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Kirstein

74

September 15, 1942

Dear Lincoln:

I cannot begin to answer all your marvellous letters, but I am keeping them here and want to go over them with you when you get back, to get further details which for various reasons you could not write.

John McAndrew's address is Liverpool 88, Mexico, D.F. Most of the easel paintings you can see at these four galleries:

Espiral, Ignacio Ramirez 12: Chavez Morado, a painter and lithographer, runs this gallery. I think you would like him and his wife who paints amusing Victorian jokes and also tends the gallery.

Galeria de Arte Mexicano, Milan 18: Ines Amor, whom I am sure you know and whom I have always found to be very straight and very helpful;

Gama Gallery, Reforma 137/8: run by Maria Asunsolo, a very pretty gal as you can see for yourself - and if you do, please remind her very forcibly that we need photographs of the portraits which Siqueiros, Soriano, Galvan and others have done of her.

Taller de Grafica Popular, Belisano Dominguez 69: Alfredo Zalce is the head of this and you can get in touch with him through Ines Amor. This is well worth the trouble. I bought almost all their broadsides and manifestos as well as a lot of "art" prints.

Among the artists whose studios I found especially interesting and whose work I think you would like are Juan O'Gorman, Jardin 10, Villa A. Obregon, D.F. - he has a phone; and Antonio Ruiz, who has no phone but can be reached at the Escuela de Artes Plasticas, Esmeralda 14. *that is Ruiz - he has just opened a show which may still be on.*

I passed on your Chilean message to Catlin, who is still very much in the dark and baffled as to how he can ever meet you. Re recent letter to Frances: our Librarian is listing books we have on recent Mexican art for you.

Sincerely,

Mr. Lincoln Kirstein
c/o Cultural Attaché
U.S. Embassy
Mexico, D.F.

** please his bag
has been arranged!*

AHB:ljs

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QUITO (ECUADOR),
APARTADO 238

Aug 27 9/3 [1942]

Dear Alfred:

I saw Horacio Butler who said you had returned from Mexico and Cuba: Please drop me a note and tell me if there is anything you want me to do - pick up or cleanup. Also send me addresses of John McAndrew and any people I should see or any pictures I would be likely to miss.

Please don't let Lodie send the Argentine graphic arts out on the road before I get back. It would ruin a wonderful plan I have for the S. American wing (hell, son it's going to be a square room). In Peru I was good boy and did popularity. There they believe in indigenismo which means travel poster Indians influenced by Gauguin, Rockwell Kent, Zulouga and Gauguin in that order. But the folk-art (not the Holomian or the Inkah) is marvelous. But it systematically discovered by the State who thinks it is an evidence of popular expression, which it is and by the church which thinks it is a survival of paganism, ditto.

In Ecuador - I have some fantastic popular art. You will think I have become madly Janitized but it is the best stuff here. And best crazz.

The Chilean situation was beyond anything filthy. I must see Cablin to tell him what to expect. If I were he, all things being equal I'd join the army. He has a great responsibility.

In S. America there are lots of talented young kids who are going to be persecuted and lost unless we help. A whole generation of talent has already been lost due to the conflict between European snobism and official irresponsibility. Was Mexico fair? I hope so.

Love
Lover

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Kirstein

3. Towards a Consciousness of Place, Place and National Psychology

AMERICAN PAINTING: NORTH AND SOUTH

Continental Consciousness in the Hemisphere

Kirstein

Charge to the account of

Mr. Darr (Personal)

\$

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WESTERN UNION

1206

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A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

December 11, 1942 11:00 a.m.

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

Mr. Lincoln Kirstein
333 Commonwealth Avenue
Boston, Massachusetts

Sympathy to you and Minna.

Marga and Alfred

- Bingham, Puerreydon; Velasco, Moran; Blanes, Remington
- The historic moment and face: Bakens, Monvoisin; Leutze, Pedro Americo; Battles and portraits
- The life of towns and farms: Mount, Merino, Baole
- Industrial civilization and middle-class life: Burchfield, Hopper, Butler, Basaldua; Newport and the Tigre; The ports of New York and Buenos Aires

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Kristen

3. Towards a Consciousness of Time, Place and National Psychology
- AMERICAN PAINTING: NORTH AND SOUTH
- Continental Consciousness in the Hemisphere
- I Introduction: Local Backgrounds and a Continuous Visual Tradition
1. Colonies and their sources
 - a. Time, place, weather and people. Music as earliest authentic autonomous speech. Negro spiritual and samba: tango and two-step
 - b. Brief social, economic and historical background. Church and state. The Protestant versus the Catholic attitude. Inquisition and decoration
 - c. Consciousness of self and national security. Poetry and the novel. Sarmiento (Facundo), Martin Fierro; Hawthorn, Mark Twain
 2. North and South America's Connection with Europe (England and the Mediterranean)
 - a. Colonial status, the process of weaning away, the chronological lag. Separation of North from England, South from Spain and Portugal
 - b. Infiltration of foreign exchange. Seminal books and exhibitions
 - c. Dominant alien influences on Latin America (1800 - 1930)
 1. The nineteenth century: Rugendas, Debret, Taunay, Morel
 2. The early twentieth: Scrolla, Impressionism, Segantini, Sert
 3. Post-world war I: Andre Lhote, Foujita, Siquieros (Mexico), the school of Paris
 - d. Similarities and differences in Northern and Southern American Vision (1800 - 1900)
 1. The plains, pampa, jungle, forests, rivers and frontier life: Bingham, Puerreydon; Velasco, Moran; Blanes, Remington
 2. The historic moment and face: Eakens, Monvoisin; Leutze, Pedro Americo: Battles and portraits
 3. The life of towns and farms: Mount, Merino, Baclé
 4. Industrial civilization and middle-class life: Burchfield, Hopper, Butler, Basaldua: Newport and the Tigre: The ports of New York and Buenos Aires

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3. Towards a Consciousness of Time, Place and National Psychology

- a. Official art, the Academy, governmental responsibility and the WPA
- b. The independant artist and his economic position
- c. Important national figures and their schools and influence
- d. The unconscious artist: primitives and folk art
- e. Minor arts: photography, typography, applied arts and graphics
- f. Art criticism and history, private art management, art patronage
- g. Frei Paulo Maria de Sorocaba

II Brazil

III 1. The Colonial Background: Historic Accident, Time Lag and Tradition

- a. Franz Post, the Dutch observer; the French in the eighteenth century. Travelers
- b. The French Mission: Tamay and Debret: The Empire ^{Independance:}
- c. Church decoration: Alejadhino's Stations of the Cross (painted wood) Congonhas and Bahla.
- d. Rugendas and lithographic documentation: 'Scientific' observation
- e. The Academicians: Pedro Americo and the Republic (Gomez: II Guarany) Early nationalism
- f. The Brothers Bernadelli and the Beaux Arts: (Teatro Municipal)
- g. The new Academy: Texeira ^{Alcoba, Sultran Masses)}

2. Modern Art: The Post-War Period and the Paulista Revolution

- a. The Semana Moderna: (1932) Ismail Nery, Paris cubism, Tarsila in Paris and Russia
- b. Foujita, Parisian influence and its effect on Portinari: Flavio de Carvalho
- c. Segal and the Internationalists: (Lucci Citti Ferreira, Carlos Selior)
- d. Sao Paulo as a separate expression. Mario de Andrade: Paulo Rossi Osir and his shop ^(Angeles Pomeroy, Balleo Cecurion)

3. Contemporary Expression in Rio de Janeiro

- a. Candido Portinari: Paris, Italy and the trips to the U.S. (Picasso, Miro)
- b. Guignard: Germany and the interior of Brazil. (Klee and children's drawings) ^{The poetry of Silvina Joaze}
- c. The younger generation: Percy Deans: The influence of Architecture: (Oscar Neimeyer) Santa Rosa: Edith Behring; Burle-Marx
- d. The new refugees, social realism and Post-Guernica: Burle-Marx ^(social allegory - The Spanish War)

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3.

4. Photography, Illustrators, War-Posters and Social Values

5. Primitives and Folk Art

- a. Cardoso
- b. Mme. Pinet
- c. Sousa
- d. Proseres
- e. Soares
- f. Frei Paulo Maria de Sorocaba

III Argentina

1. Colonial Background and the Nineteenth Century

- a. The Port of Buenos Aires, the English occupation, Independence; Basle
- b. Early visitors: Rugendas, Morel, The times of Rosas
- c. National art: The Campo: Pirillidiano Pueyredon; Monvoisin Palliere
- d. Carlos Pellegrini

2. The Effect of Europe: The Argentine Amalgam

- a. The Spaniards (Sorolla, Zuloaga, Beltran Masses)
- b. The Italians (Mariano Fortuny, Segantini, Boldini)
- c. The French (Bonnat, Besnard; The Salon and Impressionism)

3. The New Search in Europe

- a. The effects of Derain (Spilimbergo, Butler) Matisse (Butler, Basaldua) Picasso (Badi, Spilimbergo) Cihirico (Raquel Forner, Emilio Centurion) Andre Lhote (Guido) Juan Gris (Peytorutti)

4. A Rising Nationalism: Rediscovery of Port and Pampa

- a. The heirs of French Social Realism (Guys, Lautrec, Degas)
 - 1. Butler (The Tigre) The poetry of Silvina Ocampo
 - 2. Basaldua (Old Buenos Aires) Don Fausto
 - 3. Spilimbergo (La Vida da Emma) The Port Tango
 - 4. Berhá (plus Siquieros, Neue Sachlichkeit and the U.S.)
 - 5. Urruchua (Monumental social allegory - The Spanish War) Guernica

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- 2. b. The revived Academy: Argentina Nationalism
 - 1. Guido (Historical murals and illustrations) Facundo
 - 2. The school of Guido: Graphic Artists, Diez Grigoriev and foreign teachers.
- c. 1. Independants: Soldi, Rossi, Ortiz, Nora Borges, Badi, Del Prete
- 2. Surrealists: Forte, Pierri, López Claro
- 3. Characteristic landscapists: Piacensa, March, Farrina)
- 4. Folk Art and Primitive Painting
 - a. Luis Herrera Cuevara

IV Uruguay

- 1. The Sense of History

VI Peru

- a. Blanes and the Republic Oriental
- 1. b. Blanes Viale and the Academy
- c. Pedro Figari. The gaucho and Federal Life
- 2. Innovation and Contact with Europe. painting and Peruvian baroque.
 - a. J. Torres Garcia: Indianism and 'Constructivism' Marino Bacca-Fior
 - b. The school of Torres Garcia
- 2. The Indigenistas
- 3. Social Realism and Young Painters: Montevideo
 - a. Indianism and the social ideas of Mariátegui: Aprismo
 - a. The influence of Sigüeros, Urruchua and modern French architecture (Carre) and Mexico (Diego, Gauguin, Rivera)
 - b. New personalities from the interior: primitives
 - c. The school of Sabogal: (Cedeño, Blas, Brent, Carvalho)
 - 3. European influences: (Ricardo Grau, Gaspar Asín, Reinos)
- 3. The Neo-Colonial Architecture and Reactionary Ideas

V Chile

- a. The Academy today
- 1. Background and Academic Tradition
 - b. Art instruction in Peru
 - a. Church painters: The nineteenth century
- 4. The New Generations: Realism and Social Observation
 - b. Italian and French pompieri
 - c. Provincial Landscapists (in Arequipa, Cuzco, etc.)
 - c. Pablo Burchard
 - b. Primitive painters (Carmen Sanceo, Urteaga)
 - c. Folk art (Huancayo, Sucre, Cuzco, Cajamarca)

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VII Ecuador

1. Indian and Colonial Backgrounds. Caspicara, the Indian Sculptor
2. The Separation of Quito and Guayaquil. European contacts. The Academy
 - a. The Brothers Mideros
 - b. Colonial painting, sculpture and architecture
3. Independent Artists affected by Paris and Mexico
 - a. Manuel Rendón
 - b. Oswaldo Guayasamín
 - c. Eduardo Kingman - vegetarians in Mexico: (illustrations for you)
 - d. Diógenes Paredes
4. Refugees and National realism
 - a. Olga Fisch
 - b. Jan Schreuder. The portraits of Guadalupe
 - c. Kagan
 - d. Peruvian taste. Paquería painting. Ex votos
5. Folk Art and Primitives
 - a. The work of Olga Fisch among the Indians in Ambato, Otavalo
 - b. The weaving inspired by U.S. Ambassador Boas Long
 - c. Votive and chichería paintings (Pomasqui: Quito)
 - d. Dr. Añi, the early 'moderns', Montenegro; Goitia
6. Contemporary Expressions: The older Generation

VIII Colombia - Economics and social reforms. Agrarianism: The New Indian

1. Indian and Colonial Background (the start of wall painting)
 - a. The Chibcha Culture. Tierradentro. The Archeological Museum (Bogotá)
 - b. The school of Bogotá. Jesuit Building in the eighteenth century
 - c. The nineteenth century (Torres Mendez, Ramon Torres Medina)
2. Contemporary Expression (Crispín, Antonio Ruiz, Julio Castellanos, etc)
 - a. Academic Naturalism (Gómez Campuzano) B. Lozano, Maliza etc.
 - b. Academic Modernism (I. Gómez Jaramillo, Pedro Nel Gómez)
 - c. The social naturalist. Rediscovery of the landscape (Kraus, Acuna, Ariza)
 - d. Folk Painters. (A. Ramirez Fajardo) five pictures.
3. Folk Art
 - a. Chiquinquira
 - b. Villavicencio
 - c. Mompos (Magdalena Province)

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IX Mexico

1. Indian and Colonial Backgrounds
 - a. Aztecs, Mayas, Tarascans and their plastic heritage
 - b. Colonial painting, sculpture and architecture
2. The Nineteenth Century
 - a. The foreign lithographers in Mexico: (illustrations for von Humboldt, etc.)
 - b. Velasco and National realism
 - c. Folk painting. The portraits of Guadalajara
 - d. Porfirian taste. Pulqueria painting. Ex votos
3. The Early Twentieth Century
 - a. The Corrida and Posada
 - b. Dr. Atl, the early 'moderns', Montenegro; Goitia
4. Contemporary Expression: The older Generation
 - a. Vasconcelos and social reforms. Agrarianism: The New Indian
 - b. Diego Rivera (Charlot and the start of wall painting)
 - c. Jose Clemente Orozco: Walls and watercolors
 - d. David Alfaro Siqueiros: Chillan and the duco technique
5. The Younger Generation
 - a. Social realism: Juan Ogorman, Antonio Ruiz, Julio Castellanos, etc)
 - b. Personal fantasy: Frieda Kahlo, Mesa, R. Lozano, Molina etc.
 - c. Independent personalities: Galvan, Cantu, Izquierdo
6. Graphics, Photography, Minor Arts
7. Contemporary Folk Art: Primitives and votive pictures.

Handwritten notes:
 The family of the young generation
 Juan Ogorman
 Antonio Ruiz
 Julio Castellanos
 Frieda Kahlo
 Mesa
 R. Lozano
 Molina
 Galvan
 Cantu
 Izquierdo

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Kirstein

November 12, 1942

American Ballet Caravan

Dear Lincoln:

Alfred H. Barr, Esq.
 The Museum of M. I think you ought to phone Mr. Holme
 11 West Ford Street
 New York of the Studio Publications. He has been after me
 Dear frantically to get after you.

I hereby do so, but would appreciate your
 taking him off my neck.
 Sincerely,

My secretary has the right, which is
 to show my pieces in the storage warehouse.
 This matter is most pressing, and I would hate to
 see my work usurped by a commercial dealer who
 would be taking advantage of a very large personal collection,
 which the Museum, although it has no direct
 responsibility, would still be responsible for.

Andie Kirklin

Mr. Lincoln Kirstein
 637 Madison Avenue
 New York City

AHB:ljs

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American Ballet Caravan

LINCOLN KIRSTEIN, Director

Alfred H. Berr, Esq.
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Alfred:

The Lincoln Warehouse, which has had Gaston Lachaise's work ever since the sculptor died, will have to sell the entire contents of the studio at auction to pay for arrears in storage costs. If the Museum could bid the group in as one single purchase, it would at least have the right to dispose of the material further, at the same time keeping the best pieces for itself.

My secretary has the right, which is unique, to show any pieces in the storage warehouse. This matter is most pressing, and I would hate to see some unscrupulous commercial dealer take advantage of a very tragic personal situation, which the Museum, although it has no direct responsibility, could handle much better.

Yours very sincerely

Lincoln Kirstein

October 29, 1942

637 MADISON AVENUE

NEW YORK CITY

PLaza 3-6188

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THE MUSEUM OF MODERN ART

Date October 28, 1942

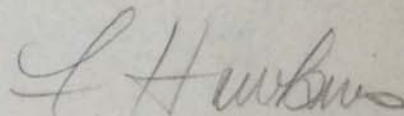
To: Mr. Barr

Re: _____

From: Miss Hawkins

In accordance with your suggestion Mr. Clark wrote Lincoln Kirstein the attached letter.

Att. Dear Mr. Kirstein:



In view of your knowledge of the field, the Trustees of the Museum would be very pleased to have you accept the appointment as Consultant on Latin-American Art for the Museum.

We have no provisions in our budget for setting up a Latin-American Department, but it is our hope that you will accept this honorary position so that we may profit from your knowledge and experience. We should be very glad to have you make appointments and sign letters as our Consultant on Latin-American Art.

Sincerely yours,

Stephen C. Clark
(signed)
De la R. Levine

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

October 28, 1942

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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American Ballet Caravan

October 26, 1942

Dear Mr. Kirstein:

In view of your knowledge of the field, the Trustees of the Museum would be very pleased to have you accept the appointment as Consultant on Latin-American Art for the Museum.

We have no provisions in our budget for setting up a Latin-American Department, but it is our hope that you will accept this honorary position so that we may profit from your knowledge and experience. We should be very glad to have you make appointments and sign letters as our Consultant on Latin-American Art.

Sincerely yours,

Stephan C. Clark
(signed)
Doris E. Levine

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

October 9, 1942

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Kirstein

TELEPHONE RHINELANDER 4-0100



CABLES · LINSAFDECO · WEST-U · CODE

American Ballet Caravan

LINCOLN KIRSTEIN, Director

Secretary to Mr. Alfred H. Barr
The Museum of Modern Art
11 West 55rd Street
New York City

10/10
no can do.

Dear Miss Switzer:

I am enclosing the communication recently received from the Lincoln Warehouse Corporation where all of Lachaise's works are stored. It seems that legal action will soon be taken and a judgment collected--which means that the stuff will probably have to be sold at auction. Is it still possible to interest someone in buying a piece of sculpture so that the bill to date may be paid and Lachaise's lifework saved. Please do let me know. I have authority to take people to the warehouse and show the sculpture.

Yours very sincerely,
Doris R. Levine
Doris R. Levine

October 9, 1942

637 MADISON AVENUE

NEW YORK CITY

Plaza 3-6188

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TELEPHONE RHINELANDER 4-0100



CABLES · LINSAFDECO · WEST · U · CODE

LINCOLN WAREHOUSE CORPORATION
SAFE DEPOSIT COMPANY

SIXTY-NINTH AND SEVENTIETH STREETS ON THIRD AVENUE

NEW YORK

Lincoln's 61st Year
October 2nd 1942

Miss Doris Levine
637 Madison Avenue
New York City

Re: Account Mrs. Isabel Lachaise

Dear Miss Levine:

We enclose herewith a copy of a letter just written to
Mrs. Isabel Lachaise, which we believe is self-explanatory.

Very truly yours,

LINCOLN WAREHOUSE CORPORATION

W. P. Fenelon
W. P. Fenelon

WPF/h
enc.

Kirsten

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Kirstein

October 12, 1942

Dear Alfred: I can't understand why his notebook from the Disk is missing.
 Did you manage to get it? I want to know what I could do
 to see it. I have d'Harnoncourt's copy of his magazine - that's got an art
 section.

re Kirstein's Latin American plan

Phone call from d'Harnoncourt, Washington, Oct. 12, 1942

1. Urban art.
sc. ptg. arch. indust. art
2. Assistance to artist
3. Background
pre-history
colonial, etc.
folk art
4. Folk art per se.

WESTERN UNION



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Kirstein

Chavico 67-109 19

Dear Alfred: I can't understand why his not read from you Dick or someone. Did you never get my letter. I wanted to know what I could clear up for you in Mexico. Write me at once Hotel Majestic - Shall I get an art Reference Library? on Mexico - or not. I have you complete slope. I don't know. I don't know. How about a Mustang? The chair is good the best the

Charge to the account of _____

Kirstein

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R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 23, 1942

MR. LINCOLN KIRSTEIN
HOTEL MAJESTIC
MEXICO D.F.

WROTE YOU CAPE CULTURAL ATTACHE SEPTEMBER FIFTEENTH. HAWKINS SENT LIST OUR MEXICAN BOOKS SEVENTEENTH. OK BUY OTHER BOOKS. DONT LIKE MARTINES. NEED MONEY FOR OTHER MEXICAN PICTURES.

Buenos Aires
Argentina

AHB:ljs

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Kirstein

Chavio City - Sept 19

Dear Alfred: I can't understand why his portrait from you Dick or someone.
 Did you never get my letter. I wanted to know what I could clean
 up for you in Mexico. Will he at once Hotel Magnifico - Shall I get an art
 Reference Library? on Mexico - or not. I have you complete sets. I don't know
 I don't know. May I buy a Martin's, the chair, boys and the parrot. I have
 some money left and I like the picture. I'm going to Guadalajara with some
 South American painting sounds up to Mexican - or don't you think so?
 Do you hate my purchases? All the stuff has not arrived. I bought the
 Big Semi Athletic Club at 15 feet by 9 - sent by ship. Colombia &
 Ecuador had a few fascinating things.

Please write me ^{love} of the Museum from Dr. Roman Fresneda Siri of Montevideo.

It is a characteristic work of 1932, while he was still doing the
 pictographic compositions. As he is probably the best of the living
 Uruguayans I thought you should know this, though his current work
 may be of sufficient interest to consider another addition.

Yours, in a hurry,

Mr. Lincoln Kirstein
 Hotel Continental
 Buenos Aires
 Argentina

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Kirstein

July 8, 1942

AIR MAIL

Dear Lincoln: I am leaving for Buenos Aires just about the time that which today is
Just about to leave for Mexico. Just today a painting by Torres Garcia
arrived as a gift to the Museum from Dr. Roman Fresnedo Siri of Montevideo.
It is a characteristic work of 1932, while he was still doing the
pictographic compositions. As he is probably the best of the living
Uruguayans I thought you should know this, though his current work
may be of sufficient interest to consider another addition.

Yours, in a hurry,

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires
Argentina

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Kirstein

July 3, 1942

Dear Lincoln:

Your letters are wonderful and we are preserving them carefully. I can't begin to answer them but, believe me, they are read with the greatest interest, particularly the long one on Brazil.

Unfortunately I am leaving for Mexico just about the time that Horacio Butler is coming to New York, but I think Monroe will receive him, and I will look forward to seeing him later in the summer when I think we can clear up the question of which picture we should take. I understand that he will be here for some time.

This is a most inadequate letter in response to your many, but it will bring you one item of good news, namely that we have bought, after rather elaborate but at all times friendly negotiations, the Tchelitchew Hide and Seek, together with half a dozen studies. Everybody, I think, is pleased and none more so than myself, for I think it is a really extraordinary masterpiece.

With all good wishes to you,

Sincerely,

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires, Argentina
South America

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ARCH. 1938

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COPY

June 19, 1942. Buenos Aires

Dear Alfred:

Get set now for a well nigh interminable document. I don't know anyone else but you who would be frivolous enough at this juncture to care about the state of art in a fascist country--but one has one's indulgences has one not, and people go on collecting stamps right through hell and high water. In any case, I feel completely informed as to the local works. I am writing this in the beautiful winter sunshine of the world's flattest town--but to me it seems like a deliverance from Siberia. Brazil, as a totalitarian country, has a total art of sorts which has a kind of interstitial life of some creative interest wedged in between the overlapping tentacles of the School of Fine Arts (Oswald Texeira: academician), the Ministry of Education--a capricious and insane bureaucracy: one minute they want Ernesto de Fiori and the next Lipschitz. Full of unrealizable projects their drawers are full of vast plans and maquettes in the most advanced post-Corbusier taste. Having these plans drawn up at once satisfies their two dominant instincts--laziness--since the plans exist there's nothing needing to be done else--certainly not to build. Spend all that good American subvention and we need a new car, etc.--and sadism--the exquisite delight of torturing artists and architects by wheedling, cajoling, treachery, promises and the splendid final coup de grace of repudiation. More fun, more spirits broken. Neither the Academy nor the Ministry of Fine Arts, however, are half as poisonous as Portinari. I realize he has worked hard and has been in danger, but I can assure you he is the single most viciously back-biting suffocating out-throat I've run up against. In a Totalitarian country you are allowed one musician, Villa Lobos, and one painter, Portinari. Some time the Americans come in with their intellectual imperialism and with 5th columnists like me and Aaron Copland, we spirit away a Camargo Guarnieri to the States. Or I come down and discover some cellar-pale talent starving under the bounty of Portinari and does he fix me--or does he think he does. Well he don't. His great new cry is "Down with Art". When pressed for an explanation he says he means down with medals and prizes (no one collects anything in Brazil). Let artists suffer like he did. That's what makes artists. Look at Rubens, Renoir, Picasso and Van Dyck. Also David and Le Brun. What he does is to discourage all the young kids, but since I discovered a gang who had never even been his one time pupils, even long repudiated, he started a campaign of screams and yells which was fantastic. He wouldn't sell any of the good drawings, or at least his bargaining could have been handled by Paul Rosenberg, and I saw in what great need the others were, so I let it go. He hates Segal who is a far greater painter--not a decorator. He pushes away adorable talents like Guignard who has a positive gift--but a hare-lip, so his whole life is separate and he lives in the hills. His reclaim in the U. S. has served the local Goebbels well whose portrait Nelson has in his office, and the reaction which I did my small bit to precipitate is just about to break. He has exhausted himself with the Ministry of Education. He is now going high-house with Propaganda. The Minister likes to play poker all night as a relaxation, and living next door uses Candinho as a whipping boy. Blind with fatigue he dares not miss a hand. Also he's doing 4 large new panels for Radio Tupi--350 litres for the renovated Copacabana Palace, besides masses of other work, so he won't starve. Sensing the future rift with Propaganda, he is painting Aranha's portrait--Foreign Affairs is quite hot now, competition is brisk. I anticipate a splendid series as of 1944 of Generals and Jesuits. The admirals will have been shot and the David of the Revolution will make a splendid and moving return to the faith of his fathers. As an artist I feel he has decorative value. I've seen much better portraits than the ones sent up in the U. S. But as a person give me a rat.

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- 2 -

Naturally everything about art depends on social-economics. The intellectual and creative life of Brazil is suffocated under the Benevolent Despotism of Vargas-- a more crippling one than Hitler's since its enervating bribery arouses no protest but only the slow extinction of talent by the systematic sapping of morale. The essential talent is enormous as proven by the preponderant splendor of primitive artists--but these are avidly seized on by the academicians who tickle them up in no time and kill their individuality by teaching them impressionism. There are few jobs given. The architect Niemeyer--a hero in this as in all things, is the only one decent enough to divide work. Up to now Portina rd has been able to kill off any jobs in the Ministry of Education, but I gave such reclame to so many kids that the Minister was enchanted to have an excuse to break the blackmail he has out of laziness, permitted himself to suffer.

Brazil has, I believe, many fine features, such as the technicolor landscape, the fine colonial stuff, its folk music (entirely of an enervated protest) and the lonely decent people whom one finds everywhere. But generalizing, I don't ever want to go back.

I will now indicate the political situation in the so-called arts, should anyone have the morbid curiosity to acquaint themselves. There are these organizations:

- (1) La Cultura Artistica: More or less well organized and active, but entirely occupied with music. Music is comparatively healthy--particularly romantic.
- (2) Society of Plastic Arts: Lousy. Receives 20 contos a year (\$1000.00)--a lot for Brazil, from the Ministry of Education. Supposedly have 60 contos in the bank, but they do nothing but act as a Society for Rates. Nothing to do with this but blow it up.

In general, a complete disorganization. All artists save one, have to find a job from layout work to teaching, in order to live, and so they paint Saturdays and Sundays. There is no attempt at archives (except of colonial time)--magazine, etc. Popular music is being spilt on the desert air as the folklorists somehow feel that the new stuff is "commercial". The rich patronize only one painter, the poor have only seen post-cards, and the young artists attracted by the marble stairs of the Academy and promise of prizes are castrated by plaster casts and the ghost of Monet.

Lotta de Macedo Soares, our good friend but a disorganized dilettante having fallen in love with our factory, rushed back to Rio to found a MMA there. Her plan was-- a great show of everything good. 1 month at the School of Fine Arts to interest the gran-finos, get newspaper publicity, prestige etc. Then move onto the railway station of Pedro Segundo where 120,000 people a day would rush right by it on their way to supper.

After talking with everybody for 3 months about the possibility of such a show all energy was deliciously consumed in quarrels over by-laws, (written by Carlos Drummond de Andrade, the splendid chief of Secretariat of the Ministry of Education, the ablest culture executive in Brazil, a good poet too) over the name of the Museum: This was desperately important. The elemental humor in these gatherings was seized upon by a nihilist then visiting in these triste lieux, called Misha Reznikoff whom you know. With a malice worthy of Saki he twisted the difficulty combined elements into bloody feuding parties. Then George Biddle arrived and gave a number of witless interviews about the Federal Art Projects, so that the Ministerio decided some surrealist or at least communist rebellion was brewing. Anyway, if it wasn't so sad it would have its

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In Sao Paulo

ratio of horrible jocosity. Needless to say, nothing was done. When I am safely back in the U. S. I will tell the story of George Biddle, Oh, when will that be--and it will not, I can assure you, be one of my less good stories. Loyalty to the Stars and Stripes, and to the great principles of cultural interchange forbid me to risk even a passing jest on the ~~act~~ full horror he has wreaked wide and far. I feel sorry for his wife. She's nice.

I will now describe purchases and prices of the objects to be sent, Oh when, O Lord, by air express, for refusal from your permanent collection.

- (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 is lovely.
- (2) From Panostti, 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's 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 Cardoso, J.B.: 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 Behrings: 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. 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: Brasiliara, 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. and commissioned an egg tempera panel of an accordion player for \$150. 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 use panels of wonderful hard jungle wood in 5-ply.
- (9) From Percy Deane: Brasiliere, but of English descent. I bought a delicate drawing for \$25. and he will paint a panel of his family for \$100. if I like the sketch. Deane has broken away from Portinari--is capable and adores the Renaissance from Hanfstaengel reproductions, Verve, and the Phaidon Press.

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In Sao Paolo:

From Paulo Rossi Osir: I bought 1 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 Paolo, as are all the local people save Segal, and

Francisco Rebolo Gonzales: A Brazilian of Spanish descent. Up to 3 years ago a professional football player, very popular. Not a primitive, he does local landscapes the way the Schier (does he mean Soyler), Moses, etc. brothers do nudes. Sensitive. I got a nice figure panel for \$150, and a small view of the desolate outskirts of Brazil's greatest industrial and most irritating city for \$25.

From Luoci Citti Ferreira, mentioned favorably by Morley & Durrieux, 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 creative impulse whom Portina xi militates against. \$150.

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.

Segal would not sell anything easily. He is richly married and so occupied with on the 5 big pictures--~~the~~ 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 Purchase Fund, and a sum reserved for them of \$10,000., \$2,000. apiece. He values them at 3 each, he told me. Segal has also interesting sculpture and many sensitive grisaille portraits of Luoci 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 selling 1 head a year as a portrait commission for \$2000. These are exceptionally observed. He has a lot of paintings like Lovig Corinth. Sao Paolo 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 it's 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 autobiographies 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 six months.

I avoided Maria Martins as I explained to Monroe: I refused as politely as possible to see her as she is a demon and if you have to give her a show it's your responsibility, not mine. She did her best to hook into me but as she is also on the outs with Portinari, and since she is a colossal joke in Rio--her position is less strong than in Washington. She is determined to have that one-man show. I was

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delighted to see that the Metropolitan availed themselves of the opportunity of purchasing her Saint Francis when they turned down as a gift, Lachaise's marble bust of George Morris. Francis Taylor sure has no flies on him.

Buenos Aires is full of beautiful art. Horacio Builer arrives as soon as you get this. Be sweet to him. His best friend just drowned in a horrible accident and he almost refused to go. He is in a sad state and needs courage. He is a decent artist. He wants to see pictures but he is terribly shy and unless he is pried out of himself you'll never see him. He has been occupied with the Knopf book de luxe of W. H. Hudson. He hates honors, etc. but he'd love to see private collections. He speaks French and English.

Pavlik has done divine decor for Balanchine at the Colon. But really spectacular, and marvelously executed. Apollon and the Mozart Violin Concerto (new). I know B. A. has a lot of good stuff. Please write me the true story of why Bernal came back so quickly in a month. People say he was politically insulted and/or he had a film to do here. Anyway write me here. Hotel Continental.

Love to Marga and you

(signed) Lincoln

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6/29 June 19, 1942. Buenos Aires

Dear Alfred: Get set now for a well nigh interminable document. I don't know anyone else but you who would be foolish enough at this juncture to care about the state of art in a fascist country - but one has one's indulgences has one best and people go on collecting stamps right through hell & high water. In your case I feel completely informed as to the local works. I am writing this in the beautiful winter sunshine of the world's fastest town - but to me it seems like adelaineville from Siberia. Brazil, as a totalitarian country has a total art of sorts which has a kind of incestuous life of some creative interest wedged in between the overlapping tentacles of the School of Fine Arts (Oswald Pereira: academician), the Ministry of Education - occupiers & immense bureaucracy: one minute they want Rembrandt de Tonn and the next Lipschitz. Full of unrealizable projects their drawers are full of vast plans & magnificence in the most advanced poor. Colossal taste. They have plans drawn up at once satisfied their 2 dominant instincts - laziness - since the plans exist there nothing hinders to be done else - certainly not to build. Spend all that good American Subvention and we need a new car etc - and Sadiam - the exquisite delight of torturing artists and architects by wheedling cajoling, treachery, promises and the splendid final coup de grace of repudiation. Now fun, more spirits broken. Neither the Academy nor the Ministry of Fine Arts however are half as poisonous as Portinari. Realize he has worked hard & has been indignant but I can assure you he is the single most vicious back biting suffocating cutthroat he has up against. In a totalitarian country you are allowed one musician Villa Lobos and one painter Portinari. Some time the Americans come in with their intellectual imperialism and with St. Columbian like me & Aaron Copland we spirit away a Camargo Guarnieri to the States. One I know down & discover some cellar-pale talent staring under the County of Portinari and close his eyes - or does he think he does. Well hadn't. His great new City is done with Art. When pressed for an explanation he says he means down with medals and prizes (no one collects anything in Brazil). Let artists suffer like horses did. That's what makes artists. Look at Rubens, Renoir, Picasso and Van Dyck. Also David La Bruin. What he does is to die courage all the young kids, but since I discovered a gang who had never even been his one time pupils, even they repudiated, he started a campaign of screams & yells which was fantastic. He doesn't feel any of the good drawings

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or at least his bargaining cd. only have been handled by Paul Rosenberg and I saw in what great need the others were so I let it go. He hates Segal who is a far greater painter - not a decorator. He pushes away admirable talents like Guynard who has a positive gift - but a howl lip so his whole life is spent and he lives in the hills. His relative in the U.S. has saved the local Goebbels well whose portrait Nelson has in his office and the Reaction which led by Small bit to precipitate is just art. to break. He has exhausted himself with the Ministry of Education. He is now going high horse with Propaganda. The minister likes to play poker all night and relaxation and long next door uses Candido as a whipping boy. Blind with fatigue he does not miss a hand. Also his doing 4 large new panels for Radio Tupi - 350 lithos for the renovated Copacabana Palace besides names of other work so he must strive. Seeing the future rift with Propaganda he is painting Ananias portrait - Foreign Affairs to quit hot now, Competition is brisk. I anticipate a splendid series as of 1944 of Generals and Secuits. The admirals will have been shot and the David of the Revolution will make a splendid and moving return to the faith of his fathers. As an artist I feel he has decorative value. I've seen much better portraits than the ones sent up in the U.S. But as a person give me a rat.

Naturally everything art. art depends on social-economic. The intellectual & creative life of Brazil is suffocated under the Benevolent Despotism of Vargas a more crippling one than Hitler since its enervating gibbery arouses no protest but only the slow extinction of talent by the systematic sapping of morale. The essential talent is enormous as proven by the preponderant splendor of primitive artists - but these are quickly seized on by the academicians who tickle them up in no time and kill their individuality by teaching them impressionist imposture. There are few jobs given. The architect Niemeyer - a hero in their opinion all things is the only one decent enough to do the work. Up to now Portinari has been able to kill off any jobs in the Ministry of Education but I gave such a clamor to so many kids that the minister was enchanted to have an excuse to break the black and he has cut of legions, permitted him self to suffer.

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I will now indicate the political situation in the so-called arts shed. anyone have the merest curiosity to acquaint themselves. There are these organizations

- ① La Cultura Antiocha: more or less well organized and active but entirely occupied with music. Music is comparatively healthy - particularly Romantic.
- ② Society of Plastic Art: Law 4. Receives 20 contos a year (1000.00) a lot for Brazil, from the Ministry of Education. Supposedly have 60 contos in the bank but they do nothing but act as a Society for Rates. Nothing to do with this but how it up.

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Lotto de Mercado Soares, our good friend but a disorganized dilettante having fallen in love with one Factor, Rushed back to Rio to found a MMA there. Her plan was - a great show of everything good. 1 month at the School of Fine Arts to interest the Gram-finos, get newspaper publicity, prestige etc. For move onto the Railway station of Pedro Segredo where 120,000 people a day would rush right by it on their way to supper.

After talking with everybody for 8 months about the possibility of such a Show all energy was deliciously consumed in quarrels over by laws (written by Carlos Drummond de Andrade, the splendid Chief of Secretariat of the Ministry of Education, the ablest Culture executive in Brazil - a good poet too - over the name of the Museum: this was desperately important. The elemental humor in these gatherings was seized upon by a Nihilist then visiting in those triste lines called Misha Regnikoff, whom you know. With a malice worthy of Saki he hurried the diffidently combined elements into bloody feuding parties. Then George Biddle arrived & gave a number of witless interviews about the federal art projects so that the Ministerio decided some Surrealist or at least Communist Rebellion was brewing. Anyway it it wasn't so sad it could have its Ration of horrible jocosity. Needless to say Nothing was done. When I am safely back in the U.S I will tell the story of George Biddle, oh when will that be and it will not-

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I can assure you, be one of my less good stories. Loyalty to the Stars and Stripes, and to the great principles of cultural interchange forbid me to risk even a passing jot on the full honor he has wreaked wide & far. Had my wife, I think, I will now describe purchases and prices of the objects to be sent, on which obviously air express, for Refusal from your permanent collection.

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

2. From Pametti the Un sailor who won the first travel prize for a good landscape 1942 I got a self portrait for \$300. This was considered insane. He is quite CRAZY himself has just read the Life of Van Gogh & owns his red service revolver. In case of his timely death you can send it to the Ministry for 10 times the sum. Seriously it quite a serious & lovely picture. He goes to Portugal on his prize money since there is 6% 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 Renouveau, a naive but not exactly a primitive painter a heavenly painting of caterpillars, the Bay of Guanabara, fruit and file for \$30. This is 1937. afterwards he got educated.

4. From Kelith Behring 2 delicate & 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 1500 a month for teaching kids and she thought I was joking when I got the things.

5. From Heitor Praeger I got a lovely night finta scene painted in permanent house paint and richly varnished 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, Brazilian 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 Samba Rosa a gifted & well-educated mulatto half worked by Portinari bought a monotype of a band for 25.00 and commissioned an egg tempera panel of an accordion player for \$150.00. He is illustrative of O Circo in your library.

8. From Luiz Mena 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 hand juggle wood in 5 pieces

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5.

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 does the remainings from Humphreys reproductions, Verve and the Praeger Press.

In Sao Paulo:

From Paulo Rossi Osie I bought a largeish still life of local shells & fruit which is capably painted & 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 largeish picture in tile. He has a fine workshop and employs good people. He is of Italian origin but born in Sao Paulo and as all the local people have legal, and

Francisco Rebolo Gonzalez - a Brazilian of Spanish descent. Up to 3 years ago a professional football player - very popular. Not a primitive he does local lands capos the way the Josias Moses, etc. brothers do Mudeo. Ennitive. I got a nice figure panel for \$150.00 and a small view of the desolate outskirts of Bragia greatest industrial & most insipid city for \$25.00

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From Emilio Souza an old man in Santos, I got a small panel of his native village with children at play & the sunset giddy 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 & poor. He came over in 1913. Brazil has never affected him but the big pictures are not impressive. He is being given a one man show in September by the Minister 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 3 each he told me. Segal has also interesting sculpture and many sensitive grisaille portraits of Lucci Citti Ferreira (see above) I like his cows too. Latest period is approval.

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5.

There is a good sculptor called Bruno Giorgi. Renato de Faria lives off getting 1 head a year as a portrait Commissioner for \$2000. There are exceptionally talented. He has a lot of paintings like Louis Corinth. São Paulo is not a place conducive to art. The prefect is interested only in town planning.

I wrote Monroe a long letter out. a Show I think you wd. have with interest art. Brazil. But it's certain to arouse the most ferocious of local grievances. This is all to the good feel as there is no standard of art anywhere in the unhappy country - only literature for that matter. Music is a little more fortunate.

I also bought a good reference library. I have sent photographs & 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 Ullrich. Books by boat - may take 6 months.

I avoided Maria Martins as I explained to Monroe: I refused as politely as possible to see her as she is a demon and if you have to give her a name it's your responsibility, not mine. She did her best to hook into me but as she is also on the out with Fortinari - and since she is a colossal joke in Rio - her position is less strong than in Washington. She is determined to have that one man show. I was delighted to see that the metropolitan avoided themselves of the opportunity of purchasing her Saint Francis when they turned down as a gift, Lechucio's mantle but of George Harris. Francis Taylor Sun has no flies on him.

Buenos Aires is full of beautiful art. Horacio Butler arrives as soon as you get this. Be sweet to him. His best friend just drowned in a horrible accident and he almost refused to go. He is in a sad state & needs courage. He is a decent artist. He wants to see pictures but he is terribly shy and unless he is paid out of himself will never find him. He has been occupied with the long book de l'œuvre of Wt. Andron. He hates honors etc. but he'd love to see private collections. He speaks French & English.

Pavlik has done divine deeds for Balanchine at the Colon. But really spectacular. I marvelously executed - Apollon & the Mozart Violin Concerto (new) I know D.A. has a lot of good stuff. Please write me the true story of why Benni came back so quickly in a month. People say he was politically insulted and/or he had a film to do here. Anyways write me here. Hotel Continental
love to Madge & you
Linda

| | | |
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Kirstein

American Ballet Caravan

LINCOLN CENTER, NEW YORK

637 MADISON AVENUE

NEW YORK CITY

Telephone MU 2-2124

June 30, 1942

Dear Miss Levine:

Mr. Wheeler tells me that you are a past master at the art of deciphering the intricacies of Mr. Kirstein's handwriting - I wonder if you would be good enough to help me out? These names and places are very important, and we are anxious to have them correct. If you could find time to write me out the enclosed letter I would be very much obliged. May I trouble you to make several carbons of it at the same time?

We are indeed grateful.

Sincerely,

Leslie Switzer
Secretary to Mr. Barr.

Miss Doris Levine
Lincoln Kirstein
637 Madison Avenue
New York City

| | | |
|---------------------------------------|-------------|----------------|
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American Ballet Caravan

LINCOLN KIRSTEIN, Director

637 MADISON AVENUE

NEW YORK CITY

Telephone Plaza 3-6188

Leslie Switzer, Secretary to
Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mrs. Switzer:

I dashed Mr. Kirstein's letter off as quickly as I could. I hope you don't mind it's being untidy. In one or two cases even I couldn't make out the word so I just put a question-mark there.

I'll be glad of course to do this for anyone at the Museum anytime it's needed, and please be assured that no one else gets a peep at the letters.

Yours very sincerely



Doris R. Levine

July 1, 1942
Enc.

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Kirstein

May 21/42 Rio
Small - 11/24/42
from Alfred.
We better have a check and can make a problem.
more about the solution of the problem.

APR 12, 1942
June 5, 1942

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LINCOLN KIRSTEIN
HOTEL ESPLANADE
SAO PAULO
BRAZIL

REGRET COMMITTEE CANNOT DECIDE ABOUT SEGAL WITHOUT PHOTOGRAPHS AND DESCRIPTION

ALFRED H. BARR

C. Soby
Abbott
Clark.

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Kirstein

May 21 1942
Dear Alfred -
We have here a work and can make a picture.

June 5, 1942

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MUSEUM MODERN ART NEWYORK

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PM 9 48
6/10

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

RIO
LINCOLN KIRSTEIN.

Hotel Esplanada

PASS
 11 15

*cc Suby
Admitt
Clark*

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Kirstein

May 21 1942
Dear Lincoln:

June 5, 1942

Dear Alfred:

We have here almost and can make a position
many report. The situation as far as painting
is not bright. First of all, there is Pollock, for
since he only paints here. I.e. he paints. The other

Dear Lincoln:

Your good letter of May 21st came through quite promptly. I am
having parts of it typed to send to Clark and Dick. What you say about
Biddle interests me very much, since I was astonished and shocked by
by the vindictive letter which he wrote to the New Republic about refugee
painters. I hope you do have a little better luck in São Paulo; though
Segal is an ex-German expressionist who loves animals, I am not sure how
interesting he would be but he may have developed in Brazil.

I am keeping your letters carefully. If you wish, you can use me
as a file for your notes until you get back.

Sincerely,

Being the heart of your opinion...
Group of the Academy...
the new movements...
Graham's...

Mr. Lincoln Kirstein
Hotel Continental
Buenos Aires
Argentina
South America

AHB:ljs

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K. Kristein

from Rio de Janeiro
 June 4 - São Paulo
 June 7 - Hotel Continental 1/29
 June 18 - Hotel B. & H.

May 21. 42. Rio

Dear Alfred-

We been here a week and can make a preliminary report. The situation as far as painting goes is not bright. First of all, there is Pontinari, for better or worse the only painter here. i.e. he paints. The others lead boring or beautiful lives, are frustrated or successful - but he works. Hence his work is better and there is more of it. Then there is the School of Pontinari half a dozen epigones with little interest. Then there are the Naive people, Sunday painters primitives & Cafe painters - One negro very nice. an old man from the north very sweet. but primitive work is similar all over. Then there are 12 independent or broken thin chosen - 2 of which have Parisianities. Ponetti (an ex-sailor of Italian origin rather like that Bar Harbor Cousin of Chick Austins) and Guy Ward who seems to be in the heart of health grass. Then the Secession Group of the Academy affected by reproductions of the neo-romantics. Then the São Paulo people - the best of whom is Segal - like a Chyall crossed with Mexico.

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K.K. Kristein

Portinari sold 2 ptgs. recently for \$1000.00 apiece.
 George Biddle is here doing 2 large incompetent W.P.A. murals in the Biblioteca Nacional. Portinari is delighted - Tu vos comment le peinture americain est vilain. Don't tell this to Moe. The story here is that Biddle is doing a swell close of quotes job. As for me its the Philadelphia story. But I will draw everyone documented here year. I'm sending a lot of books up slowly, one by one. Kidder Smith & Godwin have good material to work on and they will work well. I'm saving myself for 60 books and Buenos Aires. The creative impulse here is active in conversation, journalism, sock-biting, the legal profession, folk-lore, the novel, and the Naval academy of which I'm helping to do a documentary film which shd. be wonderful. Sculpture is a little less interesting than paint. Lotte Soares has, after 3 months, almost got a home for the society which will one day propose to inquire about the possibility of organizing a group to discuss the relationship of etc to the Museum of Modern Art. Sincerely,
 Lincoln

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Kirstein

April 22, 1942

Dear Lincoln:

Dear Lincoln:

I received word from the American Federation of Arts for your notes on Argentina. The Museum has bought the Argentine exhibition will be at Budworth's early next week where it will be unpacked, checked and repacked. I am asking Budworth to let me know at what moment you and I could go to see it if you would like to do this. There are some thirty representative paintings, about the same number of prints, and a few pieces of sculpture.

Sincerely,

Mr. Lincoln Kirstein
 637 Madison Avenue
 New York City

AHB:ljs

Mr. Lincoln Kirstein
 637 Madison Avenue
 New York City

AHB:ljs

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Kirstein

April 6, 1942
 Dear Mr. [unclear] April 18, 1942

I liked your lecture so much, and was so stimulated by it that I feel it an impertinence for me to attempt to ask any questions of any sort. My education has been strictly academic on a rather superficial basis. As always will tell you, I am accustomed to one set of signposts and am upset by the substitution of another set. My profound disagreement with you, I think, is in the question of the priority of the signposts.

Dear Lincoln:

I realize that your lectures are to come and go. For your notes on Argentina: the Museum has bought I feel that you mistake your audience, because the very assertion the painting, "Casas" by Onofrio Pacenza, from the Argentine exhibition. It is a canvas of about 40 x 36" and we are paying \$150.00. The Butler landscape in the exhibition, a photograph of which you saw, I find is priced at \$500.00, and the Forner "Captive" at \$267.00. I do not propose to buy either of these paintings, but thought you would like to know the prices. Chopin came to Paris in 1830. He had not composed the Fantasia in 1830. Liszt composed the series. Two years before that Liszt was suggested to write a viola solo for Paganini, and out of "Sincerely, Harold in Italy", with its lyrical inspiration.

My attitude towards your lecture could be briefly summarized by saying that I would have indicated the relationship between the depicted by Byron, the virtuosity in Paganini, the romantic suggestion in Berlin, in a line, rather than to tie it up with the, after all, rather accidental and few possessors saw the profile of Chopin in London.

Mr. Lincoln Kirstein
 637 Madison Avenue
 New York City

AHB:ljs

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Kustein

Similarly, I feel that the problem of...
 stated very clearly. The question of determining... April 8, 1942
 and the investigation of evil as an extension of sensibility,
 to my way of thinking should have started from de Sade. You
 Dear Dr. Wind: ...

I liked your lecture so much, and was so stimulated
 by it that I feel it an impertinence for me to attempt to ask
 any questions of any sort. My education has been strictly
 academic on a rather superficial basis. As Glenway will tell
 you, I am accustomed to one set of sign-posts and am upset by
 the substitution of another set. My profound disagreement with
 you, I think, is in the question of the priority of the sign-
 posts.

I realize that your lectures are to amuse and
 excite, rather than to instruct. But in a certain sense I
 feel that you mistake your audience, because the very assertion
 of a figure like Chopin gives him a prominence which seems
 captivous and even frivolous. When you indicate Chopin as
 the prophet of Satanism, it seems to me that you arrive at this
 by a false syllogism. That he was a friend of Delacroix is
 true, but I have looked through the Journals and Letters in
 vain to find anything to indicate that Delacroix considered
 him a romantic artist. Very late in Chopin's life there is
 an entry into Delacroix' Journal, April 7, 1849, which is
 almost the last mention of Chopin before his death. Delacroix
 discusses with him the classic and logical attitude in musical
 composition, and the composers mentioned were Mozart, Bach,
 Haydn and Beethoven.

Chopin came to Paris in 1832. He had met
 Paganini three years before. In 1830 Berlioz composed the
 Fantastic Symphony, and the same year Liszt met Berlioz,
 Chopin and Paganini. In 1835 Liszt composed his "Apparitions"
 series. Two years before that Berlioz was requested to write
 a viola solo for Paganini, and out of this came "Harold in Italy",
 with its Byronic inspiration.

My attitude towards your lecture could be briefly
 summarized by saying that I would have indicated the relation-
 ship between the dandyism in Byron, the virtuosity in Paganini,
 the romantic exaggeration in Berlioz, in a line, rather than
 to tickle us with the, after all, rather accidental and for-
 tuitous chance that Delacroix saw the profile of Chopin as Dante.

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- 2 -

Similarly, I feel that the problem of evil was not stated very clearly. The question of determinism and free will and the investigation of evil as an extension of sensibility, to my way of thinking should have started from de Sade. You of course remember Verlaine's remarks on Baudelaire --

Un Marquis de Sade discret
Qui saurait les langues des anges.

April 5, 1962

As Glenway says, you pick up bits of cork, sticks and feathers that float on the pure stream of the romantic movement, and analyze this piece by piece. But even in this there is a choice, and I feel it terrifically important, at least from the point of view of a half-educated American, to choose the bits and pieces that have the least frivolous connections.

If we could ask Dr. Wind after his next lecture to answer a few questions I cannot tell you how interested I am in your lectures, and I am so grateful to the Museum for making them possible. Would you be interested in writing me one or two questions which I would pass on to Wind?

Yours very sincerely

This is a substitute for the customary mode of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant asides. The fact that the lectures are in a series makes it possible to catch up the lecturer on his previous evening's

to Dr. Edgar Wind
The Museum of Modern Art
11 West 53rd Street
New York City

Sincerely yours,

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

ANB:vs

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Kirstein

April 6, 1942

Dear Lincoln:

Monroe Wheeler has suggested that it would be interesting if we could ask Dr. Wind after his next lecture to answer a few questions inspired by his previous lecture. Would you be interested in writing me one or two questions which I could pass on to Wind?

This is a substitute for the customary method of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant speeches. The fact that the lectures are in a series makes it possible to catechise the lecturer on his previous evening's talk.

Sincerely yours,

Sincerely,

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

AHB:vs
American Ballet Company
637 Madison Avenue
New York, N.Y.

ahb:vs

Handwritten notes:
I was just about to write you to ask you whether you thought any of your rich ballroom would consider asking Dr. Wind for his "transcendental" series. Unless I am mistaken I have mentioned it as a possible figure. Think of course the lectures are worth a good deal more than the interest in keeping them together and would there be any for comparatively little.
Van Vechten and Robert Fitzroy occur to me as possible candidates. Paul suggested Gerald Murphy. I would be glad to ask Fitzroy or Van Vechten unless you think the latter does not like us for some reason.

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American Ballet Caravan

Kirstein

January 7, 1942

Alfred E. Barr, Jr., Director
The Museum of Modern Art
11 West 53rd Street

Dear Lincoln:

I was just about to write you to ask you whether you thought any of your rich balletomanes would consider putting up \$500 for the Watkins "Transcendence" series. Unless I am mistaken Rehn mentioned \$500 as a possible figure. Though of course the things are worth a good deal more Watkins seemed intent on keeping them together and would therefore sell them for comparatively little.

Van Vechten and Robert Pitney occur to me as possible candidates. Paul suggested Gerald Murphy. I would be glad to ask Pitney or Van Vechten unless you think the latter does not like me for some reason.

Sincerely,

Mr. Lincoln Kirstein, Director
American Ballet Caravan
637 Madison Avenue
New York, N.Y.

ahb;vs

*AHB saw Kirstein before
this was mailed
& spoke with him
about it.*

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American Ballet Caravan

LINCOLN KIRSTEIN, Director

637 MADISON AVENUE

NEW YORK CITY

Telephone Plaza 3-6188

1/7

Alfred H. Barr, Jr., Director
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Alfred:

I think you may have seen the exhibition of Franklyn Watkins at Rehn. I have always wanted very much to get the series of drawings he did for the ballet "Transcendence", but I have never been able to afford it.

Is there any money in a purchase fund that could be applied to these drawings for the Museum? In my opinion they are the finest theatrical drawings ever made by an American. I have not talked to Rehn about them. There are thirteen of them, and I think they should be gotten for as little as one thousand dollars, if they could be kept together in one place. I know you probably have other much more important demands on your hands, but if there is some small picture or piece of material from the Bliss Collection that could be sold to get this, I do think it would be a wonderful addition to the Museum.

Yours ever

Frederic

January 6, 1942
LK/L

Gerald Murphy
Van Vachtien
Robert Pitney

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Kuehling

75

March 16, 1942

URGENT

Dear Charles:

Here's some material on what happened to the arts during, or shortly after, the revolution of March, 1933 - mostly in Stuttgart. The pamphlet handed out to the audience at the Kampfbund meeting is a lulu!

I am also enclosing a sheet of quotes which include some statements by Goebbels which might be of use to you.

Please return all this material when you are through with it and don't bother about credits. I am delighted to have it used.

Strength to your pen!

Sincerely,

Professor Charles Kuhn
Fogg Art Museum
Harvard University
Cambridge, Mass.

AHB:vs

+ note: "MORNING" referred to above was found with this letter.
R-Rods 7/21/82

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*Kauder
v Scharl*

26 WEST 56TH STREET NEW YORK CITY

after June 30: Summit Springs Hotel, Poland, Meint.

June 28, 1942 July 3, 1942

Alfred H. Barr
Museum of Modern Art
New York, N. Y.

Sir: Dear Dr. Kauder:

I read Thank you for your letter about Josef Scharl. ent Museum's
exhibition with satisfaction and gratitude for your
and the Possibly you could send me some photographs of his work.
range for the last 4 years, have guided hundreds of
people through. I am very glad that you liked the statement about
of the modern spirit into the otherwise rather stagnant
realm of free German art. our introducing of Free German Art
at this minute of the world struggle will be appreciated
widely.

It encourages me to call your attention to a young artist
living in the United States, after having left Germany
for freedom and misery. It is Josef Scharl, living 160
Claremont Ave. New York City. He is painting incessantly,
getting mellow and richer every year. Too much absorbed
in his work he'll not even look up to care for publicity.
His friends arranged a one man show at Bierstedt's the
year before last, though. He came from Munich, is about 40,
and maybe you know him for ages. However, I thought it proper
to call his life and struggle to your attention. He de-
merives it, I guess, both for his art and his character.

Dr. Helene Kauder to hearing one way or other that
you got 26 West 56th Street his German masters art,
New York City

sincerely yours,

AHB:ljs

Helene Kauder

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DR. HELENE KAUDER

28 WEST 56TH STREET

NEW YORK CITY

after June 30:Summit Springs Hotel,Poland,Maine.

June 28,1942.

Alfred H. Barr
Museum of Modern Art
New York,N. Y.

Sir:

I read your statement on account of the current Museum's exhibition with satisfaction and gratitude for your and the Museum's activities. I'm watching them at close range for the last 4 years, have guided hundreds of people through all your more or less bold introductions of the modern spirit into the otherwise rather stagnant realm of art here. Your introducing of Free German Art at this minute of the world struggle will be appreciated widely.

It encourages me to call your attention to an artist living in the United States, after having left Germany for freedom and misery. It is Josef Scharl, living 160 Claremont Ave. New York City. He is painting incessantly, getting mellow and richer every year. Too much absorbed in his work he'll not even look up to care for publicity. His friends arranged a one man show at Nierendorf's the year before last, though. He came from Munich, is about 40, and maybe you know him for ages. However, I thought it proper to call his life and struggle to your attention. He deserves it, I guess, both for his art and his character.

Looking forward to hearing one way or other that you got interested in this German master's art,

sincerely yours,

Helene Kauder.

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Kaufman

April 21, 1942

Copy and original to Miss Miller
Miss Miller

Dear Mr. Kaufman:

It is with great pleasure that I enclose a formal receipt for the copy of your letter which has been added to our files. Thank you very much for your letter. It tells us just what we want to know about your drawings. I am passing it on to Miss Miller, who I am sure will be interested in it.

It would be most interesting if you could take the time to write a brief description of how you carry out these really original designs. Cordially yours, and under what conditions do you still do them? Have you any general explanation which you can give us since they are unlike anything else we have seen.

Mr. Max Kaufman
c/o A. Kaufman
1350 Fulton Avenue
Bronx, New York

Sincerely, and thank you again,

AHB:ljs

Mr. Max Kaufman
1350 Fulton Avenue
Bronx, New York

AHB:ljs

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Kaufman

c. Miss Warren

April 16, 1942

Copies to Miss Dudley
Miss Miller

Dear Mr. Kaufman:

Dear Mr. Kaufman: Miss Warren of the MIA Library

It is with great pleasure that I enclose a formal receipt for the gift of seven of your drawings which have been added to the Museum's study collection. We are very glad to have these and are most grateful to you.

It would be most interesting if you could take the time to write a brief description of how you came to do these really original designs. How did you start and under what conditions do you still do them? Have you any general explanation which you can give us since they are unlike anything else we have seen.

Sincerely, and thank you again,

Faithfully,

Mr. Max Kaufman
1380 Fulton Avenue
Bronx, New York

AHB:ljs

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Kaufmann
Sr.

c. Miss Warren

October 8, 1942

Dear Mr. Kaufmann:

I found that Miss Warren of the Film Library had already answered Mr. Gabor's letter by the following telegram:

YOUR LIST NOT ENCLOSED BUT HAVE NO STOCK SHOTS AVAILABLE ANYWAY SUGGEST YOU TRY MR. KANDEL BONDED FILM STORAGE 1600 BROADWAY NEW YORK CITY.

As Miss Warren says in her telegram we have no "stock shots" but Mr. Kandel of Film Storage has perhaps the best collection in the city. I hope that Mr. Gabor got in touch with him sending him the list of what you need.

I am sorry we could not be of more help in this case.

Faithfully,

Mr. E.J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

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KAUFMANN DEPARTMENT STORES
PITTSBURGH, PENNSYLVANIA

c. Miss Warren

October 9, 1942

Dear Mr. Kaufmann:

I found that Miss Warren of the Film Library had already answered Mr. Gabor's letter by the following telegram:

YOUR LIST NOT ENCLOSED BUT HAVE NO STOCK SHOTS AVAILABLE ANYWAY SUGGEST YOU TRY MR. KANDEL FONDED FILM STORAGE 1600 BROADWAY NEW YORK CITY.

As Miss Warren says in her telegram we have no "stock shots" but Mr. Kandel of Film Storage has perhaps the best collection in the city. I hope that Mr. Gabor got in touch with him sending him the list of what you need.

I am sorry we could not be of more help in this case.

Faithfully,

Mr. E.J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

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Kaufmann

KAUFMANN DEPARTMENT STORES
 INCORPORATED
 PITTSBURGH, PENNSYLVANIA

October 8th 1942

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\$

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| TELEGRAM <input checked="" type="checkbox"/> | ORDINARY |
| DAY LETTER | URGENT RATE |
| SERIAL | DEFERRED |
| OVERNIGHT TELEGRAM | NIGHT LETTER |
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WESTERN UNION

1206

CHECK

ACCOUNTING INFORMATION

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PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

WANT A REPLY?

"Answer by WESTERN UNION" or similar phrases may be included without charge.

LASZLO GABOR
 KAUFMAN DEPARTMENT STORES
 PITTSBURGH, PENNSYLVANIA

October 8, 1942

YOUR LIST NOT ENCLOSED BUT HAVE NO STOCK SHOTS AVAILABLE ANYWAY
 SUGGEST YOU TRY MR. KANDEL, BONDED FILM STORAGE, 1600 BROADWAY,
 NEW YORK CITY.

ANN WARREN
 MUSEUM OF MODERN ART FILM
 LIBRARY

*Kandel Bonded Film Storage
 1600 Broadway*

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

October 6th 1942

The Film Library
Museum of Modern Art
E. 55th Street
New York, N. Y.

Dear Friend:

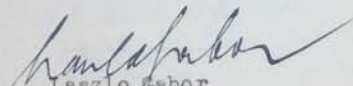
Mr. E. J. Kaufmann Sr. is in charge of a huge pageant to be put on in Pittsburgh, October 18th in behalf of the United War Fund, which is, as you know, a very worthy project. The pageant director for whom I am doing the scenes would like to depict on three huge screens certain important events, listed on the enclosed copy. They should be short shots out of films which would flash up in connection with the play.

Since you have the best ideas and greatest collection of all kinds of valuable film material, I am contacting you for your suggestions. We would need the film for just a day or so.

Please wire me collect what quality shots you have available. I apologise for hurrying you so much, but I just received the request *and it is late.*

Thank you very much for your help.

Yours very truly,


Laszlo Esbor
LG:CR

Budel Banded Film Storage
1600 Broadway

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Kaufmann

c. Mr. Wheeler

October 20, 1942
April 7, 1942

During the week of March 27, through April 14, the Brooklyn Museum will have an exhibition for all artists from Brooklyn.

The program includes my work entitled "Alphabetical".

a visit Dear Mr. Kaufmann:

be greatly appreciated.
Thank you for sending us your two paintings and the reproductions of your work. I am handing them to Mr. Monroe Wheeler, who is in charge of the exhibition of 20th century portraits, and he will no doubt get in touch with you about them shortly.

*Sincerely,
Alexander Wadsworth*

Sincerely,

Mr. Alexander Wadsworth
1887 Eighth Ave. 2d.
Brooklyn, New York

AHB:ljs

Mr. Arthur Kaufmann
414 West 121st Street
New York City

AHB:ljs

| | | |
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| | AHB | I. A. 51 |

Kayloff

April 7, 1942



1857 Eighty Fifth St.
Brooklyn, New York.
April, 6, 1942.

Dear

Mr. Barr.

I s

Mus

During the week of March-
27, through April 19, the
Brooklyn Museum will have
an exhibition for all
artists from Brooklyn.

The Jury has accepted my
work entitled "Shepherd's Resting"
a visitation from you will
be greatly appreciated.

Sincerely yours,

Alexander Kayloff

Mr. Alexander Kayloff
1857 Eighty Fifth St.
Brooklyn, New York

AHB:ljs

Mr. Alexander Kayloff
Brooklyn Museum
Brooklyn, New York

AHB:ljs

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Kazloff

April 7, 1942

Dear Mr. Leach:

My compliments to you on the very beautiful

Dear Mr. Kazloff: I am in the business of

Thank you for your letter of April 6th.

I shall try to see the show in the Brooklyn
Museum in which your painting is exhibited.

at right and time?

Sincerely,

you will be interested to know that the painter

quite recently about this picture that he considered

it one of his best early works.

Sincerely,

Mr. Alexander Kazloff
1857 Eighty Fifth St.
Brooklyn, New York

AHB:ljs

Mr. Sheldon Leach
Brooklyn Museum
Brooklyn, New York

AHB:ljs

| | | |
|---------------------------------------|-------------|----------------|
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Keck
Reply

October 23, 1942

Dear Mr. Lilly,

Dear Mr. Keck:

My compliments to you on the very intelligent and complete report on the Matisse which you recently cleaned.

May I ask whether the before and after photographs are taken and developed under exactly the same conditions of light and time?

You will be interested to know that the painter wrote recently about this picture that he considered it one of his best early works.

Sincerely,

Betty Chamberlain
Assistant to the Director

Mr. Sheldon Keck
Brooklyn Museum
Brooklyn, New York

Mr. Keck
2119 Broadway
Philadelphia, Pa.

AHB:ljs

| | | |
|---------------------------------------|-------------|----------------|
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April 11, 1942 Kelly

Dear Mr. Kelly

April 10, 1942

Dear Mr. Kelly,

The series of photographs to which you refer in your letter of April 8 was put together by Mr. Barr, with his own comments, especially for the current Abstract and Cubist exhibition. Two or three of these photos are European, and are unique copies as far as we know. The rest can easily be obtained. Hence the only procedure I can suggest for obtaining duplicates of all the photos would be to have photostats made of the European ones. The cost of reproducing the entire set, partly in photographs and partly in photostats, would be about \$3.50. We would of course be glad to send you a copy of Mr. Barr's text if you so desire.

Will you let me know whether you wish to have reproductions made?

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mr. Leon Kelly
2119 Brandywine Street
Philadelphia, Pa.

| | | |
|---------------------------------------|-------------|----------------|
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April 8, 1942

Dear Mr. Barr-

In the current exposition of paintings in the effandrien section there is a description of the progression from Cubism into effandrien's present method. I do not recall whether or not that illustration is in one catalogue or a sequence of photos of it in one prospectus and I have obtained a duplicate of it. I have a student who would benefit immensely from this demonstration.

Very truly yours

Leon Kelly

2119 Brandjume St.
Philadelph

2119

| | | |
|---------------------------------------|-------------|----------------|
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Kennedy

May 14, 1942

Dear Clarence:

My sins are finding me out little by little. I have had a letter from a Miss Laurine Bongiorno at Wellesley, a copy of which I enclose.

I know you have the answer to such questions at your finger tips. Would you be so kind as to write me a line or two which I could pass on to Miss Bongiorno as to the present opinion about the date of the Verrocchio David?

It would be very good of you.

Sincerely,

Professor Clarence Kennedy
Smith College
Northampton, Mass.

AHB:ljs

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Jimmy

May 28, 1942

Dear Jimmy:

It was good to hear from you. I am so glad to know that you like the life in camp. Be sure to let us hear from you from time to time. We miss you badly.

Sincerely,

Pvt. J. Kilpatrick
118 School Squad
A.A.F.T.T.C.
Replacement Center
Miami Beach, Fla.

AHE:ljs

Handwritten notes and address:
Pvt. J. Kilpatrick
118 School Squad
A.A.F.T.T.C.
Replacement Center
Miami Beach, Fla.
May 28 1942
RECEIVED
MUSEUM OF MODERN ART
11 W 53 ST
NEW YORK 19 NY

| | | |
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Klein
 38 Morton Street
 New York City
 May 13, 1942 *Full art*

My dear Alfred Barr:

Because I know the museum is very much interested in modern primitives, I am taking this occasion to show of an unusual painting which I have had a great many years but must presently dispose of.

Dear Mr. Barr & Office here:
 I am here in troop school air corps, expect to be here but so far like it very very much, at first in camp uptown for a few days left. Wednesday got to Miami Friday noon now I know what a troop train will

BEACH, FLA.
 MAY 20
 7 30 PM
 1942

POST CARD

PVT. J. KILPATRICK
 118 SCHOOL SQUAD
 AAF T.T.C.
 REPLACEMENT CENTER
 MIAMI BEACH, FLA.

MR. ALFRED BARR
 MUSEUM MODERN ART
 11 W 53 ST
 YORK N.Y.

THIS SPACE FOR WRITING
 THIS SIDE IS FOR THE ADDRESS

wakes up to their value.

I am returning the photograph to you.

I wonder if Mrs. Dale might not by some chance be interested.

Sincerely,

Mr. Jerome Klein
 38 Morton Street
 New York City

AHB:ljs

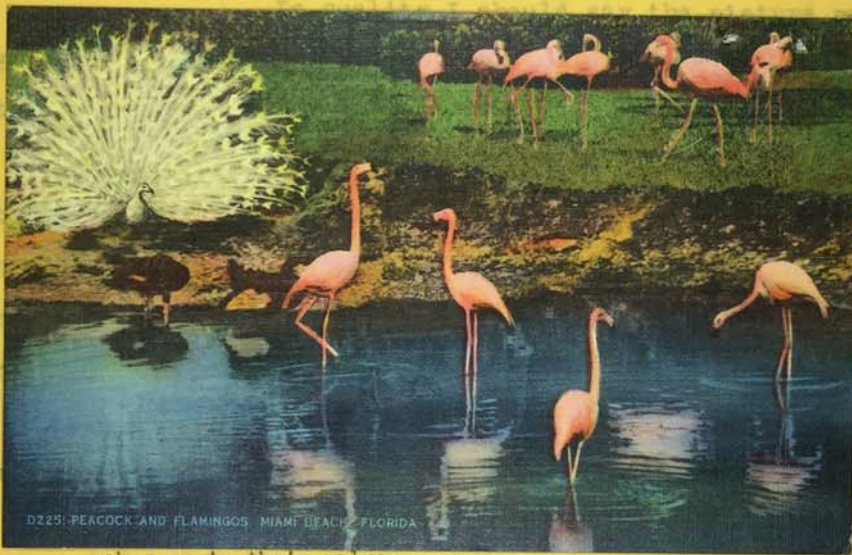
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Klein
38 Morton Street
New York City
May 13. X Full art

My dear Alfred Barr:

Because I know the museum is very much interested in modern primitives, I am taking this occasion to show of an unusual painting which I have had a great many years but must presently dispose of.



DZ25: PEACOCK AND FLAMINGOS, MIAMI BEACH, FLORIDA

wakes up to their value.

I am returning the photograph to you.

I wonder if Mrs. Dale might not by some chance be

interested.

Sincerely,

with best regards,

Mr. Jerome Klein
38 Morton Street
New York City

AHB:ljs

| | | |
|---------------------------------------|-------------|----------------|
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Klein
 38 Morton Street
 New York City
 May 13, 1942 Folk art

My dear Alfred Barr:

Because I know the museum is very much interested in modern primitives, I am taking this occasion to show of an unusual painting which I have had a great many years but must presently dispose of.

In quality I should say the picture ranks below a good Rousseau and above any other modern primitive I have seen. Although unsigned and undated, its internal evidence situates it,

Dear Jerome:

at least to my satisfaction, in the 1890's in France. During that decade, particularly under the stimulus of the celebration of the

centenary of the Independence, petty bourgeois patriots strongly

I like very much the painting as it appears in the photograph but am sorry to say it is not a work which I could link the tradition of the French Revolution with the aim of a recommend buying to the Museum because it is too early in war of revenge for France's defeat in the Franco-Prussian War. Such is the theme of this symbolic picture, which portrays the army of paintings of much earlier date, but these were given to us the Revolution, aided by an officers who appeals to the figure of Victory (wearing a red costume and red Phrygian cap, brandishing sword and mallet to bind the enemy), and advancing against enemy soldiers wearing the Prussian uniform of 1870.

I am returning the photograph to you.

I wonder if Mrs. Dale might not by some chance be interested. I enclose a photograph. If you should like to see it, please let me know.

Sincerely,
with best regards,

Jerome Klein

Mr. Jerome Klein
 Alfred H. Barr, Jr., Director
 Museum of Modern Art
 11 West 53rd Street
 New York City
 AHB:ljs

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38 Morton Street
New York City
May 13, 1942

5/16

My dear Alfred Barr:

Because I know the museum is very much interested in modern primitives, I am taking this occasion to let you know of an unusual painting which I have had a great many years but must presently dispose of.

In quality I should say the picture ranks below a good Rousseau and above any other modern primitive I have seen. Although unsigned and undated, its internal evidence situates it, at least to my satisfaction, in the 1890's in France. During that decade, particularly under the stimulus of the celebration of the centenary of the Independence, petty bourgeois patriots strongly linked the tradition of the French Revolution with the aim of a war of revenge for France's defeat in the Franco-Prussian War. Such is the theme of this symbolic picture, which portrays the army of the Revolution, guided by an officer who appeals to the figure of Victory (wearing a red costume and red phrygian cap, brandishing sword and manacle to bind the enemy), and advancing against enemy soldiers wearing the Prussian uniform of 1870.

I enclose a photograph. If you should like to see the picture, please let me know.

With best regards,

Jerome Klein

Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York City

| | | |
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Knoedler

c. Miss Dudley
Miss Miller

M. KNOEDLER & CO., INC.
 14 EAST 57TH STREET
 NEW YORK 10022
 TELEPHONE: 368-1111
 CABLE: MOKNOC

Dear Mr. Petrov: November 13, 1948

Thank you for your letter of November 13th.

Could you let us have the small Hartley on

Mr. A. S. [unclear] Director,
 approval?
 11 West 57th Street,
 New York, New York

Dear Mr. Petrov:

I enjoyed very much the ~~work~~ **Sincerely,**
 and Miss Miller the Victor Emmanuel Collection
 the other day. The work on it has progressed
 somewhat since your visit.

The price of the beautiful Victor
 Dickinson "Navajo Blanket" is \$200. and the
 little sketch by Maraden Hartley is \$50.00.

I spoke to Mr. Davidson about the
 Navajo painting "Shooting Blazing," which you
 liked, and he told me that the sale to it had
 been purchased by the Forrester Museum. The
 price, as you know, is \$250.00. He will try
 to sell it to you if you are interested.

Mr. Basil Petrov
 M. Knoedler and Co.
 14 East 57th Street
 New York City

AHB:ljs

Sincerely yours,
 Basil Petrov
 M. Knoedler & Co., Inc.

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14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON, 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

November 13, 1942

Mr. A. H. Barr, Director,
Museum of Modern Art,
11 West 53rd. Street,
New York, New York

Dear Mr. Barr:

I enjoyed very much showing you and Miss Miller the Victor Emanuel Collection the other day. The work on it has progressed somewhat since your visit.

The price of the beautiful Preston Dickinson "Navajo Blanket" is \$900. and the little sketch by Marsden Hartley is \$50.00.

I spoke to Mr. Davidson about the Catlin painting "Shooting Flamingos," which you liked, and he told me that the mate to it had been purchased by the Rochester Museum. The price, as you know, is \$675.00. He felt that he would not be able to reduce it any more than \$25.00.

With kindest regards, and looking forward to seeing you again,

Sincerely yours,

Basil Petrov
Basil Petrov
M. KNOEDLER & CO., Inc.

BP/er

| | | |
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Knoedler
Knoedler

February 14, 1942

4/22

Mr. Alfred H. Barr, Jr., Director,
 Museum of Modern Art,
 11 West 53rd Street,
 New York, New York

April 27th 1942.

My Dear Mr. Barr:

Mr. Alfred Barr, Jr., Director,
 The Museum of Modern Art,
 11 West 53rd Street,
 New York City.

Dear Mr. Barr:

You might be interested to know that we are holding an exhibition of Joseph Stella's paintings from April 27th to May 16th. I am enclosing a catalogue.

It is a representative

show of his work in which is included the latest panel of "The Brooklyn Bridge".

Looking forward with pleasure

to seeing you and with kindest regards,

Sincerely yours,

Basil Petros
 Basil Petros
 M. KNOEDLER & CO., INC.

BP/mp
 ENCL.

BP/er

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M. KNOEDLER & CO., INC.
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PARIS, 22 RUE DES CAPUCINES
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"KNOEDLER"
NEW YORK. PARIS. LONDON

February 18, 1942
2/19

Mr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
11 West 53rd. Street,
New York, New York

My dear Mr. Barr:

Thank you for your letter of February 16th. - I appreciated the courtesy of your reply.

Thoeny founded the Secession movement in Graz, the second largest city of Austria, in 1923. This was the only "New" Secession in Austria. He was President of this Society for ten years, and the activities of this group created a minor Renaissance. Their activities were not confined to painting, but included literature, architecture and the theatre. - "The Rosencavalier" was first performed under their auspices. The Exhibitions arranged by the Secession Graz were later sent all over Europe.

Thoeny was one of the founders of The New Secession of Munich in 1914, and their first Exhibition at the Ice Palace was extremely successful, and its influence extended to Prague and Vienna. He exhibited there with Renoir, Manet and Cezanne. In Prague, this movement had the name of Manes, and Thoeny exhibited there with Klee, Kandinsky, Picasso and Munch. Later, he was a member of the Porza Society in Paris. He was also a member of the "old" Secession in Vienna.

The Austrian Republican Government gave him the title of Professor honores causa at the time he painted the portrait of Cardinal Verdier.

Looking forward to seeing you again soon,

Sincerely yours,

Basil Petrov

Basil Petrov

M. KNOEDLER & CO., Inc.

BP/er

Knoedler

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Knoedler Co

M. KNOEDLER & CO., INC.
14 EAST 57 STREET
NEW YORK 5, N. Y.

February 16, 1942

February 13, 1942.

Dear Mr. Petrov:

Thank you for your letter about Thoeny. Of course I shall see the exhibition.

Would you tell me, incidentally, what Secessionist movement Thoeny founded and on what date?

The Vienna School of Painting has so many important artists of other schools have been overlooked. Thoeny is one of these; he comes to America as a Secessionist having a world reputation in Europe as the founder of the Secessionist Movement in Austria.

Sincerely yours,

You may have seen his work but, in any case, I should be very glad if you would come and see the exhibition of his paintings which is hanging in the second floor gallery.

Mr. Basil Petrov
M. Knoedler & Company, Inc.
14 East 57 Street
New York, N. Y.

Sincerely yours,
Basil Petrov
Basil Petrov,
M. Knoedler & Co., Inc.

ahb;vs

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NEW YORK
PARIS, 22 RUE DES CAPUCINES
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CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

February 13, 1942.

2/16

Mr. Alfred H. Barr, Jr.,
Director,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Mr. Barr:

The French School of Painting has so occupied the center of interest that many important artists of other schools have been overlooked. Thoeny is one of these; he comes to America, a mature artist having a sound reputation in Europe as the founder of the Secessionist Movement in Austria.

You may have seen his work but, in any case, I should be very glad if you would come and see the exhibition of his paintings which is hanging in the second floor gallery.

Sincerely yours,
Basil Petrov
Basil Petrov.
M. Knoedler & Co., Inc.

BP:C

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Knoller

PROFESSOR JACOB KNOLLER
225 East 82 Street
NEW YORK CITY

New York, Oct. 12, 1942.

*E. D. Switzer
Miller*

October 26, 1942

To the Director of the
MUSEUM OF MODERN ART,
11 West 53 Street,
New York.

Dear Professor Knoller:

Thank you for your letter of October 12th.

We would be very interested to see your picture,

Dear Sir:

Northern Light over New York. Won't you please

leave it at the Museum in Mr. Barr's name at

I have finished, just now, a fascinating and unusual
oil-picture your convenience? :

'NORTHERN LIGHT OVER NEW YORK'

Sincerely,

I would like to let see you the picture for an eventual
exhibition - of course, without any obligation on your part -
and would be pleased for your kind reply at what time
I may send it.

Leslie Switzer
Secretary to Mr. Barr.

Very sincerely yours,

Jacob Knoller
Prof. Jacob Knoller.

Professor Jacob Knoller
325 East 82nd Street
New York City

A/ljs

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PROFESSOR JACOB KNOLLER
325 East 82 Street
NEW YORK CITY

New York, Oct. 12, 1942.

10/13

To the Director of the
MUSEUM OF MODERN ART,
11 West 53 Street,
New York.

Dear Sir:

I have finished, just now, a fascinating and unusual
oil-picture (21 + 32 inches) :

'NORTHERN LIGHT OVER NEW YORK'

I would like to let see you the picture for an eventual
exhibition - of course, without any obligation on your part-
and would be pleased for your kind reply at what time
I may send it.

Very sincerely yours,

Jacob Knoller
Prof. Jacob Knoller.

sent to [unclear]

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Knopf

Alfred A Knopf Incorporated

1942

501 Madison Avenue
NEW YORK

October 30th, 1942
60/31

Dear Mr. Barr,

Thank you for your letter of October 29th enclosing copy of receipt for the series of drawings by E. McKnight Kauffer for NIGGER HEAVEN which I am acknowledging as Mr. Knopf is out of town for a few weeks.

We are very glad to give you permission to have a few photographs of the series available for the press whenever you exhibit the drawings.

Yours faithfully,

Antonette Leger

Secretary to Mr. Knopf

Alfred H. Barr Jr. Esq.
Museum of Modern Art
11 West 53rd Street
New York City

1

New York City

AHB:ljs

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Knopf

October 29, 1942

Dear Ed:

Dear Mr. Knopf:

Mr. Carl Van Vechten has just offered to the Museum the series of drawings by E. McKnight Kauffer for Nigger Heaven which I understand you were at one time to publish.

Mr. Van Vechten has asked me to send you a copy of the receipt sent to him on which you will note that we understand that you hold the reproduction rights.

I would however like to secure your permission to have a few photographs of the series available for the press when we come to exhibiting the drawings as new acquisitions.

I have also sent a copy of the receipt to Mr. Kauffer.

With kind regards to you,

Sincerely,

Mr. E. McKnight Kauffer
49 Central Park West
New York City

Mr. Alfred A. Knopf
501 Madison Avenue
New York City

AHB:ljs

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Kauffer

October 29, 1942

Dear Ted:

Carl Van Vechten has just offered to the Museum a series of illustrations which you did for his Nigger Heaven some years ago. He suggested that I send you a copy of our receipt which protects you and Knopf against reproduction.

I would however like to ask you and Knopf whether we may make available to the press photographs of a few of the drawings when we come to exhibit the series as a new accession.

Needless to say, I am delighted to have these for the Collection, and think Van Vechten very generous to give us them.

Sincerely,

Mr. E. McKnight Kauffer
40 Central Park South
New York City

AHB:ljs

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*1129 Bayport Pl.
Far Rockaway, N.Y.*

*October 27-42
Kopman*

My dear Mr. Kopman

November 3, 1942

*1129 Bayport Pl.
Far Rockaway, N.Y.*

Nov 10-42

Dear Mr. Kopman:

My dear Mr. Kopman
Thank you for your letter. I look forward to seeing your show.

Sincerely,

Mr. Benjamin Kopman
1129 Bayport Place
Far Rockaway, N.Y.

AHB:ljs

*1129 Bayport Pl.
Far Rockaway, N.Y.*
Nov 10-42
My dear Mr. Kopman
Thank you for your letter. I look forward to seeing your show.
Sincerely,
Mr. Benjamin Kopman
1129 Bayport Place
Far Rockaway, N.Y.
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|---------------------------------------|-------------|----------------|
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1129 Bayport Pl.

October 27-42

F.A.S. 1129 Bayport Pl.
Far. Rockaway N.Y.

Nov. 10-42

[Handwritten signature]
///

10/30

My dear Mr. Barr:

Sept. 8 Kostz
 Kostz called again —
 leaving Friday — asked
 that we call him
 today, Thursday, about
 the photos.

at
hours
to
st.
need
see

sending you

Benjamin Kopman

my
yours
Kopman

| | | |
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1129 Bayport Pl.

October 27-42

Far. 1129 Bayport Pl.
Far. Rockaway N.Y.

Nov. 10-42

[Handwritten signature]
///

10/30

My dear Mr. Barr:

Mr. Kootz telephoned to offer again the photographs he has in his apartment as a gift to the Museum... they are by Steichen, Sheeler, Weston, etc. Says he has spoken to you of them before. Leaving on or about the 10th of September, so would like to hear from you as soon as possible about them.

Plaza 3-4719.

August 25.

phoned K. yes, pending approval Ac. Committee sending taxi Sept 10

Benjamin Kopman

*at
hours
to
it.
speed
to see
my
you
Kopman*

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1129 Bayport Pl.
Far. Rockaway N.Y.

October 27-42

1129 Bayport Pl.
Far. Rockaway N.Y.

Nov. 10-42

Kopman
///

60/30

R.

My dear Mr. Barr:

I thank you for
your note of Nov. 3rd in which
you tell me you "look forward
to seeing your show." I do hope
that you will not miss it.

I think that, unless people
like you see my work assembled
as it is now in a group, I shall
be crying in a wilderness all
my life.

Most sincerely yours,
Benjamin Kopman

that
shows

all the
rest.

speed

to see

of

of my

of yours

Kopman

| | | |
|---------------------------------------|-------------|----------------|
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1129 Bayport Pl.
Far. Rockaway N.Y.

October 27-42

My dear Mr. Sharr.

I realize that
you can't go to all the shows
going on in town.

I wish we could eat all the
food on sale. we select.

in order to do that we spend
extra time. if you want to see
an important show void of
sensationalism - then do see my
exhibition.

Cordially yours,
Benjamin Koppman

10/30

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Kris.

RESEARCH PROJECT ON TOTALITARIAN COMMUNICATION

THE GRADUATE FACULTY OF POLITICAL AND SOCIAL SCIENCE

Kraushaar

DIRECTORS
ERNST KRIS
HANS SPRIER

C. W. KRAUSHAAR
ART GALLERIES
730 FIFTH AVENUE
NEW YORK

CI-7-7174

June 20, 1942

712

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York City

*M. Barr
Museum
New York*

Dear Mr. Barr:

The Rouault "Danseuse" sent you on approval was purchased in 1929 from Bernheim Jeune in Paris. It was exhibited at the Art Gallery of Toronto in December of that year, and at the Art Institute of Chicago in April-May, 1935.

Very truly yours

G. W. KRAUSHAAR ART GALLERIES

G. W. Kraushaar

*↓
6/23/42
Danseuse
photo sent*

*Wm. S. May
20 Baltimore Museum
Baltimore Md.*

*Danseuse
16 x 11 1/2*

photo sent M5/May 7/10/42

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Kris.

RESEARCH PROJECT ON TOTALITARIAN COMMUNICATION

THE GRADUATE FACULTY OF POLITICAL AND SOCIAL SCIENCE
ORGANIZED UNDER THE NEW SCHOOL FOR SOCIAL RESEARCH

21 WEST 12 STREET · NEW YORK · ORCHARD 4-3370

DIRECTORS
ERNST KRIS
HANS SPIER

May 4, 1942

5/5

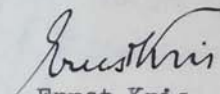
Mr. Alfred H. Barr, Jr.
Director, The Museum of Modern Art
11 West 53rd Street, New York City.

Dear Mr. Barr:

Thank you very much for your letter of April 29th. I shall phone Mr. Szecsi as soon as I can find a free moment. When I last spoke at Dr. Shapiro's class, this was a morning of vacation.

I am looking forward to hearing from Mrs. Barr and to meeting you soon again.

Yours sincerely,

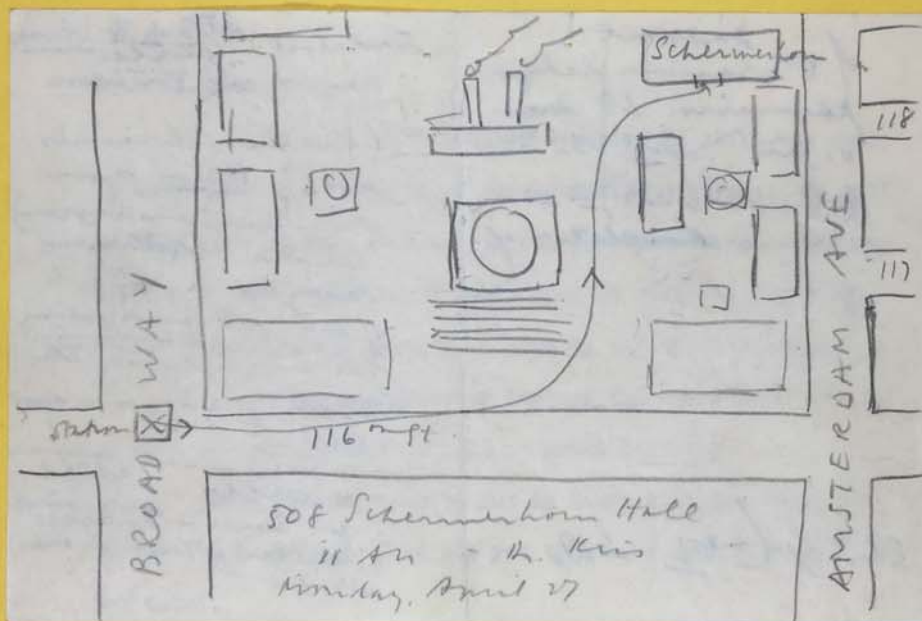

Ernst Kris.

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Kris
x Szecsi -

April 29, 1942



Sincerely,

Dr. Ernest Kris
21 West 12th Street
New York City

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| | | |
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Kris
x Szecsi-

April 29, 1942

mean
of Paramon schyri
Phonics 1.8 draw
or pic } all the time
(others write) - as
God - as translator of
God.

ELZG-76273 S.P.8

The artist Attacks to Kris's
letter
Danger and Freedom
(Dedalus - the inventor.
making things move
- mechanical contrivance)
artist as creator and
inventor - the work
of art not addressing
but astonishing the
public - art as magic
skill

1. scribble child
2. gives names to unrecognized scribbles
3. scribbling takes or seeks shape

Sincerely,

Dr. Ernest Kris
21 West 12th Street
New York City

AHB:ljs

| | | |
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| | AHB | I. A. 51 |

Kris
x Szecsi-

April 29, 1942

Dear Dr. Kris:

I have heard from Ladislav Szecsi. He still has over 70 items in his collection of psychopathic paintings. He will be very glad to show them to you and give you the case history of some of the patients. I would suggest that you phone him, Eldorado 5-1317, and mention my name by way of introduction.

I greatly enjoyed your lecture the other day. It was so full of common sense as well as great learning.

Mrs. Barr expects to get in touch with you some time during the next week. She has yet to have final approval from her chief.

Sincerely,

Dr. Ernest Kris
21 West 12th Street
New York City

AHB:ljs