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

Copies of Correspondance Re Latin America from
Lincoln Kirstein for John Abbott.

February 25, 1942

- Report to Capt. W.B. Harding and reply.
- Letter to Ambassador Caffery and reply.
- Contract concerning Naval Academy Film.
- Letter re Military Intelligence Books.
- Letter to our Embassy in Buenos Aires.
- Letter to our Military Attache in B.A.
- Report on Axis propaganda in Mexico.
- Letter to Charles Thompson re Cultural Attaches.
- Reply from Schurry
- Proposal for Latin American Division at M.M.A.
- Criticism of Proposal by Rene de Harnoncourt.
- Letter to Rene about Folk Art proposal.
- Sketch of Latin American Art Book (Catalogue for 1942 Show)
- List of people seen in Latin America.

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

Copy of Coordinator of Inter-American Affairs

SELECTIVE SERVICE SYSTEM

February 23, 1942

Local Board No. 44
1397 -- 3rd Avenue
New York, N. Y.

February 23, 1942

Chairman, Local Board #44
1397 Third Avenue
New York, N. Y.

Dear Sir:

Lincoln E. Kirstein
225 East 74th St.
New York City

Lincoln Kirstein has made application to you for permission to travel during the period March 1st to September 1st, 1942.

The purpose of Mr. Kirstein's trip is confidential mission to Latin American countries on behalf of the Government.

Mr. Kirstein is particularly qualified for this assignment because of his previous experience in Latin America. In view of the fact that you have a very low order number and a I-A classification, and the fact that you are being ordered up for a Pre-Induction Army Examination on February 27, 1942, the Board refuses to grant you a permit to leave the country.

Enclosed you will find an "Order to Report for Physical Examination by the Armed Forces Prior to Induction", to be followed as specified.

Very truly yours

Yours truly,

For the Board

John E. Lockwood
General Counsel

C. K. Hanel, Clerk

Enc.

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

COPY From Office of Coordinator of Inter-American Affairs

WESTERN
UNION

February 20, 1942

Chairman, Local Board #44
1397 Third Avenue
New York, N. Y.

Dear Sir:

Mr. Lincoln Kirstein has made application to you for permission to leave the country during the period March 1st to September 1st, 1942.

The purpose of Mr. Kirstein's trip is confidential mission to certain Latin American countries on behalf of the Government. Mr. Kirstein is particularly qualified for this assignment because of his personal acquaintance with the persons we desire him to see, and because he has recently returned from those countries where we are asking him to go.

In view of the fact that Mr. Kirstein's mission is essential to the war effort, and in our opinion he is the best man available for the job, we sincerely hope that favorable consideration will be given to his application.

Very truly yours

John E. Lockwood
General Counsel

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	Kirstein	I. F

Charge to the account of Ballet Caravan, Inc.

2/25/42

\$

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER
SPECIAL SERVICE	SHIP RADIOGRAM

Please check class of service desired, otherwise the message will be transmitted as a telegram or ordinary radiogram.

WESTERN UNION

1206-B

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

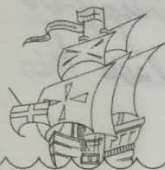
Send the following message, subject to the terms on back hereof, which are hereby agreed to

NELSON A ROCKEFELLER
COORDINATOR OF INTER AMERICAN AFFAIRS
DEPT. OF COMMERCE BUILDING, ~~XXXXXX~~ 5th Floor
WASHINGTON, D. C.

HAVE SEEN CHAVEZ. HE WANTS NOTHING AT ALL, MERELY TO BE FRIENDLY. HE RETURNS TO MEXICO IN TEN DAYS. SUGGEST NO NEED TO SEE HIM UNLESS YOU HAVE TIME FOR PURELY FRIENDLY VISIT. AM IN SERIOUS DIFFICULTIES WITH DRAFT BOARD WHO REFUSE TO RECOGNIZE LOCKWOOD'S LETTER REQUESTING MY ABSENCE FROM THE COUNTRY. OTHERWISE HAVE MADE EVERY ARRANGEMENT CONCEIVABLE. ~~TEX~~ FEEL CERTAIN OF DOING A GOOD JOB. TAKING FINAL PHYSICAL EXAMINATION FRIDAY MORNING. INDUCTED WITHIN TEN DAYS. HAVE ASKED BILL CLARK TO GET IN TOUCH WITH MAJOR DAVIDSON, HERSHEY'S ASSISTANT, BUT IMAGINE A WORD FROM YOU WOULD GO FAR. YOURS

LINCOLN

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



The
COLUMBUS

MIAMI · FLORIDA

Tuesday.

Dear Dick.

Forgive me for my lousy weak self indulgent behavior last night. You have enough on your hands without this rat going to pieces on your hands. That's to think I made you worry abt. my work. I will be OK and do a good job - do not fear. I was drunk and tired. I suddenly realized I was leaving kids. Why this hadn't occurred to me before I'm sure I don't know but we men are such charming husbands I always think particularly of you. Anyway I regret the extra burden of my thoughtlessness on you, particularly after you've been so swell. Forgive me. I'm genuinely contrite. I talked to Nelson by phone in Washington. The tone of his voice was upsetting. He is in some sort of dangerous row with Archie, but he couldn't tell me. We can guess. I am sorry though. I thanked Whitney & Clark. Everything is OK. The inspection here is terrific. Every Soap is Lead Sealed or destroyed. Clothing searched. A real military

MIAMI'S FINEST BAYFRONT HOTEL

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

intention. I had a bad hour since my draft release was re-
quested in the name of the Coordinator and I am being paid
by the Museum. I wish you could have heard me explain this
to Major Mr. Freddy Duddy. My best love to him.

Yours devotedly

Lincoln

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

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

MUSEUM OF MODERN ART

MAY 1 - 1942

April 29, 1942

NOTED

Dear Dick:

Thanks for your letter of April twenty-second regarding Lincoln Kirstein's trip to South America.

We are of the opinion that his projected trip has a significance to this Office in that he will personally renew his relationships with the intellectual leaders whom he met during his visit to the other American Republics last year, under a project sponsored by the Coordinator's Office.

The continuance of these relationships will have a propaganda importance and will be of assistance in our psychological war effort. It is for this reason that we are requesting plane priorities for Lincoln, although his trip is being sponsored by the Museum of Modern Art. In effect, therefore, he will serve his Government in the form of a talking campaign for which he is fully qualified.

I am really interested to know that you are working on a permanent Latin American Department and look forward to your report on this subject.

Sincerely,

Nelson A. Rockefeller
Coordinator

Mr. John E. Abbott
The Museum of Modern Art
Eleven West 53rd Street
New York City

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	Kirstein	I. F

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR PRESIDENTIAL AFFAIRS
COORDINATOR OF INTER-AMERICAN AFFAIRS

DEPARTMENT OF COMMERCE BUILDING
WASHINGTON, D. C.

APRIL 22, 1942

April 22, 1942

Dear Dick:

It seems advisable to have the Museum pay Lincoln's expenses as well as to have

Dear Nelson: for the purchase of the airplane.

I feel like I want to thank you for your letter concerning Lincoln's trip to South America and your very generous offer to pay his personal and travelling expenses.

Myself, Mr. Clark and I are working with Lincoln on the Museum's policy and by the end of next week will, I believe, have all matters in hand regarding his tour. I would, however, like to have more definite information from you concerning Lincoln's official connection with your office and the necessary priorities for his transportation.

We are working on a permanent Latin American Department and I should be able to forward a report to you on this by the end of next week.

With many thanks,

Sincerely yours,

W. W. Rouseffeller
Coordinator

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

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

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

April 4, 1942

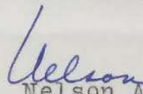
Dear Dick:

It seems advisable to have the Museum pay Lincoln's expenses as well as provide funds for the purchase of the pictures. As I feel his trip will be of tremendous importance, I should be glad to contribute personally necessary funds for the expenses.

State has agreed to give the necessary priorities for his transportation, and we will make him special consultant for the office without compensation.

Best regards,

Sincerely,


Nelson A. Rockefeller
Coordinator

Mr. John E. Abbott
11 West 53 Street
New York, New York

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

April 28, 1942

Dear Senor Costa Leite:

The Museum of Modern Art has commissioned Mr. Lincoln E. Kirstein to visit Brazil to make a survey of art, architecture, libraries, museums, and educational institutions in Brazil for the purpose of assembling information which will lead to our further cooperation with Brazil in these fields.

The Trustees of the Museum of Modern Art will appreciate any assistance which can be given to Mr. Kirstein in obtaining a visa for Brazil.

Sincerely yours,

Senor J. M. Costa Leite
Consul General for Brazil
10 Rockefeller Plaza
New York, New York

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

April 28, 1942

Dear Senor Traverso:

The Museum of Modern Art has commissioned Mr. Lincoln E. Kirstein to visit Argentina to make a survey of art, architecture, libraries, museums, and educational institutions in Argentina for the purpose of assembling information which will lead to our further cooperation with Argentina in these fields.

The Trustees of the Museum of Modern Art will appreciate any assistance which can be given to Mr. Kirstein in obtaining a visa for Argentina.

Sincerely yours,

Senor Conrado Traverso
Consul General for Argentina
9 Rockefeller Plaza
New York, New York

m

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

April 28, 1942

Dear Senor Jara:

The Museum of Modern Art has commissioned Mr. Lincoln Kirstein to visit Chile to make a survey of art, architecture, libraries, museums, and educational institutions in Chile for the purpose of assembling information which will lead to our further cooperation with Chile in these fields.

The Trustees of the Museum of Modern Art will appreciate any assistance which can be given to Mr. Kirstein in obtaining a visa for Chile.

Sincerely yours,

Senor Anibal Jara
Consul General for Chile
9 Rockefeller Plaza
New York, New York

m

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

May 11, 1942

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

Dear Lincoln:

I thought that it would be most satisfactory for all of us if I reduced to writing the conclusions arrived at last Tuesday night at the University Club.

Out of the total fund in the amount of \$24,849, we decided that the money should be divided as follows:

For your trip to South America, \$5,000 for your expenses and transportation; and up to \$12,500 for the purchase of works of art.

For Alfred's trip to Cuba and Mexico, \$1,000 for expenses, and \$1,500 in cash for the purchase of pictures; in addition to a trade-in value estimated to be \$2,500 of certain Mexican paintings now owned by the Museum. This would make a total outlay of \$20,000.

It was decided that the remaining \$4,849, would be held in reserve at this time until future plans can be more definitely made.

The Museum has paid for your transportation and Miss Ulrich has purchased for you \$1,350 in Travelers Checks, a Letter of Credit for \$14,500, as well as advancing you \$150. in cash.

As discussed with Miss Ulrich, she wishes receipts for all the paintings purchased and such other expenses as would come out of the Purchase Fund, such as shipping expenses. The matter of the accounting of your personal expenses is left entirely at your discretion, as discussed with Miss Ulrich.

Please acknowledge your acceptance of these arrangements by signing the enclosed carbon.

Sincerely,

MUSEUM OF MODERN ART
JOHN E. ABBOTT

Accepted _____

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

cc. Mr. Abbott ✓
Mr. Soby
Mr. Clerk

Cablegram received from Lincoln Kirstein, June 10, 1942:

MA DN351 DW SAOPAULO 26 9

NLT ALFRED BARR MUSEUM MODERN ART NEWYORK

FIVE HUGE SEGAL WAR SERIES EQUALS GUERNICA MAY WE OFFER TWENTY FIVE HUNDRED
IMMEDIATELY SPENT THOUSAND RIO

LINCOLN KIRSTEIN

The following cablegram was sent in reply:

LINCOLN KIRSTEIN
HOTEL ESPLANADE
SAO PAULO BRAZIL

REGRET COMMITTEE CANNOT DECIDE ABOUT SEGAL WITHOUT PHOTOGRAPHS AND DESCRIPTION

ALFRED H. BARR

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	Kirstein	I.F

STANDARD TIME INDICATED
 RECEIVED AT
 6 NORTH WARREN ST.
 TRENTON, N. J.
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 TO POSTAL TELEGRAPH

Postal Telegraph

Mackay Radio
 Commercial Cables



All America Cables
 Canadian Pacific Telegraphs

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P63. P.WB168 =DC26W 18 GOVT=DC WASHINGTON DC 13 1224P=

MR JOHN ABBOTT=

NEWTOWN PENNSYLVANIA=

11 West 53rd St. NYC

WILL CALL YOU MONDAY CONCERNING KIRSTEIN AFTER DISCUSSION WITH NELSO ROCKEFELLER STOP SORRY TO HAVE BOTHERED YOU TODAY=

A J AKIN...

MUSEUM OF MODERN ART

JUN 15 1942

NOTED.....

DUPLICATE OF TELEGRAM
 TELEPHONED BY *KM*
 TO *JA*
 TIME *2:45*
 DATE *6/13/42*

- | | | |
|-------------|---------------|---|
| | Buenaventura, | Roldan Calle & Cia. |
| | Bogota, | Roldan Calle & Cia. |
| VENEZUELA:- | La Guaira, | Ed Marturet & Co. Scrs. |
| CUBA:- | Havana, | Mr. Julio A. Nogueras
Aguilar 574 |
| MEXICO:- | Vera Cruz, | Alfredo Palazuelos
Apartado No. 193 |
| URUGUAY:- | Montevideo, | Erosa Fernandez & Cia.
Casilla De Correo 197 |

The above agents are suggested by our Customs Broker, W. J. Byrnes & Co. Agents in Lima and Callao, Peru, are being sent.

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

THE MUSEUM OF MODERN ART

Date June 18, 1942

To: Mr. Abbott
Miss Ulrich

Re: South American agents and shipping

From: Miss Dudley

instructions sent to L. Kirstein

Attached is list of South American agents and shipping instructions which I have sent to Mr. Wheeler and Mr. Barr to send to Mr. Kirstein. We will probably receive bills (via Byrnes) from the agents Mr. K. decides to use.

If possible, I should like to know about when to expect shipments because of vacations in my department.

W.D.

	Buenaventura,	Roldan Calle & Cia.
	Bogota,	Roldan Calle & Cia.
VENEZUELA:-	La Guaira,	Ed Marturet & Co. Scrs.
CUBA:-	Havana,	Mr. Julio A. Nogueras Aguiar 574
MEXICO:-	Vera Cruz,	Alfredo Palazuelos Apartado No. 193
URUGUAY:-	Montevideo,	Erosa Fernandez & Cia. Casilla De Correo 197

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

AGENTS IN SOUTH AMERICA TO BE USED FOR SHIPPING EXHIBITIONS TO THE MUSEUM OF MODERN ART

BRAZIL:- Sao Paulo, L. Figueireda & Cia.
R. Libero Badaro, 92

1. Consign shipment to W. J. Byrnes & Company, 25 Broadway, New York, N.Y.
Santos, L. Figueireda & Cia.
2. In addition to the usual consignment list of contents of each case should be sent with the shipment.
Rio de Janeiro, L. Figueireda & Cia.
3. Each item must have a separate list of contents also should have separate valuations.
Para, Arthur Vieira & Co.
P. O. Box 696

4. Each packing case should be numbered.

ARGENTINE:- Buenos Aires, Pedro Mosso
66 San Martin

CHILE:- Valparaiso, Hardy and Company
Casilla No. 68-V

NOTE: It would simplify Customs clearance here if similar objects are grouped when packed. For instance (1) Caricatures and Cartoons, (2) Graphic Arts, (3) Paintings and Sculptures.

ECUADOR:- (1) Quito, Sr. Don Nicolas Delgado
Apartado 130
Guayaquil, Hros. De J. Puig Verdaguer

COLUMBIA:- (2) Barranquilla, D. J. Senior
Apartado 27
(3) Buenaventura, Roldan Calle & Cia.
Bogota, Roldan Calle & Cia.

VENEZUELA:- La Guaira, Ed Marturet & Co. Scrs.

CUBA:- Havana, Mr. Julio A. Nogueras
Aguilar 574

MEXICO:- Vera Cruz, Alfredo Palazuelos
Apartado No. 193

URUGUAY:- Montevideo, Erosa Fernandez & Cia.
Casilla De Correos 197

The above agents are suggested by our Customs Broker, W. J. Byrnes & Co.
Agents in Lima and Callao, Peru, are being sent.

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

SHIPPING INSTRUCTIONS

1. Consign shipment to W. J. Byrnes & Company, 25 Broadway, New York, N.Y.
2. In addition to the usual consular invoices and certificates of originality, lists showing contents of each case should be sent with the shipment.
3. Each item must have a separate valuation. Modern frames also should have separate valuations.
4. Each packing case should be marked M.o.M.A. and numbered.
5. One copy of the consular invoice and Certificate of Originality should be sent to the Museum of Modern Art. The others may be sent to W. J. Byrnes and Company.

NOTE: It would simplify Customs clearance here if similar objects are grouped together when packed and shipped. For instance (1) Caricatures and Cartoons, (2) Graphic Arts, (3) Painting and Sculpture.

- (1) Caricatures and Cartoons will not be allowed free entry and we will either pay the duty due (if value is not too high) or we will enter under our exhibition bond.
- (2) Graphic Arts can be entered free of duty under Paragraph 1631
- (3) Painting and Sculpture (if not collages and abstract sculpture) can be entered free of duty under paragraph 1807 provided they are accompanied by the proper consular invoices and Certificates of Originality signed by artists or shippers.

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

THE MUSEUM OF MODERN ART

Date July 2, 1942

To: Mr. Abbott

Re: Cable to Lincoln Kirstein

From: Miss Dudley

Attached is a cable I sent to Kirstein signed by you. I hope you don't mind. You were gone and I couldn't check it with you. He has started sending shipments without these Certificates and I am afraid we will have to pay duty on them.

O.C.

All the kids are panels of wonderful hard jungle wood in 5 plies.

9. From Percy Deane: Brazillero, but of English descent. I bought a delicate drawing for \$25. and he will paint a panel of his family for \$100.00 if I like the sketch. Deane has broken away from Portinari - is capable and adores the Renaissance from Hanfstaengl reproductions, Verve and the Phaidon Press.

In Sao Paulo:

10. From Paulo Rossi Osir I bought a largish still life of local shells and fruit for \$125.00, which is capably painted and has a certain charm. I purchased for myself a small panel of a lemon for 25.00 and he gave me its companion. I will give both to the Museum if you like them. Also from him I bought a largish picture in tile. He has a fine workshop and employs good people. He is of Italian origin but born in Sao Paulo as are all the local people save Segal, and

11. Francisco Reboloto Gonzales: a Brazilian of Spanish descent. Up to 3 years ago a professional futbol player - very popular. Not a primitive he does local landscapes the way the Soyez, Moses, etc brothers do nudes. Sensitive. I got a nice figure panel for \$150.00 and a small view of the desolate outskirts of Brazil's, greatest industrial and most irritating city, for \$25.00.

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

1256-A

Charge to the account of ~~MUSEUM OF MODERN ART, 11 West 53rd Street, NYC~~

CLASS OF SERVICE DESIRED	
ORDINARY	
URGENT RATE	
DEFERRED	
NIGHT LETTER	
SHIP RADIOGRAM	<input checked="" type="checkbox"/>
<small>Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.</small>	

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

MR. LINCOLN KIRSTEIN
HOTEL CONTINENTAL
BUENOS AIRES, ARGENTINA

MUST HAVE ORIGINALITY CERTIFICATES WITH ART SHIPMENTS FOR CUSTOMS

ABBOTT

All the kids are panels of wonderful hard jungle wood in 5 plies.

9. From Percy Deane: Braziliero, but of English descent. I bought a delicate drawing for \$25. and he will paint a panel of his family for \$100.00 if I like the sketch. Deane has broken away from Portinari - is capable and adores the Renaissance from Hanfstaengl reproductions, Verve and the Phaidon Press.

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

THE MUSEUM OF MODERN ART

Date July 2, 1942

copy

To: Mr. Abbott

Re: Cable to Lincoln Kirstein

From: Miss Dudley

Attached is a cable I sent to Kirstein signed by you. I hope you don't mind. You were gone and I couldn't check it with you. He has started sending shipments without these Certificates and I am afraid we will have to pay duty on them.

Cable sent July 2 to Kirstein

MUST HAVE ORIGINALITY CERTIFICATES WITH ART SHIPMENTS FOR CUSTOMS

ABBOTT

he is a negro youth who plays in a samba band. 1942.

6. From Mme. Genevieve Pinet, brasileira, a teacher in the Berlitz school, a scene of Rio suburbs, part of it lovely, part of it so red you can't look at it but so is the foliage in the street. This was 1937. She now goes to the Academy and is educated.

7. From Santa Rosa, a gifted and well-educated mulatto half wrecked by Portinari. I bought a monotype of a band for \$25.00 and commissioned an egg tempera panel of an accordian player for \$150.00. He is illustrator of O Circo in your library.

8. From José Morais, a youth in the art school who does lovely drawings of kids. I commissioned a composition in pencil - which if I like he will paint for \$100 in panel. All the kids are panels of wonderful hard jungle wood in 5 plies.

9. From Percy Deane: Brasileiro, but of English descent. I bought a delicate drawing for \$25. and he will paint a panel of his family for \$100.00 if I like the sketch. Deane has broken away from Portinari - is capable and adores the Renaissance from Hanfstaëgel reproductions, Verve and the Phaidon Press.

In Sao Paulo:

10. From Paulo Rossi Osir I bought a largish still life of local shells and fruit for \$125.00, which is capably painted and has a certain charm. I purchased for myself a small panel of a lemon for 25.00 and he gave me its companion. I will give both to the Museum if you like them. Also from him I bought a largish picture in tile. He has a fine workshop and employs good people. He is of Italian origin but born in Sao Paulo as are all the local people save Segal, and

11. Francisco Rebolo Gonzales: a Brazilian of Spanish descent. Up to 3 years ago a professional futbol player - very popular. Not a primitive he does local landscapes the way the Soyez, Moses, etc brothers do nudes. Sensitive. I got a nice figure panel for \$150.00 and a small view of the desolate outskirts of Brazil's, greatest industrial and most irritating city, for \$25.00.

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

THE MUSEUM OF MODERN ART

Date July 2, 1942

To: Mr. Abbott

Re: Attached

From: Mr. Barr

Attached is an excerpt from a letter from Lincoln Kirstein to Mr. Barr,
dated June 19th, from Buenos Aires.

LSs.

He is a negro youth who plays in a samba band. 1942.

6. From Mme. Genevieve Pinet, braziliera, a teacher in the Berlitz school, a scene of Rio suburbs, part of it lovely, part of it so red you can't look at it but so is the foliage in the street. This was 1937. She now goes to the Academy and is educated.

7. From Santa Rosa, a gifted and well-educated mulato half wrecked by Portinari. I bought a monotype of a band for \$25.00 and commissioned an egg tempera panel of an accordian player for \$150.00. He is illustrator of O Circo in your library.

8. From José Morais, a youth in the art school who does lovely drawings of kids I commissioned a composition in pencil - which if I like he will paint for \$100 in panel. All the kids are panels of wonderful hard jungle wood in 5 plies.

9. From Percy Deane: Braziliero, but of English descent. I bought a delicate drawing for \$25. and he will paint a panel of his family for \$100.00 if I like the sketch. Deane has broken away from Portinari - is capable and adores the Renaissance from Hanfstaëgel reproductions, Verve and the Phaidon Press.

In Sao Paulo:

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	Kirstein	I.F

Excerpt of a letter from Lincoln Kirstein to Mr. Barr:

June 19, 1942

I will now describe purchases and prices of the objects to be sent, by when ^{by air} express, for refusal from your permanent collection. These are the real heroes of the

1. From Guignard, after seeing all his available pictures - I commissioned a drawing for \$30. which if I liked he would make a panel on compensated wood in tempera for \$250. This is now being done and will be lovely.

2. From Pancetti, the ex-sailor who won the first travel prize, 1942, for a good landscape. I got a self-portrait for \$300. This was considered insane. He is quite crazy himself, has just read the life of Van Gogh and owns his old service revolver. In case of his timely death you can resell it to the Ministry for 10 times the sum. Seriously it is quite a serious and lovely picture. He goes to Portugal on his prize money since there's so little of it. The Coordinator's Office could not see him as they were too busy. This is 1941.

3. From J.B. Cardoso, the local Rousseau, a naive but not exactly a primitive painter, a heavenly painting of caterpillars, the Bay of Guanabara, fruit and tile for \$30. This is 1937. Afterwards he got educated.

4. From Edith Behring, 2 delicate and lovely drawings of the same negro boy done in 1939 when she was a pupil of Portinari's, for \$50. This was considered so insanely high that Portinari said he would complain to Nelson that I was ruining the market. The girl has great talent; she gets \$15.00 a month for teaching kids and she thought I was joking when I got the things.

5. From Heitor Praseres, I got a lovely night fiesta scene painted in permanent house paint and richly waxed with shoe polish which comes off on my shirts, for \$20. He is a negro youth who plays in a samba band. 1942.

6. From Mme. Genevieve Pinet, brasileira, a teacher in the Berlitz school, a scene of Rio suburbs, part of it lovely, part of it so red, you can't look at it but so is the foliage in the street. This was 1937. She now goes to the Academy and is educated.

7. From Santa Rosa, a gifted and well-educated mulatto half wrecked by Portinari. I bought a monotype of a band for \$25.00 and commissioned an egg tempera panel of an accordeon player for \$150.00. He is illustrator of O Circo in your library.

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In Sao Paulo:

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2.

12. From Lucci Citti Ferreira mentioned favorably by Morley and Durieux a largish canvas negro mother and child painted in 1937, but she felt she could do it over better so I let her. She is a pupil of Segal, but has a very fine color sense. A tragic lonely decent girl lost in the hideous isolation of a provincial hell, she nevertheless goes on working in a room like a cell - drugged by her work. These are the real heroes of the of the creative impulse who Fortinari militates against. \$150.00

13. From Emilio Sousa an old man in Santos, I got a small panel of his native village with children at play and the sunset gilding a church. Very sweet \$10.00.

Segal would not sell anything easily. He is richly married and so occupied on the 5 big pictures that he thinks of nothing else. His only Brazilian period was around 1924 exotic and poor. He came over in 1913. Brazil has never affected him but the big pictures are most impressive. He is being given a one man show in September by the Ministry of Education, just of these pictures. As you will see by the photographs, they will cause a considerable sensation. I would recommend their being bought by the Special purpose fund and a sum reserved for them of \$10,000, \$2000 apiece. He values them at \$ each he told me. Segal has also interesting sculpture and many sensitive grisaille portraits of Lucci Citti Ferreira (see above) I like his cows less. Latest period exceptional.

There is a good sculptor called Bruno Giorgi. Ernesto de Fiori lives off getting 1 head a year as a portrait commission for \$2000. These are exceptionally observed. He has a lot of paintings like Lovis Corinth. Sao Paulo is not a place conducive to art. The prefect is interested only in town planning.

I wrote Monroe a long letter about a show I think you could have with interest about Brazil. But its certain to arouse the most sordid of local grievances. This is all to the good, I feel as there is no standard of art anywhere in the unhappy country, or of literature for that matter. Music is a little more fortunate.

I also bought a good reference library. I have biographies and photos of all artists bought. Pictures will come through by air express after having been passed by the Ministry of Fine Arts. All receipts will be sent to Miss Ulrich. Books by boat - may take 6 months.

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THE MUSEUM OF MODERN ART

Date July 14, 1942

To: Mr. Abbott

Re: Cable to Kirstein re Artists

From: Miss Dudley

Certificates

When you answer L. Kirstein's cable will you please tell him that the agents suggested by our broker will know how to obtain necessary papers.

The Shippers or Artists certificates of originality should be on American Consular Form No. 253 and must be certified by U.S.Consul.

D.H.

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

our PS put on recent Hawkins letter to Kirstein

I hope you are having an interesting trip.

Sincerely yours
MUSEUM OF MODERN ART

JUL 27 1942

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires, Argentina

NOTED

Encl.

Draw

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Charge to the account of _____

1256

CLASS OF SERVICE DESIRED
FULL-RATE
HALF-RATE DEFERRED
NIGHT LETTER
SHIP RADIOGRAM
Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates

WESTERN UNION CABLEGRAM

\$ _____
CHECK
ACCT'G INFMN.
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

DELAYED CABLE

July 14, 1942

**Lincoln Kirstein
Hotel Continental
Buenos Aires
Argentina**

**Consular form two five three signed by artist or shipper
certified by United States Consul Stop Check local
Bymes representative Regards**

Abbott

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

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I hope you are having an interesting trip.

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MUSEUM OF MODERN ART

JUL 27 1942

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Buenos Aires, Argentina

NOTED

Encl.

ED:ms

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STANDARD TIME INDICATED
 RECEIVED AT
 3 EAST 55th STREET
 NEW YORK CITY, N. Y.
 PL. 3-2285
 EL. 5-8727 (04).
 TELEPHONE YOUR TELEGRAMS
 TO POSTAL TELEGRAPH

Postal Telegraph

Mackay Radio
 Commercial Cables
 All America Cables
 Canadian Pacific Telegraphs

THIS IS A FULL RATE TELEGRAM, CABLE-GRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

Form 16

JUL 17 AM 10 49

NY79 19 CABLE VIA MRT BAIRE3 3 1150AM

LC JOHN ABBOTT

11 WEST 53 ST NEWYORK (ADV DELY MRT SVC NY)

IS NOTARIZATION OVER ARTISTS SIGNATURE NECESSARY WHAT FORM REQUIRED=

LINCOLN KIRSTEIN.

Hotel Continental Bt

Consular form 253 signed by artist or shipper certified by United State Consul stop check local Byrnes representative. Regards Abbott.

can be obtained from the United States Consul and must be certified by
Your good cable 1 week after my answer to you was a big help.
 be able to take care of most of these shipping and Customs details for you.
 Israel Roa - "The Painter's Birthday" - oil - \$650
 Raul Vargas - "The Dancer, Ines Pissarro" - Sculpture, terra cotta - \$300
 our PS put on recent Hawkins letter to Kirstein

I hope you are having an interesting trip.

Sincerely yours
MUSEUM OF MODERN ART

JUL 27 1942

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires, Argentina

NOTED

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Dear Dick

July 19 42 BA

you are a rat and a pig for not writing one word to your poor old slave who has been aguing honor after honor. But my accounts are also better kept clean & I will offer them to you with my virginity on my return. Be a good puny pants & write to me

Hotel Carrera

Santiago Chile:

The frames, addresses, prices and titles of all paintings purchased from the Chilean Show so I won't go around reduplicating. There are some very nice Argentine things. They are all hand painted & in glorious technicolor, in which I dream constantly of returning home.

Francis Taylor is here. He is very official - for which (why?) he apologized to me & told me he would not in any way infringe on 'our' field period. However I was very nice & gave him all the dope he could use the dope. He is going to Peru where there is much ancient art.

How are your ancient pigs and poor wife. Pinch them for me.

With love
Lindon.

Your good cable 1 week after my answer to yours was a big help.

Israel Roa - "The Painter's Birthday" - oil - \$650

Raul Vargas - "The Dancer, Ines Pizarro" - Sculpture, terra cotta - \$300

PS put on recent Hawkins letter to Kirstein

MUSEUM OF MODERN ART

JUL 27 1942

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THE MUSEUM OF MODERN ART

Date July 27, 1942

To: Mr. Abbott

Re: copies of cable and letter sent to
Lincoln Kirstein.

From: Miss Dudley

South American Shipments.

Attached are copies of my memo to you with cable I sent in your name. Also letter I sent to Kirstein explaining about the Certificate of Originality.

Three small shipments, valued under \$100. (real value much more) got through customs in Miami without these certificates. However another shipment was sent to New York for clearance and we were asked to supply a certificate. This time we had it waived by signing an affidavit. Byrnes told me that we probably could not do it again so I thought we'd better ask Kirstein to send certificates with all shipments.

D.D.
If not clear I'll be glad to explain & show you some of our import files,

signed by the agents of the United States Consul and must be certified by # 253) can be obtained from the United States Consul and must be certified by him or his representative. The agents suggested by our Customs Broker should be able to take care of most of these shipping and Customs details for you.

We have received two shipments from Rio in good condition and I have just heard that another is about to be cleared through Customs by W. J. Byrnes, our Broker.

I hope you are having an interesting trip.

Sincerely yours,

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires, Argentina

Encl.

DD:ma

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C O P Y

July 14, 1942

Dear Mr. Kirstein:

I am enclosing a copy of a letter just received from our Customs Broker. You will note that he has written to agents in South America that you will probably get in touch with them in regard to sending shipments to us. I believe Monroe Wheeler has already sent you the names of these agents, but, as I have an extra list, I am enclosing it together with a list of shipping instructions.

I believe that we do not need a Consular Invoice if the shipment is valued at under \$100.00. However, in order to obtain free entry of original works of art, our Customs usually requires a Certificate of Originality signed by the artists or shippers. This Certificate (American Consular Form # 253) can be obtained from the United States Consul and must be certified by him or his representative. The agents suggested by our Customs Broker should be able to take care of most of these shipping and Customs details for you.

We have received two shipments from Rio in good condition and I have just heard that another is about to be cleared through Customs by W. J. Byrnes, our Broker.

I hope you are having an interesting trip.

Sincerely yours,

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires, Argentina

Encl.

DD:ma

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Sept. 1st. Cali: Columbia

Dear Dick:

I hope this finds you in good health. He's not having burnt the same down, the pigs slaughtered. the tomatoes harvested your coffers flowing and the Museum Cool. I have just returned from a short excursion into the 9th century AD or B.C. it makes no difference. I went to some tiny towns in the northern part of Ecuador which are the strangest and in a way most interesting places I've ever been. I went looking for folk art which of course there isn't any having been eliminated by the usual team-work of church and state - but it was an eye opener in what one faces when one laughingly (I'll re-use the word again) says L-T-N A-E-I-A. Anyway it was primitive picturesque and of a basic nature I'm sure exists only in Greece and China. Maybe India. Anyway the local Indians look Tibetan and their habits are just sad. It's a hell of a sad country, too and what they will ever do with it will take a generation of heroes and a very high adrenalin shock battalion. The altitude is alone enough to disorganize you. You can't drink as alcohol has no effect. But you feel drunk, sadly drunk, all the time. It's also very beautiful. i.e. the landscape. But Nature certainly compensates on the living conditions.

Anyway - I have sent you a draft for the Dept. of Latin American Art at the Museum. We could do a most marvelous job as I hope I have indicated. I know not in sufficient detail - but I have been trawling over there well they call them roads about 100 miles a day, seeing 'out' and naturally I can't correct ms. But I want you to go over the plan in detail: correct anything you don't like: then show it to Mr. Clark. Then correct it again. Then as soon as you can go to Washington and present this to Mr. Charles Thomson. It will take a while to get his O.K. and it must be cleared with State. I will be responsible for getting most of the money but the proper agencies will have to be notified to include it in their budgets. I have been in communication with Nelson all summer. I got a wire at the Embassy in Quito before I left Miami and intend to secure my money from him, state, the Rockefeller Foundation (I spent 4 days with Benieu in Lima: he's all set). More and other places. I'll see Chavez in Mexico. But you must push this with your trustees: I don't think the Dept. of L. Am. Art has ever formally proposed the Trustees. I want you to do it at once because Francis Taylor is back: he is all full of piss and vinegar (and something else too) but he is not as bright as other boys and is not the kind of pal to risk dysentery in Northern Ecuador. He's not boasting but I know this unfriendly continent better than he - and we are equipped to handle things

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in a ^{2.} this hot. But he will be back 6 weeks before me and will make a report and ask for dough. Now this is most important.

He wants money for Archeology: Colonial and Vice-Royal Art, Death and Tombs. We want money (millions) for the present and future orientation of popular culture towards our living democratic policy. If I get \$150,000 for the first year - the rest will be easy. The Museum will make a start to do a job that 25 divisions of Soldiers and all our embassies can't do: To stir their own gifts for their own uses, backed and directed by us. We will have the prestige of helping them to help themselves to what is best in them. They will never like us. But they will like us more when they see we innocently want to get their best exportable product which is their popular art & music. Never forget music. It's more important in a sense than anything except films. But films are only a rope now. The breakdown of the film program in S.A. by the lack of imagination and energy of the distinguished Aimé is a real defeat. Films are desperately important. But where the hell are they? The Hollywood stuff is good naturally - but I mean what could be done. Have you talked to Olson? He really makes sense.

It's no joke to say the prestige of the Museum is enormous here. It is. But colossal. One to Catalogues and time and life pieces. I never say in front of the Museum as that affects prices and causes difficulty. But I can't be it everywhere. In 5 years time (under State) and don't forget the Cultural Relations kids who are damn swell and better than anybody Nelson has in his office) are all my good friends. We lived with them and they want this, in 5 years time with air transport you are going to have a gallery in 25 S.A. cities and an influence that is absolutely stupendous. Your books are going to envelope the whole continent and the Museum is going to be responsible for a revival of native handicrafts - with modern and damn good direction, that will make the tourist things done in Mexico seem like hooliganism. The Museum is going to turn into a non-profit trading post for all the Indian revived cultures (not the dead Incas: what a fool Taylor is) that will more than support its vast program. We are going to train Indian kids in the U.S. and send them back as leaders of their own people. The Museum is, with luck and money, going to do the first scientific job in Cultural Relations to equal the great health projects of the Amazon, the financing of Russian Cotton & Brazilian Rubber. But luck, we must start on this now. I won't be back for at least 6 weeks. I have no priority any more and I may have to spend 10 days in Balboa. //

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find this out in time I'll go to Venezuela - then Guatemala and Mexico. Please
 send me to Cultural Relations officer in Mexico any names or jobs you
 want me to handle. Another thing: you must realize how that Nelson is out of
 culture. Maybe he can allocate money to it - but State hasn't and they are doing
 swell with it. The Cultural Relations men are the best people in our foreign
 Service. I can work with them like a dream. I already have. (Except in Peru and
 there another better service were going to do.) But I have leave from the army until
 October 15th only. I want you to start this dept. off so that I can get a six
 months deferment on my own say so. I do not want (even if you could) to request
 any deferment. I will present my own case and in justifying on the basis of my report
 I can get 6 months. This is very important work although it may not seem to a
 draft-board. I want to return to S. America, preferably with some one else. If you
 can free them write you - because the 2nd time around I want to do rather an
 official thing: this time I was anonymous. Many local groups don't know
 they are working with the Museum or that they will have pictures in our
 collection. This was for all the obvious reasons. But the second time around
 I want to present an accredited representative of the organization - to the
 Foreign Office: to the Minister of Press and Prop. to the Education and Chgo.
 Our seed is now planted but we will have to show how pretty the first little
 shoot is so that the local heels (and are they heels) can water the poor little
 plant. Please work with your customary speed and efficiency. In my report I
 didn't say anything about showing the stuff I have brought. That's up to you
 and Monroe. But see Thomson. This is most important. Discuss my plan
 also with Moe and Stevens. Berrien knows all about it (monroe).

Hope to God I see Catlin. The Chilean situation is a mess.
 I am going to Bogota today. There is no hot water here in Cali and I have
 not had a bath except out of a tooth brush mug in 12 days. I smell pretty.
 Please please please see Thomson. Er

Penny pants.

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	Kirstein	I.F

THE MUSEUM OF MODERN ART

Date January 11, 1943

To: Mr. Abbott

Re: _____

From: Lincoln Kirstein

Dear Pussypants,

I understand that you are going to Hollywood Thursday. I am leaving for Washington Wednesday. I don't know whether or not you noticed the note to Ione on the statement of my expenses, but it is very important that about \$500 outstanding be sent to South America as soon as possible, particularly \$300 to Rio to release the pictures that I have there already.

I am glad to say that all the things, including the books, which I thought were sunk have now arrived, except for the things, mostly paintings, now in Brazil. Could you instruct me or Ione as to what to do about this in the next two days?