot of stuff you may have had on your chest.

The Festival lasts from Lincoln's to Washington's Birthdays.Would you let me know if you would help me out.

Much love,

David Stiner

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STOKES

January 20, 1943

Dear Mrs. Stokes,

It will be a great privilege to be able to hear Dr. Wind on February 10th and I would very much appreciate a card for the lecture.

Yours sincerely,

Lincoln Kirstein

Mrs. Morris Stokes
17 East 80th Street
New York, New York

LK/d

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The Institute of Fine Arts

of New York University

CORDIALLY INVITES YOU TO ATTEND

A SPECIAL LECTURE BY

Professor Edgar Wind

ON

"MICHELANGELO'S FRESCOES OF THE CAPELLA PAOLINA"

AT 9.00 O'CLOCK ON

WEDNESDAY EVENING, FEBRUARY 10, 1943

AT 17 EAST 80TH STREET

MRS. MORRIS STOKES WILL BE HOSTESS

R. S. V. P.

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As this invitation goes to a small and strictly limited group of people the committee earnestly requests a prompt response

A card of admission will be sent on receipt of an acceptance

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LONDON, THE STUDIO LIMITED, 44 LEICESTER SQ.

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

15th
Jan.
1943

Dear Kirstein:

Thank you for your letter with revisions to your article. These have been forwarded to London and I hope arrive in time for corrections to be made. I explained that there would probably be no time for corrections to be made unless we received word from you within a day or so of your turning the article in. However, let us hope for the best. I think the article is good and as soon as a copy of the Anniversary number comes through I will of course be in touch with you again.

About the second article, I think it would be interesting to have it when you find time to undertake it. As there is no definite schedule for this I suggest you send it along whenever it may be ready.

Very sincerely,

Bryan Holme

Bryan Holme

STUDIO

, 1943

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Yours very sincerely,

LK/d

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STUDIO

January 4, 1943

Mr. Bryan Holme
The Studio Publications
381 Fourth Avenue
New York, New York

Dear Mr. Holme,

I am rather upset that I never heard from you whether or not you liked that article, or at least the first part of it, on Latin American painting. I don't know whether you had time to read it all, as I realize I was very much in arrears in getting it to you.

I have been so busy here myself that I hardly know what to do, but there is one rather serious error in the article. On Page 5, at the bottom of the page, I said, "In 1922, the French writer, Blais Cendrars, came to Sao Paulo....." I wish you would cut that whole sentence out, as my information was wrong and the sense is quite wrong and would unquestionably make a lot of bad feeling. Could you substitute for that whole sentence the following:

"In 1922, under the guidance of young revolutionary artists, was held in Sao Paulo, the great industrial coffee center, a capital week of modern art. This brought to the attention of Brazil the new academies of cubism and of the theories of Picasso, as codified by Gleizes and Andre Lhote."

The rest of it goes all right. I wish you would send this to London as soon as possible to make sure that a really grievous error on my part is not allowed to stand.

I am so busy that I have no particular craving to write another article. However, if you want me to, you had better tell me soon. Also would you read the first article to find out whether or not this actually would have interest or more of the same?

Yours very sincerely,

LK/d

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STUDIO

November 23, 1942

Mr. Bryan Holme
The Studio Publications
381 Fourth Avenue
New York, New York

Dear Mr. Holme,

Here, somewhat overdue, is my article. I am sure you will be horrified to see that it is only half an article, but I discussed it with Mr. Barr and he feels that it is out of the question to do the field in one piece, so I have done my best to make it as compact and as informative as possible and at the same time to keep a place for the pictures.

The pictures are not here included, but there is a list of them and at your leisure, you could come to the Museum and decide if these are the ones that will reproduce well. Mr. Barr has seen this article and corrected it.

Yours very sincerely,

LK/d

Enc.

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The Studio Publications

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THE STUDIO
ART AND INDUSTRY
DECORATIVE ART
THE STUDIO YEAR BOOK
GARDENS AND GARDENING
MODERN PHOTOGRAPHY
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Mr. Lincoln Kirstein 9th
% Museum of Modern Art Oct
11 West 53rd Street 1942
New York City

Dear Mr. Kirstein:

I don't know if we finally agreed about the scope of the article, but it is my understanding that you will write approximately 2,500 words on "Art in Latin America" describing the work of the outstanding artists in Argentina, Peru, Brasil, etc. who reflect a definite style which can be said to be representative of those countries at the present time - at least representative of the non-political artists. I think it would be a good idea to preface your remarks to this effect (i.e. that political artists have been excluded in the selection in favor of those who reflect a freedom of expression and a genuine interest in art itself, rather than politics). Furthermore, the selection should include paintings which would give the reader a good idea of the face of

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Latin America - what the countryside and towns look like.

How does this sound to you?

Sincerely,

Bryan Holme

Bryan Holme

P.S. I should like to include one or two examples of national folk art (painting) if this is possible.

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AMERICAN PAINTING: NORTH AND SOUTH

It seems increasingly irrelevant that secondary schools in North America continue to instruct children in the remote history of Greece and Rome as if it were somehow good medicine. This relic of the classical tradition has an odd effect. Most of us grow up to know more about Darius and Alexander than Bolivár or San Martín. Rome came from Greece, but where did Brazil come from? With so particular a field as painting it is far more obscure.

Yet the history of Latin America which has so direct a bearing on our world today is not so different from our own nor intrincically less absorbing. The Americas, North and South, both have semi-colonial cultures in various degrees of weaning themselves away from European sources. Both are now asserting their diverse national consciousness and the present war accelerates the process.

Generalizations are chiefly useful to punch holes through. Any broad statement about the three Americas must fall on close consideration, yet one must start somewhere. Dominantly, the United States of North America has been affected by Protestant Northern Europe, while Latin America has its Mediterranean and the catholic South. British colonies were settled at the rising tide of England's imperialism, Spanish and Portugal colonies toward her decline. The impetus of England's social and industrial revolution in the ninteenth century overflowed in North American energy not only in pioneering on the plains but in machine-shops and business enterprise. Spain had neither a social nor an

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industrial revolution. Her colonies became the last stronghold of delayed feudal provincialism. Their independance, while declared a century ago, is only now felt as fact.

Art is a delicate barometer of a nation's moral and psychological security. If one understands the essential quality and production of painting in any place you have by inference a good picture of its political and economic status too. Neither America has yet produced art as influential as Italy, France or Spain, but at the present moment one can observe irrepressible tremblings of national movements which may be as impressive as that already flowering in Mexico.

The traditions of painting throughout the Americas follows a parallel pattern. Shortly after the first colonization came the foreign observers who taught the first generation of local artists. The earliest painters, to the south at least, were absorbed with the exotic aspects of a new place or weather. Dutchmen like Frans Post and Van Eckhout in Brazil painted palms, forts, mulattos, Indians and still-lives of jungle fruit which served as the historic base for subsequent observation.

In New England, through the seventeenth and early eighteenth centuries there was the iconoclast prejudice from anti-popery which discouraged holy pictures while tolerating portraits or simple domestic decoration. But in Latin America from the earliest times there was a bustling industry in church painting which, although leaving a plethora of canvasses, nevertheless produced some remarkable individual masterpieces in the temples of Bahia and Cuzco, Bogtoa

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and Havana, Puebla and Guadalajara.

Throughout the eighteenth century handsome portraits emerged everywhere from Williamsburg in the Virginia colony to Santiago de Chile. While much of the work was journeyman limning there exist those arresting faces which regard us today with the thin veracity of a candid observation, sensitive in color as in drawing, yet whose models are as anonymous as their authors. By 1750, when in Europe, which was so much farther in distance and closer in spirit to all the Americas than it is today, Versailles had usurped most of the prestige of Rome, ~~and~~ native colonial artists came into an autonomous activity. The Church of the Compania in Quito is certainly a European church and the Baroque buildings of Bogota are not a new expression. Nevertheless their decorators may not have known Europe and the Indian Amalgam affected them even in their resistance to it.

Painting grew to an importance of its own, apart from mere portraiture or the creation of blessed images. In New England a colonial went to London to become the president of the Royal Academy. In Brazil a boat load of painters were delivered to Rio to chronicle the new Empire in the jungle. In 1816, Taunay, a pupil of David's and a charming artist in his own right, landed with the great French mission of portraitist, lithographers, and landscape painters to record the hills and harbor, and the faces of the new court with gallic probity and the taste of the Directory. Another of David's disciples, Hipolito Garnery, did a similar service for Cuba.

The lithographers were certainly important. In Brazil, Debret's

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monumental sequence showing all aspects of the early Empire have an allegance beyond their documentation. J. M. Rugendas in Argentina and Chile recorded the manners and costumes with a German thoroughness characteristic of the epoch of the great von Humboldt. The local versions of Ingres' porcelain faces were rendered in Rio de Janiero by Grandjean de Montigny, in Buenos Aires and Santiago by Monvoisin.

Argentina had very early sturdy work in the graphic arts which today has grown into, if only from technical basis, one of the strongest in the world. The popular colored prints of Cesar Baclé chronicling the early days of the capital are at once angry and elegant. Carlos Pelligrini, later J.L. Palliére and Carlos Morel provided an absorbing record of the two great states of the Republic, Pampa and Port. The gaucho iconography is elaborate and sombre. Kerchief headdress, lace trimmed pants and leathern chaps show us clothes as personal as the Hungarian plainsmen, the centaurs of Galicia or our own cowboys. Pueyrredon in Buenos Aires and Blanes in Montevideo made of their pioneer life what Remington did for ours but with a difference. The southern painters had the better schooling , their pictures while no less popular were frequently less anecdotal. They have, in their exact observation of the commonplace, an elevation into almost lyric terms such as we find in the tenderer passages of Mount or Bingham.

Landscape was always appealing until impressionism disolved a specific locale in the formula of confusing color. In Cuba, the beautiful album of Eduardo Laplante and Leonardo Barananos known as the Libro de los Ingenios detailed the palms and people of the island. Velasco's great panels of the valley of Mexico recall Doughty and Moran but with a monumental atmospheric plasticity the Hudson River

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school seldom enjoyed. The life of towns like Lima were beautifully recorded first in the rude personal sketches of Pancho Fiero and later by Merino in a style recalling a Peruvian Garvarni on the one hand, and Winslow Homer's early wood-engravings on the other.

In a cursory prelude to the present, it is impossible to detail the many facets of Latin American painting that reflected the salons of Munich or Milan, Madrid and Paris. Late nineteenth century influences which were perhaps strongest included Bonnat and Besnard on such portraits as the Peruvian Baca-Flor whose figure of J.P. Morgan achieved a world renown. Manet, Renoir, the heirs of Gericault or Delacroix had little influence before 1910. Instead, pictures brought home from Europe were most often by Sorolla, Mariano Fortuny, Zuloaga or other Academicians. The official statuary which is so important a visual adjunct of every Latin American park with their exuberant heaps of rock-candy cupids and triumphant generals had its parallel in yards of historical decoration in government palaces. The colossal chronicles of Pedro Americo of the bloody war with Paraguay in the Palace of Fine Arts in Rio is a far more formal composition than the storming of Chapultapec in our own national capitol,- but it stems from a similar source.

'Modern Art' really first affected South America through Brazil. In Mexico, we recall that Diego Rivera was an early cubist after he left the shadow of Zuloaga. In 1923, ~~the French writer Blaise Cendrars~~ came to Sao Paulo, the great industrial coffee center and brought with him news of the world of Data and the new academies of Gleizes and Andre Lhote. Subsequently many Brazilians went to Paris and as far beyond

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as Moscow, notably the talented woman Tarsila Amiral and the revolutionary painter and architect Flavio de Carvalho. Paulo Prado's collection of Picassos and Modiglianis was a fountain of new energies canalized and catalyzed by Mario de Andrade , as well a fine poet and musicologist.

Sao Paulo has a lively artistic tradition. Strangers are not accustomed to local geographical differences in Latin America, although we know that San Francisco is not Chicago and Pittsburg is by no means New York. Quito's painters have little connection with Guayaquil. Even the school of Valparaiso is separate from Santiago. Rio is the present home of Candido Portinari, a greatly gifted portraitist and decorator whose reputation in North America, due chiefly to his splendid murals in our Library of Congress, has tended to obscure the fact that he is not the only painter in South America, to say nothing of Brazil or to be more precise in the city of Rio de Janiero. For the capital also claims Alberto Veiga Guignard, an exquisite draughtsman of large personal talent, who, trained in Germany and France, has revealed a lyric Minas Geraes of minature palms and jeweled churches that everyone sees, yet few discover. Portinari has strongly affected a younger generation whom the brilliant architect Oscar Niemeyer has greatly aided in commissioning large recent panels for his Pampoulah Pavillion in Bello Horizonte. Here Santa Rosa's clean abstractions, Percy Dean's well-drawn and original figures, and Roberto Burle-Marx's large decorated wall prove the existance of new taste and talent.

In Sao Paulo lives Lazar Segal, a painter and sculptor of international importance, of the rank of a Chagall or a Lipschitz.

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Born in Russia, he has lived in Brazil for more than twenty years, vitallyaffecting the life of his city. Recently Segal completed five impressive canvasses on the tragedies of the time, - massacres of innocents, forced migrations, and death in battle. Paulo Rossi Osir is a capable professional painter who also is responsible for a revival in the design and manufacture of azulejas, the traditional tiles of the Portuguese baroque. Among younger painters there is the sensitive observer of sombre motifs, Lucci Citti Ferreira; the social-realist Francisco Rebolo Goncalves, while Carlos Scliar and Errico Bianco are two able Paulistas of facility and promise.

At the present there is perhaps nowhere in Latin America, even in Mexico itself, so much activity in painting as in Buenos Aires. The generation of artists, trained in the rigid local academy of the twenties, who travelled Europe all through the thirties, passing through successive influences from Othon Friesz, Lhote, Derain and Matisse, have now come home to work out personal visions of their own homes. Horacio Butler is well known for his touching evocations of the Tigre, the archipelago of summer-houses in the Plata basin, in a manner more sombre but with a sentiment recalling Edward Hopper. Hector Basaldua, with a faint recollection of Guys and Lautrec, has recalled the Port life of his youth, the gossips, widows, and matrons who are so important members of the Argentine mythology. Lino Spilimbergo's monumental classicism, his solid landscapes of Bolivia and the North, above all the formidable seriese of unpublished monotypes known as "La Vida de Emma", telling the Dreiser-like tragedy of a port-girl, are evidences of a authentic talent. The painters themselves prize Aquilez Badi, an original

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composer of solid dimensions who has a personal color and a witty draughtsmanship, and Raul Soldi's delicate nostalgic girls in wicker-chairs. Antonio Berni's large panels of workmen and children remind one at once of the North American social realists and the large heads of Siquieros. Berni's clear eye and honest hand creates a hard but real vision of the urban life of his country. Dimitrio Urruchua, although a Porteno, has painted a seriese of excellent frescos in the Woman's College in Montivideo. His ferocious anti-Fascist monotypes are among the most serious political satire of our time. Onofrio Piacenza has made the suburbs of Buenos Aires his own somewhat as Vlamnick did pre-war Paris. Raquel Forner, a very capable woman, uses a symbolism which while recalling Chirico, is not exactly what we North Americans can call surrealist. Her landscape composed of root-forms, based on shapes seen around Nahuel Huopi is a tragic symbol of the epoch. The strangly infantile but tender tempras of Nora Borges recall the personal visions of Florine Stettheimer. Among recent arrivals are Picasso's disciple, Manuel Angeles Ortiz, and the Italian painter and typographer Attilio Rossi, both of whom have seen Argentina with the clear eye of trained travelers.

Modern Argentine painting requires a large study, not part of a brief article and Pagano's huge three-volume compendium is certainly deserved. Sculpture is outside of the range of this note and there is little space to speak of the brilliance of the school of engravers, under the general direction of Alfredo Guido, Director of the Superior School of Fine Arts in Buenos Aires. Guido is a strong and scientific craftsman. His large canvas of a sleeping dockworker is one of the

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finest contemporary figure pieces recently painted in the hemisphere.

In Uruguay, the home of Pedro Figari, one of South America's most personal artist, there is considerable vitality. The distinguished teacher and theoretician Joaquin Torres Garcia has instructed a generation of varying talents, strangely enough nowhere more successfully than with his two sons Horacio and Agusto, whose serious work bears no resemblance whatever to their master, in itself an ultimate tribute. Amalia Pollori de Vianni is a sensitive draughtswoman of psychological insight, and Adolpho Pastor has done capable graphic work. Montivideo, like Rio and Santiago, enjoys an excellent school of modern architecture and town-planning, which may in the future be responsible for more encouragement to painters than the official salon with its annual circulating prizes.

The second part of this article will undertake a brief view of the Siquieros' panels in Chile, the modern work in Peru, Ecuador, and Colombia, with a word on native non-traditional painting in Latin America.

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ILLUSTRATIONS

1. Historic battle-picture by Pedro Americo
2. The Valley of Mexico by Velasco
3. Gaucho subject by Blanes
4. Pedro Figari: Candombe
5. Antonio Berni: Club Atletico de Chicago
6. Raquel Forner: Desolacion
7. Horacio Butler: The Tigre
8. Portinari: The Scarecrow
9. Guignard: Ouro Preto
10. Rebolo Goncalves: Sao Paulo Suburb
11. Aquilles Badi: Fiesta Nacional
12. Attilão Rossi: Paisaje de Buenos Aires

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E. TAYLOR

November 18, 1942

Dear Miss Taylor,

I would like very much to have Sr. Quimper's thesis, if you could send it to me, and I will return it to Mrs. James whenever she wants it.

Sincerely yours,

Miss Elisabeth Taylor, Administrative Assistant
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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November 16, 1942

Dear Mr. Kirstein:

This is to acknowledge your letter of November 13, in which you suggest an exchange of publications between the Museum of Modern Art and the Pan American Union. Mrs. James is out of town this week, but your letter will be brought to her attention immediately upon her return.

Before she left, Mrs. James asked me to let you know that we have now received the manuscript of José M. Quimper's thesis, "La Cultura y el Estado: El Servicio de la Cultura en el Estado Moderno y en el Perú." As she will not have the opportunity of reading the manuscript this week, she wondered if you would not like to borrow it for a few days, as you had expressed interest in seeing it. I shall send it to you as soon as I receive your reply. As it is not long, I am sure you will have no difficulty in returning it very soon after her return on the 23d.

I shall look forward to your reply.

Very sincerely yours,

Elisabeth Taylor

Elisabeth Taylor
Administrative Assistant
Division of Intellectual Cooperation

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

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F. TAYLOR

November 13, 1942

Dear Francis,

I haven't seen you since our brief little meeting in the happy highlands of Ecuador. At the present moment, I am installed here more or less waiting to go into the Army but taking advantage of the time to organize a Latin American service and to prepare the catalogue of our show. Whenever you are free, I would love to come up and have lunch with you and tell you of what we are doing here and learn about your plans. Everything that is going to be done certainly should be done together, with the closest possible coordination. We need every bit of help from you possible and we would be delighted to put anything in your way that we have.

Yours very sincerely,

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York

LK/d

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JHACHER

January 2, 1942

January 7, 1943

Dear Jack,

Picture our chagrin! The Figari actually is here and we are all very much interested in seeing it. If you will, would you have the other picture shipped and sent up here? However, if you could possibly ask Mr. Bliss (and I hate to go on bothering him with this small matter) about how long he thinks the Museum could hang the other Figari, we would very much appreciate it. For example, we should like to have it from the end of March into July. Would that be too great a deprivation?

I expect to be in Washington next week sometime and I hope I can see you.

Yours ever gratefully,

Lieutenant John Thacher, U. S. N. R.
3101 R Street
Washington, D. C.

LK/d

With all good wishes for 1943,

Yours sincerely,

Jack

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THATHACHER

HARVARD UNIVERSITY
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January 2, 1942

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

Dear Lincoln,

I conveyed your message to Mr. Bliss in regard to the permenant loan of the Figari paintings. It seems that only one of the paintings is at Dumbarton Oaks, the other having been sent to the Museum last spring by Mrs. Bliss for your sale for the benefit of the armed forces. As to the loan of the other, Mr. Bliss said that he would be pleased to have it sent to you on the basis of an "indefinite loan" as it is quite possible that they will want to have it in their new home, when they are able to move in sometime within the next few months.

If this arrangement is agreeable to you I shall have the picture packed and shipped to you at once.

With all good wishes for 1943,

Yours sincerely,

Jack

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THACHER

DUMBARTON OAKS
HARVARD UNIVERSITY
WASHINGTON, D. C.

December 28, 1942

Dear Jack,

Thank you so very much for your kind letters. I was very much touched that you took the trouble to write one in your own hand.

I am more delighted than I can say about Mr. Bliss being willing to let the Museum show the Figaris. These two pictures are an extreme rarity and we are most eager to have them here on permanent loan. Would that be agreeable to Mr. Bliss? Our exhibition goes up by the end of January. I have a strong feeling that we would like to reproduce one, but which one I do not know, in color in the catalogue, and as you know that takes time, we would greatly appreciate it if we could have the pictures as soon as possible. If you could send them here, we would be delighted to pay for them. They should, of course, be insured.

I have no idea when I will be in Washington next. I want very much to see you. I have a feeling I will be down in the middle of January. I will call the Navy Department. Do you get off at night? Every time I called the house, you were expected shortly, but as far as I could tell you never came in.

Always yours,

Lieutenant John Thacher, U. S. N. R.
3101 R Street
Washington, D. C.

LK/d

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THATCHER

DUMBARTON OAKS
HARVARD UNIVERSITY
WASHINGTON, D. C.

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Dear Lincoln,

The pompous note of this same date is purely business for your files and your secretary - but this is for you.

Yes - I was so sorry not to have seen you. I want to very much, so please let me know when you are coming down

e back
ous,
proper
by your
he next
ed Swiss,

r in New
have a
r Mr.
Figari.
to the
Figari
ings here.
rbara,
t Mrs.
to let
her too

ly,

LK/d

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

ER

again. You can call the Navy Dept. & ask for Ext. 5578 & State and ask for Ext. 257.

Vinnie was asked to leave about a month ago, and took it remarkably affectionately. All details when I see you.

I am so sorry to hear of your father's death.

Affectionate greetings -
Ever yours, Lin.

when you want the pictures.

Yours sincerely,

Lin.

LK/d

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ER

HARVARD UNIVERSITY
DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTION
GEORGETOWN, WASHINGTON, D. C.

MAIL ADDRESS: 3101 R STREET
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VISITORS ENTRANCE: 1703 32ND STREET

ADMINISTRATION, MICHIGAN 3101
LIBRARY STAFF, MICHIGAN 3119
RESEARCH LIBRARY, MICHIGAN 3149

December 23, 1942

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

Dear Lincoln,

I was sorry to have missed you when you came to Washington, but it is almost impossible to get hold of me during the daytime. When you come again I hope you will ring up and leave a number where I can reach you.

I have spoken with Mr. Bliss about the Figari paintings and he said that he knew Mrs. Bliss would be delighted to let you have them, so there is no need of your writing to them. I presume you will let me know later on when you want the pictures.

Yours sincerely,

Jack.

LK/d

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THATCHER

December 18, 1942

Dear Jack,

I have tried in vain to see you ever since I came back from South America. If I wasn't afraid of being facetious, I would address you as "Admiral"; but I don't know your proper rank, so at least you might tell me what you are called by your buddies. When I first called up Vincent asnwered and the next time somebody with Vincent's voice, or at least it sounded Swiss, but it was not he. Who was it?

I would like to see you very much if you are ever in New York or if I could ever contact you in Washington, but I have a specific request to make. I believe that Mrs. Bliss, or Mr. Bliss, has two paintings by the Uruguayan artist, Pedro Figari. I would like very much if possible to have these loaned to the Museum of Modern Art for our coming Latin American show. Figari is a delightful painter and there are very few of his things here. If they are at Dumbarton Oaks or if they are in Santa Barbara, could you please let me know, and I would like to request Mrs. Bliss on behalf of the Museum if she would be so kind as to let us have them for a little while if it would not deprive her too greatly.

Please let me hear from you.

Yours ever sincerely,

John Thatcher, Esquire
Dumbarton Oaks
Washington, D. C.

LK/d

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THAYER

Nelson A. Rockefeller
Washington, D.C.

January 14, 1943

Dear Miss Disston:

Thanks very much for your letters of the thirteenth.

I will be glad to see that Mr. Kirstein's telegram is delivered to him before noon on Friday.

Sincerely,

Jeanne Thayer

Jeanne Thayer

Miss Natalie E. Disston
Secretary to Mr. John Abbott
The Museum of Modern Art
11 West Fifty-third Street
New York, New York

3898 Department of Commerce Building
Washington, D. C.

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THAYER

January 13, 1943

Dear Miss Thayer,

I wonder if you will be kind enough to get the enclosed telegram to Mr. Lincoln Kirstein? He is to be in Washington from today through the weekend and during that time will surely come into your office. I should appreciate it very much if you could get the telegram to him before noon on Friday since it concerns an appointment for that time.

With much appreciation for your kindness, I am

Sincerely yours,

Secretary to Mr. Abbott

Miss Thayer
Secretary to Mr. Nelson A. Rockefeller
Coordinator of Inter-American Affairs
3898 Department of Commerce Building
Washington, D. C.

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THOMSON

C
O
P
Y

September 25, 1942

Dear Charles,

I have discussed with the people here whom we might be able to recommend from Texas to be on the Committee on Art. I am sorry to say, between you and me, that we would rather not recommend anybody. But I am still for Eric Douglas from Denver.

I am off to London within the next day or so. I spoke to Lincoln Kirstein today in Mexico City and he has what seems to be a most interesting project outlined for the work of our new department of Latin American Art, which we expect to announce at the time we announce the acquisition of the South and Central American painting collection. He wants to see you on his return, which he hopes will be next Thursday, and I hope that the plan will interest you as much as it does Stephen Clark and myself.

Sincerely yours,

John Hoyt

Mr. Charles A. Thomson
Department of State
Washington, D. C.

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TORRES GARCIA

le 16 mars, 1943

Cher Monsieur,

Nous venons de recevoir votre lettre du 4 fevrier, addressee a M. Kirstein. Mr. Kirstein est actuellement a l'armee mais je lui ecrirai de vos nouvelles. Je suis sure qu'il sera tres heureux de savoir que votre voyage etait tant profitable.

Veuillez accepter nos remerciements bien sinceres pour votre gentillesse.

Secretary to Mr. Kirstein

M. Augusto Torres Garcia
Abayuba 2781
Montevideo
R. O. del Uruguay

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MUSEUM OF MOD
MAR 8 - 1944
NOTED

Montevideo 4 Fevrier de 1943.

Mr. Lincoln Kirstein

Cher Monsieur:

Je suis de retour a Montevideo,depuis peu,après avoir fait un très beau voyage de plus d'un mois en Bolivia et surtout au Perú. René Hubert m'avait remis voilà longtemps les $. 600 pesosqui devaient servir a cette expedition,mais je n'ai pas pu partir tout de suite pour diverses raisons dont la principale etait que mon frere Horacio désirait m'acompagner et qu'il a du au paravant toucher l'argen qui devait servir a son voyage à lui.

Il avait vendú quelquestoiles au Sálon Municipal,que son destiné au Musée du meme nom, et il a dú atendre la fin du dit Salón pour touche

Nous avons visité en ce peu de temps tout ce qu'il y avait a voir,Mach Picchu,Tiahuanacu et sur tout Cuzco magnifique,en fin toutes ruines indiennes que nous avons pu.

Je crois avoir apprécié á leur juste valeur autant les paysages que l les témoignages d'art ancien. Nous avons rapporté a Montevideo toutes sortes de tissus,poteries;sculptures,que nous sommesprocurés a bas pr prix,ou même que nous avonstrouvés nous même en grattant un peu le so comme par example,des morceaux de céramique incas de toute beauté.

Les indiens actuels sont de gens pleins de noblesse et trés gentils.

Mon Pere a aussi tôt monté un petit musée avec tout cela,de sorte que tous nos amis peuvent en profiter.

A Cuzco nous avons rencontré Pierre Verger avec lequel nous avons passé plusieurs jours. Il nous a donné quelques bons conseils dont nous avons profité pour la visite du pays.

Je termine cette lettre qui ne vous donnera qu'une idée bien incomplete du plaisir que jái eu a le visiter,en vous remerciant de m'en avoir fourni les moyens.

Bien a vous

Augusto Torres

P.S. Mon pére a reçu du Musée d'Art Moderne de N.Y. un livre trés interessant et bien édité sur Van Gogh et sa correspondance avec Bernard. Mille remerciementspuisque san doute cet a vous quíl le doit.

Mon pére me prie de vous saluer en son nom et vous faire savoir que l' Editorial Poseidón de B.Ainse charge de la publicatión d'un gran volume de plus de mille pages,titulé " Universalismo Constructivo. Contribución a la Cultura y al Arte de América.donc il est l'auteur.

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ULRICH

THE MUSEUM OF MODERN ART

Date January 18, 1943

To: Miss Ulrich

Re:

From: Lincoln Kirstein

Did Dick give you the memorandum I wrote to you, before he left? The money should be paid at once because our exhibition will not be able to be complete without the objects for which we are still indebted. I can give you any further details that you need.

I still owe. → 568.86

8,757.62 pictures
1,000.00 film
763.00 folk art
314.00 photos
1,253.00 books
1,360.00 shipping
35.00 Quinzer thesis

13,482.62

16,000.00

13,482.
- 3500
16,982

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ULRICH

LK

advanced by I K:

travel — 1,248.84 ✓

purchase of pictures — 12,500.00 ✓

expenses 3,500.00 ✓

paid to Mr. I -

271.20 (45.17 francs) Customs clearance

35. work on pictures

Apprx 150. Customs clearance

total spent on pictures — $8,757.6175

I still owe → 568.86

8,757.62 pictures
1,000.00 film
763.00 folk art
314.00 photos
1,253.00 books
1,360.00 shipping
35.00 Sawyer thesis

13,482.62

16,000.00

13,482.
- 3500

16,982

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1248.84
12,500.00
3,500.00

17,248.84
16,983,00

265.84 exchange.

8757. pictur.
1300. books
1250. Shipping.
705. folk art. ✓
3500. personal expenses.

15,712.-
271. photos

15,983. 16.000.

16,000-
1000. exchange.

1000. film Sope. de Castro.

16,983. ←

I still owe. → 568.86

8,757.62 picture
1,000.00 film
763.00 folk art
314.00 photos
1,253.00 books
1,360.00 shipping
35.00 Jennifer thesis

13,482.62

16,000.00
13,482.
-3500

16,982

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3191.00
Arg. 4332.50
Braz' 1539.00
100.00
27.0
415.
107.50
840.00
10,542.00
3000.00
7000.00 Jorge de Castro.
14.542.00

150.
20
3000

240

Still owed
Fisch 145.98. ✓
Wrutz. 17.88 ✓
Araujo. 105.00 ✓
Castro. 300.00 ✓
568.86

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Folk Art

	Purchase	Shipping
Chile.	$75.00	$25.00
Peru.	80.00	$20.00
Ecuador.	50.00.	
Colombia	50.00	
Mexico.	500.00.	

Ship

3191:00

Folk Art.	705.00
Photos	271.00
Books.	1105.00
Shipping	1110.00
	3191.00

Folk Art.

Photographs.

Hess.	25.
Carlos.	51.
Verger.	35.
Quinta	25.
Forreno.	40.
Tustas Moreno.	60.
Valcarcel	10.
Bodo Wuth.	25
	271.00.

Books.

Rio	225.	325
Sao Paolo.	50.	
Montevideo	50.	125
B. A.	~~300~~ 425.	325.
Chile.	125.	50.
Peru.	65.	65.
Ecuador	50	50.
Colombia	75	100.
Mexico.	185.	50
	1105	1110

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THE MUSEUM OF MODERN ART

Date December 31, 1942

To: Miss Ulrich 1

From: Lincoln Kirstein

Re: Accounting of Latin American expenditures

I am not at all sure that my accounts are correct, down to the last dot. After you have carefully inspected them, I would greatly appreciate the chance to talk to you about any adjustments that need to be made.

I spent quite a lot of my own money, more than I needed to, strictly speaking, but I did so on certain things which I felt were not entirely within the province of the Museum business. Consequently there is some discrepancy between the amount that was given me and my own accounts. I am sure that you and I in half an hour's time can make any necessary adjustments.

I submit to you particularly the page about how much I still owe. I would like very much if possible for you to send $300 to Jorge di Castro, % Expresso Paulista, Rua Evarista de Veija 19, Rio de Janeiro, Brazil, so that he will make payments necessitated by the extra things that I have had to order since I left.

The shipment of Brazilian books has not yet arrived. They are insured heavily and I have all the documents necessary to collect if we find the ship has been sunk. This is the only insurance I took out in Latin America because it was so expensive, and fortunately so far, it is the only shipment that I have lost. I am not at all sure that I am correct about the books. I would appreciate it very much if you could have me made a check-up of the bills I sent home or gave you.

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THE MUSEUM OF MODERN ART

Date December 31, 1942

To: Miss Ulrich - 2

Re:

From: Lincoln Kirstein

Advanced to Mr. Kirstein by Miss Ulrich:

Travel	$1,248.84
For Purchase of Pictures	12,500.00
For Personal Expenses	3,500.00

Spent by Mr. Kirstein:

Pictures	$8,757.62
Film	1,000.00
Folk Art	763.00
Photographs	314.00
Books	1,253.00
Shipping	1,360.00
Quimper Thesis	35.00

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THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 3

Re:

From: Lincoln Kirstein

I still owe:

Mrs. Olga Anhaltzer-Fisch $145.98
I paid an advance of $50 on a rug which is made by the Indians in the north of Ecuador, which is especially designed for the Museum. If the Museum does not like it, it could be sold, I am certain, or in fact, I would buy it.

Bodo Wuth 25.00
For color slides of paintings on restaurant walls and bars in and around Quito.

Alvaro Araujo . . . . . approx. 110.00
For expenses attendant upon shipping my Uruguayan pictures, which he had hoped to send by boat but which were finally necessary to send by plane as he could get no shipping space.

Jorge di Castro 300.00
For extra expenses involved in sending delayed shipments by air.

As far as I can tell, these are all the outstanding debts to my account.

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

THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 4

From: Lincoln Kirstein

Re:

Folk Art:

I have spent the following money on folk art objects. These are all here in New York except those from Mexico, which are being kept by Ines Amor for future disposition.

Chile	$73.00
Peru	80.00
Ecuador	60.00 pay.
Colombia	50.00
Mexico	500.00
	$763.00

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

THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 5 6

Re:

From: Lincoln Kirstein

Photographs:

I spent the following money on photographs for the Museum archives:

Brazil
- Eric Hess $35.00
- Carlos 67.00

Uruguay
- Tastas Moreno 60.00
- (Figari) 75.00

Argentina
- Forrero 45.00

Chile
- Antonio Quintana 32.00

Peru
- Pierre Verger 37.50
- Luis Valcarcal 12.50

Ecuador
- Bodo Wuth 25.00

$314.00

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THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 6

From: Lincoln Kirstein

Re:

Books:

I am not absolutely certain as to the amount of money I spent on books, as I do not have the bills at hand; but this is more or less approximate.

Brazil	
Rio de Janeiro	$278.00
Sao Paulo	65.00
Uruguay	
Montevideo	75.00
Argentina	425.00
Chile	80.00
Peru	65.00
Ecuador	45.00
Colombia	60.00
Mexico	160.00
	$1,253.00

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THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 7

From: Lincoln Kirstein

Re:

Shipping:

These figures are also approximate because I had quite a lot of local expenses in packaging and getting invoices before the things were ever sent and there were some anticipatory storage costs, but I don't clearly remember. However, this probably could be made more accurate through Miss Dudley's office or eventually when all the consular invoices arrive, if and when they do.

From Rio de Janeiro and Sao Paulo	$360.00
From Montevideo	125.00
From Buenos Aires	340.00
From Chile	100.00
From Peru	150.00
From Ecuador	125.00
From Colombia	160.00
	$1,360.00

Note: I am not charging anything up against Mexico because I think most of the things were sent in other shipments to Alfred from Ines Amor.

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	Kirstein	I.E

THE MUSEUM OF MODERN ART

Date December 30, 1942

To: Miss Ulrich - 8

From: Lincoln Kirstein

Re:

Miscellaneous:

I purchased from Dr. Jose Maria Quimper in Lima a copy of his doctorate concerning educational institutions, art museums, and libraries in Peru. He only had one copy of this thesis and I paid a typist $35.00 to make me one. It is the single most valuable document on Peruvian art in existence. Its political nature will not permit it to be published in Peru and it is too local to be printed here, but it is extremely valuable from the point of view of archives.

It is very difficult for me to tell how much money I lost on the exchange. In Sao Paulo I remember on a single transaction, where I cashed my letter of credit check on the Bank of London in South America for $200, I figured I lost about 12%. In other cases it was even higher, although in most cases lower. I don't think that 10% is too high a figure to estimate.

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	Kirstein	I.E

URRUCHUA

28 de Abril de 1943

Mi distinguido Señor Urruchúa:

Muchas gracias por su carta de 10 de Abril dirigida a Mr. Kirstein y por la amable nota que en ella me envía. He hecho llegar su carta a Mr. Kirstein y él me pide que le diga que tendría mucho gusto en recibir el libro que usted prepara cuando esté acabado. Yo estoy segura de que a Mr. Kirstein le interesará mucho recibir su valioso obsequio.

También me pide que le diga que cuatro de sus monotipos han sido vendidos durante el tiempo de su exposición y que le enviará una nota detallada de las ventas.

Como las direcciones para las personas que están en el ejército son tan variables, creo más conveniente que usted envíe las cartas, etc., a Mr. Kirstein aquí al Museo y yo me ocuparé con todo interés de que las reciba. No crea usted que Mr. Kirstein se olvida de sus amigos porque no escribe con frecuencia, pues puede usted imaginar tiene ahora muy poco tiempo para escribir cartas.

Con mis mejores saludos, queda de usted sinceramente

Secretaria de Mr. Kirstein

Sr. Demetrio Urruchúa
Carlos Calvo 1770
Buenos Aires, Argentina

NED:lj

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

TO BE TRAnslated into Spanish

April 27, 1943

Dear Senor Urruchúa,

Thank you very much for your letter of April 10th to Mr. Kirstein and for your kind note to me. I forwarded your letter to Mr. Kirstein and he has asked me to say that he would very much like to have a copy of your book when it is finished. I know how very much he would appreciate having such a wonderful gift.

He also asked me to tell you that four of your monotypes were sold from the exhibition and that he will send you a full accounting later.

Since Army addresses are so temporary and uncertain, I think it would be better if you would send all communications to Mr. Kirstein here at the Museum and I will make sure that he gets them. Please do not think because he does not write that he is forgetting his friends; it is just that there is so little time for letter writing.

With all best wishes,

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Demetrio Urruchúa
Carlos Calvo 1770
Buenos Aires, Argentina

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AIR FRANCE

URRUCHUA

Mi querido amigo Kirstein

He recibido el catálogo y tambien su carta del dia 25. no le podre negar que me llenó de emocion el exito obtenido por mi salon en esa ciudad. Quierase o no es una inmensa satisfacion constatar que el esfuerso y el trabajo perseverante, siempre tarde o temprano tienen su reconocimiento. Piensa uno entonces que solo este hecho hermoso (el trabajo) no solo hermana a los hombres, sino que tambien los enlaza a la vida con un sentido justo y profundo. De usted que para mi ha sido el puente generoso para llegar a esta ~~rea~~ realizacion que yo jamas habia soñado, le estaré siempre agradecido ademas de considerarle un buen amigo de verdad. Yo le envie a usted una serie de fotos y le pienso enviar otra serie... es que cuesta mucho dinero enviarlas por avion (10 pesos) Trabajo todo aquello que puedo en una serie de telas a un mismo tiempo y tambien estoy dandole fin a los grabados de aquel album que usted vio comenzado, y quiero enviarle a usted un ejemplar (solo hago 24) especialmente obsequiado a un camarada, pero pesa mucho para enviar por avion ahora digame usted si ha pesar de enrrolarse en el ejercito se lo envio igualmente —

Pienso hacer un viaje a Montevideo en estos dias, con el fin de volver a ver mi trabajo de la Universidad y tratar de concertar un salon alli para esta temporada

Me parece muy expresivo y justo su pequeña

DOS DE ESTAS HOJAS Y UN SOBRE DE VIA AEREA PESAN 5 GRAMOS

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	Kirstein	I.E

introducción. Me parece muy exacta y elocuente.
Reciba usted mi amigo un abrazo
de
D. Urruchúa

Abril 10-1943

Sta. Natalie E. Gisstorr

He recibido su atenta carta y le estoy muy agradecido por haberme enviado las crónicas sobre mi salón en esa. Además mis expresivas gracias por sus conceptos sobre mi pintura. Prometo enviar a usted las fotos prometidas al amigo Kirstein de quien desearía tener la dirección si fuera posible para escribirle en el lugar en que se encuentre. Comprendo que quizá esto sea muy dificultoso.

Espero que usted se tome la tarea de informarme todo aquello que usted crea de interés relacionado con mi exposición de lo cual le estaré muy agradecido. Desde ya mi agradecimiento y mi cordial saludo

D. Urruchúa

DOS DE ESTAS HOJAS Y UN SOBRE DE VIA AEREA PESAN 5 GRAMOS

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

Translation

Dear Kirstein:

I received the catalog and your letter of (March) the 25th. I must tell you that I was very impressed by the success of my exhibition in New York. It is a great satisfaction to see that effort and continuous work are sooner or later recompensed. And one thinks that work unites men like brothers and binds them to life and gives them a deep and right sense of life. I shall always be grateful to you and consider you a good friend because you helped me so generously to achieve this realization which I never thought possible. I have sent you a series of photographs and I shall send another, but, you see, mailing costs are so high (10 Argentinean pesos). I am working as much as I can on a series of canvases. I am also finishing the book on engravings which you saw, and I want to send you a copy (It is a limited edition of 24.), especially dedicated to you, my comrade. I am sorry it is too heavy to be sent by plane. Will you tell me if you want to receive it even though you are at present in the Army?

I plan to go to Montevideo shortly to see my work at the University again, and also to try to arrange an exhibition for ~~this~~ next season.

I think your short introduction is very expressive and correct. I think it is very exact and eloquent.

Very cordially yours,

D. URRUCHUA

April 10, 1943

Copy sent to LK 4/21/43

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

Dear Miss Natalie Disston:

I have received your kind letter and I am very grateful to you for sending me the clippings about my exhibition in New York. I wish to thank you also for your high opinion of my painting. I shall send you the photographs which I have promised to our friend Kirstein. I should like to have his Army address, But I understand that perhaps it is difficult. I hope you will inform me about everything you believe to be of interest to me regarding my exhibition. May I thank you in advance for your kindness?

D. URRUCHUA

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	Kirstein	I.E

URRUCHUA

8 de Marzo de 1943

Sr. Demetrio Urruchúa
Carlos Calvo 1770
Buenos Aires, Argentina

Muy distinguido señor Urruchúa:

Tengo mucho gusto en contestar a su carta del 18 de Febrero dirigida a Mr. Kirstein, quien está actualmente en el Ejército. Las magníficas fotografías llegaron en perfecto estado y han sido una inapreciable adición para nuestro archivo. No hace falta decir, que recibiremos con el mayor gusto todas las fotografías que usted tenga la amabilidad de enviarnos.

Le envío con estas lineas algunas críticas sobre su exposición aparecidas en algunos de nuestros principales periódicos. Yo también he tenido el placer de ver sus obras recientemente y me cuento entre las más sinceros admiradores de su arte. Reciba usted, señor Urruchúa, mi más cordial felicitación.

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

Secretaria de Mr. Kirstein

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TO BE TRANSLATED INTO SPANISH

March 5, 1943

Dear Sr. Urruchua,,

This is to acknowledge receipt of your letter of February 18th to Mr. Kirstein, who has since been inducted into the Army. The ~~photo~~ splendid photographs arrived safely and we are delighted to have these for our archives. We shall always be most grateful to have other photographs that you may wish to send us.

I enclose several reviews from our leading newspapers of your exhibition. I myself saw the pictures recently and admire your work enormously. I wish you all success.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Demetrio Urruchua
Carlos Calvo 1770
Buenos Aires, Argentina

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URRUCHUA

THE MUSEUM OF MODERN ART

Date ~~March 1, 1943~~

To: Mrs. Switzer

Re: ~~Urruchua photographs~~

From: N. Disston

Here are nine photographs which Urruchua has just sent to Lincoln.

I presume Mr. Barr would like to have these for his files.

muy en breve, el Museo desea [illegible]

Por cierto, los precios de sus monotipos son los siguientes: casi todos los en blanco y negro, 50 dólares; los de color entre 65 y 100 dólares. Espero que usted esté de acuerdo con estos precios y que se vendanun gran número. La galería le informará a usted directamente.

Le deseo la mejor suerte en su trabajo. Haga el favor de decir a Amalia Polleri de Viana que le he escrito y déusted mis mejores recuerdos a Cecilia Marcovich.

Le saluda su siempre buen amigo,

Lincoln Kirstein

Sr. Demetrio Urruchúa
Carlos Calvo 1770
Buenos Aires, Argentina

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

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URRUCHUA

25 de Febrero de 1943

Mi querido amigo:

Enhorabuena por el éxito de su exposición. La impresión producida aquí ha sido excelente y todo el mundo admira sus cuadros. Los cuadros se enmarcaron con madera natural dejando un margen muy pequeño. No se pudo usar todo el margen blanco, porque la exposición circulará después a través del país y el transporte de los marcos y los cristales grandes hubiera sido demasiado costoso. El efecto es excelente y puede usted sentirse orgulloso de su obra.

Le he enviado un catálogo de papel fino por correo aéreo. Le envío en sobre separado algunos ejemplares de la edición ordinaria del catálogo por barco, ya que el costo del envío por avión hubiera sido excesivo.

Me gustaría saber que esta usted haciendo ahora. No deje de enviarme fotografías de sus últimas cosas. Aunque espero estar en el Ejército muy en breve, el Museo desea mantener los contactos iniciados.

Por cierto, los precios de sus monotipos son los siguientes: casi todos los en blanco y negro, 50 dólares; los de color entre 65 y 100 dólares. Espero que usted esté de acuerdo con estos precios y que se vendanun gran número. La galería le informará a usted directamente.

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Sr. Demetrio Urruchúa
Carlos Calvo 1770
Buenos Aires, Argentina

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TO BE TRANSLATED INTO SPANISH

Dear Urruchua,

Congratulations on the success of your exhibition. It has made a great impression and people like your work very much. The pictures were framed in natural wood with a rather narrow margin but covered with glass. We could not use the full width of the white paper because the show is going all around the country and the weight of the glass would be impossible to pay for. But the effect is excellent and you can be proud of your work.

I have sent you already a catalogue on light paper but I am sending you a number of catalogues of the ordinary sort by regular mail because it would cost too mudh air mail.

I wonder what you are doing now. Please let me have photographs of your work here at the Museum. Although I am going into the Army myself, the work here goes on and we are very eager to keep up all contacts.

By the way, the prices on the monotypes were placed like this: most of the black and whites were $50; the colored ones were up from $65 to $100. I hope this is satisfactory and that you will sell a lot of them. You will hear directly from the gallery.

My best wishes for your work. Please tell Amalia Polleri de Viana that you heard from me and remember me to Cecilia Marcovich.

Ever your friend,

Lincoln Kirstein

Mr. Demtrio Urruchua
Carlos Calvo 1770
Buenos Aires
Argentina

Dictated by Mr. Kirstein;
signed in his absence

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MUSEUM OF MODERN ART
FEB 26 1944
NOTED .....

Estimado amigo Kirstein

Hace tiempo le contesté su carta y en ella le consignaba todos los datos que usted pedia. Supongo que habrá llegado a su poder.

No tengo noticias suyas pero me han llegado los 4 libros que de ese museo me han enviado gentilmente, de lo cual estoy muy agradecido. Todos ellos admirablemente bien impresos, y de interes muy particular. Siempre me ha interesado extraordinariamente H. Rousseau. El pintor mas grande y el espiritu mas noble de la pintura francesa. De estos hombres llegan pocos al mundo, y poetas tan sublimes de la pintura aparecen muy de tarde en tarde.

Le envio algunas fotos. Luego enviare otras. Yo hubiera querido enviarlas mucho antes, pero me fué imposible. Espero en estos dias poder traer nuevamente el fotografo a mi taller. Espero tambien de usted noticias sobre todo de mi salón de estampas, en esa. Reciba usted un abrazo cordial

Demetrio Urruchúa

B. Aires.
Febrero 18-43

photos sent to Barr 3/1/43

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

MUSEUM OF MODERN ART
FEB 26 1944
NOTED

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Le envio algunos fotos. Luego enviare otras. Yo hubiera querido enviarlo mucho antes, pero me fué imposible. Espero en estos dias poder traer nuevamente el fotografo a mi taller.

Espero tambien de usted noticias sobre todo de mi salon de estampas, en esa.

Reciba usted un abrazo cordial

Demetrio Urruchúa

B. Aires.
Febrero 18-43

Photos sent to Barr 3/1/43

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Montevideo

Sr. Lincoln E. Kirstein.
Estimado amigo: He recibido su carta y contesto inmediatamente. Hace unos días e tuve por escribirle para saber si había recibido su estampa "La mujer de la hoz" que yo entregué a los sres Rosso Hnos, despachantes de Aduana.-A esos señores tam bién entregué mi biografía, la cual, por lo visto no ha recibido usted, puesto qu me pide en su carta que se la envie. Así lo haré. En cuanto a la organización de mi salón individual en N.York, creo que todo lo que Ud. determine estará bien he- cho y no dudo que Ud. hará lo que más convenga de lo que estoy anticipadamente m agradecido. En cuanto a los precios que a Ud. le parece oportuno establecer, creo también que son los más razonables. (50-75 hasta 100). Las fotografías que Ud. so- licita las enviaré en seguida que me sean entregadas. He trabajado mucho desde que Ud. se fué. Además enviaré fotos de otros trabajos muy anteriores que Ud. no cono- /ce.
talogo.

Me alegra mucho que la Srta María Rosa Oliver haga la introducción del ca-

Ha pedido suyo, antes de partir para Montevideo yo me había comprometido en pre- pararle una autobiografía y una posición del artista en el momento actual y mi opi nión de lo que debe ser la pintura contemporanea. Así lo hice y lo entregué al Sr. Rosso. Como ya le dije al comienzo se la enviaré de nuevo por si aún le interesa.

Cuando Ud. me escriba le pido que me indique si desea que le envíe el album de grabados que pronto estará terminado y del cual Ud. conoce algunos. Luego me inte- resaría muchísimo conocer su opinión sobre los frescos que hice en Montevideo. Cuan do Ud. regresó de allí yo no lo pude ver para conversar sobre ellos. Su opinión me interesa muy particularmente desde que leí un artículo suyo sobre arte en una revista chilena: "Forma". Desgraciadamente no hemos cambiado opinión sobre arte en- tre ambos por impedirlo el idioma, pero yo le diría primero lo que pienso del tra- bajo mural, haciendo una especie de autocritica. Luego Ud. daría su opinión. Yo se que puede ser muy atacado y se también que partes pueden ser defendidas abierta mente, también se cual puede ser el origen de una crítica severa. Yo desearía decir muchas cosas, que no serían elogiosas precisamente. Y ahora paso a darle todos los datos biográficos que Ud. pide.

Nací en Pehuajó, provincia de Buenos Aires, el 19 de abril de 1902. Cursé mis pri meros años de estudio en el Estimulo de Bellas Artes (no es institución oficial). Dos años después, creyendo lo insuficiente del metodo de enseñanza de esa escuela no apartamos de ella un grupo de estudiantes entre los que se encontraban el pin- tor español Manuel Colmeiro, el escultor Planas Casas y el grabador Pompeyo Audi- vert, estudiando en común, largos años y evidentemente sin una dirección adecuada. En el año 1924 partí para Paris donde sólo pude permanecer tres meses por causas que Ud. puede imaginar: el problema económico. Siendo así no me fué posible estu- diar con maestro alguno. En el año 1935 siendo ya expositor del Salon nacional seguí afanosamente trabajando bajo la tutela de la escultora Sra Cecilia Marcovich Pero ya en 1930 había realizado mi primera muestra personal en "Amigos del Arte". Luego mi segunda muestra en las mismas salas en 1937. Y en 1939 una muestra com- pleta en las salas del Ateneo de Montevideo. Allí conocí a los arquitectos De los Campos-Puente Tournie, y en ellos, después de conocer el caracter de mi pintura surgió la idea de que yo debía decorar al fresco la Universidad de Mujeres de la que ellos eran los arquitectos. Dos años después comencé el trabajo, aunque ya había sido desechada la idea de decorar toda la casa, por el costo que tal obra demandaba. El trabajo se redujo entonces a la sala de lectura y le dí término un año y medio después.

Naturalmente Ud. sabe que en estas cosas suelen hacerse una cantidad de trámi- tes y buscar un sin fin de puntos de apoyo. De cualquier modo, yo no hice perso- nalmente ni una sola gestión y estoy muy agradecido de las personas que con tanto empeño se propusieron vencer una serie de graves dificultades para que el trabajo llegara a realizarse. Pero si Ud. desea datos concretos sobre el particular, bien detallados, estos los podrían facilitar los arquitectos cuya dirección es 25 de Mayo 555 -Montevideo-R.O.del Uruguay. Luego, además de los arquitectos, los prin-

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URRUCHUA

AIR MAIL

November 11, 1942

Sr. Demetrio Urruchua
Carlos Calvo 1770
Buenos Aires, Argentina

My dear Urruchua,

I wanted to tell you that your monotypes got here safely and that I am now trying to arrange an exhibition of them as a group before sending them out all over the United States. By now you no doubt know that you won a prize in the United Hemisphere Poster Competition. Your poster has been much admired and very widely reproduced in weekly magazines and in the daily press. In time you will get copies of these papers and journals, but at the moment it is almost impossible to send anything bulky by air.

Could you please send me at once an autobiography of yourself, which I do not seem to have. I would like to have the dates of your birth, your travel to Europe, any prizes that you have received, and I would like to know how you got the commission to do the walls in the Women's University in Montevideo. Was this arranged through Amalia Poleiri de Viana or through yourself or through the architects? I would also like to know your final opinion on a price for the individual monotypes. If I were you, I would make two prices, one higher for the color and one lower for the black and white. I feel that $50 for the black and white and $75 to $100 for the color would be fair, but I don't want to go ahead without hearing from you. If anything is sold through the Museum of Modern Art, there is no commission, all the proceeds going directly to you, but if they are sold through a private gallery, there would be a commission, how much I don't know. I have the choice of sending the exhibition out through the Museum directly all over the country or of waiting until we can arrange a one-man show in a private New York gallery. The schedule here at the Museum is filled up for a year. There cannot be any one-man shows, although the four monotypes I bought will be shown as a group in a show at the Museum in February. I would appreciate hearing from you immediately by air mail.

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Everyone who has seen your monotypes deeply enjoyed them. We all think you are a very excellent artist here. I have asked Maria Rosa Oliver to write the introduction to a catalogue of your work. If you have any more things finished, I do wish you would send photographs of them. When I was in Montevideo, I got quite good pictures of the murals, but I have not very much else of yours. The cliches that Forero had are really not very good.

Yours very sincerely,

LK/d

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cc LK 4/21/43

VERGER

Lima

Le 6 Avril 43

Mon cher Kirstein

J'apprend que vous êtes sous les armes !!! — Bravo — Bravo —

Le même sort m'attend peut-être un jour à nouveau lorsque quelque généreux Général m'invitera à revêtir l'uniforme de la 4e République —

Fin de la semaine je repars vers le Cuzco et Puno, chasser, entre autres choses, les danses indiennes à votre intention —

J'ai pu me procurer quelques rouleaux de pellicules à "Prix d'Or" — Je vais donc pouvoir un peu travailler

Croyez moi en attendant — Oh — Valeureux Guerrier — bien cordialement à vous

Pierre Verger

A/c Museo Nacional
650 Av. Alfonso Ugarte
Lima

MUSEUM OF MODERN ART
APR 12 1943
NOTED
CORREO AEREO

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VERGER

THE MUSEUM OF MODERN ART

Date ~~March 16, 1943~~

To: Mr. Soby, Mrs. Newhall

Re: ~~Pierre Verger~~

From: N. Disston

In a recent letter to Lincoln Kirstein, Pierre Verger says, "Je continue a avoir de grandes difficultes a me procurer des pellicules...Mon espoir pour me tirer de ce mauvais pas est d'en recevoir par vous des U.S.A. OH, KIRSTEIN, SAUVEZ MOI DE L'IMPUISSANCE!"

I don't know what we can do about it, but Lincoln asked me to tell you of Verger's difficulties. I have written Verger that Lincoln is now in the Army.

Je vous remercie aussi pour la liste des danses d'indiens. Je regrette que vous ayez tant de difficulté a procurer des pellicules et j'en parlerai à M. Kirstein quand je lui ecrirai.

Veuillez accepter mes meilleurs salutations.

Secretary to Mr. Kirstein

M. Pierre Verger
Museo Nacional
~~Avenida~~ Alfonso Ugarte 650
Lima, Peru

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16 VERGER

le 5 mars, 1943

Cher Monsieur,

Nous venons de recevoir votre lettre du 16 février addressée à M. Kirstein, qui est actuellement àt l'armée. Pourtant, je vais lui ecrire et lui dirai de vos nouvelles. Nous avons bien reçu les photographies dont vous parlez et vous remercions de votre gentillesse de les expédier. Je suis sûre que M. Kirstein aimerais bien aussi avoir d'autres photographies de peintures populaires si vous veuilliez les expedier.

Je vous remercie aussi pour la liste des danses d'indiens. Je regrette que vous ayez tant de difficulté a procurer des pellicules et j'en parlerai à M. Kirstein quand je lui ecrirai.

Veuillez accepter mes meilleurs salutations.

Secretary to Mr. Kirstein

M. Pierre Verger
Museo Nacional
Avenida Alfonso Ugarte 650
Lima, Peru

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Lima

16-2-43

Mon Cher Ami -

Je reviens du Cuzco où j'ai passé 3 mois pleins d'intérêt - J'en ai ramené quelques photos - quelques unes sont de danses, je vous les expédierai dès que je serai organisé pour bien convenablement J'ai aussi des photos de peintures populaires des d'enseignes de cabarets et boutiques - et d'épitaphes de tombes qui sont assez curieuses et que je vous enverrai en la même occasion - (avez vous reçu les photos expédiées il y a + mois ?) -

Je continue à avoir de grandes difficultés à me procurer des pellicules .... Mon espoir pour me tirer de ce mauvais pas est d'en recevoir par vous des U.S.A.

Bth KIRSTEIN !!! SAUVEZ MOI DE L'IMPUISSANCE

Pour vous inciter à vous intéresser à la danse en Peron je vous copie ci-joint quelques noms de danses d'indiens - recueillis au cours de ces premiers mois et qui peuvent être photographiées dans les fêtes. Toutes les traditions populaires du Peron sont d'une richesse extraordinaire et il y a un furieux travail à faire pour recueillir des documents à ce sujet

Je serais content d'avoir de vos nouvelles et croyez moi bien cordialement à vous

Pierre Verger

A/c Museo Nacional 650 Av Alfonso Ugarte

P.S. Contrairement à ce que je vous disais - l'expédition des pellicules peut être faite à mon nom au

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LISTE DE NOMS DE DANSES DES INDIENS DU PEROU DANS LES FIESTAS (TRES INCOMPLÈTE ENCORE)

ABANDERADO
ABASTIKA
ALBASO
ALCALDE
ALFEREZ
ARGENTINOS
ARRIEROS
ANTI
AVELINOS
ALLA
ALBERO
AYARACHIS

BARBEROS
BUENA ACHURA
BORRACHOS
CAPITANA
+ CARA CHUNCHOS
CARRERANTES
CCAMILE
CCARATACA
CCELLO PESCO
CCOLLAS
CHILENOS
CHUCCHU
CHUCHO
CHUNCHOS
COLLA-COLLA
+ COLLAUI
CONTRADANSA
CHUNQUINA
CALISTRADA
CARNAVALON
+ CABALLERIA
CABILDOMAYOR
CASARACA
CCENACHUS
CHALLPAS
CHIRIGUANOS
CHOKELLAS
CHULLCHOS
+ CKACHAS
CARACOLLITOS

DANSANTES
DIABLOS

ESCLAVITUD

GITANOS

HECHICEROS
HERREROS
HUAMANQUIÑU
HUARACANACUI
HUAYLACA
HUAYLLIA
HUIFALAS
HUAHUA TUSUCHI
~~TORERO MORICO~~
HUANQUILLAS
HUAMANGINOS
HONGINOS
HUICHKAS
HUANCA DANSA
HUARMI CHUNCHO
HUAYNITOS
HUANACOS

IMPERIO INCAÏCA
INCACHA
INCAS

+ JOLLAS
JALLIR

KACHA HUAYNA
KACHAMPA
KACHAHUAMANA
KCASHUAS
KINREI CHUNCHOS
KOLLACHA
KOLLAHUA
+ KOLLAS

LLANEROS

MACHU MACHU
MAJEÑOS
MORENOS
MULA SUHUA
+ MACHOS
MOJIGANGAS

+ NEGRILLOS
NEGROS
+ NEGRITOS
+ NEGRERIA

OCUCOSO
OJATARPO
ORDEN

PAYASOS
PAMPENA
PANADEROS
+ PAUCATARPUCU
+ PUSIMORENOS
PALLA
PARIAKAKA
PANKARA
PULI-PULI
+ PUCOS

REAL
SIGLIA
+ SARCRA
SACCSAMPILLO
SALTAN CHUNCHOS
SARGENTO
SON DEL DIABLO
SEGADORES
SICURIS
+ SUHUA TUSUCHI
+ TORERO
+ TORITO
TURCOS
TUERAS
TUNDIQUES
+ UACA UACA
+ ULUCU TUSOS
URPI URCUCUY
URUNA TURUS

VILLANO

YUNQUIÑOS

+ CORRESPOND A DES NOMS DIFFERENTS D'UNE MEME DANSE DEJA CITÉE.

P. VERGER

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Cuzco

VERGER

le 11 déc 1942

Mon Cher Ami -

Je reçois à l'instant votre lettre du 6 Novembre qui retransmise de Lima avec un peu de retard s'est croisée avec celle que je vous ai expédiée il y a 4 jours -

J'espère que vous avez reçu les premières photos expédiées de Lima et qu'elles ne vous auront pas déçus -

Marie-Jeanne Eisner - 504 W 112 str. N York qui s'occupait de mes photos à Paris et dont je n'ai plus de nouvelles depuis dix-huit mois devrait pouvoir vous indiquer qui aux U.S.A peut avoir de mes photos -
Les agents successifs que j'ai eu là-bas par son intermédiaire depuis six ans et qui en ont en dépôt - sont
Black-Star 420 Lexington Avenue -
Anders (dont je n'ai pas l'adresse ici)
Pictorial Publishing Company (M. Birnbach) 19 West 44th street
Le premier et le dernier assez incorrects en affaires et j'ai des preuves de leur mauvaise foi - le deuxième sans grande valeur -
Aucune de mes photos qu'ils ont entre les mains ne sont leur propriété et vous me rendriez un grand service en les récupérant - Je désespère de trouver aux U.S.A. un agent qui vende à peu près honnêtement mes photos -

Question des pellicules la situation est désespérée comme je vous le disais dans ma dernière lettre et si vous pouviez m'expédier ce que je vous demande vous me rendriez un fier service

Recevez mes meilleurs vœux pour 1943 et croyez-moi bien Cordialement à vous

Pierre Verger

A/c Museo Nacional - 650 Av Alfonso Ugarte Lima

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

Cuzco Le 6 décembre 1942

S.O.S — S.O.S - S.O.S - ou plutôt S.O.P. Save our photographers —

Impossible de trouver des pellicules au Pérou pour le moment - pas plus à Lima qu'en province .... et je suis à bout de provision —

Vous confirmant donc ma lettre précédente expédiée de Lima il y a une quarantaine de jours je viens vous demander s'il vous est possible de m'expédier (par avion si possible) de quoi pouvoir continuer à travailler transformant certains 500 soles qu'il était question de m'envoyer en jour en rouleaux de pellicules Kodak - taille 120 (6x9 cm) qualité Plus X - emballage colonial si possible - qui expédiés impersonnellement au Museo Arqueologico Nacional 650 Av. Alfonso Ugarte a Lima entreraient sans difficultés douanières —

Mon accord avec le Musée vient de m'être confirmé pour l'année 1943 et je ne désespère pas de pouvoir vous expédier un jour quelques documents possibles sur la danse dans les fiestas indiennes

Je serais content d'avoir de vos nouvelles et vous en attendant à toute mon amitié

Pierre Verger

A/c Museo Nacional - 650 Av. Alfonso Ugarte - Lima.

P.S. Les amis Augusto et Horacio Torres-Garcia viennent de passer une quinzaine de jours au Cuzco et sont repartis pour Montevideo.

P.S.2. Auriez vous l'occasion de faire connaître mon adresse à un de vos amis Robert Portaby qui doit travailler au Coordinator of Inter American Affair que je cherche à joindre depuis quelque temps sans succès —— Merci —

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

UERGER

AIR MAIL

November 6, 1942

M. Pierre Verger
Museo Nacional
Avenida Alfonso Ugarte 650
Lima, Peru

Dear Verger,

I was so very glad to hear from you and to know that you are working. Up to the present moment I have received no pictures, but I assume they will be coming along. Naturally, I am most eager to see them and know they will be wonderful. I also want very much to find other pictures of yours in the United States. Who do you think has your pictures now - Black, Star or what other agencies?

I have seen Sabogal on several occasions and he seems to be getting along very well. I was very distressed to learn that you are having a hard time getting film. We are also having a hard time here but if you need things very desperately, please let me know and I will see what can be done. Perhaps you should speak to Kenneth Wesson at the Embassy and find out what restrictions they are putting on unexposed film and supplies. Please let me know at once.

I enjoyed so much seeing you in Lima and only regret that I was there so short a time. I am working here at the Museum, at least for a little while, and I would like to have news of everything that is happening in Peru.

Yours ever,

LK/d

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Lima

Le 23 octobre 1942

Mon Cher Ami -

Je vous ai enfin expédié 26 premières photos - excusez - le retard - mais je me suis débattu jusqu'à ces jours derniers dans une situation financière assez inextricable - Certains 500 soles reçus de vous ont été vraiment providentiels et m'ont permis de tenir à peu près jusqu'au moment où les pourparlers que j'avais se sont concrétisés —

Je vais donc partir ces jours-ci courir à travers le pays faire cliquer le Rolleiflex — et puisque vous vous intéressez à la danse je porterai mon attention vers ce qui est de la danse en l'air - du frémissement de torse et du trémoussement subtil — et cadencé des hanches

Lorsque j'aurai réorganisé mon labo photo je pourrai vous envoyer des épreuves faites plus calmement et avec plus de soin que celles-ci que j'ai tiré dans un laboratoire où j'étais séparé bousculé et harcelé -

Il est malheureusement presque impossible de trouver ici du matériel photographique - Kodak n'a plus un seul rouleau de pellicule (120) à vendre j'ai réussi à prix d'or à trouver quelques films - Il va donc falloir que je reçoive cela directement des U.S.A.

Peut-être vous demanderai-je donc un de ces jours de transformer les 500 soles qu'il était question de m'envoyer dans l'avenir en pellicules Kodak (120) plus qui expédiées ici en Amex impersonnellement entreraient sans difficultés douanières

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Dites bonjour pour moi à Maria-Rosa Oliver et à Sylvia Morgan - Je serais content d'avoir de vos nouvelles - Savoir si vous avez revêtu l'uniforme ou si vous allez revenir au Pérou - A tout je me réjouirais - croyez moi bien cordialement votre

Pierre Verger

A/c Museo Nacional - Av. Alfonso Ugarte 650 - Lima

Photos. ~~XXXXXX~~ - La SAN-PEDRO à TIHUANACU - BOLIVIE

L.K. 1 - Les UROS de UMAMARCA (Village de l'eau) venus des bords du lac TITICACA le 27 juin portant Stᵉ RAPHAËL sur une "BALSA de TOTORA" font une procession à TIHUANACU le 28 ayant remplacé leur patron Stᵉ RAPHAËL par celui de TIHUANACU = SAN PEDRO (dont la fête a lieu le lendemain)

L.K 2-3-4- UROS de UMAMARCA jouant de la SAMPOÑA

L.K. 5-6-7-8-9-10-11-12-13- Pendant ces 2 jours les habitants de TIHUANACU ne participent pas aux fêtes des UROS qui repartent le 28 au soir - La fête commence alors pour les gens de TIHUANACU et les Indiens des haciendas voisines - et dure 3-4-5 ou 6 jours suivant leurs ressources - les indiens portent le "PONCHO de TIGRE" s'affublent de queues en plumes de perroquet et dansent en jouant de la ~~KENA~~-KENA (flute à 5 trous) -

---

LA SAN SANTIAGO au CUSCO 25 JUILLET

L.K. 14 - Procession de SAN SANTIAGO (le saint catholique est confondu par les indiens avec le culte de YLLIAPA (le Tonnerre) des INCAS

L.K. 15-16-17 - Porteurs de la procession.

L.K. 18 - La Procession précédée de danseurs "CHILENOS" en souvenir sans doute du conflit de frontière du Pérou

L.K. 19 - Danseurs Chiléens

L.K. 20 - Détail d'un autel élevé à la gloire de SAN-SANTIAGO

---

16 JUILLET LA - VIRGEN DEL CARMEN à PAUCARTAMBO (CUSCO)

L.K. 21 - Sortie de la procession de l'église -

L.K. 22-23 - Danse des "SIQLIA" les danseurs tournent en ridicule les avocats et les hommes de loi -

L.K. 24-25 - Danse de la "CONTRADANSA"

L.K. 26 - Danse VACA VACA (sur les cornes de taureaux) -

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VOGT

February 1, 1943

Dear Mr. Vogt,

Thank you so much for your kind note. Ken Wasson spoke to me so enthusiastically about you in Lima that I almost feel I know you.

I have been in Washington with some frequency recently, but unfortunately I doubt if I will be getting down again before I go into the Army. I would have liked so much to have seen you. Should you come to New York I could always be reached here; and if the unforeseen happens and I do get to Washington, I will certainly let you know.

Yours very sincerely,

Mr. William Vogt
The Cosmos Club
Washington, D. C.

LK/d

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COSMOS CLUB
WASHINGTON, D. C.

29 January 1943

My dear Mr. Kirstein:

Kenneth Wasson wrote us, from Lima, that you'd look us up when you returned to Washington. We were sorry not to see you.

Carleton Sprague Smith tells me you may be going to Washington

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again. If you do, I'd appreciate an opportunity to talk with you. Perhaps you could take dinner with us?

I can be reached, during the day, at Republic 7500, Ext. 73756

Sincerely yours,

William Vogt

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WADSWORTH ATHENEUM

WADSWORTH ATHENEUM
AVERY AND MORGAN MEMORIALS
HARTFORD, CONNECTICUT

February 16, 1943

Dear Mrs. Berger,

Thank you so very much for sending me the prints of your beautiful Mexican pictures. I was most grateful for them and you will receive a check from the Museum. Please thank Mr. Austin for me.

Yours very sincerely,

Mrs. Florence P. Berger, General Curator
Wadsworth Atheneum
Avery and Morgan Memorials
Hartford, Connecticut

LK/d

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AUSTIN

1842 - WADSWORTH ATHENEUM - 1942

AVERY AND MORGAN MEMORIALS

~~BOX 1409,~~ HARTFORD, CONNECTICUT

Feb. 3, 1943

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

My dear Mr. Kirstein:

Mr. Austin has given me your letter for an answer. I am sorry to have delayed so long in sending the prints, but on account of the weather and various other conditions, they will not be ready until tomorrow.

I am enclosing a list of the paintings with what information we have regarding them and a bill for the prints.

Trusting this will be satisfactory, I am

Very truly yours,

(Mrs.) Florence Paull Berger
her M.E.

General Curator.

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AUSTIN

January 27, 1943

Dear Chick,

Could you do us an enormous favor? We would like to have photographs and detailed information about all the Mexican or Latin American works of art in the Hartford Museum. We are having an exhibition of Latin American art in March and we want very much to include in the catalogue information about where such works can be seen in North America on a map which will serve as end-papers. We are quite prepared to pay for the photographs if necessary.

I never see you any more, but if you ever come to New York and feel like lunch, please call me and I will show you the things we bought this summer in Mexico and South America.

Please give my best to Helen.

Yours as ever,

Mr. A. Everett Austin, Director
The Avery Museum
Hartford
Connecticut

LK/d

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Wadsworth Athenaeum
Hartford
Connecticut

DATE February 23, 1943

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 20352

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

		UNIT PRICE	TOTAL
16	Photographs of Mexican paintings	$.50	$8.00
	Mailing charge		.15
			$8.15

ORDERED BY Lincoln Kirstein (Latin American Department)

AUTHORIZED BY

MATERIAL RECEIVED AND CHECKED BY

CONFIRMING

DATE

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Unidworth Athenaeum
Hartford
Connecticut

DATE February 23, 1943
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 20352

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

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WALKER

January 11, 1943

Dear Johnny,

Enclosed please find a catalogue of the exhibition of Jose Maria Velasco, which was held at the Palace of Fine Arts in Mexico until very recently. Velasco is a magnificent artist and should certainly be shown in the United States. It happens now that Henry Clifford is arranging a big Mexican show for the Philadelphia Museum to open in March. He got permission from the Ministry of Fine Arts to send up ten of the very best of them, including those illustrated in the catalogue. But Fiske Kimball, upon looking at the photographs, decided they looked too much like Moran and the Hudson River Schooland doesn't want to include them in the exhibition. While this seems an enormous mistake, nevertheless he is adamant. The cost of sending the pictures up together with Henry's other things is negligible. Do you think the National Gallery would be interested in showing them? Alfred Barr agrees with me that they are of the first aesthetic importance. I am now trying to get Francis Taylor to hang them at the Metropolitan since they do not strictly come within the chronology that this Museum attempts to fulfill. However, if Francis doesn't want them, we will certainly hang them here on the same basis as the Italian pictures were shown after the San Francisco World's Fair.

Henry Clifford is now in Mexico City. His address is Panucco, 199, Mexico, D. F. Should you want the pictures at all or should you want to deal further about them, I would handle it for you or you could get in touch with Henry directly. If you make up your mind soon, you probably could get them at any time that you want them. Should you wait, there will be the possibility that you will have to follow a New York opening. I honestly think that the National Gallery is the perfect place to show these really wonderful canvases.

I will be in Washington on Thursday and will give you a ring. In the meantime, my very best.

As always,

Mr. John Walker
The National Gallery
Washington, D. C.

LK/d

Enc.

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WALKER

December 9, 1942

Dear John,

I want to thank you so very much for your great kindness and courtesy in asking Dr. Justino Fernandez and myself to lunch with you and MacGill. It was a really great pleasure for me and especially to him. I was most appreciative and deeply impressed with the resources and the general spirit of your Gallery. I can't tell you how much it means to me to be able to come down to Washington and know that you are so accessible and that the general direction of all the wonderful things that you have is the reverse of formulated and petrified.

My thanks, always,

Mr. John Walker, Director
The National Gallery
Washington, D. C.

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

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WARBURG

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

Srta. Maria Rosa Oliver, % Enrique de Lozada, Coordinator of Inter-American Affairs, Commerce Building, Washington, D. C.

Mr. Rene D'Harnoncourt, Division of Indian Affairs, Department of the Interior, Washington, D. C.

November 19, 1942

Dear Dr. Hanke,

This is to introduce to you Mrs. Edward M. M. Warburg, who for over a year has been arranging the social itineraries of many distinguished Latin Americans who have visited New York through the auspices of the Coordinator's Office or the State Department.

Mrs. Warburg is very desirous of getting information from you about future visitors and any ideas that you may have on their entertainment off the beaten track. Mrs. Warburg has been very successful in administering a personal note into otherwise official business and I am sure that you will be able to help her. Anything you may be able to tell her will be greatly appreciated by both of us.

Yours very sincerely,

Dr. Lewis Hanke, Director
The Hispanic Foundation
Library of Congress
Washington, D. C.

LK/d

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CCLK 5/10/43

WASSON

c/o American Embassy, Lima.

AIR MAIL

May 2, 1943.

MUSEUM OF MODERN ART
MAY 10 1943

Dear Lincoln:

Just a note to let you know that I may run into you somewhere or other within the next few weeks. I have recently accepted a job with the Coordinator's Office which was offered to me over a month ago. I had a hard time making up my mind--not because the job didn't appeal--it sounds grand--but because I had already started a small business out of which I thought I might actually make a few dollars. But the vacancy remained unfilled, and I was approached again in the matter and finally decided that with the war still on I was almost under an obligation to take over an assignment which didn't seem to bring forth many qualified candidates. So I have now definitely accepted. The job is in La Paz, Bolivia, and is the same assignment that Lee has here. The possibilities for very interesting and constructive work seem to me almost unlimited, and I am looking forward to it.

Before going to Bolivia I am going up to the States for a short visit with the family and as much time for training in Washington as they may require--perhaps about a month altogether. I am leaving by plane May 5th--Deus volente--and am going via Miami if there is space north of Balboa. I haven't a decent map of the U.S. handy and don't know just where Fort Belvoir is located. But if it turns out not to be too far off my route I might pause over there a day just to look in and say hello. Or if I find it is close to Washington I can get out from there some time. Anyhow, if I don't see you at camp within the next week or so, please bear in mind that I shall probably be in New York or Washington for about a month or six weeks, and in case you happen to be in either place on leave, do please look me up. In New York I can be located through the Harvard Club or my mother's home (Buckminster 2-4025), or the office of my brother, H. J. Wasson, 25 Broadway. In Washington I could be found (if it is possible to find anyone in Washington) either through the office of the Coordinator or at the home of William Vogt, which is at 2101 New Hampshire Avenue. In fact I may stay with the Vogts while in Washington.

A very good friend of ours here, Kay MacKinnon (Mrs. Pacheco de Cespedes) is going to the States on a visit, leaving on May 2nd. The Pachecos are among several of the worth while people whom you failed to meet here due to lack of time. Kay, who is a professional dancer--and a rather good one, I am told--has always wanted to meet you, and I have given her a letter of introduction to you. She plans to go via Mexico and consequently won't be anywhere near Virginia. However, she expects to spend quite a while in Boston, which is her home, and in case you get up there on leave there is a possibility you might meet. She is an American, married to a Peruvian. We like her very much, and you may enjoy meeting her.

I have decided to send a carbon copy of this letter to you at camp, the original going to your office, so you should get one or the other without too much delay.

René D'Harnoncourt has been expected here for the past three days but apparently has been held up somewhere. We expect him in today, so we shall probably have at least one visit before I leave; I look forward to meeting him.

Hasta la vista!

Ken Wasson

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A M.

WASSON

March 16, 1943

Dear Mr. Wasson,

This is to acknowledge receipt of your letter of February 28th, which arrived after Mr. Kirstein had left for the Army. I have passed along the news to Mr. Kirstein, who is stationed at Fort Belvoir, Virginia. You can always reach him through this office.

You were very kind to write and I know Mr. Kirstein will always welcome news of you and of what is going on in Lima.

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro
Lima, Peru

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Avenida Republica 290
San Isidro
Lima.

MUSEUM OF MOD

AIR MAIL

MAR 5 - 1944

February 28, 1943.

NOTED

Dear Lincoln:

Tuesday. On Tuesday you said you were going into the Army. As one might say he was going to take tea with Fulano de Tal next Tuesday. Not important enough to mention the date..... The Carleton Smiths were here the other evening for cocktails. I thought to mention that I had just had a letter from you and that you were going into the Army on Tuesday. "That's right," they said, "that's today!" So we poured out another one and drank to your health and good luck. The Holzmanns were here. I don't know if you met him. He is a rather good musician and a first rate orchestrator. I wanted Smith to meet him as he knows the local musical scene so well, and that was the only time we could all get together--just for cocktails as the Smiths were going on somewhere for dinner. Damaris was with them. What a child! All three of the Smiths have a lot of personality, but Damaris has almost more than her share---and of a very special sort. We enjoyed them all enormously.

The following day the Smiths (the adults) were out here for a buffet supper with a few other people and we had a lot of fun. We had anticuchos as canapes,with an Indian gal to make them over a brasero in the garden; cocktails on the terrace.,.. It was the Vogts who told Carleton to look us up. So score one for the Vogts.

Score one for you too. The same day that Carleton Smith hunted me up at the office, Barlow dropped in with your letter of introduction. He's a wonderful person, and I think Ann fell in love when she met him. We had him out for lunch the other day, with the Pachecos. Turned out that he and Pacheco were in a music school together years and years ago on the Riviera. Once that discovery was made, the conversation shifted into high speed French, heavily charged with reminiscence, the recalling of names, etc. It developed that Ann and they had mutual friends in common in the old days at Nice. And so things flowed along smoothely. We have known the Pachecos for quite a time, and rather well, but his Riviera past had never fully come to the surface before. Ann seemed to throw off about twenty years. It has been a long time she she has run into some one who had had both a New York and Riviera background in common. So it was a lot of fun. Barlow will stick around here for a week or so and we hope to see a lot more of him.

Thanks a lot for leaping into action on my puppet inquiry. It was very nice of you to take all that trouble in the midst of your last minute rush in getting off to the wars.

Ann and I will try to write you once in a while, though there usually isn't much to write about. Life goes on at a pretty even tempo except when brightened up now and then by the presence of some bright personality passing through. Hope you continue to do your part by the liberal distribution of notes of introduction to south-bound travelers.

Warm regards,

Ken W.

LK/d

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A.M.

WASSON

EMBASSY OF THE
UNITED STATES OF AMERICA

Lima, January 30, 1943.

February 16, 1943

Best Wishes for
a
Merry Christmas
and a
Happy New Year
From

all the Wassons
(Ken, Ann, the turkey, the dog, and the cat & two kittens)

Lima - December 1942

He will come to you for advice about the local situation and you can talk with him very frankly.

Please give my best to Ann and remember me to Carmen Sacco, whom I often think of with a great deal of pleasure. I think Sabogal had a pretty good time up here. He was at a considerable disadvantage because he was shy about his work and felt rather left out of everything, but I know the trip did him good.

Yours ever affectionately,

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro
Lima, Peru

LK/d

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A.M.

WASSON

EMBASSY OF THE
UNITED STATES OF AMERICA



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Please give my best to Ann and remember me to Carmen Sacco, whom I often think of with a great deal of pleasure. I think Sabogal had a pretty good time up here. He was at a considerable disadvantage because he was shy about his work and felt rather left out of everything, but I know the trip did him good.

Yours ever affectionately,

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro
Lima, Peru

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A.M.

WASSON

EMBASSY OF THE
UNITED STATES OF AMERICA
Lima, January 30, 1943

February 16, 1943

Dear Ken,

Your letter of January 30th has been on my desk but I have been terribly rushed. I have been trying to get a catalogue of our Latin American show done before I go into the Army next Tuesday. Please go on writing me. I will need mail terrifically and my work at the Museum will continue as much as possible by correspondence.

I received a very nice letter from Vogt, whom I never saw, and now I am afraid it is too late. However, I did see Jack Fahy in Washington. He seems to be doing very well and spoke with great kindness of you.

I am getting in touch with the Yale Puppeteers. I am also sending you some puppet books. They will write you directly. I don't know whether any of them exist out of the Army, but there is a lot of puppet interest in the United States and you will be getting as much material as there is. I have a very good friend in the Army called Tad Mabley who knows a hell of a lot about puppets and I am trying to get ahold of him so that he will write to you directly.

I am awfully sorry about the Bustamente-Sabogal friction. There is a definite story there which is rather obscure to me but which I feel is not tactful for me to go into. The folk art collection is very much in my mind and I have done extremely well with it insomuch as we have laid foundations for a big program even during the war. This will be in the hands of Rene d'Harnoncourt, who is a very distinguished student of folk art, particularly in Mexico. He is also now the head of the artistic section of the North American Indian Arts and Crafts for the Department of the Interior. He was in Lima some years ago and will be seeing you around the end of March. He will come to you for advice about the local situation and you can talk with him very frankly.

Please give my best to Ann and remember me to Carmen Sacco, whom I often think of with a great deal of pleasure. I think Sabogal had a pretty good time up here. He was at a considerable disadvantage because he was shy about his work and felt rather left out of everything, but I know the trip did him good.

Yours ever affectionately,

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro
Lima, Peru

LK/d

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EMBASSY OF THE
UNITED STATES OF AMERICA

Lima, January 30, 1943.

Dear Lincoln:

The subject matter this time is marionettes! You remember Chepa Schwab, the talented Chilean lady who among other things makes beautiful dolls. She has also created some very nice puppets and has a little puppet show with which she gives entertainments for children---Little Red Riding Hood and that kind of thing.

I saw her puppet show a few days and it recalled to my mind the enormous impression made on me by the Yale Puppeteers in New York some years ago. As I recall, these boys although they call themselves puppeteers really work with marionettes--or at least did in their New York show.

Some friends and myself are interested in going in for puppets or marionette in a small way as a passtime, and we have Chepa at our elbow to make the dolls. All we need is a little knowledge and technical guidance.

It is my impression that marionettes are more flexible and (you might say) more versatile than puppets. But I imagine they are harder to learn to manipulate, and the dolls must be harder to make. However, we prefer to tackle marionettes unless their complexity places them outside the scope of amateur effort.

I am wondering if you would be good enough to look into this subject for me. First I should like to know if one could hope to become reasonably expert with marionettes by merely devoting a few hours a week to the thing. None of us, you see, have professional aims and are thinking only in terms of an interesting leisure passtime. Secondly, perhaps you could pick me up a book on the subject. What I want is a practical instruction book for beginners---how to construct the dolls and how to manipulate them. The historical aspects of the subject are not of so much interest at the moment. If you run across such a book, at ordinary cost--say not over 3 or 4 dollars--I wish you would send it along to me and I will reimburse you.

Do you happen to know the Yale Puppeteers? I met both of them years ago but don't even remember their names and am sure they don't remember me (though they might remember Alice Hinkley or Gay Young through whom I met them). If you happen to know either of them--and know them well enough to ask a personal favor--perhaps you could persuade them to lend me a copy of one of their original scripts--especially the "Noah's Ark" thing. This would not be used for any kind of performance, either public or private, but would be used merely as a model for an attempt on the part of several of us to work up something along the same general lines. If you recall the piece, it

You probably already know all there is to know about it!

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AIR MAIL

is a sort of ~~musical~~ satirical musical comedy having something in common with "Of Thee I Sing" and a little in common with Gilbert & Sullivan. A musician friend of mine and I would like to attempt to put together something more or less in that genre... The Yale script, if I could get it, would be used as an inspiration to touch off some ideas, and also as a guide to construction. I would return it if they wanted it back.

All of this, of course, is contingent on marionettes being a feasible medium for amateurs. You no doubt know enough about the subject to answer that question right off, or can easily find out.

Now to change the subject. Chepa Schwab was asked to make some photographs of Alicia Bustamante's exhibit for you and promised to get around to it just as soon as the Christmas rush ~~xxxxxx~~ was over on her doll making. It now develops that Alicia will not give her permission to make the photographs. And the reason for that seems to be something that revolves around Sabogal.

I really don't know the whole story. I have just a vague recollection of some sort of a conflict that arose some time ago when it was planned to do something with native art, and Sabogal asserted his rights or jurisdiction or something. Anyhow, apparently Alicia feels she can't do anything for you without word from the Master. Perhaps you know a lot more about all this than I do. Now I presume the next move is up to you. Perhaps you could write to Alicia asking her for some pictures, or you might write a few lines to Sabogal asking him if it would be possible to get a few photos of Alicia's collection--or any other good collection (of which there isn't any!).

There is no news of interest. I am as busy as hell but enjoying it. I hope to get a few days vacation in March so I can dash off to the sierra and breathe some mountain air. I told Ann I was writing you and she asked me not to forget to enclose her best wishes, which I do---

along with mine,

Ken Wasson

Ken Wasson

LK/d

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WASSON

AIR MAIL

November 24, 1942

Dear Ken,

I was so glad to hear from you. I am very much in the same position that you are in. I naturally felt I had certain information about specific problems resulting from observation on various trips, but there is a general stratification of service which makes it difficult to effect any criticism, to say nothing of change.

I think the idea about bone buttons is a very good one. Did you ever meet Rene D'Harnoncourt? He is starting a very elaborate and well-backed project for the stimulation of small native industries on the west coast. The idea is to try to revive, or at least to direct into new channels, whatever good things are woven, carved or contrived either by Mestisos or really indigenous people. On top of that, Rene and I have been trying to get started the idea of a folk art museum for Lima, Bogota, Mexico City and later, possibly Santiago. I will keep you informed of all developments. D'Harnoncourt will be in Lima in April. Sabogal will undertake to make a collection of the material of artistic importance in Peru, but naturally he will have nothing to do with the business arrangements. I suggest that you write a letter to D'Harnoncourt, who is General Manager of the Indian Arts and Crafts Board, U. S. Department of the Interior, 4339 Interior Building, Washington, D. C. Please mention my name, state your qualifications, and ask if you can help.

I was very much interested in Alicia Bustamente's exhibition. Could you please have her send me a catalogue or a checklist of all the material and where it came from? Also any available photographs, which I would be willing to pay for. I am not sure about the question of the old books but will investigate and let you know. I have never seen the Vogts. I would like to, but I was so depressed after my various visits to Washington that I decided I would much better keep away from the office entirely. Please let me hear from you and if I can do anything, I certainly will.

Yours ever,

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro
Lima, Peru

LK/d

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AIR MAIL

Avenida República 290
San Isidro, Lima.

November 1, 1942.

Dear Lincoln:

I have been very remiss. Should have written you long ago to tell you how delighted we both were with your book. The date of its arrival coincided almost exactly with my birthday--or I should say, our birthdays, since they fall on consecutive dates. It was a happy surprise to receive greetings from you in that fashion.

We were sorry to have missed Catlin when he passed through. He was here only over night. He did not have time to see me but left me a little note sending us his greetings along with yours, etc. I was glad to hear from you even thus indirectly.

The weather has changed since you were here. It is now full spring or early summer and really delightful. From where I sit writing, the view from the broad window overlooking the olive grove is magnificent--an expanse of rich green carpet with a shadow pattern from the sunlight pouring down through the leaves of the olive trees---the knarled old trees themselves looking more aged than ever in the bright sunshine, the brilliant red geraniums growing at their feet making a brave show of gaiety in sharp contrast... In winter the olive grove is sad; in summer it is both gay and melancholy...

My affairs still go on without c hange for the better, though some change may be imminent. I had a several-round battle with the powers about a week ago. Encountered strong opposition to any kind of shift to a different department or agency, coupled with no constructive ideas as to improving the situation under the existing set-up. So I offered some constructive notions of my own--which may possibly bear fruit. If so, I may drop in on you for a brief visit! But I am not optimistic.

I am now studying the possibility of cutting loose and getting into some kind of business. Circumstances are propitious for certain things. The difficulties of importing from abroad are stimulating the development of small local industries--the kind that do not require much capital nor a complicated industrial technique and which would have been started long ago except for the general inertia and lack of imagination that prevail... Right now I am checking up on the manufacture of bone buttons! I note that Peru imports about half a million soles worth of buttons a year, and I haven't yet found a very good reason why they can't be manufactured here. And so on. If I finally hit on something that looks sound, and manage to round up some capital, I may be an industrialist before you know it!

A couple of weeks ago Alicia Bustamante officially opened her popular art exposition at the Peña, and naturally we were present.

Mr. Kenneth Wasson
Republica 290, Olivar
San Isidro
Lima, Peru

LK/d

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AIR MAIL

WASSON

It was a great success. She had a lot of things she did not have when you were here. We dropped in at the Peña again last night. Everyone asks after you. We ran into Mrs. Sabogal who had just had a letter from her husband from New York. Also saw Julia Codisida, who is really a nice old thing. By the way, did you

Verger seems to be getting along alright. He landed a contract from the Government to photograph the whole place and has just left for the sierra. Carmen left recently for Trujillo to paint. I wish you had seen more of the De Verneuils. Greta is really intelligent and immensely informed. Raul is nice, too, and pretty alert, but I'm afraid I'm not qualified to pass judgment on his work. As a matter of fact I am curious as to what they really thought about him in New York. According to Greta, they got around some in musical circles there and were very well received and Raul's work was liked. Here in Lima the critical response was awful. Ann, whose judgment in musical matters I usually respect, did not like his stuff at all. And some of the local musicians who played his works did not think they were well written. Of course it may be that Raul de Verneuil is just ahead of the crowd (including Ann!). You might make inquiry in musical circles some time. I think Copeland knows de Verneuil. If he is really any good perhaps some of his stuff could be brought to the attention to publishers in the States.

By the way, would there be any market in the States for old books having little interest other than their age? I have just run across some nice parchment-bound volumes dating from 1556 up through 1720 that are nice to look at. The earliest ones, however, are nothing but treatises on Cannon Law, Medical jurisprudence, or theology, by names of no importance. But the printing is nice. I can't imagine their constituting a real addition to any library, but they would look good on an antique table as decoration. I can get these things at prices ranging from about $1.00 to $3.00, according to size and age. If you know of anyone that would care for them, at a price that would compensate for the trouble of wrapping and mailing, Ann might be interested in buying them and sending them to the States....

Do write us some time. And hurry back down this way when you first get a chance.

Very best regards,

Ken Wasson

Please write to me, just a line to let me know how you are, and give my love to your wife.

Yours ever,

Mr. Kenneth Wasson
Republica 290, Olivar
San Isidro
Lima, Peru

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56N

P.S. November 15, 1942.

For some inexplicable reason my letter to you did not get mailed. I guess it is because I have been running around in circles, holding down approximately two full time assignments with a lot of little odds and ends to attend to. We have a lot of new staff, but it isn't yet fully broken in.....

I have just received your letter of November 5th, and note your comment on the Committee on Cultural Relations with Latin America. I also note your comment in the second paragraph.

I should like very much to run up to the States for various reasons but find it impossible to do so at the present time. However, I may in time develop something worth while locally, as noted above. There seems to be a very slight possibility that I might be sent to the States, in accord with some suggestions I made, but I consider the odds as very unfavorable; I should know, however, within about three weeks.

I haven't seen Thomson. Will check on his itinerary and shall look forward to meeting him if he comes to Lima.

By the way, I intended to mention above that Toledano was here several weeks ago. His more-or-less public speech at the Teatro Municipal was really something. It left nearly everybody in a daze; it was so different from what was expected. He performed the miracle of pleasing just about everybody.... I can't remember when I have listened to such a good speaker... I also heard his remarks at the Associación de Escritores Etc., which were less well chosen than what he had to say at the Municipal.

You did not mention the Vogts so I am wondering if you saw them in Washington--or perhaps you saw them and they did not click! Though I can hardly imagine it.

Again, warm regards from both Ann and myself---

Ken.

P.P.S. By the way, the word "Olivar" need not appear in my residence address. It is merely a descriptive term for a part of San Isidro, without official status, and its use might be confusing as there are streets by the name of Olivar....

KW

Please write to me, just a line to let me know how you are, and give my love to your wife.

Yours ever,

Mr. Kenneth Wasson
Republica 290, Olivar
San Isidro
Lima, Peru

LK/d

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WASSON

AIR MAIL

November 5, 1942

Dear Ken,

I have put the Committee on Cultural Relations with Latin America, Inc., P. O. Box #1627, New Haven, Connecticut, the director of which is Hubert Herring, in touch with you. He is responsible for getting books by Latin American authors published, and I have already explained in detail our particular problem.

I have been back here almost a month and have been to Washington two or three times. All the things that I was disturbed about in Lima, which became even more consolidated in my mind through my adventures in Ecuador, Colombia and Mexico, are, I am sorry to say, no clearer. For example, when I inquired about the possibilities for improved services locally, I was informed that nothing could be done by long distance.

I have seen quite a lot of Sabogal. I attended a luncheon given for him by the State Department in Washington, another one at the National Gallery, and I gave a party for him here myself. I think he is very pleased and impressed with New York. He is not a particularly easy man to be with, but I have been agreeably surprised how well he has responded to his new impressions.

I saw Mr. Charles Thomson, the Chief of the Cultural Relations Division of the State Department, before he left on his tour of South America. I don't know whether or not he is going to come to Lima, but if so, I hope you will see him. I am just starting my work here at the Museum and I have no idea how long I will be here. However, before I leave I want very much to set up an organization that is well equipped to be of service officially and unofficially. I particularly want to be of service to you in any field that you can think of. I want very much to come back to Peru and I feel it may be possible.

Please write to me, just a line to let me know how you are, and give my love to your wife.

Yours ever,

Mr. Kenneth Wasson
Republica 290, Olivar
San Isidro
Lima, Peru

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WASSON

Lincoln:

Ann just told me over the phone of the plan for us to call for you at the party around 10. That would be swell as far as we are concerned, but I am wondering if it might not be quite the right thing from the standpoint of our Peruvian friends. Ten o'clock is pretty early here in Lima---just about when things usually get started. And I wonder if your hosts wouldn't possibly feel hurt if a Gringo friend comes to grab you away from their party----leaving someone to remark afterwards that it was just the same old story:"they come down here from the States to learn something about us and then prefer to be with the Gringos." It's a pretty high grade bunch putting the thing on, and I think it would be a mistake even to risk any hurt feelings.

Perhaps I don't know the whole story. If the thing starts real early and it is definitely understood that it is to break up around 10, that is an entirely different matter. I'm just expressing my opinion on what I think may be the situation.

Unless I am wrong in my assumption, don't you think it would be better for us not to call for you? You could plead necessity of an early departure because of getting up early in the morning and the necessity to pack etc. Then you could slip out to our house around 10:30 or 11---or of course earlier if you can gracefully get away. If anyone offers to drive you to the hotel or knows that you are not going there you can easily explain that you have to go first to the house of a friend to pick up some important papers that you left there.

You can use your judgment as you know best the circumstances. If you get this before 6:30 call me at the Embassy. Otherwise phone the house around 9 o'clock to let us know whether or not we should pick you up. I personally think we should not unless circumstances are different that I visualize them.

Ken W.

Aug. 24
5:30 p.m.

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WATSON

November 18, 1942

Miss Jane Watson, Assistant Editor
The Inter-American Monthly
1200 National Press Building
Washington, D. C.

Dear Miss Watson,

I would like very much to do for you an article about Urruchua and about our Chilean primitive. They are both going to have one man shows in New York in February. Two thousand words is too much, I think, for either of them, but you certainly don't want to have both of them in one number. What do you suggest?

I hope to be in Washington soon and will certainly look you up.

Yours sincerely,

LK/d

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JOHN I. B. McCULLOCH, Editor and Publisher
SCOTT SEEGERS, Managing Editor

MORRIS S. SHIPLEY, General Manager
THOS. J. ROCHE, Advertising Manager

THE INTER-AMERICAN MONTHLY

1200 National Press Building, Washington, D. C.

November 17, 1942

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

Dear Mr. Kirstein:

Many thanks for your letter of November 11.

In the first place, we would like very much to have something from you in the February issue. For this, we would need the material by December 20. The manuscript to be about 2000 words.

Since meeting with you and Mr. Barr in New York, I have been thinking a great deal about the possibilities of working out some scheme of collaboration. When I returned, however, I was so swamped with the details of work at hand that I wanted to wait until I really had time to think things through. Incidentally, I enjoyed that lunch, and was very glad to have the opportunity to talk with you both, and Miss Hawkins.

This magazine, as you know, is primarily intended for consumption in the U. S., although it does seem to be gaining circulation in Latin America. What we are trying to do is in some ways the hardest -- to make the magazine popular and lively without in any way talking down to people or lowering standards already set by John McCulloch in the Quarterly which preceded it.

In all the articles we have been trying to get as much human interest as possible -- hence the page of "personalities in the news", the profiles, etc. With the art articles we are trying to

INCORPORATING THE INTER-AMERICAN QUARTERLY AND PAN AMERICAN NEWS

Editorial Offices, 1200 National Press Building
Washington, D. C. • DIstrict 3780

Cable Address, INTAM
WASHINGTON, D. C.

Advertising Office, 551 Fifth Avenue
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reproduce the work as generously as possible, with text that tells something about the background and personalities of the artists. There is naturally no objection to criticism, -- in fact, we want good criticism-- but we feel that the articles should be less technical than they would be for a regular art magazine.

I have been trying to get these articles in two ways -- one through direct contect with the artists as they come to the U. S., and two, through people like yourself who know them and have had a chance to see them at work in their own environment. Since comparatively little has been published in this country about any of them, it is pretty much like starting from scratch. However, I am as keen as you to have fresh material, and to get away from the official and academic, which has certainly very little to offer here in the way of interest, or appeal.

Now to get to the point. I am wondering whether you could give us perhaps more than just a description of the paintings which are now at the Museum of Modern Art. For instance, we definitely want an article about Guayasamin. And it strikes me that Urruchua is worth a story, and the Chilean "primitive". Berni is another who I think would interest people here. And the Cubans alone would make an article in themselves.

For February you might do an article describing how you went about making the collection, -- a first-hand account of your own experiences and reactions, of your meetings with the artists, of their work and the way in which they go about it. This might pave the way for more detailed descriptions later on of certain outstanding individuals. Perhaps you have other ideas. I would welcome your suggestions.

John McCulloch is about to be called off on a out of the country for government undertaking which may take him several months. But if you should be in Washington in the near future I know he would be glad to see you, so I hope you will stop in. I have asked Miss Walker, the secretary, to get in touch with you about back numbers of the Quarterly and the Pan American News. I believe they are completely out of some issues, but they could make it fairly complete.

Best wishes to you and to Alfred Barr,

Sincerely,
Jane Watson
Assistant Editor

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EH WINTER

February 12, 1943

Mrs. H. T. Curtiss
Office of War Information
57th Street and Broadway
(Circle 6-4400, Ext. 599)
New York, New York

Dear Mrs. Curtiss,

This will introduce to you my good friend, Marian Hanna Winter, who would like to talk to you about OWI. Miss Winter is a first rate research worker. The present number of "Dance Index" is entirely her very difficult and creative job. Miss Winter speaks French and Spanish and reads Italian. The American Council of Learned Societies has just awarded her a fellowship for further study of Arabic. Her articles have appeared in the "Musical Quarterly" and many other journals.

Anything you could do to advise Miss Winter will be greatly appreciated by both of us.

Sincerely yours,

LK/d

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WOLFF

November 24, 1942

Dear Nat,

Thank you very much for your letter of October 17th, which for some inexplicable reason arrived today. This is November 24th. Did you make a mistake on the date, or is this actually true?

The whole point about the situation is this. They want a Picasso show but they can't seem to take any responsibility for it. My impression was that he was trying to dream up something up here to use as a demonstration that he was efficient. The question with the New Opera is even more obscure. The company has had quite a successful season . Our ballet has gone well and we are giving extra performances; but the question of transportation is very difficult and I have no idea what could happen by spring.

I don't think it is possible that anybody here said that the Museum bought the Masteller. I have spoken to Alfred about it several times and he always stated that it was a gift from you. Inez' pictures finally came. I have no idea why they were so delayed. Alfred likes the Molinas very much. I would like to see the Skibine bronze, but don't send it in a hurry because we can't show it now. Be sure not to forget the masks, and please send me a personal list of your own collection, just a checklist with places that you picked things up in, as I want to try to make a map for future reference.

Give my best to Herbert and your son.

With all my best,

Dr. Nathaniel Wolff
Calle Dr. Rio de la Loza 86
Mexico, D. F.

LK/d

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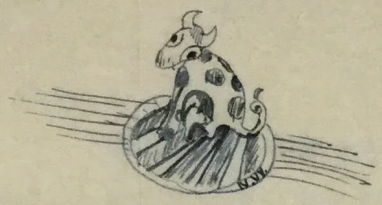
HOTEL CARLTON
IGNACIO MARISCAL, 32-B
MEXICO, D. F.



Oct 47

via Nel

Dear Lincoln:-

Have gone into the matter of Coquet. The final and most trustworthy reports will come from Bellas Artes itself - but you will have to wait a few days. Coquet's best friend is Justo Fernandez who comes from his home town. Justo married Maximino's daughter . Coquet who seems to be a very nice fellow - gets his job as the president is very fond of him personally . He keeps his job.

Nevertheless he has tried to do more than any of his predecessors and has shown himself very public spirited. However Vasquez the ~~minister~~ secretary is his bitter personal enemy. He refuses every cent he can possibly withhold . The Museum Picasso show could be had for 1200 pesos and Ihave been told - via Inez Amor - that this sum has been refused him, so that the the possibility of the Show is slowly fading ,though still held possible. The chances are that Coquet signed up the New Opera on his own but That too I shall learn as soon as Inez gets a chance of seeing Victor Rayes of the fine arts dpt.

Coquet has reseigned his post several times but Pres. Camacho has always refused to accept his reseignation . Eventually he or Vasquez will have to go. I dont think it will be Vasquez . Coquet announced publically both the Italian Primitave and the Picasso Shows on his return from N.Y. But if Vasquez will not grant him the money ?

Rumour has it that he will be transfered to mother dpt. in January. I am sure he would like to be . But that is mere guess work. No one expects him to stay ~~placed~~ permanently in his job - which seems rather a pity. He is a young man and anxious to learn and to be progressive.

Strangest of all he and his bitterest enemy Quesada have kissed , made up and sworn eternal brotherhood! He refused Conciertos - Daniel dates for the Kleiber concerts. Q. went to the ~~minister~~ Saturday a week ago gets his dates and tells me over the phone that now he loves Coquet and Coquet loves him!

Dont worry about Quesada he is far from finished . In fact he is stronger than ever. You may see him in N.Y. very shortly where he going to pick up singers for the opera season. Personally I believe it safer to sign up the New Opera with him. My GOOD advice is to demand a contract or agreement signed by the Sec, de Education (Vasquez) OR - if they are not willing to commit themselves to sign with Quesada.. Naturally if Coquet remains on the job after the new public officials are appointed (about January 1st) it will be because he has power and a compramise has ber reached.. More news later.

Word has reached me that a promenent museum official has stated that the Museum bought the new Masteller . I gave it to the Museum personally. Please check up!

Inez is very worried about the case of Pictures she sent BY PLANE 6 weeks ago and which you state has not arrived. She has written you several times without answer.

The Skibine bronze is magnificent !!! It is sitting in my study and liking it. As long as it will not be shown there is no hurry sending it I suppose. Or will it be shown?

I wont forget the Masks when I leave the city . Maybe in January. Of course, if you will be here in December I will hurry. Let me know. All of us send our best.

nat Nat

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WOLFF

AIR MAIL

November 6, 1942

Dear Nat,

Thank you very much for your letter. I received a letter from Abney in regard to the art books and I took the precuation of answering him very courteously, but said that in view of the present situation unless he could get names and prices, I was not further interested.

I have not written Ines about the head of Herbert because Monroe cannot include it in the portrait show, as there is no time. The catalogue has gone to press already and all the works are illustrated. The exhibition opens shortly and it seems uncertain that any kind of shipments can be made within eight weeks. That does not in any way dim my interest in the head, which I think is wonderful, but it does put it out of the show. Ines sent me a shipment of pictures when I was in Mexico here to the Museum, which was five weeks ago, and this has not yet arrived; so you can see what it's like.

I am sending you all recent copies of "Dance Index". Please get the dancing masks when you see good ones, but only the best, and just keep them in the house. I have no idea when I will be able to come to Mexico again. My draft status is very dubious, but I am working here at the Museum until I go into the Army.

Can you please find out for me what is going on in the Ministry of Education? Is Coquet in or out? Please try to find out what the situation is at the Bellas Artes and do not give me any rumours, exaggerations or hysteria. Is Quesada finished or not?

Balanchine and I have been doing work for the New Opera Company which is supposed to go to Mexico in the spring on invitation from the Government. There is also the question of a Picasso show, but no one here knows whether or not Coquet is acting on his own or if he is to be replaced. Since everything takes such a terribly long time to get settled and since transportation is so terribly difficult, it is most important to know a long time ahead what the actual situation is.

Irina has definitely left Jerry. She is very unhappy but is still dancing with the company. Please keep me informed. Give my love to Juanito and to Herbert.

Yours always,

Dr. Nathaniel Wolff
Calle Dr. Rio de la Loza 86
Mexico, D. F.

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October 18

My loving Cousin:-

Thanks for the cheering news that the B.T. is a "miserable flop". I don't doubt that it is a flop - but miserable...No! Wait until the Romantic Age gets going . I hope you will do me the honour to be present at the premiere and send me all the clippings. and other bad newses. Personally I am glad the ballet had departed as Rilke says

"Cast hallowness from from your arms
Wide, to the spaces we breathe; it may be that the birds
In their most ardent flight will feel that the air is grown fuller."
translation by n.s.wollf

they (the birds) do so do I. feel an enormous relief.

As for you. You left my Hemingway at Inez Amors without saying that it was mine and it was sent with the rest of your junk! I didN't WANT to lend it to you! I could murder you!

Waldo & Co. remain silent . Not a word . I have also not communicated with them. INCIDENTLY you let a certain distinguished bull-fight critic alone for that introduction! You wanted a typest and you got one. That you enterd business with Mr. Waldo and the Co. (at that time unknown to me) is no affair of said critic! Incidently my informers tell me that W. has split with his 4th (Mexican) wife has a new affair and is being sued by his land-lady for back rent. This may explain lots! He certainly needs money badly at present. I am glad you but the deal slide.

Will you please see that I get your filthy rag. My last Dance Index is dated JUNE !

No news . Will see Quesada tomorrow . The critics have organized to combat managers and publishers using their alledged discourtious treatment by Greanin and the Ballet Theater as an excuse. Though I am a charter member I feel that the organization is fundimentally an instrument of Quesada vs. Coquet and predict that it will go on the rocks if it tries any more funny stuff .

What is your draft status ? Will you be down here for Xmas? Do come if you can . Was over to see Chucho Rayes . And is he wierd ! Reminds me of a secretary bird.

Herbert sends his best . The head finished in bronze by the time you get this letter. Did you write Inez to send it or no? Answer.

My love to you ,your mother , your wife , your secretary

Herbert sends his best. He says you have a strong face

dont forget to root for darling Anton in the Romantic Age . AND SEND ME A PROGRAM OF THE OPENING NIGHT.

sorry you are missing the bullfight today.

as ever

da sense of humour!!!

P.S. Will wait for the mails
Till you get here + Take you
around + collect the yourself -
Provided you don't want to do
all mexico in Two days -



I wanted to say it freely
as I sat + drew NOT sad
Love.
"Alekko"

How did you get over
Heard Nina
are you
Mexi. citizen

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WULF

Care American Embassy
Quito, Ecuador
May 21, 1943

MUSEUM OF MODERN ART
MAY 31 1943
NOTED .....

Miss Wisston
Secretary to Mr. Lincoln Kirstein
Latin American Consultant on Art
Museum of Modern Art
New York City

My dear Miss Wisston:

Due to some equivocation, the Eastman Kodak Company returned to me the developed color slides of the Ecuadorian paintings which I had taken at the request of Mr. Kirstein. Evidently the letter which I wrote to them and which accompanied the undeveloped film was lost or ignored, because I had given explicit instructions to have the developed plates sent directly to the Museum of Modern Art. I have again routed the plates to the Museum by air express, May 17, 1943. They are being sent Collect and I am assuming that this letter will precede their arrival sufficiently so that the proper persons at the Museum will be informed as to the nature of the material being sent in this manner from Ecuador.

Because of the fact that the slides were returned to me I have had the opportunity to approve the quality of the work. The best examples of each subject compare accurately with the material photographed, (with one notable exception) and I am of the opinion that they will contribute in an interesting way to the Museum's library of similar work.

The Museum should have already in its files the documentary notes important to the slides; however, should they too have been lost I can include herewith the salient facts. Three of the photographs are of modern miracles (oils) painted for a church in Pomasqui, Ecuador by one Luis Alberto Herredia. They have been, of course, quite recently executed, and can be easily identified, not only because of the subject matter and the explanatory legends, but because they possess the only real frames of any of the work photographed. The other frames are all false, painted simply as decorative notes on the walls themselves.

The Museum now owns two originals by the above mentioned artist, and has the necessary biographical facts of this man's life. The other works included are anonymous - done, it is to be assumed, within the last two or three decades, and are in a form of tempera on the exterior walls of private homes in Quito (the one with the landscape painted within three arches) in Cotocalauo (the still life with the fish and the blue vase, the elephant hunt, and the rhinocerous hunt); and the others appear on the walls of houses along the road to Pomasqui.

While Mr. Kirstein was here in Ecuador he proposed many activities for me in relation to the Museum of Modern Art. It was proposed that I should act as an American representative of the Museum in Ecuador, continuing and

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

Miss Wisston June 20th, 1943

-2-

expanding the work which I have already performed for it. Since his induction into the armed forces I have assumed that generally his program had to be abandoned or postponed. However, since I expect to continue on in Ecuador for an indefinite time, I should be interested to know what, if any part of his program is to be continued, and how, if at all, my services can be utilized.

Sincerely yours,

Lloyd W. Wulf.

Lloyd W. Wulf.

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WULF

A.M.

March 16, 1943

Dear Mr. Wulf,

I am acknowledging your letter of February 25th, which arrived after Mr. Kirstein had left for the Army. He is stationed at Fort Belvoir, Virginia, but if you wish to write him, I shall be glad to forward your letter.

I have passed on to him the news in your current letter and he has asked me to tell you that he never received the Bodo Wuth photographs. There does indeed seem to be a certain amount of uncertainty in present communications.

I have passed along to the Comptroller's office your word about Mrs. Fisch's rug and about the extra $30 which you spent in cleaning up Mr. Kirstein's business, and I am sure you will receive payment soon. The Comptroller will take care of the payment to Mrs. Fisch and will send either to you or to Mrs. Fisch instructions about shipping the rug.

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

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Lloyd Wulf
% American Embassy
Quito, Ecuador

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Care American Embassy
Quito, Ecuador
February 25, 1943

Dear Lincoln:

It has been a long, long time since we have heard from you. It has been my unhappy experience to discover that letters do get lost these days, one way or the other. I am forced to consider, therefore, that perhaps one of my last to you has gone astray, or that the awaited reply has suffered the worst of uncertain fortunes. At any event, it is time that an effort at reestablishing communications be initiated, and I trust that this will satisfy my end of it.

One of the most immediate businesses which needs attention is the affair of the rug which Mrs. Fish did for you. I have at hand a letter which I wrote you concerning the matter, but unfortunately my copy does not have the date attached. Since the matter is still as it was at the time of the writing I shall simply include the original paragraph:

> "It (the rug) is now completed and I believe that it is quite as fine a piece as you expected. The arrangements for sending it on to the States are of course the matter at hand. I believe that the procedure had best be something like this: first, you can send a bank draft drawn on the New York Chase National Bank, to me or to Mrs. Fish, to cover the remainder of the sum due her. She informs me that the final sum due her is two thousand sucres. The rate of exchange is still S/. 13.70 to the dollar, so the amount would be $145.98. Then I shall go to the Embassy and arrange for the proper procedure for sending it off to you. I suppose that the rug is too bulky and too heavy to be sent by any other means than by boat, but if you have any other ideas send them along to me when you arrange for the money. You will be stuck for the tariffs, etc., at your end of the transaction."

I am happy to have been informed that the paintings of Herredia have been received by the Museum. At least I know that they are in the United States. I was originally a bit mislead by advice which I had received at the Embassy and some time ago I received a letter from the registrar of the Museum informing me that I had to send along consular invoices so that the paintings could be extracted from the clutches of the customs officials. This I did immediately, and I should imagine that everything has been properly terminated in this regard. I also hope that you have received the color photographs which Boda Wuth and I made for you, and that they all registered properly.

If a querulous note creeps into this letter it is because I have recently had the occasion to learn about the uncertainties of present-day communications in the least satisfying manner. In December I sent off a batch of photographs of my work to the Guggenheim Committee, being blithely assured that nothing ever happens to things sent by air express. At the same time I made valiant efforts to get some of my U.S. paintings to them. Fortunately, a short time ago I decided to assure the photographs having been received and sent off a letter to the Committee asking about them. Came a cable with the succinct phrase, "Photographs not received," !! followed by a letter listing the work received of things I had done in the States. About half of that which I had hoped they would receive had come in. I floundered around of course, and managed to get off another fairly complete collection of photographs which are now, God willing, on their proper way. But even so, I have a small feeling of being something of a very minor war casualty.

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Herredia showed up unexpectedly the other day and with a nice gesture presented me with two small paintings which he had executed for my particular pleasure and (I suspect) for my continued patronage. The paintings were dripping wet when received and could not be considered as anything but his latest manifestation of painterly attitude. Upon reflection they constitute a fairly interesting commentary on the pros and cons of art patronage. The overtones are unavoidable. Upon considering the paintings, which I now have, it is all too easy to plainly hear the voice of Herredia's little woman, and I feel fairly certain that you have not forgotten her, saying, after the second purchase, "Luis, I have put up with an awful lot with you in my time, but maybe there is something to this business of art after all. Now you just settle down and improve your style, and, with your late "gringo" connections, maybe you can become as successful as those painters who sell their things to tourists in Quito. But you will have to work hard and copy what is wanted by the people who pay for it." So now, I have two paintings which, but for the naïvete of the essentially untrained hand, are pretty much in the class of the desultory and pretty vision of the things which are sold, come one come all, in the Arcade around the Metropolitano. As far as real, inherent honesty is concerned they have practically nothing to do with his Church pieces, or even those two which the Museum now has.

Guayasamín has obtained a tremendous sculptural commission. I suspect that Jones, the Uruguayan architect who has been doing the City Plan for Quito, whom you may have met here, and who furthermore, is coming to the States shortly on a Guggenheim award, sort of set up Oswaldo for getting the job. I am not sure how much it is to pay the lad, but the project is put forth in the essential grand style to suggest the present state of the Escuela de Belles Artes as being representative of its eventual conclusion. Guayasasmín is now working on the scale sketches. They do not look bad...but - the principal figure group is four meters in height and is to be cast in bronze!! According to contract! In these times. In Ecuador. The project is also to include two free-standing subsidiary figures and a sizeable relief job to be done in stone. It is a dedicatory monument to the memory of some Father or Brother who was famed for his beneficent acts toward boys!

The "Centro" gallery is struggling along. Furniture is now being made for the place by Mrs. Fish. A radio phonograph arrangement has been purchased. At the moment 183 Inter-America Unity or War Posters are being displayed on its walls, which, from strict standards of gallery aesthetics cannot support more than 75 pieces of anything, including miniature prints. The Quitanean artists have been represented to me as having been disappointed with the activities of the gallery. No outstanding sales have been made. Enthusiasm and lethargy have made their normal interchange. Everyone agrees that a shot in the arm is essential. There are quite enough interesting shots to be presented. The difficulty is finding, at 5:30 p.m., given whatever day, a sufficient number of willing arms ! The jollities of the situation are infinitely beyond what I consider to be the sensible realm of my real activities or means. They need, obviously, the energetic support of agencies which are sufficiently acute to recognize the underlying possibilities of the situation. Whatever happened to your plans as you dictated them to Helen?

At the moment I am working on a show with a sponsor whose interest is immediate and assured. I am going to arrange, come the date of March 12, a show of children's art. Most of it will come from the American School of Quito, the classes which I give there and privately, and will serve to be a forerunner for a future show of the art work of the Quito schools generally, which will be arranged, I hope, by the powers who are in a proper position to endure the headaches of prizes, etc.

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Dear Lincoln: I was just about to mail the foregoing two pages when Helen brought me your letter of February 17. I am at utter loss to know how the devil such things go wrong, but apparently they do. I suppose your going into the Army is sufficient statement as far as your projected plans for South America go, or is someone taking over your ideas, with whom I should communicate.

I am enclosing a letter received yesterday from the Eastman Kodak Company which is self-explanatory, and would indicate that they received further direction from your office as to the final destination of the slides, since I was explicit in stating that they should be forwarded, upon completion, to you at the Museum of Modern Art.

I believe that the total expenses incurred in following up your buseiness here ran approximately $30.00 more than the sum which you allowed me. I would find it difficult to send bills for this, but if it were convenient for the Museum to reimburse me it would be appreciated.

Hoping to see you out of the Army soon, and with greetings from both Helen and myself,

Sincerely,

Lloyd Wolf

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

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WULF

THE MUSEUM OF MODERN ART

Date March 5, 1943

To: Miss Ulrich

Re: Payment due Lloyd Wulf

From: N. Disston

In a letter to Lincoln Kirstein, dated February 25, 1943, Mr. Wulf states, "I believe that the total expenses incurred in following up your business here ran approximately $30.00 more than the sum which you allowed me. I would find it difficult to send bills for this, but if it were convenient for the Museum to reimburse me it would be appreciated."

Address: Mr. Lloyd Wulf
% American Embassy
Quito, Ecuador

EASTMAN KODAK COMPANY

J Torruella

Export Sales Division

JTorruella:MHH
Air Mail

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WULF

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

February 15, 1943

AIR MAIL

Mr. Lloyd W. Wulf
c/o American Embassy
Quito, Ecuador

Dear Sir:

Replying to your letter of December 7 inquiring about two rolls of K-135 film which, after processing, should have been returned to Mr. Lincoln Kirstein, Museum of Modern Art, New York, New York, according to our records the two rolls in question arrived here on December 5 and after processing they were sent direct to the following address by air express collect: Mr. Lincoln Kirstein, c/o Mrs. D. Lewin, 637 Madison Avenue, New York City.

While we feel that the film in question arrived at its final destination, we wanted to refer to your letter of December 7 so as to close our files on the matter.

Yours very truly,

EASTMAN KODAK COMPANY

J Torruella

Export Sales Division

JTorruella:MHH
Air Mail

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WULF

February 17, 1943

Dear Lloyd,

I haven't heard from you at all. I never received the slides of the wall-paintings although I have a list of them.

I am going into the Army next week, but all my correspondence will be taken care of and I want to clear up my account with you and with Mrs. Fisch. Could you please let me know at once exactly how much I now owe you, and it will be taken care of through this office.

Did you ever hear from the Guggenheim Foundation? I had a nice letter from Colligan about the success of the gallery and I was delighted. The Guyasamin paintings, I guess, arrived in San Francisco and I hope he has a good show and that they may eventually be shown here in New York. I think Colligan mentioned to you the Kingman affair, which is typical, as you probably recognize. For your information, the two pictures that were offered to the Museum by him were both refused by the Acquisitions Committee.

Please give my best to your wife.

Yours ever,

Mr. Lloyd Wulf
% The American Embassy
Quito, Ecuador

LK/d

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Kodaslide # 1,2,3 Painting by L. A. Heredia in the Chapel "Señor del Arbol" in Pomasqui, Ecuador.

Kodaslide # 4,5,6 Two other paintings from the same place.
7,8,9

Kodaslide # 10,11,12 Four Mural paintings from a private house in
13,14,15 Pomasqui, Ecuador.
16,17,18 (Landscapes and animals,)

1,2,3

Kodaslide # 4,5,6 Landscape with the Basilica de Quito, Mural painting in a tienda (small shop) between Pomasqui,and Cotocollao, Ecuador.

Kodaslide # 7,8,9 Three Mural paintings from a private house in
10,11,12 Cotocollao, Ecuador. Scenes of Elephant hunting,
13,14,15 Hippopotamus hunting, and a still life.

Kodaslide # 16,17,18 Mural painting in the patio of the house 42 Calle Mejía, Quito, Ecuador.

[illegible] my application for a fellowship. That is: they have asked me to send them examples of my work. I am sure that this is the result of your activities on my behalf, and for which, you may well believe, I am properly grateful. Because of the existing shipping difficulties they have asked to see the works which I have in the U.S. This is a condition neither easy for me to arrange nor one well calculated to be to my best advantage since I based my scholarship application on the merit of the work which I have done in South America. However, I am sending along to them some twenty one photographs of the work here in Ecuador, and although the limitations of photographer's supplies now available in Quito has caused their quality to be considerably less than that for which I could have hoped, I believe that they will afford the committee of selection with some little idea of the direction of my work and tend to supplement the originals that I am trying to get to them.

Anyhow, thanks so much again for your assistance. From now on, I suppose, I shall have to be pretty much on my own. So let's indulge in a bit of finger-crossing.

You should expect to receive the paintings in something like ten days. I shall do the best that I can to insure their arrival in perfect condition.

I shall sit around awaiting further instructions from you. Until then,

Greetings and What-nots,

Lloyd

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WULF

December I5, I942
Quito Ecuador

Dear Lincoln,

Friend Herredia came around with his latest painting last Friday. I am afraid that he hurried its completion a little too much. Consequently, although the design itself has probably more of interest incorporated in it, it does not have the fine painterly quality of his first piece. He brought it around wet, of course, and I have elected to permit it to dry thoroughly before sending it on to you. I expect to be able to do that tomorrow, and I have reason to believe that you will receive them both in good time for the show.

The facts that I have gathered concerning Sr. Luis Alberto Herredia are these. He was born I909 in Quito. He has lived all of his life in Pomasqui. He is married but is childless. He is, of course, a self-taught painter. He considers himself to be a professional artist, and although he does accept work in the painter's trade which is not strictly that of the fine art variety he performs it only as a side line and really insists that he is primarily a professional fine artist. He has never traveled --- even in Ecuador. He is also a musician playing regularly in the town band of Pomasqui.

I have been pleased to have received word from the Guggenheim Foundation notifying me that I have gained the first round in my application for a fellowship. That is: they have asked me to send them examples of my work. I am sure that this is the result of your activities on my behalf, and for which, you may well believe, I am properly grateful. Because of the existing shipping difficulties they have asked to see the works which I have in the U.S. This is a condition neither easy for me to arrange nor one well calculated to be to my best advantage since I based my scholarship application on the merit of the work which I have done in South America. However, I am sending along to them some twenty one photographs of the work here in Ecuador, and although the limitations of photographer's supplies now available in Quito has caused their quality to be considerably less than that for which I could have hoped, I believe that they will afford the committee of selection with some little idea of the direction of my work and tend to supplement the originals that I am trying to get to them.

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Greetings and What-nots,

Lloyd

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Lincoln: You may want to advise Eastman that you are awaiting these films - just to make sure they don't send them back to Ecuador. Lloyd.

Care American Embassy
December 7, 1942

VIA AIR MAIL

Eastman Kodak
Rochester, New York

Gentlemen:

In accordance with the export papers enclosed, I am sending to you two rolls of Kodaslide films to be developed in your laboratories.

I have been instructed by the Panagra office in Quito to inscribe my name and address to the "From ____" tag appended to the said rolls of film; however, I do not want the developed slides returned to me. They are to be forwarded to:

Mr. Lincoln Kirstein
Museum of Modern Art
New York City

I assume that this letter will reach you in advance of the film indicated on the enclosed bill of lading; however, please take observance of the film when it arrives to assure its being received by Mr. Kirstein.

Yours very truly,

Lloyd W. Wulf.

Enclose (1)

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Care American Embassy
November 30, 1942.

Dear Lincoln:

We are in the ugly throes of moving again and I shall have to make this letter as brief as possible.

I went to La Fish's house today to see the rug that you had ordered. It is now completed and I believe that it is quite as fine a piece as you had expected. The arrangements for sending it on to the States are of course the matter at hand. I believe that the procedure had best be something like this: First, you can send a bank draft drawn on the New York Chase National Bank, to me or to Mrs. Fish, to cover the remainder of the sum due her. She informs me that the final sum due her is two thousand sucres. The rate of exchange is still S/. 13.70 to the dollar, so the amount would be $145.98. Then I shall go to the Embassy and arrange for the proper procedure of sending it off to you! I suppose that the rug is too bulky and too heavy to be sent by any other means than by boat, but if you have any other ideas send them along to me when you arrange for the money. You will be stuck for the tariffs etc., at your end of the transaction.

[illegible] landlord and which have

Dear Lincoln:

I am just today getting this letter typed for Lloyd. if he knew it he would kill me -- your last came, and I will add the information that he is airmailing the Pomasqui things this weekend..so you certainly should have them by Jan. 1. My office has been in a considerable mess, and that is the reason I failed to get L's letter off -- Vanderford is going back to Washington, so we have been terribly mixed up for several days. Lloyd will write a long letter soon - after the paintings are sent. The first one is very interesting - am anxious to see the senond.

Sincerely,

Ellen

which should be sometime after next week. Until then, greetings,

Lloyd.

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Care American Embassy
November 30, 1942.

Dear Lincoln:

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The difficulties that I have encountered with my landlord and which have made it necessary for me to seek a new abode involved me so completely that I had to postpone our business in Pomasqui until probably next week end. Fortunately, I hit upon a tremendous house with really excellent studio facilities. I shall have for my own purposes one of the best and largest studios that I have ever seen. Moreover, I have at least two auxiliary studios that will make it extremely simple for me to initiate a series of semi-private classes for children as well as taking on a very limited number of adults for another special class. Since beginning my classes in the Colegio Americano I have been repeatedly asked to give private, or semi-private classes, and now I have an ideal setup to bring that about. It should be interesting, as well as sufficiently lucrative to defray the expenses of my new establishment.

Mrs. Fish has a number of the woven birds and butterflys around that you were interested in. She says that they run to about $2.00 each. I haven't seen any new toys that are a real improvement over the bull-fighter one that I have. If you are interested in having some of them you can augment your check for tha purpose and we will send them along at the the same time as the rug.

I shall write to you again when the things of Pomasqui have materialized--which should be sometime after next week. Until then, greetings,

Lloyd.

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WULF

AIR MAIL

Care American Embassy
December 7, 1942

Dear Lincoln,

I dare say that all the American Colony is, at this moment commemorating the infamies of Pearl Harbor. I am personally commemorating my first Ecuadorian cold in the head. I feel so full of germs that, were I in the pay of the lads of the Rising Sun, I would have hied myself to the gathering and wrought havoc by contaminating them all. As it is, I shall, for your sake and that of the censor, carefully turn my head at every sneeze to prevent an unlicensed exportation of the same.

Yesterday, Bodo Wuth, Helen, and I made our pilgrimage to Pomasqui for the photographs and the other Herredia. Herredia, although he had assured me that his latest painting would have been finished a month ago, had run into a period of fiestas and still lacked a little for the completion of the work. As a matter of fact, he was away yesterday, supposedly, according to his wife, tootling at another fiesta. So I had no other recourse but to carefully instruct him in the directions for finding my residence in Quito and to exact a promise from him to bring the completed painting next Friday. This painting I think is really wonderful, and I shall wait until Saturday before sending off either. I have been to Panagra this morning and they inform me that it requires about a week for things sent from here to arrive in New York. I trust that would still give you plenty of time to include the latest piece in your show, if not for a reproduction in the catalogue. I suppose that a title for the one that I now have could well be "Sunday Activities in the Square at Pomasqui," and the other, "Fiesta in Pomasqui."

We photographed the three pieces that he has in the church. We also took the others that we had discovered before, and also, by snooping around and by good luck, certain other interesting ones that we had not seen hithertofore. I am sending the two rolls off to Rochester, N.Y. by air express this afternoon. I shall arrange that they be sent directly to the Museum in your care. I have no exact idea as to when you may expect them, but that seemed to me to be the sensible arrangement. I am including in this letter the documentation of the slides as arranged by Bodo Wuth. I am not including his receipt for the 12 slides at S. 20.00 each, or a total of S/. 240.00 - because of its weight. If, for any reason, you should need it I can send it on to you at a future date.

It has been impossible to get any further documentation concerning the author of the house paintings. All that we know is that they were done at some time or another by a professional for that sort of thing, from Quito.

I trust that this will make an informative fill-in in our correspondence. Thanks so much for your efforts on my behalf with Mr. Moe. I have now a most excellent place to work and in which to give my completed things a thorough-going critical review. Unfortunately, I am running out of materials, which state I hope to remedy by becoming an importer of the products of M. Grumbacher, N.Y.

Sincerely,

Lloyd

Lloyd Wulf

Mr. Lincoln Kirstein
Museum of Modern Art
New York City

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

AIR MAIL

November 28, 1942

Dear Lloyd,

I just finished a second conference with Moe of the Guggenheim about you and I hope everything is clear. I cannot promise you a thing and naturally I don't know how things are going to shape up, but you can be certain that I boosted you to the hilt. I am also taking the liberty of sending Moe a copy of your last letter to me to show him your activities.

I am awfully glad you did the big display job and I am certainly pleased about the Herredia, but I must tell you that I need it very badly by the first of January at the very latest. The Museum has scheduled the show of all my South American acquisitions for the month of February and a catalogue has to be printed and I have no photographs of Herredia's work. If possible, send me some ahead of time, as many as you can of his other things in the church at Pomasqui. You don't surprise me by not having found very much else. I realize how poor everything is. It would be a different story in Peru.

I hope Schreuder's show goes well. You don't have to tell him, but all our fears concerning his exhibition were justified. I note what you say about Dr. Morley and exchange exhibitions. Frankly, do not count on anything at the present moment. The transportation difficulties are almost beyond description. With all the goodwill in the world, I very much doubt if anything except the lightest air packages can get through. I did not like the photograph of Andrade's sculpture. Of course, if I saw it in the original, it might be different, but it seemed to me very schematized.

I do wish you would have enough time to work yourself a little bit as it's awfully important. Moe was much more interested in opinions about you as an artist than about you as an executive. If you tell me the books you want, I will see that you get them. When you write, please write very fully so that I can expedite everything; and give my love to Helen.

Ever yours,

Mr. Lloyd Wulf
% American Embassy
Quito, Ecuador

LK/d

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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 my little stipend, which will eventually cheer me up considerably.

Before that little episode, I made my first trip to Pomasqui and carried away with me the painting of our native genius Herredia. It turned out to be exactly, or if anything a little better than we had anticipated. I forthwith commissioned him to do another...this time a fiesta with disfraces and all the works. I have made tentative arrangements with Boda Wuth to go on our photographing excursion next week end, and then I shall also expect to be able to pick up the second painting.

I have been looking at the first opus of Herredia for more than a month and it wears extremely well. When I receive the other I shall send them both on to you immediately, along with all of the attendant documentation of the artist that I can manage to dig up. I shall write to you again before I send them off so that you can be all keyed up for their reception.

I regret to say that I have not uncovered anything else of worth of the sort of thing we are looking for. I very consciously went around in Ambato hoping to unearth something of value, but neither the fair nor in the city itself did I encounter anything ingenuous nor of a character better than crass.

I have heard of another native artist working in Banos. I intended to go there last week with Guayasamin, after completing the installation of my pretty things in Ambato, but things went wrong and so I shall endeavor to do the trick with Helen when she has her short vacation around Christmas. If you like, you may consider that a field trip in your interests, and, since I shall undoubtedly have used the remainder of the money that you advanced me for travel in Ecuador to complete the work with Boda Wuth and Pomasqui, another advance of money would seem to be in order.

At the moment I have had no way of discerning whether the painter of Banos is still living. Nor do I know anything about the quality

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of his work. His things have been discovered in the churches in Banos, presumably of a similar character to Herredia's, and, from what I must consider to be a fairly lay opinion, of a quality more marvelous than the piece of Herredia's which I have hung in my house. If it is possible, I shall work him for a commission as we have done successfully with Herredia, and continue the flow of things to the Museum of Modern Art.

Mrs. Fish has opened a shop called "folklore." It is in collaboration with two other women of activity and taste, and she is vending her rugs and the other things that she showed to you of native manufacture. The rug that you ordered is not finished. I asked her about it the other day and she could not definitely give a statement as to the exact stage of the work, although it was known that the actual weaving was under way.

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.

Also -- tell me what you thought of Andrade's sculpture, a phtograph of which I enclosed with my last letter. A statement is essential.

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

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commission or two. The one which I have seen seems to me to include nearly all of 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 crtical influence are imperative to his continued development. His very facility and talent could be his actual undoing. Moreoever, 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.

Recently, two hair cuts in one sitting were accorded to a certain distinguished head, and a period of hirsute embellishment has logically been written into history.

Helen sends her greetings. I shall be awaiting your prompt reply.. and thanks a lot for your efforts for me with the Guggenheimers.

Sincerely yours,

Lloyd Wulf

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

P.S. "Coronel" has been languishing. I'll get back to him as soon as there are more hours created for every day.

P.P.S. One of the boys about Quito has been asking me about the possibility of buying certain publications of the Museum of Modern Art. He has several particualar books in mind, but it would be nice if you could send me something of a statement of the publications available, their price, and any suggestion as to how they might be sent down here.

LW

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WULF

AIR MAIL

November 6, 1942

Dear Lloyd,

I was certainly glad to hear from you. I had wondered what ever had happened and your letter cleared everything up. So far, I have not received anything else from Ecuador - that is, the Pomasqui picture has not been sent, I assume.

I have taken up my duties more or less officially here at the Museum and would like to cooperate with you and Dr. Colligan in any way possible. We are sending a big Road to Victory show to Montivideo. I don't know whether or not you want it in Quito six or eight months afterward, but it could certainly be arranged if you do.

Please send me all the reviews of your gallery. As far as the photographs by Bodo Wuth are concerned, please pay him from your travel money, only get your money's worth, or rather my money's worth. If you need more travel money, let me know. Some of the books that I bought in Ecuador have not arrived but a number of them have. The worst of it is that all the back copies of "Linea", with complete documentation on all the artists, never turned up. I do wish you could round up for me any copies of this old weekly and rip out any documentary art material.

I will do everything I can for you with the Foundation and I am going to see Dr. Moe next week . Your friend Wilson wrote to me, but I asked him for particulars and have not received them yet. I hope Coronel turns out well and I will do everything I can to place it for you. I think it very unwise for Oswaldo to have that show at the San Francisco Museum because there are not enough good pictures to be representative of him, and he is too talented a boy to start off badly.

Please write me at once and I will be a faithful correspondent. Give my love to Helen. I assume that a lot of beards have been shaved about your part of the woods - or is that not true?

Yours always,

Mr. Lloyd Wulf
% The Embassy of the United States of America
Quito, Ecuador

LK/d

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Care American Embassy
Quito, Ecuador
October 16, 1942

Dear Lincoln:

Since you left Ecuador I have really been working on the gallery. It has taken up the majority of my time, and I don't think that I have managed much more than two weeks of painting in all that period. Almost everything else that I have tried has "fracasoed" pretty much. None of my trips have come off to mean very much if they have come off at all. I didn't go to Guayaquil with Guayasamin where he ran into a bit of real luck when Rockefeller came through and picked up four of Guayasamin's things off the Guayaquil gallery wall two days after his show had officially terminated. I didn't go to Santo Domingo because Luis Navarro made the plans, ran into some work one time and then his niece died when we were about to go another time. I went to San Miguel to see one of the better fiestas in Ecuador, being careful to inquire in the churches of Quito to be sure of arriving on the right day and then got there two days too early for the real heyday and with no real scheme for returning on the proper occasion. I have entrusted my plans to pick up "Bosco's"* in Pomasqui to eager Ecuadorians (why don't I learn!() and both times was left eagerly waiting in front of the gate of Number 3 Roca.

But the gallery has been the real thing, and surprised as I am, it came off on time and looking swell. We gave it the formal opening on Columbus Day. Hubert Herring gave the dedicatory words; the show really had a fine general air about it; the Embassy crowd came and went away properly impressed; and there was just enough Chilean wine around to make the Ecuadorians happy and not enough to provoke argumentation. The general opinion of the Ecuadorians was that the gallery promised to be the best functional arrangement that they had ever had and the boys from the Embassy came up with the remark that it actually looked like a New York gallery, which I took to be complimentary. Colligan is tickled pink and I am damned glad that the thing is up and over, and that I am not going to spend any more time immediately worrying about carpenters, the lighting arrangements, nor with a fine looking group of Indians who made the "estera," a form of rush matting with which we covered the walls (and it looks extremely well too). This last activity brought up all of the inaccuracies imagineable and had to be corrected by a fine combination of tact and duress, to neither of which the workers seemed to be sensible. I expect that the reviews of the show will come out in the Sunday "Commercio." I'll send them along to you as soon as I can, but I am impressed that I had better get this off now, since I have delayed long enough in my communications. La Fish informs me that the rug is coming along and will be finished soon. I spoke to Boda Wuth the other day about taking the photographs, a thing which has been complicated all along since you left by a period of completely unpredictable

*I mean Bosco's painting, of course.

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weather. Do you want me to pay him with the money which you left me ostensibly for the trips around Ecuador which have never come off? I can do it that way if you like, or what will you have? Inform me. If "Bosco's" painting is what I expect I shall contract another one and try to send them both to you as soon as possible. Two should be as easy to send as one. Maybe at the same time I can get off the photographs also. At any rate, I shall have more time from now on, since the gallery is put and I assumed that time and tide gave it the greater importance.

I have been after Condor to make the paints. Nothing seems to induce them to anything more than well phrased promises. Not even a fifteen hundred sucre order by Guayasamin, who seems more eager to take my word for their eventual quality than I am to give it...don't worry, he hasn't parted with any of his cash yet.

I haven't run across any more gems of native art. But Andrade has knocked out a really swell bit of wood sculpture. It is so much better than anything else of his that I have seen that I am almost inclined to consider it a freak. It is, in my opinion, one of the most complete and satisfying pieces that I have seen in Ecuador or anywhere else, for that matter, for a long time. I am sending along a photograph of the work (I haven't seen the ones he has had taken at the moment of this writing) but I hope that it will suggest to you,as I am doing now, that this piece is worthy of purchasing interest by the Museum. He has placed a price of 3,000 sucres on it and I jolly well think that it is worth it.

I got off my application to the Guggenheimers. I believe that I made out a fairly good case for myself, but if you will say a few kind words in my behalf I shall be really grateful. As I hope you will see, I gave Long, Dr. Navarro, yourself and Colligan as references. I decided against your advice and omitted Dr. Alfred Barr. Somehow, I felt that it might develop complications. Colligan was necessary too, for diplomatic reasons. I have also been in communication with my friends in regard to the teaching job in Montevideo. Zenter is firmly ensconced atop a mountain in the forestry service and is loth to leave his eerie's nest. Wilkinson, on the other hand, responded with enthusiasm and with a concrete conviction that he could wangle his way clear to accept. I am not quite certain as to just how he is to go about doing it, but I told him to make his application to you and that I would remind you of his name, Jack Wilkinson, and his qualifications. As you probably recall, I told you that he is one of the best and most positive instructors that I have every been around. He has, furthermore, a fine social adaptability, and an aggressive and inquiring intelligence which has always caused him to collect around him a group of virtual hero-worshippers. If he can make it, and you have not made any other commitments, I verily believe that he is the man for the position. I shall have to leave him to make the other statements directly to you.

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The story of "Coronel" has been languishing untouched in the corner since you left. It doesn't seem to me to be too much of a bromidic excuse to claim that I have been too much engaged with other matters to get around to it, but I shall, so help me! And I will try to gather the necessary information to key it for offset processes. If you have any philanthropically inclined acquaintances willing to send off information to that effect I should be glad to receive it. If not, I shall go through my sketch-book and use some of the addresses that you left me.

I have also started my classes with the Colegio Americano. So far they have been on an introductory stage, nicely sabotaged by an unwilling phonograph. The group that I have to deal with is almost exactly what I had anticipated, and eventually I expect my scheme to get under way and to suggest results.

Dr. Grace L. McCann Morley of the San Francisco Museum of Art is arranging a show of Guayasamin's works in conjunction with some other South American painter whose name I don't know. You will undoubtedly be asked to lend the piece that you took along. Guayasamin is working frantically on some Embassy portrait commissions at the moment, arranged for by Gorrell, of course. I haven't seen them yet. He is also working on a fairly typical Guayasamin piece, the drawings of which I have seen. It is not very large, about two-and-a-half by three-and-a-half, I should say. He is, as always, extremely enthusiastic about its possibilities, and may send it to the States with some of his other things for the Morley show, if it is dry in time. I have also taken the liberty of advising him in a very indefinite and tentative manner of the possibility of the Museum of Modern Art buying, as you suggested, some piece of his for $250. I have also informed him, that should I be an instrumental factor in its selection and purchase that I should want to have any piece intended for that purpose around me more or less constantly for a period of at least a month. I have found that even the things of his to which I have had the best immediate reaction have tended to display constructional or painterly failings after having seen them many times. He agrees to the principle involved and I believe that it can be a nice method of introducing to him an element of self-criticism and discipline which could be very valuable to him at this moment in his career of what might be overwhelming success. I still enjoy the position of being something of a critical god as far as he is concerned, and we can hope that if I assume a thoroughly adamantine attitude about the true quality of the thing he is now doing that something really good will come out of it all.

I dropped into Gorrell's office the other day, at the exact moment when he was unwrapping your book on the dance. I looked through it briefly and made immediate overtures to borrow it. It looks

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like exactly the thing that will provide pleasure and somewhat rarefied interest for me in the evenings to come and put a fine nostalgic prickin my eyes for that which I am not very apt to encounter as long as I remain in Quito.

I can't think of anything else at the moment of particular interest to you or the censors...and so it is greetings, greetings, and from Helen too, greetings.

Sincerely,

Lloyd Wulf

Mr. Lincoln Kirstein
Care Museum of Modern Art
New York City, New York

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YALE

February 6, 1943

The Curator
John Trumbull Collection
Yale University Museum of Fine Arts
New Haven, Connecticut

Dear Sir:-

I wonder if you could possibly oblige me by sending at my expense a photograph on glossy paper of Trumbull's "Battle of Bunker Hill". We need this desperately for a catalogue which should be in press now and we cannot find any photographs of it in New York. Full acknowledgement to your collection will be made.

If you could send it special delivery we would appreciate it very much.

Yours very truly,

LK/d

Lincoln Kirstein

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Yale University Art Gallery
New Haven
Connecticut

DATE February 23, 1943

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 20353

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

		UNIT PRICE	TOTAL
1	Photograph "Battle of Bunker Hill" by John Trumbull		$.50
	Mailing charges including special delivery		.25
			$.75

ORDERED BY Lincoln Kirstein (Latin American catalogue)

AUTHORIZED BY

CONFIRMING

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WILKINSON

photos sent to Mr. Miller 2/23/43

December 16, 1942

Mr. Jack Wilkinson
School of Architecture and Applied Arts
University of Oregon
Eugene, Oregon

Dear Mr. Wilkinson,

Thank you so much for your letter of December 2nd. I was very glad to see the photographs and I thought they were extremely interesting, although, of course, it is very difficult to tell without the color. I am sending them on to Montevideo at once. Naturally, with the war, it gets harder as time goes on, but they actually seem to want somebody and as long as you don't mind waiting, at least it is in their minds and I don't think they will choose anybody else but you.

I think it is absolutely out of the question, however, that should the possibility materialize, you could take your family. The only way you can go is by air. There are simply not enough passages to go around as it is and you could not get clearance from the State Department, I think, except for yourself. You may be sure they will inform you of new developments.

I hear continually from Lloyd Wulf, who seems to be getting along fine.

Yours sincerely,

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UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

December 2, 1942

DEPARTMENT OF ART AND ARCHITECTURE

Dear Mr. Kirstein:

Sorry to be so sluggish in replying to your recent letter. I was, however, delayed by the difficulty of locating a photographer skilful enough to do creditable copy work. I am enclosing the results of his labor.

It is difficult to select examples which have enough variety to appeal to the possibility of a wide range of taste or judgement and at the same instance present a fairly consistant indication of a genuine painting credo. This, in my case, is increasingly trying due to the fact that my teaching activities have not always permitted me to give as much concentration and time to this recent output as I should have wished.

However, with the exception of one watercolor which was sketched abroad,

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these photographs are of paintings and drawings made here at Oregon during the past year.

I am not entirely reconciled to the idea of leaving my family, should the position in Montivedes materialize. Are you certain that transportation by ship from some Pacific port to some South american city might not put one in a position to ~~obtain~~ continue the journey by air without interference with priority regulations? There are many questions which I would like to ask you concerning both the work and the environment in Montivedes, but it would perhaps be wiser to wait until the whole affair crystalizes.

Thank you again for your friendly letter and please call on me for any further information you may wish concerning my work or background.

very truly yours,

Jack Wilkinson

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WILKINSON

November 11, 1942

Mr. Jack Wilkinson
School of Architecture and Allied Arts
University of Oregon
Eugene, Oregon

Dear Mr. Wilkinson,

Thank you very much for your letter of November 2nd. I was very glad to get it. I would appreciate your sending me recent pictures as well that you may have photographs of. I would like to know if the job in Montevideo materializes, whether you would insist on taking your wife and child with you? At the present moment this may be very difficult. As I understand it, and I am not at all sure because things change very rapidly in a war world, I assume that you will be paid at least the equivalent of what you are getting now, with your plane fare, of course, taken care of.

Knowing a little bit about practical arrangements in South America, I would certainly not expect to hear from them within three months. I personally think you would be an excellent teacher and the work would not be uninteresting for you. If you have any questions or reservations in your mind, please write to me frankly, as I know the situation quite well and could perhaps clarify any doubts you may have.

Yours very sincerely,

LK/d

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UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

November 2, 1942

Mr. Lincoln Kirstein
637 Madison Avenue
New York City

Dear Mr. Kirstein:

Thank you for your letter. In response to your suggestion I have enclosed a biographical outline and listed a few references. Perhaps I should have gone into more detail and given some sort of painting credo, but in lieu of this I have enclosed some photographs of work painted between 1934 and 1940. I am planning to have a few recent paintings photographed and to include a better representation of drawings. I will forward these also if you think it advisable.

You will undoubtedly observe that the painting direction which I follow accepts the convention of realism or direct responses to some sensation or experience from nature. May I state that I am not insensitive to many other approaches in the effort to create something interesting and expressive in the painting rectangle. And, I am familiar with the works as well as the literature of most of the important experiments.

My teaching experience is with beginners as well as advanced students of drawing, painting, and composition. I also have an illustrated lecture course in painting aesthetics, and a course in the History of Painting.

My contract here is still in force, but I shall be able to obtain a leave of absence for one year with the privilege of a year's extension if the Montevideo position materializes.

I do not think that I would have much difficulty obtaining clearance from my draft board. As I understand, married men with dependent children are not in the immediate scope of either the military or manpower draft.

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I have no knowledge of Spanish; however, I had no great difficulty acquiring a fair knowledge of French when I was abroad. Thus, if given some time to obtain preliminary instruction here, I should be able to learn enough to answer my personal convenience, though not enough to conduct lectures in the language.

Please do not hesitate to call on me for any information that I may have overlooked.

Sincerely yours,

Jack Wilkinson

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BIOGRAPHICAL OUTLINE

Description: Height, 5 ft. 6 inches; weight, 140 lbs.; married; one child.

Born: Berkeley, California, 1913.

Education: Elementary and preparatory school in Honolulu, Hawaii. Matriculated University of Oregon, 1932, majoring in Drawing and Painting. Left University in 1935 to study with Maurice Sterne at California School of Fine Arts.

1937: Awarded Phelan Travelling Fellowship by San Francisco Art Association for two years of European travel and study.

Employed by Maurice Sterne as assistant mural painter on the Department of Justice Murals, Washington, D. C.

1938: Studied in Paris academies--Grande Chaumiere and Academie Ranson with Bissier. Short time with Marcel Gromaire. Visited museums and exhibitions in Holland, Belgium, Grance, Switzerland. Three months' tour of Italy. Worked in Provence, Southern France, until October, 1939, when war conditions necessitated a return to the United States.

November, 1939: Awarded Post Office Mural Commission in national competition.

1940: Returned to San Francisco. Opened studio, giving private instructions. Two one-man shows, San Francisco Museum of Art. Lecturer at Museum.

Sept. 1941 to present: Instructor of Drawing and Painting, University of Oregon.

Exhibitions: Represented in permanent collections, San Francisco Museum of Art; 3 paintings, 8 drawings.
Chicago Annual, 1935.
First award, Graphics Exhibition, San Francisco Museum of Art, 1937.
Portland Museum, 1938.
Courvoisier Galleries, 1938, one-man show.
Museum of Montreal, 1940.

References: Maurice Sterne, Esq.
Byron Lake Road
Mount Kisco, New York

Dr. Grace McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

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	Kirstein	I.E

Dean Ellis F. Lawrence
School of Architecture and Allied Arts
University of Oregon
Eugene, Oregon

Prof. Andrew M. Vincent
Dept. of Drawing and Painting
University of Oregon
Eugene, Oregon

Prof. David J. McCosh
Dept. of Drawing and Painting
University of Oregon
Eugene, Oregon

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WILDER

March 5, 1943

Dear Miss Wilder,

Your letter of February 19th arrived after Mr. Kirstein had left for the Army. He is temporarily stationed at Fort Dix and we are attempting to carry on his correspondence. I sent him word of your letter and he has asked me to tell you may keep his South American papers. He also reports that he has been frightened by his sister for years, but her bark is worse than her bite!

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

Sincerely yours,

Elizabeth Wilder

Secretary to Mr. Kirstein

Miss Elizabeth Wilder
The Hispanic Foundation
Library of Congress
Washington, D. C.

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WILDER

THE LIBRARY OF CONGRESS
WASHINGTON

THE HISPANIC FOUNDATION 19 February

Dear L.K.:

I am so sorry to hear that you have been snatched away from civil life. It was nice of you to send me the two catalogs as a final gesture; and it must be some satisfaction to you that you got so many things under way. I have been taking notes (of fact) from your South American papers. May I keep them here, safe and secret, or would you like to have me send them elsewhere?

Did you ever find out that I know your wife, that Margaret French was at some time in the past my best friend, and that I was badly frightened by your sister in my freshman year at Smith College? Margaret and I always imagined a sort of Fifth Act scene, with the orchestra playing the waltz from Traviata, when we should be brought face to face in surroundings familiar to both of us. It would still be possible.

Let me know if I can do anything for you.

Faithfully,

Elizabeth Wilder

ry 22, 1943

I am having Mr.
for the photo-
catalogue of
ck list with
ding biographic-
the Dance

gratefully,

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Miss W's letter sent to Karpel.

WILDER

January 22, 1943

Dear Miss Wilder,

Thank you so much for your letter. I am having Mr. Karpel, the Librarian, make a formal request for the photographs since they are to be reproduced in the catalogue of our show.

I am preparing for you a complete check list with all details of everything we have here, including biographical material and measurements. This goes for the Dance Archives, too.

Yours ever gratefully,

Miss Elizabeth Wilder
The Hispanic Foundation
Library of Congress
Washington, D. C.

LK/d

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WILDER

January 18, 1943

Dear Miss Wilder,

I was so very sorry to hear of your misfortune. I have had a similar experience in the last month and I can deeply sympathize with you.

When I was in Washington, I took the liberty of using your office and I placed on your desk a pile of photographs which I very much would like copies of. I need them for reproduction in a catalogue and they are so good I know they will reproduce better than any copies that could be made of them. Would it be possible for you to have copies made, for which I would pay, send the originals, which I will guard safely and then send them back to you, at which time you would send me the copies? Is this possible? Particularly in the case of the van Eckhouts, it is desirable, as I am afraid that rephotographing would dull the already dim outlines.

Yours very sincerely,

Miss Elizabeth Wilder
Archives of Hispanic Culture
Library of Congress
Washington, D. C.

LK/d

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Who's Who
in the
Western Hemisphere

315 Fifth Avenue
New York, N. Y.

MUrray Hill 4-1970

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Ecuadorean-American Chamber of Commerce

DR. E. A. MERCADO
Exchange Professor, Latin-American Affairs, University of Michigan

DR. DONALD ROWLAND
University of Southern California

January 25, 1943

Lincoln Kirstein, Esq.,
11 West 53rd St.,
New York, N. Y.

Dear Mr. Kirstein:

I have the pleasure to inform you that your name has been recommended for inclusion in the forthcoming Edition of WHO'S WHO in the WESTERN HEMISPHERE by Mr. Stanton L. Catlin.

This volume is intended to aid in bringing about closer ties between the peoples of North and South America through a more intimate knowledge of their leaders in the arts and sciences, commerce and industry, politics and public welfare.

Kindly fill out and return the enclosed questionnaire at your earliest convenience. After editing, a draft of the sketch will be sent to you for correction and approval. There is, of course, no obligation whatever incurred.

Sincerely yours,

R. Rocker
Associate Editor

RR:LL
Encl.

A Biographical Encyclopedia designed to promote Pan-American cultural relationship and to advance the cause of hemispheric solidarity.

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WHO'S WHO

in the

WESTERN HEMISPHERE

315 FIFTH AVENUE
NEW YORK, N. Y.

(THERE IS NO OBLIGATION WHATEVER INVOLVED IN THE SUBMISSION OF MATERIAL IN THIS QUESTIONNAIRE)

Name (in full) .....

Position, title, or professional activity .....

Office Address .....
Street

City ..... State .....

Residence .....
Street City State

Date of Birth ..... Place .....
City State

Name of Parents .....
Father's Name Mother's Given and Maiden Name

Education (Give schools, also degrees, and dates when received) .....

Married .....
Wife's Given and Maiden Name or Husband's Name Date of Marriage

Children .....

CAREER (List chronologically all positions, including professional activities since beginning of career, and give dates and places showing complete personal history.)

(OVER)

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(State if officer or member, past or present, of any professional, business, scientific, political, civic or social organizations.)

Military-Naval Record; or National Defense Work

Clubs

Hobbies

Author (List all books and important monographs and give date of publication.)

You may suggest for consideration any candidate whom you believe to be eligible for inclusion in the WHO'S WHO IN THE WESTERN HEMISPHERE.

Name	Address	Activity

Submitted by

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WHITNEY

THE MUSEUM OF MODERN ART
NEW YORK

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

OFFICE OF THE PRESIDENT
JOHN HAY WHITNEY

May 11, 1942

To Whom It May Concern:

The Museum of Modern Art has commissioned the bearer, Mr. Lincoln E. Kirstein, to visit republics in Central and South America to make a survey of art, architecture, libraries, museums and educational institutions for the purpose of assembling information which will contribute to our knowledge of the culture of the country and will lead, we hope, to our further cooperation with them in cultural fields.

The Trustees of the Museum of Modern Art would appreciate any assistance given to Mr. Kirstein.

Sincerely yours,

John Hay Whitney

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WHEELER

THE MUSEUM OF MODERN ART

Date January 28, 1943

To: Mr. Kirstein

From: F. Pernas

Re: Deadline for copy and photographs for Latin American book

Mr. Wheeler has asked me to let you know that we will need the photographs to be used in the Latin American book on Monday, Feb. 1, and copy (including copy for the endleaves) no later than Feb. 10 in order to have enough time to print the book. We will also need on Feb. 1 a rough dummy to be used as a guide in scaling the cuts. Thanks

F.P.

Peru	2 "	
Chile	3 "	
Bolivia	1 "	
Brazil	8 "	
Uruguay	4 "	
Argentina	10 "	
Ecuador	4 "	
Colombia	4 "	64 pages

The end-papers will be:

1) Latin American art in North American collections, including important murals in American public buildings;

2) Latin American art in Latin American museums, collections and public buildings.

The Mexican section will include reproductions of the following, and six prints not yet chosen:

Anguiano
Castellanos
Galvan
Lozano
Merida
Meza
Montenegro
O'Gorman
Orozco
Rivera
Ruiz
Siqueiros
Tamaro
Tebo
Zalce

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WHEELER

THE MUSEUM OF MODERN ART

Date January 26, 1943

cc Mr. Barr
Mr. Dyer

To: Mr. Wheeler, Mr. Barr

Re: Siqueiros exhibition

From: Lincoln Kirstein

According to Alfred's and my reckoning, the Latin American book will come out as follows:

Title, acknowledgements, foreword	5 pages	
Bibliography	2 pages	
Biographies	5 pages	
Introduction	17 pages	
Histories and plates	64 pages	96 pages

The countries are divided as follows:

Cuba	6 pages	
Mexico	22 "	
Peru	2 "	
Chile	3 "	
Bolivia	1 "	
Brazil	8 "	
Uruguay	4 "	
Argentina	10 "	
Ecuador	4 "	
Colombia	4 "	64 pages

The end-papers will be:

1) Latin American art in North American collections, including important murals in American public buildings;

2) Latin American art in Latin American museums, collections and public buildings.

The Mexican section will include reproductions of the following, and six prints not yet chosen:

Anguiano	Montenegro	Siqueiros
Castellanos	O'Gorman	Tamaro
Galvan	Orozco	Tebo
Lozano	Rivera	Zalce
Merida	Ruiz	
Meza		

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WHEELER

THE MUSEUM OF MODERN ART

Date January 22, 1943

To: Mr. Wheeler, Mr. Barr

Re: Siqueiros exhibition

From: Lincoln Kirstein

I think it equally important, as you do, to continue with plans for a Siqueiros show. I feel there are about forty pictures avaliable exclusive of drawings or lithographs. I do not think Siqueiros will be permitted to leave Chile for any other country for the next two or three years. His work is not sufficiently known and I feel it is a pity to wait that long.

We could obtain new pictures from Siqueiros which he has executed or can execute for us in Chile embodying his most recent experiments. I suggest that Siqueiros be commissioned to execute a scale model of the murals at Chillan to be shown in the exhibition in the form of a large box, which people could stick their heads in through the floor, and approximate the effect of the entire room. I have complete documentary material on the room and we have photographs here in the Museum.

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THE MUSEUM OF MODERN ART

Date January 21, 1943.

To: Mr. Barr
cc. Mr. Kirstein

From: Monroe Wheeler

Re:

In view of Rene d'Harnoncourt's report that the State Department will not grant Siqueiros a visa to enter this country, do you think we should abandon the exhibition which was, as you remember, partly conceived to give him an excuse to come to this country?

I myself feel that his work is important enough and falls so clearly within the scope of our activities that we should proceed with the exhibition unless the State Department disapproves of it, which I believe will not be the case.

Please let me know what you think about this.

MW

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WHEELER

THE MUSEUM OF MODERN ART

Mr. Barr
Mr. Abbott
Mr. Kirstein
Miss Ulrich
Miss Hawkins
Miss Pernas

To:

From: Mr. Wheeler

Date January 18, 1943

Re: Latin-American publication

It has been decided to issue a special publication on the Museum's Latin-American acquisitions in connection with the exhibition on the second floor (March 30-May 2). This book will be distributed to both New York City and out-of-town members, in paper covers, and there will be also a board-bound trade edition. An appropriation has been made which will limit the unit cost per volume to sixty cents (60¢). This will provide a book of approximately one hundred pages on coated paper throughout, with text and plates on the same page.

MW

MW:CH

Lazzarini - "Head of Negro Woman"

Argentina

Horacio Butler - "Tigre"

Badi - "National Holiday"

Basaldua - "Expresso Villa Longa"

Pacenzza - "Street"

Berni - "Athletic Club"

Norah Borges - "Holy Week"

Guido - "Dock Workers"

Soldi - "Outskirts of Buenos Aires"

Rossi - "Landscape of Buenos Aires"

Gomez Cornet - "Portrait of a Child"

Urruchua - Ask Barr

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WHEELER

January 18, 1943

PHOTOGRAPHS TO BE MADE BY SUNAMI:

Brazil

All the Portinaris owned by the Museum *

Pancetti - "Self-portrait"

Rebollo Gonzalez - "Sao Paulo"

Cardoso - "Bay of Rio"

Pinet - "Academia Parreiras"

Praseres - "Night of Sao Joao"

Percy Deane - Pencil drawing (Lovers)

Edith Behring - " " (Negro head)

* Photographs may be in files already

Uruguay

Figari - two Bliss pictures

Torres Garcia -"Composition" (1932)
"Composition" (1942)

Lazzarini - "Head of Negro Woman"

Argentina

Horacio Butler - "Tigre"

Badi - "National Holiday"

Basaldua - "Expresso Villa Longa"

Pacenzza - "Street"

Berni - "Athletic Club"

Norah Borges - "Holy Week"

Guido - "Dock Workers"

Soldi - "Outskirts of Buenos Aires"

Rossi - "Landscape of Buenos Aires"

Gomez Cornet - "Portrait of a Child"

Urruchua - Ask Barr

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Chile

Matta - "Volcano"

Herrera Guevara - "Snow at the University"

Israel Roa - "The Painter's Birthday"

Peru

Urteaga - "The Funeral of a Famous Man"

Ecuador

Paredes - "In the Wind"

Guyasamin - "Portrait of a Boy"

Olga Fisch - "Ecuadorean Girl"

Herredia - "Fair at Pomasqui"

Montenegro - "The Ideal Farm"

Colombia

Luis Alberto Acuna - "Maguey"

Ramirez Fajardo - "Church Fiesta"

Gonzalo Ariza - "Havanna"
"Landscape of Bogota"

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WHEELER

THE MUSEUM OF MODERN ART

Date January 15, 1943

To: ~~Mr. Barr~~ Mr. Kirstein

Re: Latin-American Exhibition

From: Mr. Wheeler

As you know, the exhibition of Latin-American art now scheduled for March 30-May 2 was not included in our exhibitions budget for the year, and must therefore be charged to the Museum Collection appropriation and the Contingency Fund. These have already been greatly depleted, especially the latter. This means that the maximum amount available for this exhibition, inclusive of framing, is fifteen hundred dollars.

In order to economize on the framing, I suggest that we design two or three new mouldings which we can have cut in lots of a thousand feet, as we did for the Britain at War pictures which came to us unframed.

MW:CH

materials.

In order to handle their own customers as well as possible in the present circumstances, the Beck Company now accepts business only from old clients. They warn us, however, that there will be inevitable delays both in the execution of our orders and in their deliveries, and they request our cooperation in giving them as much time as possible.

We are furthermore requested not to make any plates unless they are absolutely necessary, and--insofar as possible--can be used more than once, because the copper plate used in engraving is the same as that used on the rifling band of a five-inch shell.

MW:CH

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THE MUSEUM OF MODERN ART

Date January 15, 1943

To: Mr. Kirstein care of Mr. Abbott
Department Heads

Re: Illustrations

From: Mr. Wheeler

The Beck Engraving Company, which makes all plates for our illustrations, has been required by the Government to make special adjustments, economizing on the precious metals and chemicals used for photo-engraving. Their allotments of copper have been reduced forty per cent, and those of zinc fifty per cent.

These adjustments mean that the Beck Company must crowd all subjects extremely close together on the large "flats." This means that they will be unable to accept any single rush orders, because these involve waste of metal and other materials.

In order to handle their own customers as well as possible in the present circumstances, the Beck Company now accepts business only from old clients. They warn us, however, that there will be inevitable delays both in the execution of our orders and in their deliveries, and they request our cooperation in giving them as much time as possible.

We are furthermore requested not to make any plates unless they are absolutely necessary, and--insofar as possible--can be used more than once, because the copper plate used in engraving is the same as that used on the rifling band of a five-inch shell.

MW:CH

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WHEELER

THE MUSEUM OF MODERN ART

Date December 18, 1942

To: Mr. Barr
~~Mr. Kirstein~~
Miss Dorothy Miller

Re: Title of American Show

From: Mr. Wheeler

Dorothy tells me that she is planning to call our American show "Realism and Magic Realism." Are you quite sure that we should encourage this colloquial and imprecise meaning of the word "magic"? The New Century Dictionary definition is as follows: "The pretended art of producing effects beyond the natural human power by means of supernatural agencies or through command of occult forces in nature." The Oxford dictionary defines both noun and adjective as "The pretended art of incluencing the course of events by occult control of nature or of spirits; witchcraft."

As can be seen in the daily press and in conversation everywhere, the word "surrealism" has now entered into everyone's vocabulary with complete disregard of any organized group. It has taken our general public ten years to learn the term, and to disregard it now and start them on another inaccurate word may, I am afraid, appear to be arbitrary and confusing. I have asked a number of people about this and they all seem to feel that the word "surrealism" has passed into the language and can no longer be used in the restricted sense of the little group around Breton. To those who know nothing else about it, it means Dali, and more and more it is coming to mean all pictures of irrational, dreamlike or fantastic subject-matter, inclusive of Tchelitchew, Blume, Cristofanetti et al. I wonder, therefore, whether we should not make use of it instead of straining to revive a precious, unfamiliar terminology to characterize art which is in any case extremely variable or heterogeneous.

P. S. OR, why not stop trying to define obscure words and simply call the show THE FACTUAL AND THE FANTASTIC IN AMERICAN PAINTING. Everybody can understand that.

MW

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AMERICANS 1943

AUDUBON

ALEXANDER

COLE

EAKINS

KENSETT

HARNETT

MOUNT

PEALE

WATROUS

ALBRIGHT

ATHERTON

BLUME

CADMUS

CAMPBELL

CARTER

FRENCH

GUGLIELMI

HELDER

HOPPER HURD

HURD

LEWANDOWSKI

O'KEEFFE

SANTO

SHAHN

SHEELER

WYETH

ZSISSLY

?

LOZOWICK

PAPSDORF

SULLIVAN

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REALISM AND MAGIC REALISM

By realism we try to show here an attitude in painting involving not only a selection of certain subjects but also a style of rendering which produces images capable of immediate identification according to by the habit or instinct of the naked eye. What is here represented has an objective versimilitude made not more natural, but oftem fixed in an essential reality, by counterfeiting familiar textures, the crisp edges binding tightly drawn forms and a smooth paint surface. Usually this is a mirror-like film or transparancy which seldom betrays a net or web of visible brush-strokes. The authors of these pictures are abviously unsympathetic to reflection or vibration of dust particles in free air; hence they may be called anti-impressionists. They submit to an impersonal discipline of rigidly controled manual dexterity; hence they are anti-expressionists. But in the logical intensification of their practice, when proposing contrasts of subjects in a clairvoyant super-reality, their very emphasis on a veracious coverage of the extraordinary may indivate a romantic cast to an otherwise classic vision.

This last is magic realism and not surrealism at all. Today, when the prestige of the formulated irrational has imposed its catchword on the vulgar, still it is no more accurate than when Futurism had to encompass both Balla and Severini as well as Derain and Picasso. Must we lazily lump Chirico, Dali, Masson, Matta, and Tchelitchew together, asserting that they all, in the wide diversity of their interests and practice, are surrealists? Magic realism merely characterizes modestly an accuracy pushed past the banal non-selective camera of the human eye into a more fastidious lyricism. This may be poetic or dream-like, but only with the clarity of the hyper-rational. It has no place for the factitious pathology whose stock-in-trade are assaults on superficial credibility, reversals of natural absolutes or visual denials of

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of the usual physical laws of matter, gravity and perspective. In fact the investigation of the atomic structure in the grain of wood, the crystal in stone, the recession of objects in percipitate air servesas the normal means by which magic realism triumphs over ordinary eyesight.

The painters included here do not necessarily constitute themselves ~~as~~ a school. They are chiefly grouped by ~~the choice of~~ their common preoccupations. But they may be found also to share facets of a ~~common~~ philosophy which in its simplest terms ~~might~~ can be made most clear by their preference for painting in the past. Historically speaking, we are able to make connections or at least short circuits. When the contacts are established we may find a consecutive line, factual, conservative, and in some sense puritanical. For sensuality here is not the approximation of flesh as paint, or air as a balmy envelope for tactile forms but rather in the strict simulacra of the hardest core of natural articulation whether branch or bone, isolated in a dazzling vacuum, the silhouette describing the structure, the sure edges asserting the independent statement of each accurate idea.

These are first of all in this exhibition, two rooms for preface: our Protestant classics,- Peale with his stiff sheet and shy feet, the Quaker honesty of Harnett, Mount's dead November sun, Cole's improbable jewlery and Eakin's harsh and athletic glare. Then there are the present generation's immediate ancestors, Sheeler with his slide rule conquests, O'Keefe's general vegestable symmetry and Hopper's tender capture of our monotonous urban nostalgia. But there is also an invisible cloud of witnesses and ancestors each of whom accuses and encourages his young disciples,- Grunewald for Albright's negative phosphorescence, Jan Van Eyck for the fictious realism of Peter Blume's paintings and Rodolphe Bresdin for his drawings, Jerome Bosch for Paul Cadmus' careful loathing, Piero for Jared French's antique airlessness, Van Hysum for Charles Rain's bugs and Bubbles, and Caspar David Friedrich for Andrew Wyeth's crisp net of branches. This is not to insist that such connections are always conscious, although frequently they are proudly claimed. But all these artists share a

Watrous

Ben Shahn

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hard won craftsmanship, which in awe of the infinite aspects of empirical nature is preoccupied with matter as such above psychological reference except as it is apparent through wrinkle, curl or flesh, and above ambient atmosphere except as identified with hard shadows on bark or irregular earth. These artists pursue the careful path of disciplined deciet, a route that leads in and out of the mirror-window of microscopic or macroscopic photography, where nature's tubes, cells and organs are sliced to the angle each artist loves or loaths her best.

It is a puritanical artifice where a termite gusto for detail is substituted for exuberance, and exquisite handling for the spontaneous miracles of touch or matière. No looseness, no large promiscious appetite, no autobiographical explosion however sincere or intense. Chance is out and the charm of the naive, the indicated, the accidental. But what is American about it, or specifically North American?

Predominantly, the intensity of a protestant foresight, where emotion runs narrow and deep, where looseness seems waste that cannot be afforded in its impatience and irresponsibility and where technical mastery is simply the badge of a professional. It is a frank art, cool, hardly ever soft or dusky, but rather crystaline, awkward even in its elegance, always candid even in its reserves of close color and further detail. However, the chill of exact dilineation is not necessarily harsh and frequently there is, in these recenter pictures, a tenderness of the surgeon's efficient glove, and icy affection rising from a sincere realization of the object. This may even kindle it and us by the implied caress of so sincere an attention.

Lincoln Kirstein.

Quist
Glazier

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WATSON

November 11, 1942

Miss Jean Watson
Inter-American Monthly
1200 National Press Building
Washington, D. C.

Dear Miss Watson,

In going over the Library, we find that we have no copies at all of the "Inter-American Quarterly" or the "Pan-American News". Do you think that Mr. McCullough could find us copies of the back numbers which we could use for our files? It would be most helpful. I find that we are a subscriber to the "Inter-American Monthly" already.

We have practically decided to show our collection of Pan-American art in February. I am writing a general article for "The Studio", which is an art magazine specifically, as you know, which will not be printed until April. Other than this, I have made no commitments. I have been asked to do a series of articles for the "Art News", but I would very much like to have at least reproductions of the photographs in the "Inter-American Monthly". At your convenience, would you indicate to me your desires? I should be most happy to be of any service possible to you in the future.

Sincerely yours,

LK/d

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SCHMECEBIER

I. wanted you to know that:
son-in-law is Schmeckebier - asst prof. Art History, University of Minnesot
wrote BOOK "MODERN MEXICAN ART" -
going out to University of California for 6 weeks to lecture; from there flying to Mexico - Guadelejara study Mexican material; requested by Mr.Hull to talk at Pan American Convention last Nov.

II. St.Paul Museum anxious to have you come out and lecture - and use some of our circuluting exhibits this summer Mrs.Raudenbush knowing he was coming to NY asked him to look you up to establish the contact.

III. Minneapolis Institute of Arts - (Mr.Plimpton,Director -) Institute backed and controlled by the Pillsburys - very progressive institute -- Pillsburys very influential in art world.

Mr.Kluge returning May 12 - I sold him on idea of Membership here ... he wants to buy back catalogs --- retired, wealthy art connoisseur... interested particularly in Russian Art.

Herewith printed matter on Schmeckebier.

following people would like you to lecture

St.Paul Gallery and School of Art - Mrs.Edwin White,Chairman
Mrs.Patsy Raudenbush - Secretary
Mrs.Milton Griggs- President

Minnesota University Gallery - Mrs.Ruth Lawrence, Director

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Behind Minnesota books this season is power-charged advertising. Reproduced herewith is a Sunday New York Times *Book Review* advertisement. (October 22nd). Circulation 830,000.

A man with a sketch-pad, and a woman who can write about wild life made this book . . .



Geese Fly High

by Florence Page Jaques and Francis Lee Jaques

(authors of "Canoe Country")

In an Audubon-like journey they followed the ducks and geese down the Mississippi flyways from Minnesota through the marshes of Arkansas and to the alligator-infested rivers of the Gulf Coast game preserves, where millions of wild fowl winter. Gun club shanties were their sleeping quarters; and pirogues and kayaks, their means of travel.

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Edited by Guy Stanton Ford

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This third printing is a revised and enlarged edition containing chapters by eight additional American and foreign experts. *The New York Times* says, "The importance of such a book can not be overestimated." $3.50



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by Laurence E. Schmeckebier

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Dr. Schmeckebier chose Mexico — where so much able social painting is being done — for his field of study. As an art critic, historian, and psychologist, he had unusual equipment for the job. He talked with all of the leading Mexican artists, and spent much time with Orozco and Rivera. He studied their social and political concepts as well as their struggles with traditional art problems. And he traveled widely to examine the artists' now scattered paintings. The result, set against a background-study of earlier Mexican art, is a full appraisal of the Mexican modernists.

The book also contains two hundred and eighteen reproductions (several in full color) of the outstanding Mexican paintings; a geographical table of their present locations; biographical notes on the principal artists; a bibliography; and an index. Distinguished format. $7.50

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by Ben W. Palmer

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University of Minnesota Press

Minneapolis, Minn.

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New Republic
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"I find this book the most useful of its kind. . . . The handbook is a dictionary of individual painters combined with a history of Italian painting, and as such has the advantages of both. Styles are briefly analyzed and at times emphasized by comparison with earlier manners; important stylistic innovations are noted and related to subsequent developments. Painting is related to sculpture and motives to their original sources, often by reference to particular works. . . . The style is impersonal, specific, exact, and as close to a scientific presentation as the subject permits. . . . In addition to its use in colleges and for students, this book should appeal to small libraries, clubs and schools."

ERWIN O. CHRISTENSEN, *University of Pennsylvania*

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G. P. PUTNAM'S SONS
2 West 45th Street
New York, N. Y.

Gentlemen:

Please send me.....copies of A HANDBOOK OF ITALIAN RENAISSANCE PAINTING by Dr. Laurence Schmeckebier at $3.50 per copy.

☐ Remittance enclosed ☐ Send C.O.D.

Name.....

Address.....

City.....State.....

PRINTED IN U.S.A.

A HANDBOOK OF Italian Renaissance PAINTING

By LAURENCE SCHMECKEBIER, PH.D.
Assistant Professor of Art History, University of Minnesota

This book presents a new approach to the subject of Italian Renaissance painting; it is designed primarily for the intelligent student who is interested in the history of art as a humanistic science rather than in the elementary appreciation of style. As Professor Emerson H. Swift of Columbia University says of it, "It is frankly neither 'inspirational' nor subjective, for which I am thankful, but rather a scholarly factual work which makes available in clear and concise form the essential information on Italian schools, masters and works so much needed by teachers and students in this field. . . . The book is a mine of authoritative information."

The text includes a concise statement of the important known facts and dates of each artist's life, and a chronological description of the significant work he produced. With each work is included the important dates and documentary relationships, a description of content and its sources and the fundamental characteristics of style demonstrated through concise comparative analyses.

As an aid in pointing out the relationships in history, philosophy and literature, the author has included a short sketch of the history of each city during the particular period under discussion and a list of important personalities and works in literature and philosophy during the Renaissance period.

$3.50

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BOOK III

THE SIXTEENTH CENTURY

(HIGH RENAISSANCE)

Politically, as well as artistically, the High Renaissance in Italy as a whole tends to restrict itself roughly to the first quarter of the sixteenth century. It is characterized by the gradual absorption of the various ruling families and cultures in the local city-states into the larger imperialistic ambitions of the rival French and Spanish dynasties. Against these contending forces the growing national consciousness of the Italian states under the aggressive but contested leadership of the papacy put up a losing battle. The end of the period might be marked by the sack of Rome (1527), the taking of Florence and the setting up of an hereditary dukedom of the Medici (1530), and the seizure of Milan, all by Spain and the imperial troops of Charles V.

The development of painting in this period, and especially that which as a style may be genuinely understood as High Renaissance in the light of its political and economic background, is limited broadly to the same period of the first quarter, or at least the first third of the century. The style is no longer characterized by a many-sided complexity of local traditions, aesthetic problems and experiments, personal tastes of worldly-minded patrons, as well as the traditional requirements of a religious art. It is dominated by strong personalities in whose creative expression these isolated problems of tradition, artistic form, religious or pagan content, and even the requirements of the patron are welded into new and highly individual styles. The various "schools" that develop are largely based on these personalities rather than on shop traditions; hence one is accustomed to think in terms of these individuals rather than of the geographical localities from which they come.

To the High Renaissance belong five outstanding personalities, whose works represent not only a logical development of the new style and the persistence of many regional characteristics, but also a reflection of political and economic conditions which in a sense govern their production. Leonardo da Vinci is the oldest of these, and the major part of his artistic works were produced still before the turn of the century. Michelangelo's most extensive work in painting (i.e., the ceiling of the Sistine Chapel) was completed in 1512, and the other projects that are comparable to it (the tombs of Julius and the Medici, and the Cathedral of St. Peter's), remained ideals and fragments that were never realized. Raphael was the most prolific and

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not point, nor does he look out at the beholder; the figures are not composed into an apse-like pyramid with their complex interchange of glances and unity through the atmosphere, but rather into a flatter and more decoratively conceived surface pattern against which the rocks and forms of the background appear more plastically modeled than that of the Louvre picture.

The history of the two pictures, their relationship to Leonardo, and the significances of their varying styles can be explained on the basis of a number of documents: On April 28, 1480, the *Confraternità della Concezione della Beata Virgine Maria* ordered a large three-piece altar frame from Giacomo del Maino for San Francesco in Milan, which was finished August 7, 1482. April 25, 1483, the organization contracted with Leonardo, together with his pupils Ambrogio and Evangelista de Predis, for the painting, in which all details of content, colors, and payments were carefully stated, and the work was to be finished by December 8 of the same year. Several years thereafter, in an undated letter, Leonardo applied to Duke Lodovico to appoint a commission of experts to appraise and revalue the work, claiming he was not being paid enough for it. The letter is signed by Leonardo and Ambrogio, not by Evangelista (who died *ca.* 1490), and Lodovico is addressed as "Duca di Bari," hence the letter must have been written before 1494, in which year he became the Duke of Milan. The Duke, as "judge," probably bought the picture himself with the purpose of giving it to Emperor Maximilian, from whom he was seeking favors. A second letter, March 9, 1503, was sent by Ambrogio in the name of the absent Leonardo to the French ruler of Milan, Louis XII, asking for another reconsideration and money. A final contract was made April 27, 1506, in which the artists agreed to finish the work for an extra payment of 200 lire. Ambrogio signed the receipt for the payment October 23, 1508.

The history of the Louvre picture is vague, although it is definitely traceable in the royal collections of France since 1625, when it was mentioned by Cassiano del Pozzo in Fontainebleau and in 1682 when it is listed in Le Brun's catalogue of Louis XIV's collection. As to its previous history, it may have been given to Francis I by Leonardo himself, or it may be identical with a famous altarpiece mentioned in the *Anonimo Magliabechiano* and by Vasari as having been given to Emperor Maximilian by Lodovico and sent to Germany, later to be inherited by Emperor Charles V. The London panel remained in the church of San Francesco until the end of the eighteenth century, when it was bought by an English painter, Hamilton, in 1785, then came into the collection of the National Gallery, together with the two original wings of lute-playing angels by Ambrogio da Predis.

From this documentary evidence and the analysis of the pictures

Comments

Schmeckebier's HANDBOOK OF ITALIAN RENAISSANCE PAINTING

"I consider it the best volume of its type yet to be published on this subject. We have long needed such a book as this in American colleges and universities where more and more courses are given every year in the field of Italian painting. The chapter arrangements are very well worked out and I am particularly impressed with the appendices, the historical data, the excellent bibliography of Italian literature, which is not available in any other work of its kind, and the unusual feature of the iconographical index."

PROFESSOR WALTER W. S. COOK, *New York University*

"I have been through Dr. Schmeckebier's HANDBOOK OF ITALIAN RENAISSANCE PAINTING carefully. My one comment on it is this — I wish every area of the History of Art were covered as adequately in one volume. Particularly, I like the inclusion of recent bibliographical material."

PROFESSOR FRANK J. ROOS, JR., *Ohio State University*

"It seems to me it is a much needed type of book in the field of art. Here a mass of information ordinarily to be found only by looking through dozens of books, is briefly concentrated between two covers. The material is more clearly organized than in any art book I know; and the appendix and iconographical index are absolutely unique — real treasures of information."

MISS HARRIET K. PEASE, *Monmouth College*

"Professor Schmeckebier's book presents in well organized fashion the factual material of Italian painting, much of which had not previously been accessible to students in English texts. As a result of this much needed book, the student can now become easily acquainted with the salient facts of the artists' lives, of their important works, and of the various Schools, thus saving many hours which can more profitably be spent in studying reproductions of the paintings themselves."

PROFESSOR PAUL S. WINGERT, *Columbia University*

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THE ST. PAUL GALLERY AND SCHOOL OF ART ANNOUNCES A SERIES OF ILLUSTRATED LECTURES "STYLE AND TRADITION IN MODERN ART" BY PROFESSOR LAURENCE SCHMECKEBIER, CHAIRMAN, DEPARTMENT OF FINE ARTS, UNIVERSITY OF MINNESOTA

TO BE HELD IN THE SCHOOL STUDIO 476 SUMMIT AVE., ON FRIDAY EVENINGS, FEBRUARY 2, 9, 16, AND 23 AND THURSDAY EVENING, FEBRUARY 29, AT 8:15

1 FEBRUARY SECOND

SOURCES OF MODERN ART

A study of the artistic sources used by the leading masters of modern painting and sculpture. The purpose of the discussion is to show by a critical analysis of the works reproduced on the screen both the original contribution of the artist and his dependence on tradition.

2 FEBRUARY NINTH

THE ARTIST IN SOCIETY

An examination of the varying relationships of the artist to society as they appear in both contemporary and the historical periods. A comparative study of significant paintings will demonstrate the effect of social and physical environment on artistic style and subject matter.

3 FEBRUARY SIXTEENTH

ART AND PROPAGANDA

An analysis of the use of art as a means of propagating social, political and religious doctrine as it appears in the painting of contemporary artists (such as Rivera, Orozco and Thomas Benton) and many of the old masters (such as Goya, Rubens and Peter Breughel).

4 FEBRUARY TWENTY-THIRD

AN ARTIST IN AMERICA

A description of the various social, economic, esthetic and iconographical problems faced by the creative artist in America today and some of the ways they have been met by the Federal and State Governments, the museums, the art dealers, and private individuals. The illustrations will show the effects of these conditions and relationships on the work of some of the well known artists.

5 FEBRUARY TWENTY-NINTH

MINNESOTA ART

A preliminary view of some recent observations by Mr. Schmeckebier on the character and importance of art in Minnesota before the present generation. The question "Is there such a thing as Minnesota art?" is often asked and seldom answered. The study of familiar works of painting, sculpture and architecture shown on the screen may present a tangible reply.

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Professor Laurence E. Schmeckebier has just returned from Washington

[illegible] – Russian art
[illegible] – Russian art

friends connected with St Paul

following want you to lecture
St Paul gallery & School of art
Mrs. Edwin White (prominent Bankers wife) Chairman
Mrs Patsy Raudenbusch – Secy
Mrs. Milton Grigg – President

Minnesota University Gallery – Mpls. Minn.
Director – Mrs Ruth Laurence

certainly it is one of the sanest..."--John Selby, Associated Press.

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NEWS from the UNIVERSITY OF MINNESOTA PRESS

Professor Laurence E. Schmeckebier has just returned from Washington where he attended the meetings of the Commission on Inter-Latin-American Relations in the Field of Art.

Said Secretary of State Cordell Hull: "A better mutual understanding with the South American countries can be developed through the medium of art. At the Montevideo conference at Lima this was first realized. At Buenos Aires it became one of the most important concerns of the conference. Since Panama, our relations are on a more solid and friendly basis than ever before. It is a step forward, a progress in which you and your field are most conspicuous."

from the "quote book" on

M O D E R N M E X I C A N A R T

by Laurence E. Schmeckebier

(published September 18)

"It is Mr. Schmeckebier's talent that he describes the forces, individual and social, behind the growth of Mexican art, and describes them in clear, incisive, electrifying terms. This book is indispensable if one wants really to understand modern Mexico itself."--Charles Clay, in the Winnipeg Free Press.

"...This fully documented and ably presented analysis of recent art in Mexico fills a need which serious students have felt for some time."--Parnassus.

"In our opinion it is the first comprehensive and unbiased survey of the Modern Mexican art movement..."--Mexican Life.

"This volume serves to integrate a subject that has heretofore, in English at least, been revealed mostly through studies of individual artists."--Art Digest.

"...A full and magnificent presentation of Mexican art..."--Direction Magazine.

"Dr. Schmeckebier's book fills a long-felt need in the history of modern painting."--Walter W. S. Cook, New York University. Professor Cook is chairman of the Institute of Fine Art at New York University and formerly President of the College art association.

"...Those interested in the extraordinary contribution made by today's Mexican artists to the art of the Americas must not miss MODERN MEXICAN ART..."--Joseph Henry Jackson, in the San Francisco Chronicle.

"...Of all the studies that have been made--this volume of Dr. Schmeckebier is the only one that is indispensable..."--James Gray, in the St. Paul Pioneer Press.

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About the Author of MODERN MEXICAN ART

LAURENCE SCHMECKEBIER, head of the Fine Arts Department at the University of Minnesota, went through a long, thorough period of schooling and practical training in art, history and psychology before attempting to write a book on so complex a subject as modern Mexican art. The result is the only authoritative and comprehensive book on the subject.

Work on the book MODERN MEXICAN ART began with a research trip to Mexico in 1932. He obtained most of his contemporary historical and biographical material verbally from the Mexican artists themselves, visiting Orozco and Rivera at times when they were working on commissions in the United States, and others such as Siqueiros, Charlot, Dr. Atl, Tamayo and Merida in Mexico. Dr. Schmeckebier travelled many thousands of miles to personally examine each of the 218 works of modern Mexican artists reproduced in his book.

Back in 1923, Dr. Schmeckebier was a student at the University of Wisconsin, majoring in history and spending his spare time on art. He graduated from there in 1927 and went abroad to take up in earnest the study of art. By 1930, he had studied at the University of Marburg, Germany; the Sorbonne in Paris and the University of Munich. He got his doctor's degree from the latter institution in 1930, graduating magna cum laude. He studied not only art but art history, psychology and philosophy. During the same period he did practical work in museum science, painting and drawing at Munich academies and travelled extensively in England, France, Germany and Italy.

Since 1931, Dr. Schmeckebier has taught; first at the University of Wisconsin where he was assistant professor in the Department of Art History until 1936; at Columbia University, where he was a professor in the Department of Fine Arts and Archaeology for the summer sessions of 1936, 37, and 38. In 1938 he came to the University of Minnesota where he is now head of the Department of Fine Arts.

Schmeckebier, as an American critic, historian and psychologist of art has an impressive list of publications. They include two books--"Modes of Color Appearance," "A Handbook of Italian Renaissance Painting" (Putnam, 1938), and numerous articles printed in The American Mercury, Mexican Life, The Print Collectors Quarterly and many others; a long list of book reviews; and several catalogues for art exhibition. Currently he has manuscripts in preparation for books on medieval art and medieval sculpture.

Recently, recognition was given to his work, particularly for the book MODERN MEXICAN ART when he was invited by Secretary of State Cordell Hull to attend a conference on Inter-Latin American Relations in the Field of Art which was held in Washington.

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NEWS from the UNIVERSITY OF MINNESOTA PRESS

MODERN MEXICAN ART

by Laurence E. Schmeckebier

"It is indispensable to all students of the field, and is the outstanding study so far produced on the Mexican Art movement."--Bertrand Wolfe, in the New York Herald Tribune Books.

"It is Mr. Schmeckebier's talent that he describes the forces, individual and social, behind the growth of Mexican art, and describes them in clear, incisive, electrifying terms. This book is indispensable if one wants really to understand modern Mexico itself."--Charles Clay, in the Winnipeg Free Press.

"Very thorough is the survey of Mexican art here offered, particularly with respect to the two leading figures in the Mexican Renaissance: José Clemente Orozco and Diego Rivera....the treatment is objective, in that far more stress is placed upon descriptive analysis of the work studied than upon strictly personal judgments, although the latter legitimately belong and have not been withheld."--Edward Alden Jewell, in The New York Times Book Review.

"....This fully documented and ably presented analysis of recent art in Mexico fills a need which serious students have felt for some time." --Parnassus.

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"....Those interested in the extraordinary contribution made by today's Mexican artists to the art of the Americas must not miss MODERN MEXICAN ART...."--Joseph Henry Jackson, in the San Francisco Chronicle.

"....Of all the studies that have been made--this volume of Dr. Schmeckebier's is the only one that is indispensable...."--James Gray, in the St. Paul Pioneer Press.

"....MODERN MEXICAN ART is perhaps the best new work on the subject, and certainly it is one of the sanest...."--John Selby, Associated Press.

"....Admirable book, indispensable to every student of modern Mexico, gives a clear survey....by an American art-historian, describes and estimates with scholarly impartiality, but with contagious enthusiasm." --The Listener (Magazine to every radio owner in England.)

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· THE UNIVERSITY OF MINNESOTA PRESS · MINNEAPOLIS, MINNESOTA ·

quotes from reviews

MODERN MEXICAN ART

by Laurence E. Schmeckebier

"Modern Mexican Art by Laurence E. Schmeckebier is a full and magnificent presentation of Mexican Art, traced back to its origins, and shown in full flower, under Orozco and Rivera, and in many less known but almost equally powerful artists. Plates in full color and 216 halftone illustrations, beautifully arranged, give the reader a new visual impact, the whole sweep and drama of Mexican art. Chapters on the Background of the art movement and its interrelation with the political movements and struggles of Mexico, the Syndicate and the modern Mexican School are enthralling and clear, painting the Mexican scene and its characters as surely as its artists have done on canvas and wall. Above all, the book leaves one with an impression of the complete maturity of Mexican Art..."--Direction Magazine.

"The art of modern Mexico, usually thought of as a crazy-quilt affair produced by a series of eccentric geniuses, is pictured in a new book, Modern Mexican Art, as a logical organic growth in history's stream...Schmeckebier's Modern Mexican Art is not merely a verbal record; it is also a graphic one, assuming a visible being in the 216 reproductions that capture the essence of the movements, trends and artists treated in the 190 pages of text. ...The volume serves to integrate a subject that has heretofore, in English at least, been revealed mostly through studies of individual artists or of segregated aspects of the school. The material, gathered first-hand, is presented logically, precisely and with a good feeling for historical perspective."--Art Digest.

"...And in our opinion it is the first comprehensive and unbiased survey of the Modern Mexican art movement..."--Mexican Life. (letter of 3-20-39)

"...But of all the studies that have been made...this volume of Dr. Schmeckebier is the only one that is indispensable...No one has previously given us a thorough analytical interpretation of their significance...Through the great public quarrels the tremendous vitality and freshness of their work has caused Orozco and Rivera have erupted into the consciousness of many people. Now that the pleasant confusion of those incidents has cleared away, it is time that we were provided with an orderly background for an understanding of their distinctive gifts. That is what Dr. Schmeckebier has very admirably provided...He does it with a directness and simplicity which whould bring slightly startled cries of gratitude from those who have long since resigned themselves to the belief that art criticism must always quiver with an exquisite unintelligibility...This is one of the most beautiful as well as one of the most important books the University of Minnesota Press has yet published."--James Gray, in the St. Paul Pioneer Press.

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"...It will undoubtedly be purchased by every important college and museum library in the country for general reference, and for outside reading assignments in art courses, and in such courses as 'Latin American of Today', "Spanish American Civilization', and the like...Interest in Mexico, as you know, is very keen at present not only in higher institutions of learning, but in high schools as well. In certain sections of the country of Spanish background, or located near the Mexican border, high schools and other secondary institutions should order this book for their libraries..."--J. Ortega, Department of Spanish and Portuguese, University of Wisconsin, Madison, Wisconsin (letter 12-13-38)

"For the art student who would have a thorough background of the arts of Mexico today, this book is an essential, for it covers not only the two leading figures, Rivera and Orozco, but the other artists who have helped build the background against which these two have been able to make themselves world famous, and the younger school whose work promises to bring them into the foreground...But he has drawn from the lives and works of 33 Mexican artists a theme which gradually develops a unity of thought, showing Mexican art as an art of expression of fact, of social import, rather than an expression of abstract form. An important book for the student, illustrated in half-tone reproductions of 216 paintings, and with color plates."--Bulletin from Virginia Kirkus' Bookshop Service.

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Mr. Plimpton Director

April 20, 1940 Volume xxix, number 16

THE BULLETIN OF THE MINNEAPOLIS INSTITUTE OF ARTS

EARLY AMERICAN PAINTINGS

The third in a series of members' lectures on paintings in the Institute will be given on Wednesday, April 24, at 3 o'clock, when Muriel B. Christison will discuss the rise and early development of painting in America.

Apart from the so-called primitive work of native journeymen artists, early American painting received its chief impetus from England. In art, as in all other phases of life, the colonists looked to the mother country for guidance, and most influences emanating from there were accepted as more desirable than any that grew up in the colonies themselves. The first important early works, therefore, largely in the realm of portraiture, followed the English ideal, and there arose in this country a competent group of portraitists, including Stuart, Copley, and West, that represented the first formal American school of painting.

Mrs. Christison will discuss the achievements, and effects, of this school as illustrated by paintings in the permanent collection, tracing the development of native painting to that point where a definitely national spirit was first expressed by American artists. In the final lecture of the series, to be given on May 1, Mrs. Christison will bring the history of American painting up to the present day.

ZORN ETCHINGS IN BRILLIANT SHOW

Competition with a Minnesota spring is something one wouldn't enter into casually. The odds against winning out are too great. But Anders Zorn, willy-nilly, is in competition with that most exciting of all seasons in one of the most co-operative of all regions, and visitors to the exhibition of his etchings, now on view in the Print Gallery, will come away with the feeling that Zorn has what it takes to arrest the wandering fancy, even in a Minnesota spring. If Marie C. Lehr, Curator of Prints who arranged the exhibition, were of a scheming turn of mind, one would suspect her of a deliberate attempt at experimentation. As it is, one can only be grateful to her for arranging a brilliant show. She has assembled, from the Institute's collection and the loan of Frederick Keppel, the very cream of Zorn's etched work; a group that represents every facet of his genius.

From the four types of subject included: the portraits, the peasant studies, the nudes, and what may be called the purely objective works, it would be hard to select one that

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doesn't stand at the top of Zorn's achievement. Of the portraits, the most admired will probably always be the Renan, generally considered to be Zorn's masterpiece. It reveals him not only as an etcher, with its brilliant handling of lights and darks to build up contrast, but as one of those rare and penetrating observers who grasp a mood unerringly and convey it to the spectator with apparently effortless ease. In Zorn's portrait Renan is Renan; sceptic and dreamer, deep in thought before his desk. The characterization is the more perfect because it was done with such rapidity. It is said that Zorn completed all but the final touches in one sitting.

Compared with the massive, hidden vitality of this figure, the exuberant gustiness of the Rodin is startling. Yet it is as exactly in character, the great head thrown back in a Gargantuan laugh, the long, luxuriant beard rippling in gusts of merriment. Here Zorn has captured the vigor, the boundless energy, and the creative spirit that mark Rodin as a sculptor. The portrait is superb.

These, together with the portraits of Madame Simon, of Maud Cassell (a unique proof), of Faure, and of Zorn himself, represent the peak of the artist's achievement in the field of portraiture. The exterior with which he has clothed their spirits is so exact a reflection that the observer feels he has known them all.

As the artist revealed the spirit of his friends in his portraits, so he revealed the spirit of his country in his peasant subjects. He loved his native land and the peasant stock from which he sprang. He was, actually, always a peasant at heart, and his establishment of the Zorn Foundation in Mora, where he was born, is a perpetual witness to the extent of his affection for his own particular province of Dalecarlia. Among other things, the Zorn Foundation provides for good schooling for children; for the preservation and perpetuation of native arts and crafts; for the collecting and establishment in Mora of all aspects of peasant culture even to old mills and houses; and for travelling scholarships for students who show special talent in any of several fields.

It is not strange, in view of Zorn's feeling for his people, that his portrayals of them frequently possess an idyllic quality to be found in few of his other subjects. This spirit is strong in The Swedish Madonna, a young and dreaming mother with a heavily swaddled child in her arms. From the folds of a handkerchief tied under her chin, her face emerges half in shadow; an absorbed face with deep-set eyes that hold the wisdom of nature in their depths.

Two studies of aged peasants reveal further the special love and understanding with which Zorn observed his people. Mona, a portrait of the artist's mother, depicts the harsh gentleness that dwells in the time-worn, shrunken features of those who have grown old in the service of the soil. There is peace in it, and a quiet contentment. The Village Musician is a good companion to this print. In the half-light an old man bends over his fiddle, dreaming of the past. His eyes, above a great hooked nose, are closed, and he follows along the path of sound the good days he has lived.

The nudes, for which Zorn is so widely celebrated, represent another aspect of peasant life, but these figures are young and vital and full of the pure joy of life. Zorn's love of life, of nature, was prodigious and primitive, and it is in his etchings of nudes that he has best expressed it. He has depicted them bathing, standing on a rocky shore, emerging from the forest, and lying in the sun. He depicted them indoors as well as out, and sometimes his treatment of them was poetic, sometimes realistic. It is in the poetic etchings, such as Shallow, Edo, and Circles, that he achieves the most perfect union between technique and interpretation. Shallow, with its dazzling sunlight and shadow; the firm, glowing flesh of the young bathers, and its air of innocent abandon, is perhaps the most charming of all the nudes.

Zorn's great range of subject, indicated by the variety already noted, is further illustrated in more objective works such as The Omnibus, The Waltz, The Toast, and The Fisherman. In them one has full opportunity to observe Zorn's splendid draughtsmanship, his spontaneity, and the vibrant, ranging line that results in such subtle effects of light and shade. In The Omnibus, for example, the treatment is such that the light now reveals, now conceals, the figures jolting along a Paris street in a bus.

The same manipulation of line, light and shade, produce two distinct moods in The Waltz. The group of figures in the background, partially concealed by a drapery, spin gaily to the music of the waltz, while those in the foreground, etched in with a heavier line, drift languorously in each others' arms. The spirit of the scene is perfectly conveyed, and is so immediately evocative that one can hear, in the far distance, the strains of a Strauss Waltz. This etching illustrates one of the most delightful of Zorn's many aspects; aspects which never become tiresome because he turned from one to another before even he had wearied of a particular vein. Freshness and freedom of approach are outstanding characteristics of his work. That is why he can compete fearlessly with spring.

ART NOTES

The sprightly and colorful tempera paintings of Frances Buholz, many of which have been seen at the Institute, are on view in a one-man exhibition at The Dayton Art Institute during the month of April.

Glass from the first millenium B.C. to the present day is featured in an exhibition current at the Walker Art Center. Roman and Syrian glass from the Walker Collection; early American examples from the collection of Mrs. Vernon A. Wright; several important pieces of Stiegel Glass; old European and modern glass, the latter lent by Mrs. Clarence Bros, Mr. and Mrs. G. S. Titus, and Anderson and Sons, are included in the display. One of the most interesting exhibits is a room built of glass brick and architectural glass supplied by courtesy of The Pittsburgh Plate Glass Company.

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WEEKLY CALENDAR OF ACTIVITIES

(For Members of the Society of Fine Arts)

Sunday, April 21, at 9:30 o'clock: MEET THE MUSEUM. Broadcast over Station WCCO.

Tuesday, April 23, at 3:30 o'clock: MODERN ART IN AMERICA. Illustrated lecture by Gustav Krollmann, Instructor at the Art School. Twenty-seventh in a series on Backgrounds of Modern Art. (Art School Auditorium.)

Wednesday, April 24, at 3:00 o'clock: EARLY AMERICAN PAINTING. Illustrated lecture by Muriel B. Christison. Third in a members' series on What Do You Know About Paintings?

Wednesday, April 24, at 3:00 o'clock: PUBLIC GALLERY TOUR. Conducted by Virginia Lewis.

Wednesday, April 24, at 3:00 o'clock: AMERICAN ARCHITECTURE. Illustrated lecture by Gustav Krollmann, Instructor at the Art School. Last in a series on Art and Civilization. (Art School Auditorium.)

Wednesday, April 24, at 4:00 o'clock: TEA for members' lecture group.

Saturday, April 27, at 11:00 o'clock: THE STOLEN TURNIPS. Story for children between the ages of six and twelve told by Virginia Lewis.

EXHIBITIONS AND NEW ACCESSIONS

11th Travelling Exhibition of Oil Paintings by Cleveland Artists. Lent by the Cleveland Museum of Art. Gallery C-9. To May 1.

Color Sketches of Famous Rooms. Lent by The New York School of Fine and Applied Art. Gallery C-10. To May 1.

Etchings by Anders Zorn. Print Gallery. To May 28.

Shipping Scenes of Old Amsterdam by Reynier Nooms Zeeman. Print Gallery. To May 28.

Chinese Bronzes. Lent by Alfred F. Pillsbury. Gallery C-14.

View of Old Somerset House by Canaletto. Dunwoody Fund. Gallery B-18.

View of Segovia by Ernest Lawson. John R. Van Derlip Fund. Gallery C-17.

Chinese White Lacquer Table and Stools. Dunwoody Fund. Gallery B-18.

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