

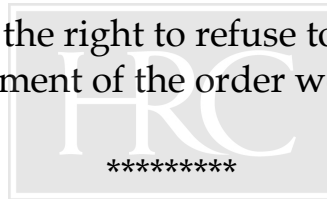


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Jean Charlot BOOKS, WRITTEN OR ILLUSTRATED, PORTFOLIOS

- 1. Chemin de Croix**
Portfolio 15 woodcuts
Privately printed
Paris, 1920
- 2. Esquina** lithography
Poemes de German Liszt Arzubide
Mexico, 1923
- 3. Urbe** woodcuts
Manuel Mapels Arce
Andres Bolas E Hijo, Sucr.
Mexico D.F., 1924
- 4. The Book of Christopher Columbus**
Paul Claudel
Yale University Press
New Haven, 1930
Deluxe edition with portrait of Claudel
- 5. Le Livre de Christophe Colomb**
Paul Claudel
Editions de la Nouvelle Revue Francais 1932
Librairie Gallimard, Paris
- 6. Digging in Yucatan**
Ann Axtell Morris
Doubleday, Doran & Company, Inc.
New York, 1931
- 7. Tawnymore**
Monica Shannon
Junior Books, Doubleday, Doran & Company, Inc.
Garden City, New York, 1931
- 8. The Temple of the Warriors at Chichen Itzá, Yucatan**
Volume I & II
Earl H. Morris, Jean Charlot, Ann Axtell Morris
Carnegie Institution of Washington, May 21, 1931
- 9. A Preliminary Study of the Ruins of Coba, Quintana Roo, Mexico**
J. Eric Thompson, Harry E. D. Pollock, Jean Charlot
Carnegie Institution of Washington, March, 1932
- 10. Edward Weston**
Estimate by Jean Charlot
E. Weyhe, New York, 1932
- 11. Jean Charlot** Catalogue of Exhibit
Paul Claudel
John Becker Gallery, New York, 1932
- 12. Picture Book**
32 Original Lithographs by Jean Charlot
Inscription by Paul Claudel
New York, John Becker, 1933
- 13. Henrietta Shore**
Frontispiece color lithograph
Merle Armitage
New York, E. Weyhe, 1933
- 14. Peintres Nouveaux: Jean Charlot**
Monograph by Paul Claudel
Nouvelle Revue Francaise
Paris, 1935
- 15. The Sun, The Moon and a Rabbit**
Amelia Martinez Del Rio
Sheed and Ward, New York, 1935
(50 Books of Year)
- 16. La Legende de Prakriti**
Frontispiece Lithograph in 5 colors
Paul Claudel
Gallimard NRF, Paris, 1935
- 17. Characters of the Reformation**
Hilaire Belloc
Sheed and Ward, London, 1936
- 18. Catalogue of Prints** lithography
Privately printed by Albert Carman
New York, 1936
- 19. Way of the Cross** process prints
Privately printed by Thomas Barry, 1935
- 20. Damien the Leper**
Frontispiece lithograph
John Farrow
Sheed and Ward, New York, 1937
- 21. Pictures and Picture Making**
A series of lectures by Jean Charlot
Privately printed
Disney Studios, Hollywood, 1938
- 22. Art From the Mayans to Disney**
Jean Charlot
Sheed and Ward, New York, 1939
- 23. Tito's Hats**
Melchor Ferrer
Garden City Publishing Co. Inc., New York, 1940
- 24. Henry the Sixth Part III**
William Shakespeare
The Limited Editions Club, New York, 1940
- 25. El Indio** Novelo Mexicana
Gregorio Lopez y Fuentes
W. W. Norton & Company, Inc., New York, 1940
- 26. Airports** line cuts
John W. Wood, 1940
- 27. Carmen** color lithographs
Prosper Mérimée
The Limited Editions Club, New York, 1941
- 28. The Story of Chan Yuc**
Dorothy Rhoads
Junior Books, Doubleday, Doran & Company, Inc.
Garden City, N.Y., 1941
- 29. Pageant of the Popes**
John Farrow
Sheed and Ward, New York, 1942
- 30. The Boy Who Could Do Anything**
Retold by Anita Brenner
William R. Scott, Inc. Publisher, New York, 1942
- 31. A Child's Good Night Book**
Margaret Wise Brown
William R. Scott, Inc., New York, 1943
- 33. Charlot Murals in Georgia**
Introduction Lamar Dodd
Photographs Eugene Payor
Commentaries Jean Charlot
University of Georgia Press, 1945
- 32. Les Révélations de la Salette**
Paul Claudel
La Table Ronde, Paris, 1946
- 34. Poema del Nino** woodcut
Vanegas Arroyo
Mexico D. F., 1945
- 35a. Guadalupe Posada: 100 Grabados en Madera**
Jean Charlot
Arsacio Vanegas Arroyo, Mexico D.F., 1945
- b. 100 Original Woodcuts by Posada**
The Taylor Museum, Colorado Springs, 1947
- 36. Estampas de Yucatan Alfredo Zalce**
Prologo de Jean Charlot
La Estampa Mexicana, Mexico, 1946
- 37. Portrait of Latin America As Seen by Her Printmakers**
Anne Lyon Haight
Introduction by Jean Charlot
Hastings House Publishers, New York, 1946
- 38. Mexihkanantli**
10 Chromolithographs on Stone by Jean Charlot
La Estampa Mexicana, Mexico City, 1947
- 39. Two Little Trains**
Margaret Wise Brown
William R. Scott, Inc., New York, 1949
- 40. Art-making From Mexico to China**
Jean Charlot
Sheed and Ward, New York, 1950
- 41. A Child's Good Night Book** (new larger size)
Margaret Wise Brown
William R. Scott, Inc., New York, 1950
- 42. Fox Eyes**
Margaret Wise Brown
Pantheon Books, New York, 1951
- 43. Dance of Death**
50 Drawings and Captions by Jean Charlot
Sheed and Ward, New York, 1951
- 44. The Tibetan Venus**
J. B. Morton
Sheed and Ward, Ltd., London, 1951
- 45. A Child's Good Morning**
Margaret Wise Brown
William R. Scott, Inc., New York, 1952
- 46. Secret of the Andes**
Ann Nolan Clark
The Viking Press, New York, 1952
- 47. A Hero by Mistake**
Anita Brenner
William R. Scott, Inc., 1953
- 48. . . . And Now Miguel**
Joseph Krumgold
Thomas Y. Crowell Company, New York, 1953
- 49. When Will the World Be Mine?**
Miriam Schlein
William R. Scott, Inc., New York, 1953
- 50. Born Catholics**
(contributor)
Assembled by F. J. Sheed
Sheed and Ward, New York, 1954
- 51. Martin de Porres, Hero**
Claire Huchet Bishop
Houghton, Mifflin Company, Boston, 1954
- 52. Germaine**
Monsignor Joseph A. Keener
St. Joseph's Protectors Print, 1954
- 53. The Poppy Seeds**
Clyde Robert Bulla
Thomas Y. Crowell Company, New York, 1955
- 54. Our Lady of Guadalupe**
Helen Rand Parish
The Viking Press, New York, 1955
- 55. Sneakers**
Margaret Wise Brown
William R. Scott, Inc., New York, 1955
- 56. Hester and the Gnomes**
Marigold Hunt
Whittlesley House, McGraw-Hill Nook Company, Inc., New York, 1955
- 57. Julio**
Loretta Marie Tyman
Abelard-Schuman, Inc., New York, 1955
- 58. Conversational Hawaiian**
Samuel H. Elbert and Samuel A. Keala
University of Hawaii Extension Division, Hawaii, 1955
- 59. The Corn Grows Ripe**
Dorothy Rhoads
The Viking Press, New York, 1956
- 60. Way of the Cross** Lithography
Lynton R. Kistler, Los Angeles, 1956
- 61. Dumb Juan and the Bandits**
Anita Brenner
Young Scott Books, New York, 1957
- 62. Choris and Kamehameha**
Jean Charlot
Bishop Museum Press, Honolulu, 1958
- 63. The Congregation of the Sisters of St. Joseph of Carondelet**
pamphlet
Honolulu, Hawaii, 1958
- 64. Kittens, Cubs and Babies**
Miriam Schlein
William R. Scott, Inc., New York, 1959

65. Elbert, Samuel H., ed., Selections from Fornander's Hawaiian Antiquities and Folk-lore Univ. of Hawaii Press, Honolulu 1959.

MURALS BY Jean Charlot

	<i>Place</i>	<i>Subject</i>	<i>Medium</i>	<i>Size</i>	<i>Date</i>
1.	Escuela Preparatoria Mexico City	Massacre in the Temple	fresco		1922-23
2.	Ministry of Education Mexico City	a) Burden Bearers b) Women Washing c) Dance of the Ribbons (destroyed)	fresco		1923
3.	Church of St. Bridget Peapack, New Jersey	Life of St. Bridget 2 panels	oil on canvas		1939
4.	Classroom University of Iowa	St. Christopher	fresco		summer 1940
5.	Fine Arts Building University of Georgia Athens	The Fine Arts: Painting, Sculpture Theater, Music	fresco	15 x 45'	1941-42
6.	Postoffice McDonough, Georgia	Cotton Gin	oil on canvas		1941-42
7.	Journalism Building University of Georgia	a) Cortez Lands in Mexico b) Paratroopers in Europe	fresco	15 x 67'	1943-44
8.	Black Mountain College North Carolina	a) Study b) Inspiration	fresco		summer 1944
9a.	Administration Building University of Hawaii	Relation of Man and Nature in Old Hawaii	fresco	15-x 26'	1949
9b.	Administration Building University of Hawaii	Commencement	fresco	15 x 36'	1953
10.	John Young house Honolulu, Hawaii	Hawaiian Drummers	fresco		1950
11.	Administration Building Arizona State College	Hopi Snake Dance	fresco	25 x 25'	summer 1951
12.	Portnoff house Tempe, Arizona	Procession at Chalma	fresco		1951
13.	Bishop National Bank Waikiki, Hawaii	Early Contacts of Hawaii with Outer World	fresco	11 x 67'	1951
14.	Church at Kahua Ranch Kohala, Hawaii	Nativity at the Ranch	fresco		summer 1953
15.	College Inn Honolulu, Hawaii	Still-Life 4 panels	fresco		1953-54
16.	Harold Roberts house Honolulu, Hawaii	Lauhala Grove	fresco		1954
17.	Alfred Preis house Honolulu, Hawaii	Hawaiian Petroglyphs	fresco		1955
18.	Booth Park Pavilion Playground Honolulu, Hawaii	Spear-Throwers	cement brick mosaic	15 x 70'	designed 1955 built 1956
19a.	Student Lounge University of Notre Dame	Artists at Work on a Fresco	fresco	11 x 25'	July, 1955
19b.	Student Lounge University of Notre Dame	Sculptors at Work	fresco	9 x 25'	July, 1956
20.	O'Laughlin Auditorium St. Mary's College Notre Dame, Indiana	14 Panels Symbolizing the Fine Arts	fresco	each 5 x 5'	Aug., 1955
21.	Church of the Good Shepherd Lincoln Park, Michigan	Psalm of the Good Shepherd	fresco	outside meas- urement 16 x 24'	Dec., 1955
22.	Des Moines Art Center Iowa	Inspiration of the Artist	fresco	9 x 25'	June, 1955
23.	St. Mary's College Notre Dame, Indiana	Creation	fresco		July, 1956
24.	Kilauea Church Kauai, Hawaii	Way of the Cross 14 panels	fresco	each 2 x 4'	Aug-Sept. 1956
25.	Catamaran Cafe Hawaiian Village Hotel Waikiki, Hawaii	a) Double Canoe b) Divers c) Drummer d) Conch Shell	fresco	8 x 27'	Oct., 1956
26.	Howard Cook house Honolulu, Hawaii	Papaya Tree	fresco	7 x 6'	June, 1957
27.	Charlot house	Jungle	fresco	12 x 12'	Oct., 1957
28.	St. Catherine's Church Kealia, Kauai	a) Compassionate Christ b) Way of the Cross 14 panels	fresco tiles		1958 1958
29.	St. Francis Hospital	Outdoor panels	tiles		1958-59
30.	St. Leonard Friary Centerville, Ohio	Calvary	fresco	32 x 30'	summer 1958
31.	St. Benedict's Abbey Atchison, Kansas	Trinity and episode of Benedictine life	fresco	21 x 29'	summer 1959
32.	St. Benedict's Abbey	St. Joseph's Workshop	fresco	4½ x 6½'	summer 1959
33.	St. Benedict's Abbey	Our Lady of Guadalupe	fresco	9¾ x 12'	summer 1959
34.	The Oratory Rock Hill, S.C.	Christ as the Vine	"	11x15	fall 1959
35.	Syracuse Univ. Syracuse, N.Y.	Village Fiesta	"	9x45	spring 1960



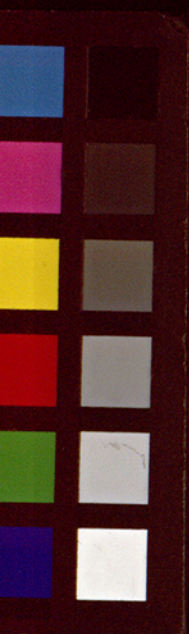
MOWENTIHKE CHALMAN

LOS PEREGRINOS DE CHALMA
PIEZA PARA MUÑECOS



JEAN

CHARLOT



Jean Charlot

LOS PEREGRINOS DE CHALMA

MOWENTIHKE CHALMAN

THE PILGRIMS OF CHALMA

Anita:

Mi única 'hiera para
músculos',

Si quieres publicarlo
en 'M.T.M.', hazlo.

Abrazo de

Zolunah y Jean.

P.S: Si tienes algún dato (diary o otro) sobre
Cruzo en N.Y. antes de mi llegada,
por favor dejame saber.

La U. de Texas va a publicar las
cartas que me escribió desde N.Y.
1927-28.

MELE
Honolulu
1969

PILGRIMS OF CHALMA

A Puppet Play

In the 1930's and 40's, the Mexican Government was intent on spreading the benefits of literacy and hygiene even to remote villages. To this end, puppeteers were sent to give representations on mobile stages. Playlets were created in the various Indian languages, to be given before the assembled villagers. Then a Government spokesman expounded the advantages of book-reading and teeth-brushing.

The following script was originally written in nahuatl, the language of the Mexican plateau. It proved successful in holding the interest of its rustic audiences.

Chalma is a famed Indian pilgrimage. The miraculous Christ venerated there stands on top an equally famous spot, the cave where dwells Tezozomoc, god of the caverns, according to Aztec mythology.

ACT I. The interior of an Indian hut, in the village of Milpa Alta.

Malintzin, a young girl
Petolo, a 'wolf'
Nozihtzin, the girl's grandmother.

Malintzin dresses in a plaited blue skirt, linen blouse, and the wide purple belt that is woven and worn in Milpa Alta.
Petolo in white Indian calzoncillos, folded sarape on a shoulder. A wide-brimmed sombrero shades his features that strikingly resemble those of a wolf.
Nozihtzin is but a voice off-stage.

As the curtain rises, Malintzin is alone.

MALINTZIN	Knocks on the adobe wall Stamps on the earth-beaten floor Beats her breast	Its name is house.
	She kneels by the metate and busies herself grinding. She works in silence. Turns towards the wings, calls to offstage.	Its name is kitchen. My name is Malintzin. (Mary to you)
		Now I make tortillas.
		Granny, would you care .to join me?
NOZIHTZIN	A voice only	No. I shan't. I am sleepy.
	Malintzin proceeds with her work. A loud knock at the door. She looks up. A crescendo of knocks. Malintzin rises, goes to the door. Meanwhile Petolo enters through the back. As Malintzin turns around, they bump into each other.	Who is it?
MALINTZIN		Ooooooh!



MALINTZIN



HRC



ИІСТНІІАМ

PETOLO Mock polite

My name is Petolo. I come from
the capital.

MALINTZIN A mixed-up girl

Step inside, Sir Wolf.

PETOLO Menacingly

Grrr...

MALINTZIN Frightened

I mean--Mister Man.

PETOLO A humorous sway of
his sombrero

Charmed to meet you, Miss.

MALINTZIN Shyly

My pleasure.

Without waiting, Petolo sits down.

Please be seated.

PETOLO Demandingly

I am thirsty.

Malintzin gets the jarro of pulque
off the shelf, brings it to Petolo.

MALINTZIN

Here is your pulque, Sir.

Petolo's snout disappears inside the
jar. He drinks noisily. Remains so
until it is time for his next line.

Glugluglug...

MALINTZIN With urgency, to off-
stage

Granny, would you care to join
us?

NOZIHTZIN Voice only

No. I shan't. I don't like
people.

His snout out of the jar at last,
Petolo turns it upside down, to show
it is empty.

PETOLO He rises unsteadily.
Speech blurred.

That was good.
Show me the way to Xochimilco.

MALINTZIN

Pointing

To the left.

PETOLO

Points the opposite way.

To the right?

MALINTZIN

Patiently. Pointing.

To the right, no!
To the left!

PETOLO

Imitates her voice and her gestures.

To the right, no!
To the left!

In his own booming voice.

Very well, then!
Straight on!

He hugs and kisses Malintzin.
She struggles and lets out a yell.
He pushes her aside and exits laughing.

PETOLO

Ha! Ha! Ha!

Malintzin collapses on the floor in tears.

NOZIHTZIN

Voice only

Malintzin, now you know why I don't like people.

MALINTZIN

Sobbing

How ashamed I am!

^^

ACT II.

Same set.

Time: One year later.

Cast: Malintzin. Now, on her back and wrapped in a rebozo, her baby, that bears a striking resemblance to Petolo.
Notahtzin, her father. Dressed in white calzoncillos, with wide-brimmed sombrero.
Nozihtzin. As before, a voice only.
A straw horse.



NOTAHTZIN



HRC

ИСТНАТОИ

As the curtain rises, Malintzin works, kneeling at her metate.
Her father squats asleep, sombrero pulled down over his face.

MALINTZIN At her work
 Works awhile

I make tortillas.

Papa, I want to go to Chalma.

No answer. Notahtzin snores peacefully.
 In a louder voice

Notahtzin stirs.

NOTAHTZIN In a sleepy voice.

Papa, I want to go to Chalma!

Malintzin, you know we don't
have what it takes to travel.

Someone could loan us a horse.

MALINTZIN Hopefully

Notahtzin yawns, stands up, goes center
stage, facing the audience, hat in hand.

NOTAHTZIN

Would one of you good people
lend us a pack horse?

Improvised dialogue with the spectators,
according to their reactions.

To Malintzin

You can't? Too bad.
You would? Oh, thank you? etc..
I go fetch the animal. I'll
be back in a jiffy.

Exits.

MALINTZIN Happily, to Nozihtsin
 offstage.

Granny, we'll have to pack
things for the journey. Would
you care to join us?

NOZIHTZIN A voice

No, I shan't. I am making mole.

Malintzin busies herself packing stuff
in twin saddle-baskets. Notahtzin returns,
holding in his arms a horse made of straw.
Lowers it front stage.

NOTAHTZIN Pointing to someone in the
 audience

Our good friend here (add name)
lends us a horse. And also its
paddle.

MALINTZIN Tying baskets onto the horse

That word I don't get: paddle.

NOTAHTZIN Proudly

You don't know much, daughter.
Paddle, that's the leather thing
he sits on when a Spaniard rides
a horse.
Up you go!

Things are ready now.

Malintzin, baby on back, arranges her-
self between the baskets. Notahtzin takes
hold of his pilgrim staff.

How pretty you look up there,
between the baskets!

They start. Backdrop moves on vertical
rollers, suggesting motion. We are now
in the open country. But Malintzin is
going one way, and Notahtzin the other.

NOTAHTZIN Shouting

Now the horse is jumping wildly.
Malintzin loses her balance.

MALINTZIN

Malintzin and baby fall head first.
She sits dazed.

NOTAHTZIN Gives her his staff

Malintzin beats the horse until it
lies quite still. Night falls. She
lies down, her head pillowed against
the horse. Notahztin too lies down to
sleep.

NOTAHTZIN Half asleep

MALINTZIN Half asleep

Turn the horse around, Malintzin!

That stone, it should help me
dismount...

Use that stick on the rascal!

Malintzin, tomorrow, what shall
we eat?

Father, my guess is--horse meat.

Both sleep.

It is night.

HRC^{END}

intzin!

me

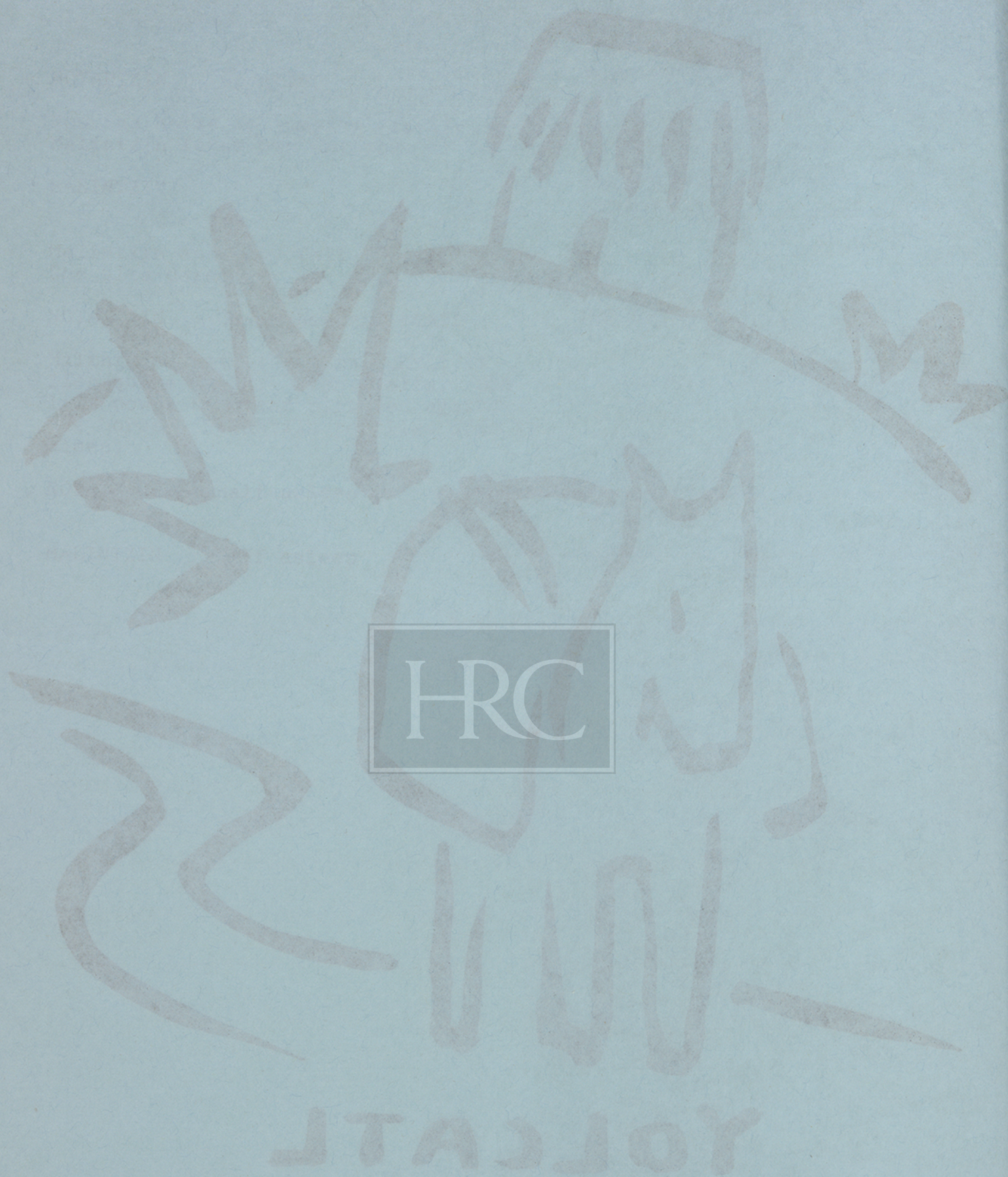
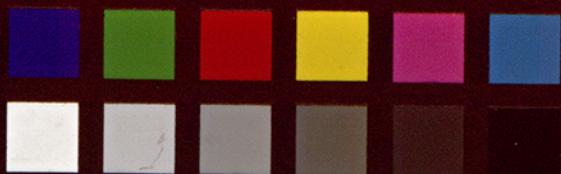
al!

hall

meat.



YOLCATL



ACT

El

MAL

NO

Ma
go

Go

Si
vo

PR

MA

P

M

F

LOS PEREGRINOS DE CHALMA (MOWENTIHKE CHAIMAN)

ACTO I. MALINTZIN / PETOLO / NOZIHTZIN (Invisible)
María / Pedro / Abuela

El interior de una choza.

MALINTZIN tocando la pared

tocando el suelo

Toca su pecho

Se arrodilla a su metate,
empieza a moler

Voltea hacia las bambalinas

NOZIHTZIN una voz nada más

María sigue trabajando. Se oyen
golpes. Levanta la cabeza.

Golpes más fuertes. María va a ver.

Sin verlo, se golpea con Pedro,
voltea y lo ve

PETOLO

MALINTZIN, confusa

PETOLO, indignado

MALINTZIN, temblando

PETOLO, saluda exageradamente

MALINTZIN, con miedo

Pedro se sienta. Dice MALINTZIN

PETOLO, sentado y impaciente

ITOKAYO CALLE
Se llama casa
ITOKAYO TLAKWALCHI WALOYAN
Se llama cocina
ITOKAYO MALINTZIN
Me llamo María

MOLCHIWA
Mole hago
NOZIHTZIN TIMONEKILTIA NOTLAKW
Abuela, quieres venir conmigo
TIWALMIKAZ
aquí?
NEHWATL AMO NIKNEKI IKA
No quiero ir allá
NIKNEKI NICOCHIS
quiero dormir

KAMPA METZTIKA
Quién es?
KAMPA METZTIKA
Quién es?

0000000H

ITOKAYO PETOLO OMPAH MEXIHKO CHANTIA
Me llamo Pedro. En la capital vivo.
XIMOPANOLTI KOYOTZINTLE
Pase, Señor coyote.

BRRRRR

XINECHMOPAKAHYOWILTI XIMOPANOLTI
Perdón Pase,
TLAKATZINTLE
Señor hombre.

SENKA PAKI NOYOLO MONAWATZINKO
Mucho gusto en conocerla
CIHUATZINTLE
Señorita.

IWAN ZAN NOIHKI
Y yo también

XIMOTLALITZINO
Siéntese Ud.

NIKNEKI NIKIS
Quiero beber.

MALINTZIN, llevándole un jarro

NIKAN KA SE XALO NEWKTLE
Aquí está un jarro de pulque.

PETOLO
proba primero. Después
se queda nariz adentro
del jarro hasta su
próxima frase, bebiendo
ruidosamente

Glugluglug

MALINTZIN, hacia las bambalinas,
con urgencia

NOZIHTZIN TIMONEKILTIA TOTLAKW
Abuela quieres con nosotros
TIWALMIKAZ
venir

NOZIHTZIN, una voz nada más

NEHWATL AMO NIKNEKI IKA
No quiero ir allá.
AMO NIKNEKI NIKIIXMATIZ TLAKATL
No quiero conocer a gente.

PETOLO, el jarro ya vacío
se levanta, algo bebido

KWALLE KA
Bueno es
XINECHMOLWILI: KAMPA KA IN OCHTLE
Dígame: Allá el camino
IKA XOCHIMILKO
para Xochimilco?

MALINTZIN, indicando

IKO OPOCHTLE KA
A la izquierda es.

PETOLO, indicando al contrario

IKO YEHMAXTLE KA
A la derecha es!

MALINTZIN, con paciencia

YEHMASTLE AMO. OPOCHTLE KA.
A la derecha no. A la izquierda sí.

PETOLO, imitándola, y su voz
con voz propia, amena-
zante

AMO OPOCHTLE AMO YEHMASTLE
A la derecha no, a la derecha no.
TLAMELAUKA
derecho!

Pedro le da un beso a María. María
grita con terror. Pedro la deja
suelta y se va, riendo.

HA HA HA

NOZIHTZIN? una voz nada más

MALINTZIN AXAN TIMOMACHITIA IPAMPA
María hoy sabes tú porque
AMO NIKNEKI NIKIIXMATIZ TLAKATL
no quiero conocer a la gente.

MALINTZIN, llorando

NIPINAWA
Tengo vergüenza.

ACTO II. MALINTZIN / NOTAHTZIN / NOZIHTZIN (Invisible) / KONETL / KAWAYO
 María / Su padre / Abuela / Infante / Caballo

El interior de la choza.
 Un año después.
 Cuando se levanta el telon, María
 está arrodillada delante del metate,
 con su niño en la espalda. Su
 papá sentado durmido.

MALINTZIN, trabajando

con voz suave

Padre no contesta. Levantando la voz.

NOTAHTZIN, despierta algo

MALINTZIN, con decisión

NOTAHTZIN, se levanta, y dirigién-
 dose al público, se
 quita el sombrero.

Cuando uno accede

A Malintzin, lléndose

Notahtzin se va pa fuera.

MALINTZIN, voltea hacia las bam-
 balinas con alegría

NOZIHTZIN? la voz nada más

María prepara dos canastas
 atadas juntas. Regresa su padre
 llevando en brazos un caballito.

NOTAHTZIN, pone el caballito
 en el suelo

MOLCHIWA
 Mole hago.

NOTAHTZIN NIKNEKI NIAS CHALMA
 Papá Quiero ir a Chalma.

NOTAHTZIN NIKNEKI NIAS CHALMA

MALINTZIN AMO TIKPIA TLON IKA TIASKEH
 María no tenemos con qué ir

AKEN MITSTLANEWTIS KAWAYO
 Alguien te prestara un caballo

TOMAIKNEWAN WELES NEMONEKILTIS
 Amigos quizá querrán
 TECHTLANEWTIS IN YOLCATL
 prestarnos un animal?

KEMA? KEMA! TLAZOHKAMATI OMPAH NIAW
 Sí? Sí! Gracias Allá voy.
 SAN ACHI TEPITZIN NIWALLAS
 En un momento regresaré.

NOZIHTZIN TIMONEKILTIA NOTLAKW
 Abuela, quieres venir conmigo
 TIWALMIKAZ TEHWAN TIKIXTISKEH
 allá! Nosotras sacaremos
 KIMILLE
 bultos.

NEHWATL AMO NIKNEKI IKA. MOLCHIWA.
 No quiero ir allá. Mole hago.

NOMAIKNEW (aquí el nombre de algún
 conocido)

Mi amigo
 NECHMOTLANEWTILI KAWAYO
 me presta caballo
 IWAN 'FUCHI'
 y su 'fuchi'

MALINTZIN, arregla las canastas
sobre el caballo

NOTAHTZIN, con orgullo

María se sube en la silla.

NOTAHTZIN

Cambia el fondo a paisaje, con
sugestión de andar.

Andan, pero por lados opuestos.
Grita el padre.

MALINTZIN, sobre el caballo
desbocado ya.

Ya al punto de caerse

Se cae de cabeza.

NOTAHTZIN, le da un bastón

María mata al caballito a palos.

MALINTZIN, bostezando
Reclina, usando el
caballo muerto como
almohada.

NOTAHTZIN, hace lo mismo

A Malintzin, ya medio
durmido

MALINTZIN, contesta, también
medio durmida

Los dos duermen.

AMO NIKASIHKAMATI 'FUCHI'
No comprendo 'fuchi.'

IPEHPECH MIHTOS 'FUCHI' KAXTILANKOPA
Fuste se dice fuchi en español.
XIMOKAWAHTLALI MALINTZIN
Móntate a caballo, María.

KWALLE TIAS INTSALLAN HUAHCALTIN
Qué bien vas entre los bultos.

OMPAH CHALMA TIASISKEH
Para Chalma vamos.

XIKTENKWEPA YOLCATL MALINTZIN
Dale vuelta al animal, María.

AWELLE NIKTENKWEPA. KINEKI KIKWAS
No se puede volar. El quiere comer
ZACATL
yerba.

NIKNEKI NIKAWAHEMOS IPAN TETL
Quiero desmontar en esta piedra.

NICAN KA TLACOTL IKA TIKMAKAS
Aquí un bastón para pegarle.

NIKNEKI NIKOCHIS
Tengo sueño.

ZAN NOIHKI
Yo también.
MOSTLA TLEN TLAKWALLE?
Mañana qué comeremos?

MOSTLA KAWAHMOLE NOTAHTZIN
mañana comeremos mole de caballo, p
papá.

Cae la noche.

TELON

NKOPA
ñol.

S
mer



HRC

61. Palace Gardens Terrace.
Kensington. W-8.

June 28/
25.

Dear Sir. Although Mr. Grant Richards said it did not matter
from the printers point of view about having Mrs. typed, as it is first to be
read by the representative of the American publisher it would be better to
get as much of it typed as possible. This will mean I shall get it done to
you on Tuesday about 5, I expect.

Yrs faithfully

W. J. L. Lewis

HRC

61. Palace Yard. Terrace.

V48.

Sept 21/
25.

Dear Sir.

I was unable to get down today, but will send
my suggested correction of the sentence containing the
word sole, & the Agreement, which I hope you will
get Mr. Richards to sign, & if I can manage to I will
hand in the completed MS. later in the day in the
following morning.

Yours faithfully

W. G. Williams

HRC

33. Ossington Street.
Bayswater. W.2.

Spt. 29/26.

Dear Sir. Before giving you the figure that I am prepared to pay to
reproduce my manuscript from G. Richards & Co. I think
I had better consult my lawyer about it: so I shall see him
tomorrow afternoon and then communicate with you.
Yours faithfully

Wyndham Lewis.

HRC

33. Ossington St. N.
Bayswater. W. 2.

Nov 11/26

Dear Sir. I took the ^{completed} proofs to Grant Richards' office today.
On page 240 I have taken out 257 letters (instruments)
and put in 258.

Therefore I am only one letter out, and the substitution will be
easily effected without touching the surrounding matter.

I don't see why I should be responsible for the printers
disregard of the MS up to p. 32. But certainly after that
I cannot be. But I would have your assurance on the matter.

The proofs are now carefully corrected. All
the printer would do is to send me a page of p. 240 (unintentionally).

Yours faithfully

W. Lewis.

Jan 7/27.

p. 177. of *Twin & the Fox*, would ~~be~~
provide a good passage to use to show the
nature of the book.

W. Lewis.





33. Ossington Street.
Bayswater. W. 2.

Feb. 3/27

Dear Sir. I am writing this because I have learnt that
your firm is still in charge of the affairs of Grant Richards Ltd.
in the Richards Press. Enclosed you will find a selection of notices
of my book, the Lion and the Fox, which have appeared up to date.

By referring to the Times Literary Supplement this week you will
notice that ~~my book has not~~ Mr. Richards has not awaited
notice of this excellent material for advertisement, and
helping the book well. Last week similarly no display was
made for my book; and on the day of publication no special
attention was drawn to the fact of its appearance.

After the interminable delay in bringing it out, the
anxiety and professional damage done to me by ~~Mr.~~ Mr. Richards,
this treatment, I think you will agree, is hardly what would be generally
described as fair or just. As you are still in control, I hope you will be able
to rectify this.

Yours faithfully

Wynneham Lawrie.

31. Percy Shiel^{W.C.}

Feb. 12. 1933

Dear Sir. Will you please send me at
once a copy of The Lion & the Fox, the cost
of which (allowing usual discount) deduct
from my royalties - the report of which
is now a good few years overdue!

HRC

Yrs faithfully

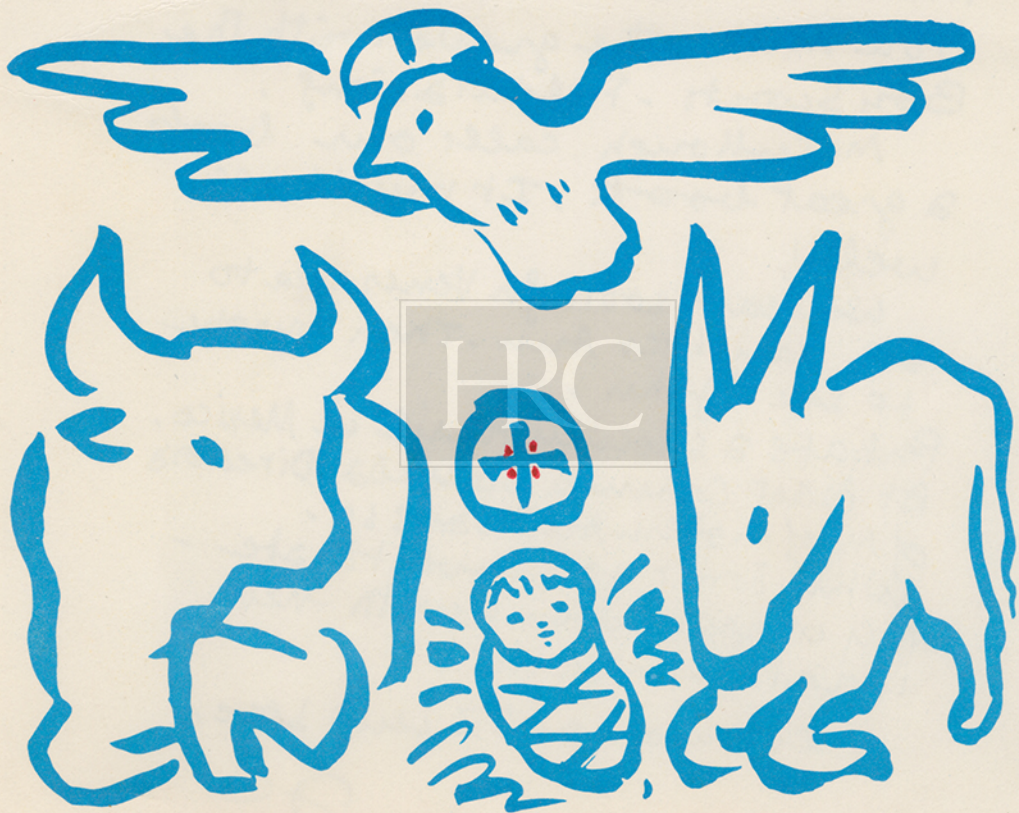
Wyndham Lewis.

July 1. 1929 - Dec 31. 1932

98 - 92

1933 Feb 13 from

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6	15	2
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CHRISTMAS ALOHA. 1967. THE CHARLOTS

Anita dear =

You made the grade with The
Boy Scouts - Felicitations,
McCullough calls our book
a great book, It must sell
well!

We leave soon for Venezuela to
see daughter Ann. Then Europe
to see John.
Perhaps a show in April in Mexico.
At least Carmen Barreda, Director
of M. of Modern Art. says so.
Why don't you investigate -
my correspondence with her
is rather erratic.

Zoharah and I send love,

JC

MEXICO *this month*

CALLE ATENAS 42-201

MEXICO 6, D. F.

TEL. 46-76-85

MEXICO

September 21, 1969

Mrs. Joyce O. Roberts
President
THE JEAN CHARLOT FOUNDATION
4723 Moa Street
Honolulu, Hawaii 96816

Dear Mrs. Roberts:

Thank you very much for letting me know about the
founding of the Jean Charlot Foundation.

It is a lovely project and I will appreciate it if
you will keep me in touch.

Cordially yours,

Anita Brenner

The Jean Charlot Foundation

4723 MOA STREET
HONOLULU, HAWAII 96816
U.S.A.

Organized by friends
of Jean Charlot
for these purposes...

- to collect source materials relating to the life, work, art, philosophy, and values of Jean Charlot
- to promote publication of Charlot material
- to develop interest in the arts, encouragement of artists, and study of art
- to accept contributions and bequests to be used in carrying out the foundation's program and to act as trustee

First goal of the foundation is to sponsor publication of the definitive book on the life and work to date of Jean Charlot.

Officers:

Mrs. Joyce O. Roberts
President
Mr. William Young
Vice President
Mr. James L. Wheelless
Treasurer
Mrs. Robert Browne
Recording Secretary
Mrs. James L. Wheelless
Corresponding Secretary

The Jean Charlot Foundation is chartered by the State of Hawaii as a non-profit, tax exempt trust. Membership dues and contributions are deductible from state and federal income taxes.

Aloha,

For nearly a year, friends of Jean Charlot in Hawaii have been working on a favorite project -- the formation and then the building of The Jean Charlot Foundation.

Chartered by the State of Hawaii late last year, prior to Jean's return following an absence from Hawaii of more than a year, the Foundation's Charter Membership Enrollment is now under way.

This enlisting of members began in a recent reception attended by more than 100 enthusiasts at the Hawaiian Savings and Loan Gallery in Honolulu. On this occasion, Jean himself expressed his special appreciation to those who had started this Foundation during his lifetime.

Purposes and first goal of The Jean Charlot Foundation are stated simply but in detail on this letterhead at the left.

In order that many additional friends of Jean Charlot may have a chance to help us build, this letter is going out now in Hawaii and throughout the world. It comes to you with the sincere thought that you would wish to be a part of the Foundation....one of our Charter Members. An application blank is enclosed. Please use this with maximum generosity. Then mail the filled-out application and your check in the enclosed return envelope. Your Charter Member card will be sent you with our heartfelt thanks.

By joining in the work of the Foundation, you will not only help make possible greater recognition now of a great contemporary artist, but also help promote further interest in the arts in which we know you are interested.

Most sincerely,

Mrs. Joyce O. Roberts
Mrs. Joyce O. Roberts
President

08 SET. 1969

Madame O. Charlot

% m. Collantier

5 rue Leon Vanboyer

Paris.

France

Monsieur Jean Charlot, Professeur Emeritus,
M.E.A., L.L.D. et Madame Jean Charlot ont
l'honneur de vous faire part du mariage
de Monsieur John Charlot, leur fils, avec
Mademoiselle Dominique de Mahuet.

La bénédiction nuptiale leur a été donnée
dans la plus stricte intimité le 18 Février 1967,
par le Révérend Père O'Reilly, S.M., en l'Eglise
Saint-Etienne-du-Mont.

4956, Kahala Avenue, Honolulu
Hawaii (U.S.A.)

*Le Comte de Mahuet, Chevalier de la
Légion d'Honneur, et la Comtesse de Mahuet
ont l'honneur de vous faire part du mariage
de Mademoiselle Dominique de Mahuet,
leur fille, avec Monsieur John Charlot.*

*La bénédiction nuptiale leur a été donnée
dans la plus stricte intimité le 18 Février 1967,
par le Révérend Père O. Reilly, S.M., en l'Eglise
Saint-Etienne-du-Mont.*

38, rue Henri Poincaré, Nancy



HRC
KAWENAOKEANUKEA

BORN TO

MARTIN and SUSANNE

CHARLOT

FEBRUARY 11, 1968

HER WEIGHT: 6 pounds, 6 ounces

LENGTH: 18 inches



Dear Anita :

3 is time 2 grand father!

Still planning to be in Mexico
end of March, in time for the show!

Thanks for your kind offer, we
would probably stay with my
Mexican cousins, the Martinez
del Campo!

Much aloha.

Jan and Zoharah





Happy
Christmas

HRC

1958

The
Charlot,



Noel 1963

The Charlot

Dear Anita. I wrote you asking
if you had received 'Mexican Murals'
from Yale U. It was to be a review
copy.


Also if you had an Eisenstein
drawing you could swope. My.

Boy Martin is a fan of Eisenstein
and I thought it would make
a nice Christmas for him.

I am a grandfather now, with
a girl born to Ann, in Venezuela,
Ann-Malia, age six months.

Something like that will happen
soon to you, I suppose.

Aloha Jean C



July 24, 1962.

Dear Anita:

I am sending you three copies of my book "Mexican Art and the Academy of San Carlos". I suggested another copy be sent to you by the publisher, U. of Texas Press, Austin, Texas. Write them in case you do not receive it.

Please give the books to the following: one copy to Lino Picaseno, who is or was librarian of the Library at the San Carlos School. I am very much afraid he is dead, as he was already librarian in 1920! But make an effort anyhow to locate him.

Another book should go to Justino Fernandez, or whoever is Director of the Mexican Institute of Esthetic Research, anyhow you know what I mean!

Another copy to Fernando Leal, perhaps though not as imperative. If you have not a copy of your own, keep that one.

Given uncertainty, I did not autograph the copies.

Thank you for your time and effort. I have no other way of reaching people.

The big book on murals is getting ready, published by Yale U. Press. I mention you as a reviewer, but better write them too on the subject.

Leaving July 31 on a round of places, arriving in September in Fiji. My address there to the end of the year: c/o Mgr. Wasner. Naiserelagi, Catholic Missions Private Mailbag. Suva. Fiji.

Much Aloha

jeane

Sierra de Las Vertientes 335
Lomas Barrilaco
México, D.F., México

28 February 1962

Dear Jean:

I don't dare ask you to forgive me for not having answered you long, long ago. Either you already have, or you never will, and I wouldn't blame you at all.

There are explanations which are so unhappy and difficult and involved that there is no point in putting them down. It has been one hell of a year.

I have just heard in a very roundabout sort of way, and very vague too, that it was a bad year for you also, and that you have been quite ill. If so, I am terribly sorry and hope you are all better. You don't have to write me at length if you don't want to, but do let me know if you are okay.

There have been many changes in the art and politics picture, and I have not been in touch with it, so I have no idea what the perspective would be to proceed with that idea that they threw out so handsomely. I think that very likely they would want to go ahead, if you are really interested.

How near publication are your books? The least we could do is make a big splash about them in Mexico This Month. As for a Spanish language edition, I should think the Fondo De Cultura would be very interested. As soon as you have something that I can show, please send it to me and let me at least explore.

Is there a possibility that you will be coming to Mexico? If so, please let me know well in advance, as I have been doing some traveling, and will be, and don't want to not be here. I am maybe rather crazily, but anyway it's fun, involved in running what used to be the family ranch in Aguascalientes. I am producing high-quality chiles, and am able to grow high-quality asparagus and lettuce. I don't know why it gives me so much fun, but it does, so I do it. This sounds like the beginning of a Scott book, or the end of one.

I am working on a story which should most definitely be yours to illustrate, if you want to. It is another one of those cuckoo



-2-

folk tale things; the folk lore as produced by Brenner, which I maintain is at least as genuine as the genuine kind, if not more so. This one is about a ghost. His name is Teodoro. What do you think? Let me hear from you soon.

As ever,

AB:rjm.

HRC

December 31, 1960

Querida Anita,

At last I got your letter dated September, on Christmas Eve when Nancy and Peter came to our house. Perhaps it would have been better to get it before that given the portentous news.

When the time comes I will be glad to help in what I can. I hope that the budget for the exhibition will be colossal also. Quite a number of pictures should be loaned from private collections with scattered homes. Also naturally I would like a good representation of my murals, proper display of mural cartoons, etc. I enclose a list of murals to put you up-to-date on what frescoes I have done.

Even if it does not come to pass, it is nice to know that I am remembered in Mexico, and nicer to know that they would like to put up a show of mine in Bellas Artes. The one experience I had with Bellas Artes was somewhat unhappy. I loaned them a book of sketches of Rivera; it came back in not too good a state and I had to pay \$12 tax on the importation of a work of art! This time let's all be more careful.

As to receiving my glory "in the flesh" I am applying for a sabbatical leave the first semester of 1962-63. Next free time would be either a summer or sometime after 1964 when I shall be emeritus, that is a retired professor.

Believe it or not, the two numbers of your magazine Peter brought were the first ones I had seen. They are pleasant and to the point, and more luxurious in their makeup than in the good old times.

The University Press at Yale is publishing my "Mexican Murals". It should be out sometime in 1961. It is the manuscript I was working on when we saw you last in 1947. If you know anybody interested in a Spanish language edition, here is the name of the director, Chester Kerr, Yale Univ., New Haven, Connecticut. Another manuscript "Mexican Art and the Academy of San Carlos" is to be published also about the same time by University of Texas Press. It goes from 1770 to 1900 or so. The name of that director is Frank H. Wardlaw. I am getting to be quite an author.

A happy New Year,

Jean C.

February 11, 1963

Dear Jean:

In clearing up my desk I just came across with absolute horror a letter written to you in August. I am sending it along so you can see how history changes anyway. I think what happened was, I was testing a new secretary and her work was so strangely far from what I said, that she left the letters to be corrected, when I assumed on the third version they would be mailed. In glancing over this one, I can see what she meant, namely she didn't get it right this time either.

Meanwhile the other package of books arrived. I gave one of them to a very great admirer of you, one who has much to do with the arts and libraries, Lic. Gilberto Loyo. I have not had the chance to go to San Carlos to see if the librarian still exists but it is on the agenda. And Nacho Asunsolo is a neighbor of mine and remembers you with much affection. Should I give him the other one?

In Aguascalientes right now they are getting ready to celebrate the centenario of Posada. One of the items on the agenda is a book, done in collaboration with some of the Bellas Artes people. Apparently the realization the original research was yours has finally permeated in official circles and I am sending you, under separate cover, a monograph done by the chronicler of Aguascalientes on the beginnings of Posada who as you know originated in that same town that produced the rest of us troublesome people. If you want to write to this author, I think he would be very pleased and flattered. His address is Gral. Barragan # 38, Aguascalientes, Ags.

On the Scott book, what I said in my original letter is obviously obsolete. John wrote me that you have seen the manuscript and have ideas about it. I am at present doing the last details which of course should have been done much sooner, but I was having troubles and in a bad temper and much fatigued, and that is formenno time in which to try to do precision gaiety. However all of that is now past and I will be able to send you the corrected manuscript shortly. I think the movie idea will probably be most effective, and of course I know that you will take full advantage of the possibilities that the invisible Teodoro gives. I am presently stumped at resolving the key problem of the invisible Teodoro and the invisible treasure in the final

page # 2 Mr. Jean Charlot

scene, and have not yet got it, but a touch of peace and quiet
should do it.

I think you really ought to come here. I suspect it would give
you much pleasure to discover how the wheelsswings round.

As ever,



AB/vmc

November 11, 1963

Dear Anita:

I hope the 'Mural Renaissance' book reached you. You are on my list to Yale Press for a 'review' copy.

I didn't hear of our Ghost story book from McCullough.

Had send him ideas on how to handle it and would like to proceed with it. Have you finished the text?

Do you still have some of Eisenstein's drawings like those in his show at John Becker? My boy, Martin, now 19, is a movie maker and his idol is Eisenstein. I would like to give him one of the drawings for Christmas. Any suitable exchange to your taste would be welcome.

Children are scattered. John in Munich, studying for the priesthood. Peter in high school in Colorado. Ann married in Venezuela, with a four month old daughter, Malia. So Zohmah and I are grandparents! Martin the only one still with us, ready to go for military service. Time marches on.

Could you find out from Leal and Ramon Alba de la Canal if they received the book. Yale was to send each a copy.

Aloha from Hawaii.

Jean C

P.S.: Had a note from Bellas Artes, Horacio Flores-Sanchez, asking me for something for their Mexican Murals show. I suggested a number of things, including loans from 2 Museums. Have heard no more from him. Can I bother you about that one too..

January 29, 1964

Mr. Jean Charlot
5002 Kahala Avenue
Honolulu 15, Hawaii

Dear Jean:

The enclosed will I hope give you as much pleasure as it gave me.

As you see, we are making free with your work, which should have reached you by now. If it has not, please let me know. I also sent you a copy of the issue in which we reviewed your book. *sent 1/29*

As for the Eisenstein drawing, I am sorry, I was caught in a wild shuffle of events and work including and especially all letter writing. I have the drawing for you, but do not know quite how to send it to make sure that it reaches you, as you know Mexican mails. Perhaps the next time anybody goes to New York they will take it to John and it can be relayed from there quite safely I am sure. *JK*

I recently did an article for the Atlantic Monthly which was a general survey of Mexican art. There was another article written which I had seen, which left out a lot of people, including you. I was consulted and said I thought it was most incomplete, at which point they asked me to make a broader picture. I sent them some photos and color, but I do not know just what they are going to publish. It is the March issue.

Come to think of it I think you ought to be receiving M/TM regularly, I do not know why not. I will forthwith put you on the list. *OK JK*

Give my warmest regards to all the Charlots, and do not despair about the book. Truly you know how difficult it is to do what one wants to do really without flaw, in the midst of many preoccupations.

As ever,

Anita Brenner

AB:JC

February 27, 1963

Dear Anita:

Thanks for the belated news. And for taking care of the books. I love Nacho Asunsolo dearly and if you want to give him the book, all right. Perhaps Fernando Leal deserves it too, as I quote him in the last part. Do what you think right. I am very desirous to reach Picaseno (Librarian) if he is still alive. He is the one who introduced me to the collection of student works.

Will write Alejandro Topete. I enjoyed his book. Soon there should come out a booklet or portfolio put out in New York on Posada, with a few calaveras struck from the original plates in the Museum of Modern Art! I wrote a short introduction, Will try send one to you. Will tell Yale U. to send you a reviewer's copy of the other coming book. But they don't always react to what I say.

As long as Posada is in the air, why don't you propose to one of the experts a horrible mystery, see if it can be solved. The famous 'Ahorcado', one of the most reproduced plates, was done after a news photograph taken by Cassola. The man was hung and the photo made in 1915, two years after Posada's recorded death! You can check in Cassasola's Graphic History of the Revolution, that he published in the thirties.

Scott was gracious enough to send me advanced royalties when I needed money, but not a new word about Teodoro.

An aloha from Hawaii

Jean C



July 6, 1964

Mr. Jean Charlot
5002 Kahala
Honolulu, Hawaii

Dear Jean:

Here at last is the Ghost. I am also enclosing a series of notes made by Salas Anzures as to what he wants from you for his special issue of Artes de Mexico about you. He has not received any letter from you he says, and he is really very much interested. If you do not know the magazine, write to him at his home and he will send you some copies. As you will see, it is really quite a good job he does. His home address is: Jardin Sta. Catarina 4, Coyoacan 21, D.F.

You should also by this time have received the Eisenstein drawing. I sent it to you by way of the daughter of a friend of mine who is now in Honolulu, and if she has not contacted you please get in touch with her. Her name is Michele McMillan. Michele is there visiting her father. I suppose she would very much enjoy meeting people her own age and very likely you and people in your family know such. As you will see, she is really a very nice girl. So it is no chore to do this. (Her address is 45-035 Kaneohe Bay Drive, Kaneohe, Oahu, c/o William McMillan.)


It must be very nice to be a grandfather, I am looking forward to being a grandmother but there seem to be no signs as yet of this happy event. I think when it does happen, I will stop doing everything else and play with the baby, thus corroborating tradition that this is what grandmothers do.

Now that Teodoro is out of the way I have another couple of ideas. I am not going to talk about them this time until they are done.

As ever,

Anita Brenner

AB:JC



July 27, 1964

Dear Anita:

The Eisenstein drawing arrived well, thanks to your nice friend. It was my Martin's belated Christmas gift and pleased him immensely. Let me know if I can do something for you in exchange.

Had a letter from McCullough, happy about your text and us three doing another book together. Will start on the dummy as soon as I know something about the intended budget.

Am writing Salas Anzures, asking him to send a specimen of his magazine. Between that and his notes, I'll know what type of stuff he needs.

Again thank you.

Jean C



Charlotte, 5002 Kahala Ave. Honolulu, Hawaii



VIA AIR MAIL

HRC
Anita Brenner
Sierra de las Vertientes 335
Lomas Barrilaco
Mexico D.F.
Mexico



April 1, 1962.

Dear Anita:

Don't worry about the retrospective at Bellas Artes.

It was a pleasant thought, but was taken with a little grain of salt. If I live much longer and become the last living specimen of these heroic times, perhaps it would come to pass.

One book, the one published by the Texas Press, should come out in May. Title "Mexican Art and the Academy of San Carlos, 1785-1915." Sort of pleasant reading, in spite of apparatus of notes.

Why don't you write them and ask a copy to review. It would have more pull than if I told them myself.

The second book, Mexican Mural Renaissance, 1920-25, would come out at the end of the year, Yale U. Press. Same suggestion.

Your farm sounds exciting. I don't think you could send me anything vegetal, as our agriculture Dept. confiscates all these. Afraid of bugs. One of my ambitions still is to have an asparagus bed, but this is the wrongest climate of all!

Would be delighted to illustrate your story, Scott willing. I have been somewhat relegated in the past, with free-form artists preferred.

Anyhow am at your disposition. Our comics have a ghost, shy and sweet, by name I think Oswald. So your ghost will have to be different to 'take'.

An Aloha from Hawaii.

Jean C

X
Texas U. Press.
Austin. Texas.

XX
NEW HAVEN. CONN.

Z. Charlot

4956 Kahala Ave.
Honolulu, Hawaii, USA



HRC

VIA AIR MAIL

Mrs. Anita Brenner

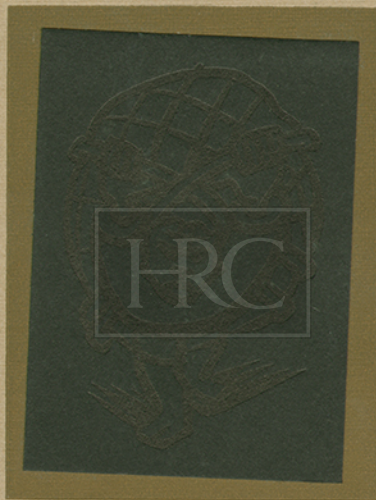
Mexico this month

Calle Atenas 42-601
MEXICO CITY 6, D. F. MEXICO



JEAN CHARLOT

1930 RECENT WORK 1933



JOHN LEVY GALLERIES

1 EAST 57th STREET

By arrangement with
FRANCES FLYNN PAINE

January 4th

January 21st



Jean Charlot is a poet, writer, archaeologist, portraitist, painter and designer of heroic murals. In his thirty-four years he has traveled widely, illustrated books, studied the origins of Mayan culture and done distinguished work in lithography and water-color.

Certainly his great murals in Mexico—so exciting in content and so important in management and theme—give color to the contention that he was born for fresco. But in 1925, when Charlot was twenty-six, he turned his back on damp plaster and devoted himself to easel painting. France and Mexico and

later the United States have contributed to the making of these pictures.

Confronted in our country with vastly different problems from those he had previously encountered, he has refused to deal with the obvious. A new palette, a new feeling are the fruits of this patience.

Frank Crowninshield

1
Adam and Eve

2
Bather. Chalma

3
La mer

4
La montagne

5
Pilgrims

6
Princess Xu

7
Nude seated

8
Dance

9
Cargador I

10
Cargador II

11
Tarascan idol I

12
Tarascan idol II

13
Rest and work

14
Playing Bunny

15
The siesta

16
Mother and child, yellow robe

17
Mother, child in lap

18
Tamascal

19
Dawn
(Collection of His Excellency Paul Claudel)

20
Snapdragons

HRC



21
La Boulangère

22
Prismatic nude

23
Tondo. Back

24
Naval skirmish

25
Dance at dawn
(Collection of Frances Flynn Paine)

26
Sacrifice of Isaac

27
Return from the Promised Land

28
Aaron

29
Small Tondo

PORTRAITS

30
His Excellency Paul Claudel
French Ambassador to the United States

31
Luciana

32
John Levy, Esq.
(Collection of Gilbert R. Gabriel)

33
Albert K. Schneider, Esq.
(Collection of Gilbert R. Gabriel)

34
Gilbert R. Gabriel, Esq.
(Collection of Gilbert R. Gabriel)

35
Ena

36
Sergei Eisenstein

37

Jerry

(Collection of Miss M. Cartier)

38

Lincoln Kirstein I

(Collection of Lincoln Kirstein)

39

Lincoln Kirstein II

40

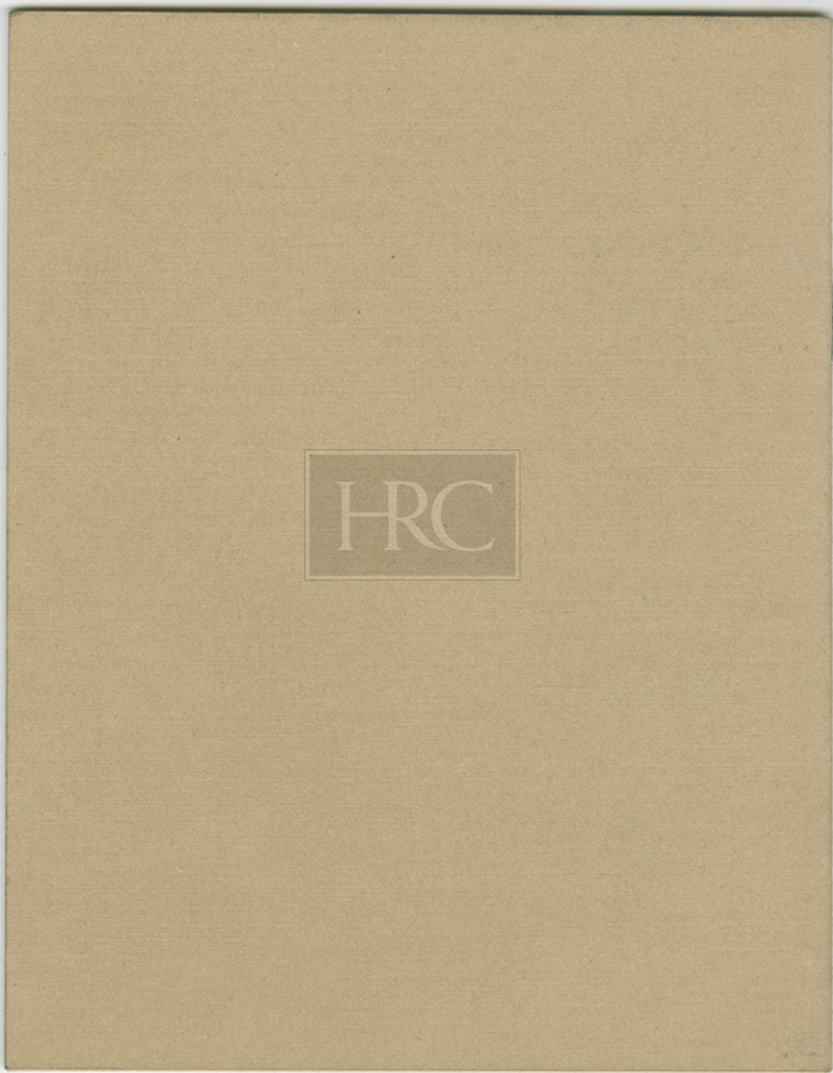
Zohmah


41

Self portrait

HRC







May 21, 1964
4956 Kahala Ave.
Honolulu, Hawaii, 96815

Dear Anita,

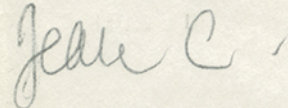
Thank you for the address of Miguel Salas Anzures. He is a nice man to root for me and my work. I think that the very best text would be a translation from "Mexican Mural Renaissance", perhaps the chapter on myself and the preface and conclusion. Yale would have to grant permission, but I think they would do it as a step towards the Spanish edition of the whole book. I also think that if you can spare the time you would be my most logical translator. If that step is taken towards a text I shall send you what photographs shall be needed.

I am writing directly to Anzures, asking him for a copy or copies of "Arte de Mexico" to see what amount of text is needed and the quality of the reproductions.

Raising a family is a hectic business. Just now daughter Ann and her husband and daughter are with us, which brings home forcefully the point that I am a grandfather.

Hoping we shall do the Ghost Book for Scott before we are ghosts ourselves.

An aloha,



P. S. I very, very much would like the Eisenstein drawing we mentioned. Could you not send it simply by mail?

April 21, 1964

Mr. Jean Charlot
4956 Kahala Avenue
Honolulu, Hawaii

Dear Jean:

I am wondering if you received the copies of the magazine in which we reviewed your murals book. If not, please let me know so I can send you some more.

I have a pleasant message to convey to you from Salas Anzures, editor of the magazine "Artes de Mexico." I don't know whether you know this publication, but if you do not I can tell you that it is a very good one. The editor used to be head of Plastic Arts at Bellas Artes and it was his idea at one time to do a retrospective show of your work, an homenaje. The political wheel lost him his job, but his taste and feeling remain the same and yesterday he was here asking if I would collaborate to put out a whole issue of the magazine devoted to your work and your story in general. He asked me to write you and ask you for photographs, an article by you about yourself in Mexico generally, and all the data that you can supply. I think maybe it would be a good idea if you got in touch with him directly. His address is Santa Catarina 4, Coyacan, and his full name is Miguel Salas Anzures.

I have been involved in many hectic happenings, including the wedding of Susi, and I am now putting up what seems to me to be a major battle to have peace and quiet and good working time. I don't think I will sleep with a clear conscience until I get that manuscript of Scott's to you. I have stopped apologizing to John and consider that the only adequate communication must be the manuscript itself.

As ever,

Anita Brenner

AB:kn

February 21, 1964
4956 Kahala Ave.
Honolulu, Hawaii

Dear Anita,

Thanks for your good letter. The special number of MTM has not reached us as yet. It reached somebody here as one of my lithographs was reproduced from it in one of our local newspapers. But I still do not know what the center spread was like.

The gentleman with whom you corresponded has ^{not} written me either. When and if he does, ~~so~~ I hope we can make a sale!

If you really think that there is need to send the Eisenstein drawing through New York, somebody to contact there would be Marigold Hunt, 64 University Place, New York 3, N.Y., at the Sheed and Ward Publishers, or, of course, John McCullough at Scott.

Do you really think that sending it direct to me would be to unsafe?

And about my little book on San Carlos, did you or Natcho ever discover if Pécaséño is alive or dead?

I also had a straight note from Bellas Artes asking me to send mural cartoons to a show of murals. I was very pleased and answered asking what numbers and sizes they had in mind, preparatory to sending them. Never heard from them since.

An aloha,

Jean C



jean charlot

Feliz Navidad!
jean y Zohreh

P.S.

Anita, I sent you my
play for puppets, some
20 years ago!

Use the english text if
you wish.

Aloha

Dear Anita

Recibi cartas tuyas y dices que porque no escribo pero sabes que te escribi a proposito mother y ni contestaste a esto. Dame tiempo de digerirlo que me dio mucha pena, sobre todo por lo incomprendible. Que te pediste la petaca que le habias prestado, por ejemplo, sabiendo la dificultad de regresarla. Me mando ella segunda carta tuya que tambien me parecia no tuya. Dices por ejemplo.

"La higiene es para mi religion moral y phisica." Que te has vuelto idiota o esque como siempre he tenido de ti una idea demasiado subjetiva que no corresponde. Estoy completamente desorientado y disgustado con esto.

Te mande Misses Morris invitacion para venir que asi puedes venir cuando quieras y cuanto quieras. Dice ella que mejor no muy tarde porque se van a acabar

las latas y el tiempo se vuelve de lluvia. Recibi el Folhways. A Diego le sale lo "pintor" por todos los poros. Es lo que yo habia logrado evitar. Tu artiao y el de Galvan bien los dos.

No hiciste hacer fotografia "buz juguete"? o no me la mandaste. Yo lo sentiria mucho porque quien sabe lo que le pasara en Alemania.

Ethnografia: En la hacienda de Uxmal

Los libros de pago ^{antiguos} tienen lista de los nombres de trabajadores impresos. Trabajaban la vida y cuando se morían el nombre era puesto al hijo mayor, y así eternamente.

Semana Santa fui a visitar muchas ruinas muy bellas. Encontre un viejo muy viejo y me dijo:

Teníamos nuestra casa y nuestra milpa en las ruinas (Labna) pero habra como 35 años vino un señor americano (el archeologo Mahler) y pagaba 5 reales diarios los trabajadores y nadie quiso mas trabajar las milpas y todos fueron con el y el americano desbarato las ruinas y tuvimos que irnos de alla."

Me gustaria mandarte mejor carta, pero estoy igualito, y creo, con razon.

Tuyo. Jean.

P. S. : Un amigo me pide dirección librero Guadalupe (el del Codex.) Mandamela por favor.

Dear Anita -

Received a good letter from you
and the photographs of frescoes
very ^{ugly} bellos.

You were speaking of something
in the Dial; what is it -

Date of coming, before June if
possible because: Awful weather
in June. rain every day.

better food before end of season. and
perhaps the season (archeologic) ends
the first of June, all money spent.

Te jinto copia fresco y fotografí
que ya me consolé.

You'el jinto me fat and sunburnt.

Por lo demás desde el incidente
F.W. mucha desconfianza
en la gente. De trabajo para
mi (y ti) tengo: Sacrificio humano

(fresco). 1 gran fresco (el de los 120
personajes) y espero tener unos 100
copias rápidas pero publicables de
pedacitos fresco como el que te mandé.

No enseñar a nadie que de
hacer surte. 1 copia muy trabajada
al óleo de un pedacito (Int. Studio?) y

muchos dibujos a línea de cosas.
Para Moley: 2 grandes copias frescos a colores
que va publicar y ya 12 columnas hechas
sobre las 20 que tengo que hacer.

Y ya.
Como Morley esta muy contento voy
a tomar descanso como de 3 semanas
de trabajo para mi -

Me mando Tina Conchita
muy bonita. Dile a Luz
que pienso mucho en ella y
no le escribo porque tendria yo
demasiado que decirle.

No te olvides -

a) Dirección Paul.

b) texto mexicano del poema Luz.
Mandalos por favor

Hasta luego -
Jean

Tamayo esta bien pero que
enorme distancia hay del
bien al mejor. Es un guitarrista.



Sta A. Brenner
Ap 1855
Mexico D.F.



Maman
address Paul
y dile que por eso
no le he podido
escribir -

HRC

Recibiste la Diosa Maya?

Resolución de la Diosa

Que cuando matan un venado siempre le
abren el vientre para buscar lo que dicen la piedra
de venado. Y el que la encuentra, todo le sale
bien, dinero y todo, pero cada día deben ir al
monte sin acompañantes, con su fusil y
le sale un venado y lo mata y con la sangre
empapa la piedra, y si no hace esto cada
día, la piedra se muere.

Que para curar la fiebre hay que tomar las
plumas de un pajarito colorado que salta
y canta en el monte, hacer un bultito
con ellas y quemarlas y se respira el humo.

Que para hay que cortarle la
cola a una víbora negra, pero si la
mata uno primero y después le corta la cola,
no sirve. Hay que sorprenderla cuando
descuida y con el machete sin matarla,
robarle la cola y tirar luego y con ella
frotar al enfermo.

Dear Anita

17.

Me hizo mucho la noticia muerte Amado. Por mi parte he introducido este valor muerte en mi modo de hacer porque es la única seguridad en el futuro y me parece ilógico no contar con ella. De aca diferencias con todo el mundo, pero no chueco por esto, que yo sepa.

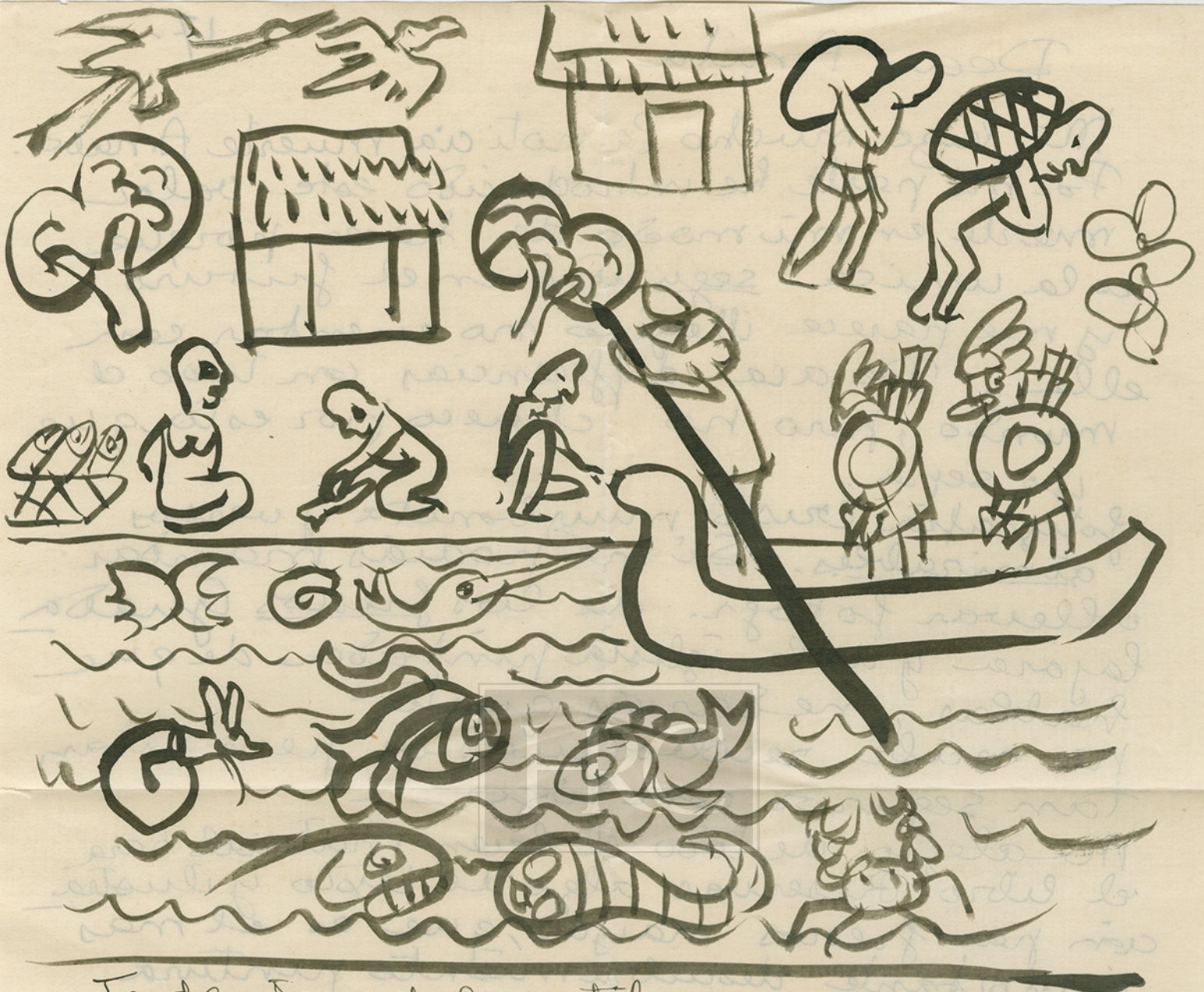
fotografía Cristo muy bonita y versos admirables. Si me podías mandar o llevar fotogr. de los frescos Guadalupe y de la iglesia pintada de que hablas, me darías gusto.

No recibí recibos cuadros pero están tan seguros con tigo - -

Me alegro de todo el buen material para el libro. Reservas algo de texto y ilustración para frescos mayas, que es el más importante descubrimiento pintura desde las cosas de Creta nada mas que están por fragmentos, por pedras, y hay que copiar todos los pedazos y juntarlos para darse cuenta.

Estaban en el templo de las columnas que copio, todas pintadas muy brillante con ojos de concho y obsidiana, y piso rojo. Voy a trabajar una restauración por el Carnegie.

Puedes mandar International Studio? También me gustaría enseñar tu artículo Art. Muy importante: Mandame texto azteca del poema Luz, el del cornal.



Te da idea del estilo.

Aunque hay poco por mí, he hecho bastante dibujo a línea -

Yours -

Jean.



Sra A. Brenner.

Apr. 1855.

Mexico. D.F.



Sunday

Very dear

Ya no escribes, verdad.

Mi mamá me hacer saber que te operaron del apéndice y que estas respueta. Me siento mas tranquilo por tu salud.

Aquí termine una copia grande (15m50 x 1m env.) de un altar.

Salio bien. Hay un libro de

Th. Gann (Ancientities and modern tribes) Sobre Yucatan que tiene un dibujo mio. También todo

un numero de Art and Archeology adonde citan mi "reports" del año pasado diciéndo "Mr. Charlot thinks " lo que me dio gusto.

Mas gusto me daria recibir noticias tuyas, por chiquitas que sean.

Te quiere

Jean.



Miss A. Brenner
Marsella 1.

Mexico D. F.



RÉMITA SUS CARTAS EN SOBRES OBLONGOS





HRC

PARA VIAJAR DISPONIBLES
FONDOS EN TODO EL PAIS UTILICE
LOS GIROS POSTALES CARRIERS



Dear Anita.

Two or three letters of you saying that you haven't receive any of me. Quien sabe porque? I send them to your apartment, Dirección Carmen.

Rancho de Changuitiro

por Churintzio.

Distrito de la Piedad

Michoacan

Ya enciente porque me quede tan impresionado de las chinches que no me las puedo quitar del cerebro: Es que aqui dicen por Chichen. Itza: Chichen que es anagrama de Chinche. Y de oír lo todo el tiempo es como si me decían Chinche, Chinche, y me hace muy desagradable. No creas que sea chistoso, sino que al contrario.

Vino aqui un Joseph Linden Smith que es el mejor pintor de archeologia del mundo ^{que dicen los archeologos} y hizo cuadros grandes y yo hice un cuadro chico y el se quedo espantado de ver lo bien que resulto y para no dividir el business me propuso casarme con una de sus hijas. Que te parece. Diceson muy bonitas. También se quedo aqui el hijo de Frantz el tesorero del Carnegie que representa

128.000.000 dólares. Tiene 32 años, mentalidad de 17 a lo mas y lo unico que sabe es servir la gente, llevar paquetes, bultos, etc.... Conque si quieres hacer casamiento por dinero, ya sabes. Y no te molestara mucho el esposo.

Recibi carta y circulars de una ~~cellista~~ cellista (por Emily Edwards.) Te lo mando todo, a ver si conoces alguien para esto. Que voy a saber de musica!

Si tienes tanto dinero mandame cosa de reproducciones, como el libro de mascara de Montenegro y pruebas de cosas para tu libro. Que lo que lleve ya lo e visto demasiado y no hay nada en Merida.

Tuyo -

Jean.

Very dear Anita -

It seems that we would take only the boat of the 21 June.

What about Edward. I know indirectly that he returns to Los Angeles but had nothing from him.

Recibido carta idiota n° 2 de Francis.

Quiere no sé qué en términos mitas amables, mitas amenazantes, pero como se divide de pedir perdón

por los insultos de carta idiota n° 1 no le contesto - Por Vanegas Arroyo

ya te escribí todo. Una vez mas, que

no haga uso Francis ni de mis

notas, ni del cliché Posadas, ni de lo

hecho por V. A. si hay algo nuevo

hecho. es lo que te ruego aunque

te cueste dinero. (Bonito francesito,

verdad.) Acabo de regresar de una expedición bastante atrevida (no te escribí

antes, porque?) y resulto que con un compañero he encontrado 2 ciudades

mayas desconocidas, como 300 años después de J. C. con muchas esculturas

y hieroglíficos, que Morley sale luego luego por acá para leer

inscripciones y este año saldra libro
sobre esto que todos dicen muy impor-
tante, pero cuantos mosquitos y
zarzapatos!

Ethnology. Fragmentos de un manuscrito maya
medito que acaban de traducir por Morley. es sin fechas, half
pre, half post conquest, pero muy bonito, Oyes:

En el 8 Ahau se barrio la plaza de Chichen Itza y se mando limpiar
la cara de todos los dioses, porque llego la epoca en que debian hablar...
La tirania y la codicia son los males de esa epoca, la del español, en
la que se aumentaron las penalidades al comenzar la serie
de los 13 katunes. En el 8 Ahau fue la caída del goberna-
dor y rey de Itza. Ya no falta mucho para que termine su
linaje. En el 9 Ahau bajamos la rodela y guardamos
las flechas. En el otro katun quedaremos dominados para
siempre.

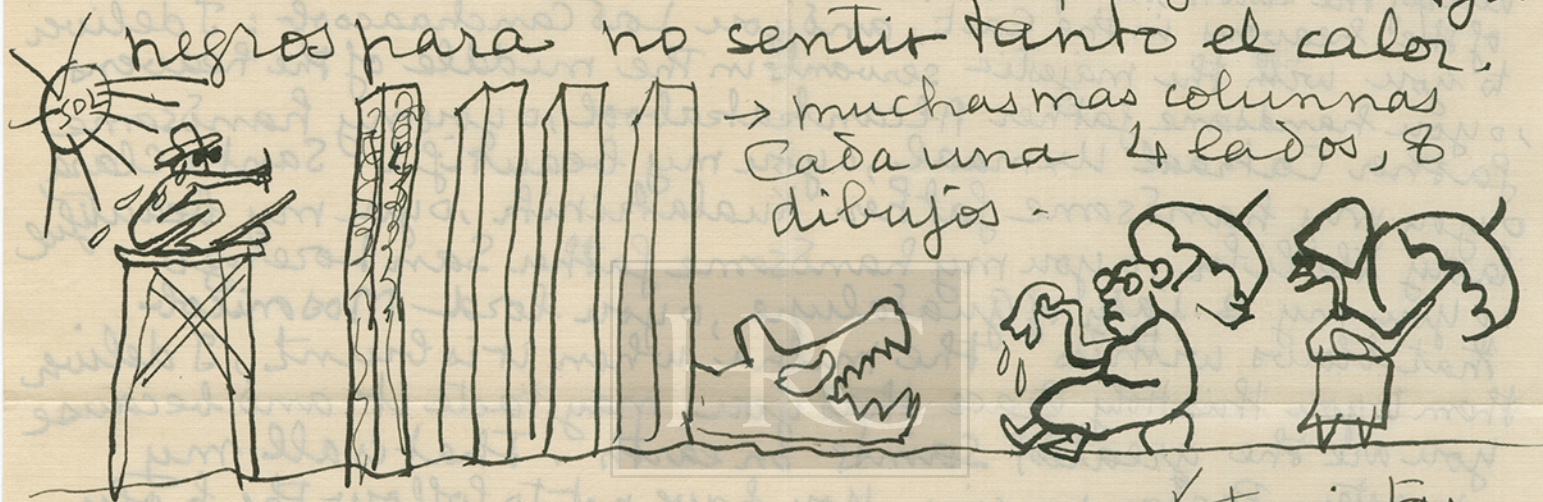
En este Ahau-Katun hubo una epidemia de vomitos de sangre, y
fue la epoca en que anduvieron con los calzones rotos y con las
ropas despedazadas. El pan escaseaba mucho. Nos llegan reboños
y nos llega el pavo real. Con las patas amarradas nos llega el carnero,
que bala, y nos llega tambien el caballo. Se recoge el tributo
en Chichen. En una mitad del Katun sera bueno su gobierno y
en la otra mitad, malo. Brillan las estrellas en el cielo y surge
el espacio el primer coayo. Despierta el carnero, y no asi nos
despertamos, porque el carnero es silencioso, aunque todo lo oye
y todo lo ve. En el 4 Ahau-Katun hubo una gran
mortandad de los mayas entrando la zopiloteria hasta dentro
de las casas. Cuando se asiente el nuevo año, todo tendra
olor a rancio. Asi lo dijo el gran sacerdote Chilán Balam...
Los que cultivan las milpas estan con la cara tapada y con los
ojos mortecinos, llorando sus mazoreas, llorando su pan.
Ensangrentamos mucho su estera y su lecho. Hubo epidemia
de vomitos de sangre... Nos llegan reboños, nos llega el
pavo real, nos llegan las teas, nos llega el español, nos
llega la alforja para la grupa del caballo y nos llega el
caballo. Se recoge el tributo en Chichen.

Me pediste otra cosa que ethnologia,
pero esto no es ethnologia, es archeologia.

Muy tuyo. Jean

Dear Anita.

Estas un poco demasiado silenciosa.
Como esta tu pata? y tu moral?
y tus trabajos? y tantas cosas?
Para mi las cosas se arreglan muy posible
Me gusta mucho el trabajo que es
d'estar sobre un andamio a copiar
columnas en el sol. Me pongo anteojos
negros para no sentir tanto el calor.



Ya hable de tu para venir y la cosa
parece a satisfaccion. Pero dime las
fechas porque Morley va a Guatemala
al fin de Marzo y despues nos
vamos para 2 semanas a la
"mysterious city" que acababan de des-
cubrir y si vienes cuando no estoy
creo que no habra nadie para enseñar
te bien las ruinas. A propo
la mysterious city esta en el territorio
de los famosos indios de Santa
Cruz de la revuelta de 4-7 (o 56?)

que cuando se rebelaron llevaron prisioneros a los
Españoles hasta la Iglesia y consultaron
a la Santa Cruz (de madera, grande) y contestó
la Santa Cruz que había que matarlos a
machetazos, y así fue.

Prayer (translated from the Maya por Gann,
my simpatico ~~archeologo~~ archeologo y amigo)

I offer a repast to the beautiful Mistress, to St Peter, St Paul and
St Francis. || I offer to the majestic ones, to the great Lord, Comcahrey,
great ones. || Now my beautiful Lady of the yellow leaf
breadnut (?) as well as you, my handsome father Sn. Isidro,
tiller of the earth, and you, Lord Sun who are seated in the middle
of the heavens in the East, and you Lord Canchaacool: I deliver
to you with the majestic servants in the middle of the heavens
o you handsome father Alcanhacabool, o you my handsome
father Catraal Uxmaal, o you my beautiful Santa Clara,
o you my handsome father Xualatrinitz, o you my beautiful
lady Xlelitz, o you my handsome father San Lorenzo
o you my B. Lady of Guadalupe, o you lord Mosonicob
that blows within the milpa when it is burnt, I deliver
them to you this Holy Grace that you may taste it and because
you are the greatest Saints on earth. That is all my

master. Pardon my sins you have not to follow the holy
souls because I have made this holy offering.
I offer you great father for your town of San Roque, your
town of Patchacan o Chan Sapote.

Great house of Uxmal, of the majestic Ixcabach,
Chen Mani of Xpanterashan, Chacanchi, Chacantoc
of Xnocachan Xcumya Yaxaban of the majestic ones.

Ceremonia actual hecha por sacerdotes
mayas para ofrecer premicios a los dioses.
Gann dice que es el uno de los pocos que ha
asistido -

Te gusta

Gann



Sta A. Brenner

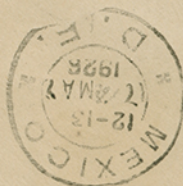
App. 1855

Mexico D. F.



HRC

ALHADAS Y DEMAS OBJETOS VALIOSOS
PUEDEN REMITIRSE POR CORREO
ASEGURADO.





Sta A. Brenner

Ap. 1855

Mexico D. F.





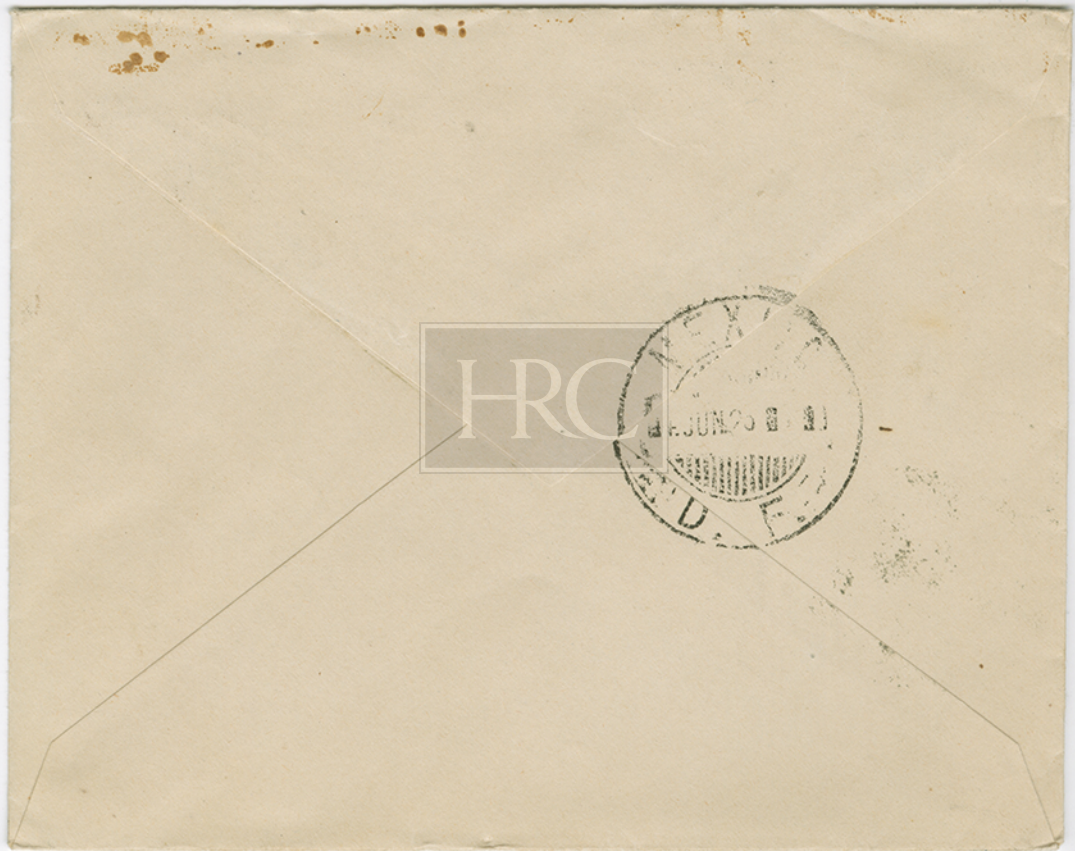
HRC

ALMAJAS Y DEMAS OBJETOS VALIOSOS
PUEDEN REMITIRSE POR CORREO
ASEGURADES.



Sta A. Brenner
App. HRC 55
Mexico City.





Sta A. Brenner

Zarco 7. HRC Int. 12

Mexico City







Sta A. Bremner

App. HRC 1855

Mexico City -



HRC

ALMAJAS Y DEMAS OBJETOS
PUEDEN REMITIRSE EN C
ASEGUARADO



EL HOTEL MEJOR SITUADO
DE LA CIUDAD

TODOS LOS CUARTOS POSEEN
BAÑOS, SERVICIO SANITARIO "THERMOS"
PARA AGUA HELADA
Y ABANICOS ELECTRICOS

EL PREFERIDO POR TODOS LOS VIAJEROS POR SUS
COMODIDADES Y BUEN SERVICIO

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MARCOS RUIZ

VERACRUZ, VER.

THE BEST LOCATED HOTEL
IN THE CITY

ALL ROOMS WITH BATH, SANITARY
FIXTURES, ICED WATER SERVICE IN THERMOS
AND ELECTRIC FANS

PREFERRED BY ALL TRAVELERS FOR ITS COMFORT
AND SERVICE

Dear Anita

Salemos solamente hoy en la
noche. Llegaremos miercoles
en Progreso. y Venies en Chichen.
Te escribo para lo que escribes -

Tuyo - Jean -

HRC

P-S: Lowell es muy simpatico.

HOTEL Y RESTAURANT "IMPERIAL"

MARCOS RUIZ

VERACRUZ, (VER.)

Sta A Bremer -
Marsella 1

Mexico D.F.





HRC



CONSUMIENDO ARTICULOS
NACIONALES SE ENGRANDECE
A LA INDUSTRIA Y AL PAIS

Sunday.

CARNEGIE INSTITUTION OF WASHINGTON
THE CHICHEN-ITZA PROJECT
MIDDLE AMERICAN ARCHAEOLOGICAL RESEARCH

Very dear
Me da mucha tristeza saber te
enferma y yo lejos sin
poder ayudarte, aunque sea
muy poco. Si tu papa esta
bien y dice que se te debe de
operar quizas el tenga razon.
Ojala que estabas bien en Abril
y vengas a Chichen y el bonito
sol y las bonitas lunas y
lowell y un poco yo tambien
te ayudemos en algo.
Sale este año el libro sobre
Macanochoc. Mi trabajo es
interesante y pronto voy a otra
excursión, a ver que sale
Jo de Goytia no me extraña.
El "pretexto" mejor para la gran
pintura siempre fue el desnudo
y Goytia esta en esta tradición.
Saludalo de mi parte
Toda la gente muy simpática
Van a venir invitados probable-
mente menos simpáticos
pero por poco tiempo.

Que le diste a mi marnan
algo de dinero sobre lo de
Pallares como te pedi?
Escribame de tu salud y si
piensas en mi dimelo.

Se saluda. Jean.

P.S.: Que cuando los mayas
dicen: "Mañana voy a morir"
al dia siguiente se acuestan en
el suelo y se mueren. Les
sucedio ~~les~~ eso a dos que acompaña
ban a Morley en Guatemala,
uno de 60 y el otro de 16 años.
Habia un doctor y no tenian mas
que un resfriado. Dice Morley
que es la costumbre general.

Explicación de un compatriota Tuyo:
se auto suggestionan (1.)

CARNEGIE INSTITUTION OF WASHINGTON
THE CHICHEN-ITZA PROJECT
MIDDLE AMERICAN ARCHAEOLOGICAL RESEARCH

Sta A. Brenner
Marsella 1
Mexico. D.F.





J. Charlot, Chichen-Itza por
Dzitas. Yucatan,



Dear Anita.

No escribes demasiado. Debes de estar muy ocupada con deberes de familia y por eso

Todo esta hecho menos la lamina de trajes. Fui a ver a Silva que me mando a su amigo que habia vendido las cosas a Garduño el fotografo. Fui a ver a Garduño que habia vendido las cosas a un americano de San Francisco y no fui hasta San Francisco.

Tome apuntes en el Museo de lo que hay y espero tus apreciables ordenes.

Lucy fue a la mina de Barbara. Se le volco su caballo y tiene las piernas en mal estado. Le escribo a Dorothy que me mando carta de Christmas.

Acahe otro cuadro. Por lo demas estoy muy desmoralizado. Me voy al cine solito casi todas las tardes y cuando salgo del cine me duelen tanto los ojos que me siento mejor.

Escribame por favor.

Tuyo - Jean.

P.S.. Happy new Year - te tengo aqui un "brite" pintado de regalo. Ven a recogerlo.



Miss A. Brenner
805 W. Woodlawn Ave.
San Antonio
Texas -
U. S. A.





J. Ch

43 Colon. Mexico-D.F.

HRC

Dear Anita

Te escribí una vez pero como Lucy me dio 508 Woodlawn nunca te llegó.

Paso Ann Morris y hermano unos días aquí. Esto me ocupó una semana y echo a tierra planes muy bien preparados para trabajo.

Resultado: Estoy muy desanimado. Tengo tus dibujos codices listos y pruebas Posadas (unas 70) y pruebas Xavier y Alfaro, y lamina sarapes. Parece que estas muy contenta de tu familia. Lo que me parece mas importante y saludable es para ti dormir mucho.

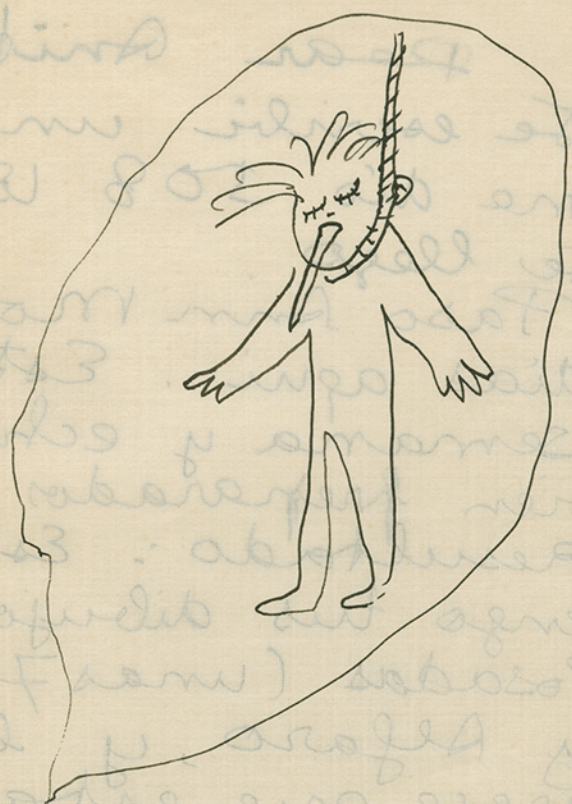
Tu foto a las 9 (?) años me gusto mucho, mucho.

Morley viene como el 10 del año y piensa irse a Yucatan como el 15. Yo tambien.

Pallares vino a casa y le gustaron las cosas pintura pero no paga - mi carta que se perdio era mas desanimada que esta todavia.

Tuyo - Jean -

P.S. Cosas a Dorotea y recuerdo a tu muy simpatica mama si quieres dárselo.



RENTAL

Miss Anita Brenne
805 W. Woodlawn Ave.
San Antonio.

Texas -

U. S. A. .



Viernes

Dear Anita

Escribiste despues de mucho tiempo y como ya no lo esperaba, me gusto mucho recibir tu carta.

Descansate que lo necesitabas mucho. Tu fotografia aunque no muy reciente es muy bonita. Me gusta mas que las ultimas. Aqui sigo trabajando pero muy desanimado sin causa. Tienes listas las pruebas de Rosada y del Machebe. Vi Pallares. no me pago. Dijo que iba a venir a mi casa y no vino. Lo demas sin novedad.

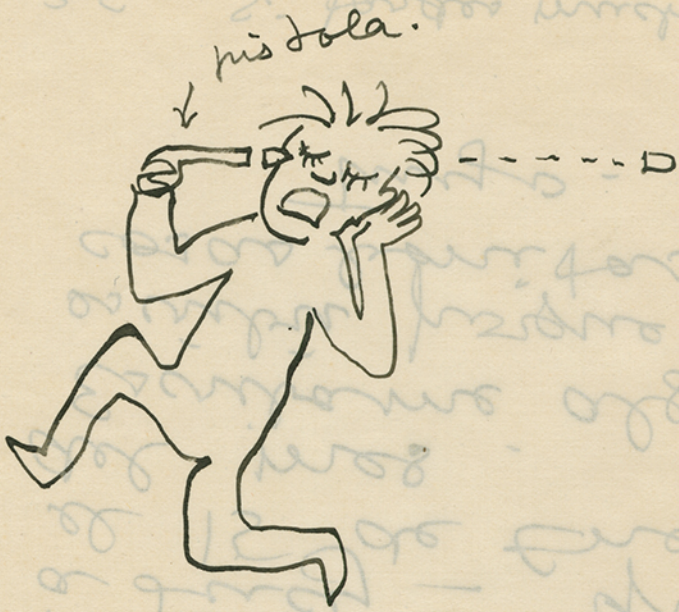
Ann Morris llego con un hermano el martes. Se va el Domingo. Querria mucho verte. La presente a Lucy. Quizas saldre como el 15 de Enero en ves del fin del mes.

Escribame algo. Yo no puedo escribir porque no puedo decir cosas bonitas. Tengo spleen.

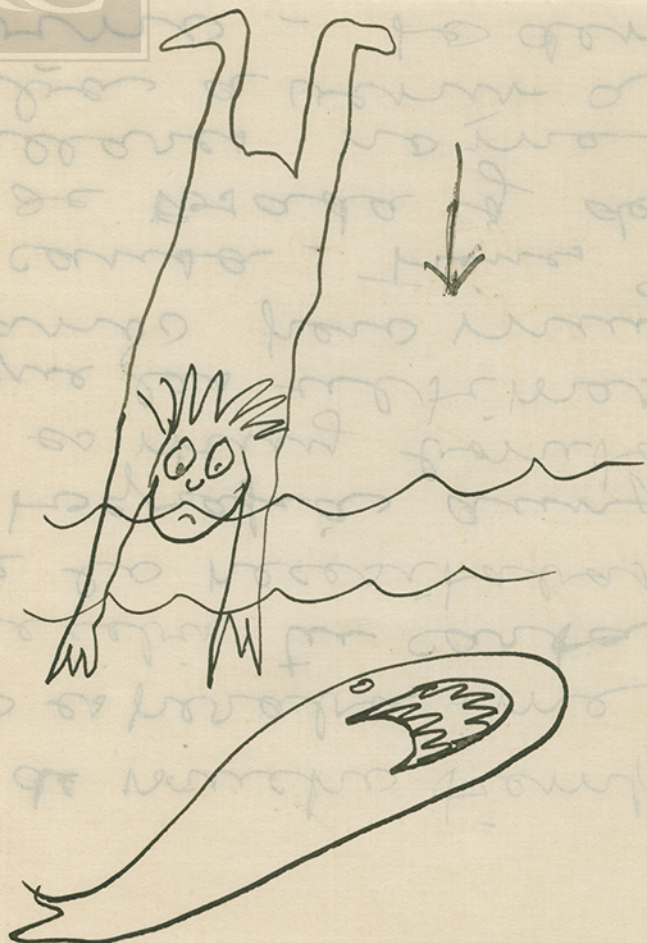
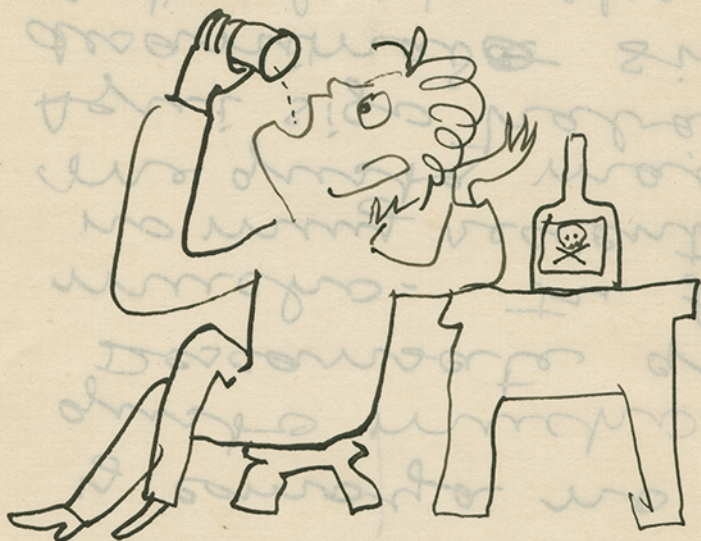
Tuyo.

Jean.

P.S. Si tardes mucho en regresar, no podremos hacer lo que queda por hacer antes de que me vaya.

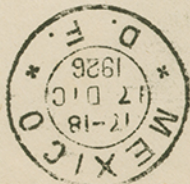


HRC





Gta A. Brenner
508 Woodlawn
San Antonio,
Texas.





J. Charlot Colon 43. me

HRC

Dear Anita

Te espere mucho esos días, pero
nada. Morley está aquí.

Nos vamos el día 14.

Voy a tratar de acostumbrarme
a no tener noticias de ti,
aunque me duele. No se
porque no regreses y no se porque
no escribes -

Te quiere Jean

HRC

P.S.: Esta arreglado lo de Lowell.
Salimos los tres (Morley, el y yo) juntos.



CARNEGIE INSTITUTION OF WASHINGTON
THE CHICHEN-ITZA PROJECT
MIDDLE AMERICAN ARCHÆOLOGICAL RESEARCH

Dear Anita

Te mando mi fotografía junto a uno
de los monotes que descubrí.

Que mas? Hay en The Arts un cambio en
la lista permanente de "artículos of more than usual
interest": Quitaron Diego Rivera: notes y pusieron
A Mexican Renaissance by Anita Brenner. Me
dio gusto.

Es muy probable que me quedo con el Carnegie
permanentemente con 6 meses de libertad entre
"field-season" lo que seria bastante para
dar a luz una exposición cada año. Que mas

quiero. Además me explicaron un sistema de
pensión que quedándote 30 años con ellos
te sale mucho dinero sin más trabajo. Conque a
los 80 años sere rico. Me da risa.

Acaban de encontrar adentro del templo
grande uno mas chico, mas antiguo con
pinturas intactas estilo Tuthankhamen,
que es una preciosidad. Pero ya quiero
vine a Mexico a pintar unas cosas que
tengo en la cabeza, y tambien verte, por
cierto.

Tuyo - Jean.

P.S: Algun dia, tratare de escribirte una
carta "sentimental", a ver como sale! pero
escribame una primero.

CARNEGIE INSTITUTION OF WASHINGTON
THE CHICHEN-ITZA PROJECT
MIDDLE AMERICAN ARCHÆOLOGICAL RESEARCH

Sra A. Brenner
Apt 1855
Mexico D. F



Miss A. Brenner
805 W. Woodlawn
San Antonio
Texas -
U. S. A.





jean charlot. 43 colon. Mexique

HRC

Dear Anita

Just receive strange card Francis
que te adjunto. The world is
funny.

Please take care of my things F.W.
Es decir yo no quiero que empleen
my stuff G. Posadas, ni el dicho
~~ni~~ retrato ni lo impreso ni lo que
yo habia escogida para imprimir
Lo mas feo es que esto me hace quedar
mal con Vanegas Arroyo.

De los 20 pesos que me habia
adelantado para V.A. lo mas justo
seria que pagaran mi caratula.
Pero si Francis hace dificultades
dile que yo le devolvire el precio del
trabajo hecho o sea $\frac{70}{8} = 8,75$. Te

$\frac{70}{8} = 8,75$
Suplico ocuparte de esto.

Las cartas llegan muy despacio aqui
y me siento como mas aislado todavia.

No contesto a Francis.

Escribame Jean

Esta apartado en casa V.A.

Sta D. Brenner
Ap. 1855
Mexico City -





Dear Anita -

Nothing from you since a long time.
A propósito ^{judale a Weston Geographic} Magazine (uno ^{del año pasado} sobre New Mexico Archeology)
con color photographs de cañons.) Hay
un artículo de Earl Morris. Te puede
servir cuando lo vas a ver.
leyendo "The Feathered Serpent" de
D. H. Lawrence. Lealo! De verdad

casi, casi ~~de~~ leerlo te encontré genio
en tu novela del accidente que contiene todo
lo bueno que este libro puede contener,
y un poco mal. Pero cuanto malo
en ese Lawrence. Si él es una de

las best brains actually, Francis
must be of a normal intelligence!

En el capítulo II crees, dice horrores de
Orozco... y del Museo Nacional!
adjetivos: horrible, repulsif, monstruos
etc... por los frescos y dolos. Es curioso...

Me recuerdo los escritores franceses del
siglo XVII que no podían hablar de
una montaña sin decir que era
horrible.

Question Folbrways: Dices que no te
he dicho objetivamente de suspender
V.A. Pero si te lo he dicho. Y todo
lo que se sigue haciendo es en benefi-
cio de Francis porque no puedo pagar
todo el trabajo de mi bolsa, y esto
me ~~dece~~ el estomago. Desde su
carta, que te pido conservar, no quiero

tener nada que ver con Francis. You
would have written me such a card, I
would have done the same with you,
and you are not Francis!

Conque arreglate a lo mejor para que
el trabajo hecho y el cliché retrato
Posadas no vayan a parar con Francis
y no hablamos mas del Folhuways
que es irremediable.

Trabajo mucho, sin gran esfuerzo
porque es copiar nada mas y descanso
mis nervios que lo necesitaban, y tengo
algunas ideas para obrarlas a mi
regreso. I'll be happy to work
for you also, que despues de todo, te
quiero mucho.

Jean.

5^{ta} A. Brenner

Apr. 1855

Mexico City. D.F.





Dear Anita.

Aquí llueve todo el tiempo, y cuando no llueve el sol es peor que un temascal.

- a) No mandaste poema azteca -
- b) Mrs Swift: Que Weston tu escogen, pero no mandas las mejores cosas.
- c) de la exposicion New York resulto: carta de un admirador que me dice cosas muy exageradas, realmente, pero me da gusto ver que mis cuadros llegan adentro de la gente.

articulo de New York Times que manda el "Argus" - dice:

"With a simple ink outline Jean Charlot can build monuments. Under his pen the Mexican women he portrays achieve the substance and calm of great stone Buddhas. They are flesh, however, not stone. In his paintings, with a somewhat sinister humor, the artist allows himself to make comment more personal, without losing what seems an essential understanding of the people and the country. The paintings stretch along the wall like a religious procession."

Me dio gusto porque Pach en el Art Center Bulletin habia hecho el milagro de presentar la exposicion... sin hablar de mi! Cosa de ser mi amigo, sabes.

Creo que es todo. Por lo demas te lo

enseñaré si vienes, aunque es mucho
viaje y mucho dinero y puede ser
tendras desillusion.

Porque no mandaste la dirección de
Pablo, que te quiero escribir.

Tuyo.

Jean

Tuyo.

HRC

August 21, 1964

Mr. Jean Charlot
4956 Kahala Avenue
Honolulu, Hawaii

Dear Jean:

I am glad you received the Eisenstein drawing and I am glad you think my friend is nice. I can't think of anything in exchange except the Charlot or possibly a Posada. I no longer have the collection that was my counterpart of the ones we made. I lost it in the shuffle of which there was much, and this was one of many losses. I think part of it is now at the Museum of Modern Art, which is alright too. But as a result I do not have an original Posada so to speak and it would be nice to have.

However do not worry about it. I was very glad to send it and I am glad that Martin was happy with it.

I received your letter to forward along to the Fondo Plastico. Nobody quite knows what this is but it would appear to be a sort of fund and that the real editor is a bank. Anyway I will see to it that they get your letter.

Salas Anzures tells me that he is now in communication with you and everything is squared away he hopes.

I am glad to know that John is happy with the manuscript. What do you think about it? It is the first piece of non-journalistic writing in a long time and I was at least glad to know that I could still walk.

We have just lost Dr. Atl. Montenegro particularly was very much hit by it, he is so close in age. But by now this factor is pretty relative, when one looks around and so many of the better guys are gone.

Siqueiros is now out of jail. He made one of the speeches at the Atl funeral. I had not heard him or seen him in action for a long time and it was quite a shock, as he was so callous about making political and personal points. Oh well.

As ever,

Anita Brenner

AB:JC

January 29, 1965

Mr. David Vestal
133 West 22nd St.
New York 11, New York

Dear Mr. Vestal:

In reference to your letter of January 26, I knew Tina Modotti very well, throughout the time she was living in Mexico, and I also saw her once briefly when she was in Germany.

I have many of her photographs taken jointly with Edward, as Edward and I had a contract with the University of Mexico to put together a file on Mexican art. It was the first time this was ever done taking into account popular art. Tina did a good deal of this work interchangeably with Edward, so that it would be impossible really to say whose photographs are which. I think I probably have pictures of her taken here in Mexico by Edward somewhere in my personal files, and I also have a set of newspaper clippings which I very carefully made at the time of her tragic death here. I was going to do something with them, a book, a story, I don't remember which, as it went very deep with me and was altogether one of those things one just can't accept.

There are many people here who knew her well and know many more things than I, but the problem is, where do we begin.

To put all of this down is a major job, and I should think you would have the makings of not just an article, but a book, but I also think you would have to come here to do it, as I don't believe any of the people who knew her are going to be in any different position than I am, namely, one doesn't know where to begin and also it would run into many thousands of words.

George Leighton only in name gathered the photographs for my book. They were gathered here in Mexico mostly by me personally, and I don't think you are going to get anything except a very polite and knowing letter - information zero - from Leighton. On the other hand, Jean Charlot knew Edward and Tina very well indeed and he is a sweet guy and I am sure will be glad to answer questions. His address is: 4956 Kahala Avenue, Honolulu, Hawaii.

Mr. David Vestal

-2-

January 29, 1965

I don't have Manuel Alvarez Bravo's address offhand, but suggest you try the Departamento Editorial, Banco Comercial Exterior. He has been associated with a very handsome job of book publishing done by that bank here.

Another person who is helpful and might be worth your writing to is Carlos Orozco Romero (Address: Oaxaca 96-302, Mexico, D.F.). He is an ex-brother-in-law of Diego Rivera and part of the original group that used to get together at Edward's. So is Luis Quintanilla to whom you can write in care of the Secretariat of Foreign Relations, and if you have no luck, try his daughter, Mrs. Janie Debler, Antiguo San Angel Inn, Villa Obregon, D.F. Quintanilla probably knew Tina better than any of us, but we were a pretty close group and the sadness of Tina's trajectory is still felt by most of us.

I wish you all kinds of luck.

Sincerely yours,

Anita Brenner

HRC

AB:JC

Anita Brenner
Sierra de Vertientes 555
Lomas
Mexico, D.F.

David Vestal
133 West 22nd Street
New York 11, N.Y.

January 26, 1965

Dear Anita Brenner:

I don't know if you can tell me anything about the photographer, Tina Modotti, or not. If not, forgive me for bothering you with questions, please.

A little non-paying magazine has given me the assignment of finding out what I can about her, and gathering what pictures of hers I can get my hands on. (The magazine is Infinity, published by the American Society of Magazine Photographers here in NY -- circulation, 5,000.)

I picked you as a logical person to ask because I know that you worked with Edward Weston, who lived with Tina M. in Mexico, and taught her most of what she knew about photography; and, incidentally, because The Wind That Blew Over Mexico credits her with the print of an unknown photographer's negative of Zapata.

In that connection, I've also written to George Leighton, who -- Marie Rodell tells me -- gathered the photographs for that book. (Incidentally; wow, some job, The Wind.) Marie didn't think you could help me with the Modotti story, but that's so cold a trail that I'm following all the leads I can find, anyway.

She was quite a photographer, to judge from the best of the 30 or so prints the Museum of Modern Art has in its collection; and she's gradually getting more and more attention from photographic historians and such beasts. But she is really not grasped as a person, except through Weston's daybooks; and is in danger of turning into a myth, or legend, instead. People refer to her as a "mystery," which, from what Weston says, I doubt emphatically. She must have been well noticed wherever

2.

she was.

If you don't know, perhaps you can suggest other people who might?

I can think of a couple who might, for instance; and if you have addresses for them, I can go bother them. One is Jean Charlot, and the other, Manuel Alvarez Bravo.

You can check up on me, if you like, through the Museum of Modern Art in NY, George Eastman House in Rochester -- both museums which are cooperating on the Modotti thing -- or through Marie Rodell. Any of them will tell you I'm not really a menace; though maybe a nuisance.

In any case whatever; many thanks for your attention on this thing.

and all best,

David Vestal

David Vestal



HRC

Santiago

Sta A. Brenner.

107. Greenwich Ave.
New York.

n. y .



Jean Charlot



*in a one man exhibition on Nov. 18 thru
Dec. 7, 1963 at Maxwell Galleries Ltd.*

Charlot

As if it were not enough to be considered one of the world's greatest muralists, Jean Charlot is recognized as a great scholar and a great humanitarian. And with good reason for he has created over 35 major murals and has written and illustrated over 60 books and portfolios. Indeed, we know of few other artists so prolific, so dedicated and so compelling.

Jean Charlot was born in Paris in 1898. He attended L'Ecole des Beaux Arts until interrupted by the First World War. After serving as an artillery officer in the French army, Charlot left France in 1920 to live with an uncle in Mexico. It was there that the career which was to mean so much to the development of the 'Charlot' style began.

With a small group of talented artists, Jean Charlot planned, experimented, designed and executed the first of his famous mural-size frescos. In 1926 he was honored by selection as staff artist to the Carnegie Archaeological Expedition to Chichen-Itza. He worked three years on this endeavor, and in 1929 traveled to the United States to write two definitive books on the expedition's findings. He remained in the United States.

Between 1931 and 1941 Jean Charlot lectured on fresco painting at a number of universities, eventually settling down as artist-in-residence at the University of Georgia in 1941. During his three year stay here he created a series of murals and paintings for government and university buildings. In 1946 he was awarded a two-year Guggenheim Fellowship to write on Mexican art. He was further honored by selection as the Ryerson lecturer at Yale in 1948. In 1949 the artist moved to Hawaii. He still serves on the Art Faculty at the University of Hawaii and has created a number of fine murals for various buildings on the islands.

Recently, Charlot has completed murals in New York, Ohio, Michigan, Kansas and Fiji. He has been awarded an Honorary Degree, D.F.A., Grinnell College, 1946, L.L.D., St Mary's College, 1956, and has exhibited in many major museums both in the United States and abroad.

At this exhibition it is our pleasure to present in San Francisco oil paintings and graphics by the artist. The themes are often religious, always sensitive and compelling; however, Charlot's work speaks for itself.



"War Dance"



"Battle of the Malinches"



MAXWELL *Galleries,* LTD. • EST. 1940
551 SUTTER STREET, SAN FRANCISCO, CA 94101 • 415-398-1513



"Flight into Egypt"

Dear Anita

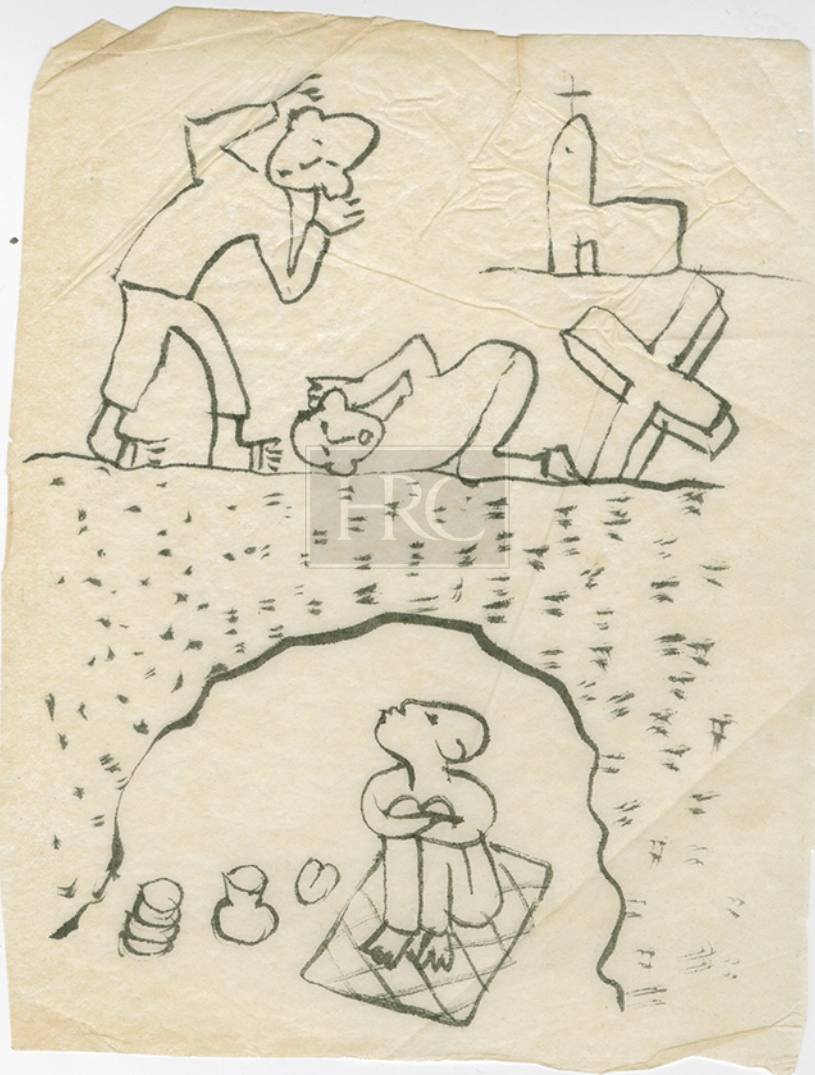
c/o B.B.

I am very desirous myself to publish the story books, specially because ~~the~~^{her} writes me that she badly needs the money - I about arranged with Shees and Ward, 63 5th Ave for it. They have the drawings. You could go or write there to Miss M. Hunt who knows about it. My only change from the original plan would be to include a few stories that you had excluded, because I am very fond of my drawings for them (The choice of drawing that Skees has is my choice for the stories). Also to split whatever money would be coming in 3 parts, so as to send some to her. I would like also to have a hand in designing the book, having done pretty well with the Amelie Sel Rio book -

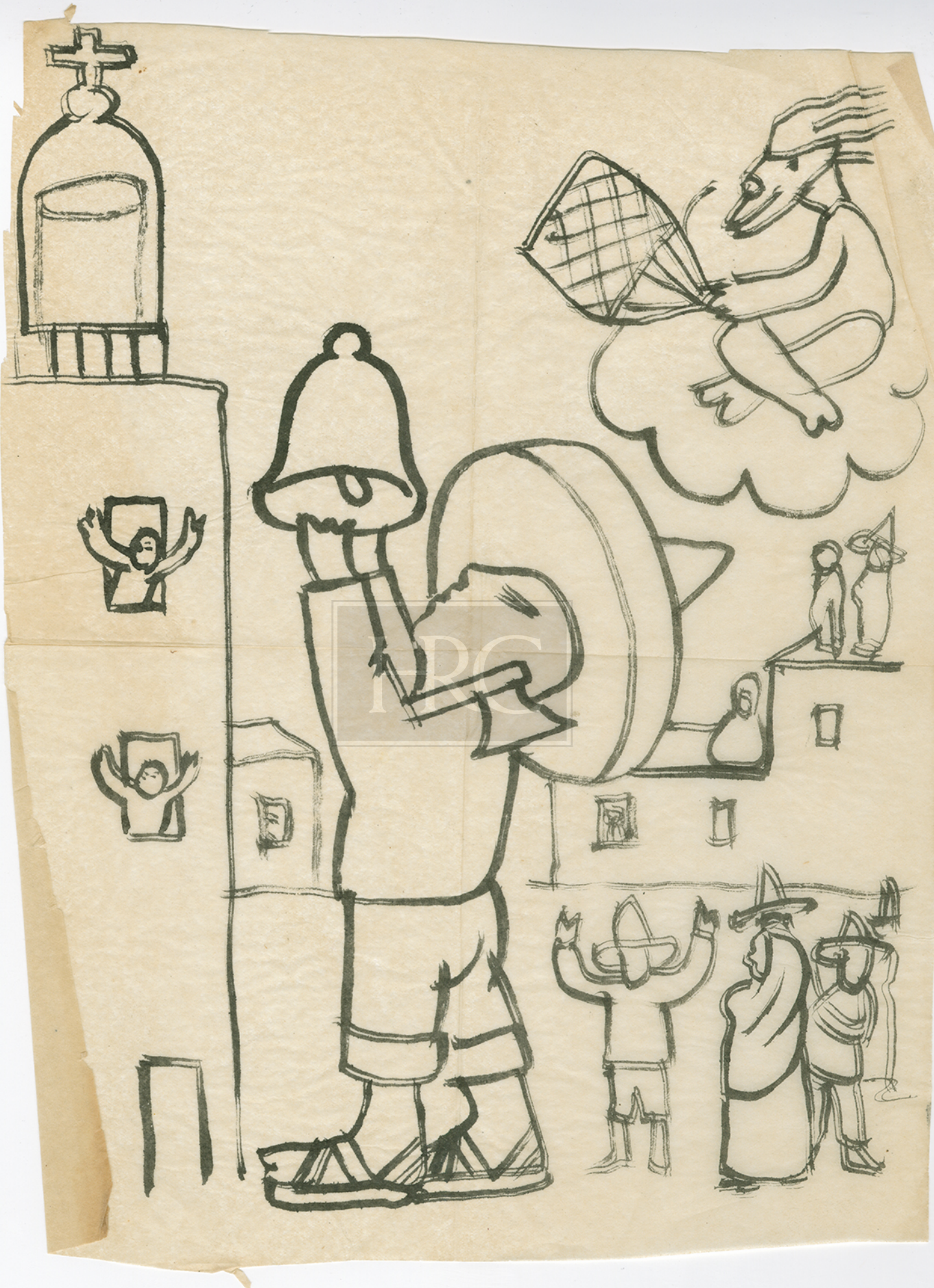
Jean C.

Charlot







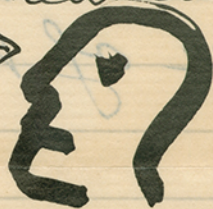


Dear A.

Just a word about the size of illustrations:

As I send you the pictures, they cannot be reduced to 12×17 . I would have to ~~redo~~ them again (porque el trazo no es bastante ancho para soportar tal reduccion) with a line mas o menos

asi →



I send you two clichés done for Francis' magazine de este modo. It can be done but you see, I would have to simplify more and it would take off ~~the~~ the best qualities of the drawings as I send them to you: This is a certain "individualisazion" coming from accumulation of certain little details that I would be obliged to suppress and ~~sobre todo~~ a certain "nobleness" or "serenidad" that one cannot give with el trazo ancho.

So, you have to hacer la guerra for a bigger size. The 18×23 is very good. (it would be exactly $18,25 \times 23$ with the proportion I adopted.) The 16×20 as a minimum.

Other considerations are for big size: The drawings get their full intensity. It makes a less thick volume and children doesn't like thick books. They prefer cuadernos. I was thinking of all the illustrations al verso and only



full page. The illustrations in the text cannot get their intensity for being to near it and obligan a hacer líneas de texto irregulares lo que es poco agradable para leer. I would only do some ornaments for typographic needs. I am working hard on that, so I would be sure of material details.

Still feeling alone.

Jean.

I like in your last letter este pensamiento: "I sometimes think that you are my only friend." Sometimes is lovely.

Very dear

Gracias por el diario tuyo. Lo
necesitaba.

Fernando Folhways no canciones -
Assuntos. Dicen que proximo no
Studio (no international) tiene articulo
Lo Montenegro (?!) con reproduccion
Montenegro Diego y Goytia y
Orozco. Dale un ojazo.

A proposito Goytia dice Pablo que
la señora X (critica y la "enemiga")
se llevo fotografias de el. Sera
tuya responsable?

Fui al correo y me dijeron que
debias pedir tu misma presento
etc... pero como en el apartado
no habia mas que una cosa
de publicidad (Apex) para ti
conclui o que no habia llegado
nada o que si habia llegado
alguno te lo mandaria antes
lo primero siendo lo muy probable.

De todos modos ire de tiempo a
tiempo y mandare si hay.

Lapulqueria tan bonita (La
Palanca) de que tienes fotografia
la repintaron dejando pedazos
de lo antiguo pero hechandola
a perder.

Le di a Rica tu direccion. Fui
a tomarle con ella y le hice un
boceto. Es muy simpatica pero
tiene miedo de interponerse entre
tu y yo. y por eso es muy discreta
la copia que le hizo Goytia
es preciosa, quizá mejor que
el original. Le di tu direccion, te
queria escribir -

Te ocupaste de "Les peintres francais,
nouveaux"? (No te enojés por esa pregunta)
Orozco ya te escribió. Te queria mas de
lo que yo pensaba (las delicias del
amor) y me ve frecuentemente
para saber de ti. Andamos los
dos en direccion de tu casa y regresamos
sin haberte visto. Pura costumbre.
Me da pena este señor por ser de edad
y deberia de ser mas razonable.

He engordado definitivamente
y tengo esta silueta:

ya no puedo disimular.

Me persigue Miss Carroll

y quiere verme presentada.

Se fue Diego para Russia con
cajas de cuadros y probable inten-
cion de quedarse algo en Paris.

Pasa por Nueva York. A ver si
echa alguna bombita pero
no puede gran cosa.

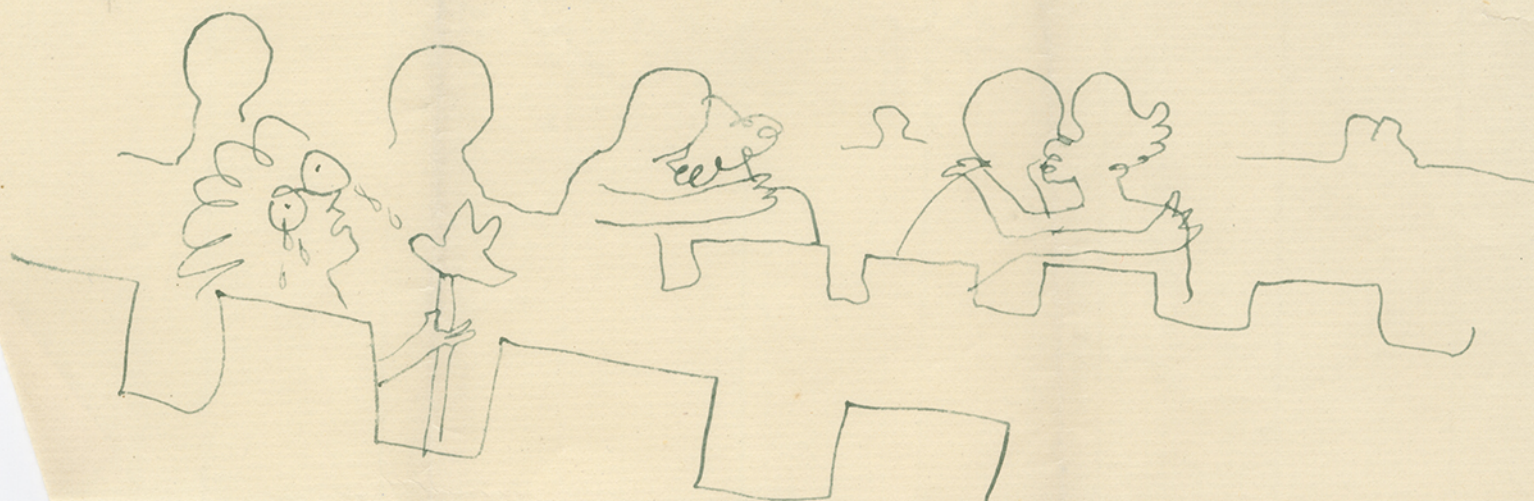
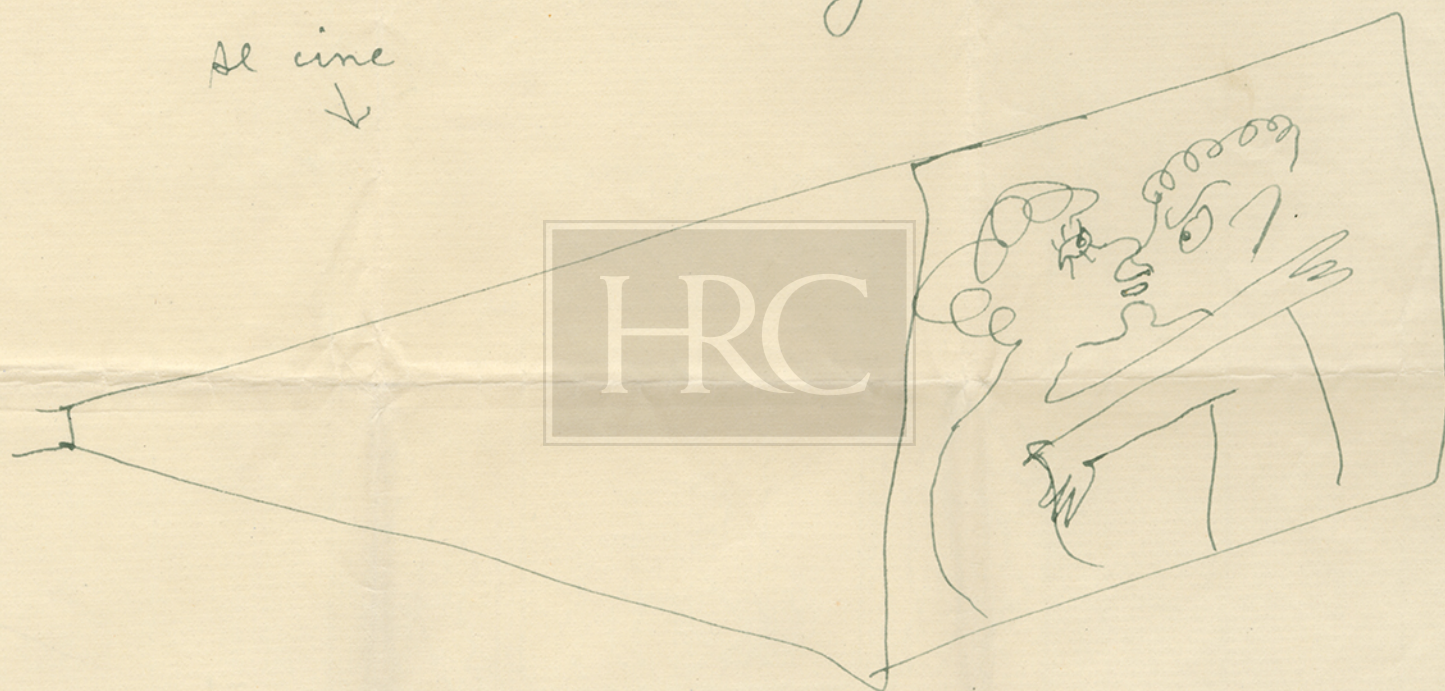


Trabajo mucho, leo mucho, pero
luego que ya no puedo mas me viene
mucha tristeza, un vacio horrible
y como no puedo aguantar
regreso a leer o a pintar, o voy
al cine solito y mis ojos estan
muy cansados, mi cabeza
tambien -

Te quiero

Jean

Al cine
↓







EXPOSICION REGIONAL DEL NOROCCIDENTE
DE MEXICO-MAZATLAN MAYO 1925
VISITELA USADA



S^{ra} A. Brenner

101 W. 109th St.

Apt. 408.

New York

107 Greenwich Ave

N.Y.C.

N.Y.



Miss A. Brenner

357 WRC 23^d Str.

New York City.

U.S.A.





Miss

357 W. 23^d.



opened by New York
Mistake!

U.S.A.

Sta = A. Brenner.
107 - Greenwich Ave.
New York.
N.Y.

% Johnson, Calle 148 # 100 -81
Quinta "Cochi" - Urbanizacion Carabobo
Valencia, Venezuela

15083
19712
ra. Anita Brenner
Mexico this month
Calle Atenas 42
Mexico 6, D.F. MEXICO

Malicenta nuda (H. B. K.) Hier.



VENEZUELA 1,00

HUNDSDRUCKEREI BERLIN 1970

48491

apto 6-767
16 DIC 1971





FELIZ NAVIDAD VALENCIA-VENEZUELA 1971

Flora and Elizabeth Charlot

I liked the 'Oroco'
that Siglo XXI published
Busy now with the
English edition!

Como siempre



JC

ZC

TEL. 505-26-14

SP. 505-1400

9. DE 1950-1955

HDB. DE 1955-1958



UNIVERSITY OF TEXAS PRESS

P.O. BOX 7819 • AUSTIN, TEXAS 78712 • (512) 471-7233

July 5, 1972

Miss Anita Brenner
Sierra Vertientes 335
Colonia Lomas Barrilaco
Mexico, D. F.
MEXICO

Dear Anita:

We continue to be pleased that you gave us the privilege of re-publishing The Wind That Swept Mexico. We hope to keep it in print virtually in perpetuity.

As you perhaps know we are going to publish an English language edition of Orozco's letters to Jean Charlot. Jean says you have a number of letters from Orozco written from the United States at about the same time as his, perhaps a bit earlier. He suggests that these might be combined with his letters in the book we are planning. It seems to me an idea well worth exploring.

Would it be possible for you to Xerox your Orozco letters and send them to us so that we may investigate the possibility of combining them with the Charlot book? We will be happy to pay for the cost of Xeroxing them and, if we decide not to include them, we will return them to you. Jean says he will be happy to share the title page with you.

I hope that this idea appeals to you.

Very cordially yours,



Frank H. Wardlaw
Director

FHW/epd

MEXICO

this month

CALLE ATENAS 42-201

TEL. 5-46-76-85

MEXICO 6, D. F.

March 23, 1972

Mr. Peter Morse
Waipahu, Hawaii

Dear Mr. Morse:

How much deadline do I have to answer your request about early Charlot prints. Time has passed and I haven't yet begun to look.

Sincerely,

Anita Brenner

AB/mmo

Sierra Vertientes 335
Mexico 10, D.F.

PETER MORSE
POST OFFICE BOX 687
WAIPAHU, HAWAII 96797

10 January 1972

Miss Anita Brenner
Sierra Vertientes 335
Lomas Barrilaco
Mexico 10, D. F.

Dear Miss Brenner:

A belated note to acknowledge your kind letter about Jean Charlot's prints. I've been knocking myself out to finish the manuscript and get it ready for publication.

Even though it is finished, however, there will still be about 18 months before it is published. It comprises about 100,000 words and 669 illustrations, so it will take a lot of special work in design and setting.

There is ample time, therefore, for new additions. I'd still be extremely grateful for the opportunity to know of any early (1922-1929) prints of Charlot's which are in your collection. There are still a few of which we have only verbal notes and no actual print. Maybe there are others which remain completely unknown. I realize it is a lot of trouble to ask of you to look through your prints. I can only say that it will be truly helpful and appreciated.

All good wishes for the New Year.

Sincerely,

Peter Morse

1928 Alfonso's abuelita

Dec. 9, 1971

% Johnson
Calle 148 # 100-81
Quinta "Cochi" - Urbanizacion
Carabobo
Valencia, Venezuela

Dear Anita,

I would be delighted to get your diary notes and Orozco material. The ^{Orozco} letters you speak of should be presented on the same footing as those he wrote me, and remain intact. So expect a letter from Frank Wardlaw, director of Texas University Press on the subject. It would also have the advantage that the English edition would have new material to offer.

Naturally we would both be billed equally on the cover.

Anyhow do send me as quick as you can at my Hawaii address what material you feel relevant.

I am away from my files here in Venezuela where we are visiting with daughter Ann and family. I am writing to son John, who is in Hawaii, to look through my files for the Encyclopaedia Britannica clipping on children's books. If he finds two copies he will send you one. If I have only one, he will send you the xerox you ask for.

Un abrazo,

Jean

Sierra Vertientes 333
Lomas Barrilaco
Mexico 10, D.F.

November 18, 1971

Mr. Peter Morse

Dear Mr. Morse:

I am truly ashamed to be answering your letter after so many months. But I am out of the city a great deal (I run a ranch) and as a result I am perennially behind with my mail.

Charles Your question means taking an afternoon off to go through the ~~Sherrill~~ prints and making a list and I shall be most happy to do it reasonably soon if it is still of any value to you.

Cordially yours,

HRC

Anita Brenner

Sierra Vertientes 335
Lomas Barrilaco
Mexico 10, D.F.

November 18, 1971

Mr. Jean Charlot
4956 Kahala Avenue
Honolulu, Hawaii 96816

Dear Jean:

I am out of the city so much that I am always having to apologize for answering letters so late, but I am forever behind with everything.

No, I have not seen the letters of Orozco published by the 21st Century. Nobody asked me about the letters I have, which of course cover the period that you refer to. I will have to go back through the files and find them as well as my own diary notes about Orozco in those days. As I recall, I also have a very hilarious "biography" of Diego done by Orozco satirizing the autobiographies he used to do of himself.

What is the deadline on this? I know this letter will reach you after your Venezuelan visit and I hope it will not be too late.

By the way, could you when you get around to it send me xeroxes of the Britannica write-up they gave our juveniles? It should be an inspiration for the next ones which I am finally getting around to, having finally gotten a sort of solution in sight to the enormous burden of administrative work I got myself into with the magazine and the ranch. I should think by January of 1972 I will be a free agent. At least that is what I am aiming for.

As ever,

Anita Brenner

October 21 /71

Dear Anita:

You probably have seen the letters of Orozco
(New York 1927-29) published by XXI Century Editions.

It was Cardoza y Aragon who wrote prologo and notes, and
they are all right for Mexico. I even like his layout.

We are beginning work on the English edition of same and
I will write the needed background prologue and notes.

I try to use authentic material rather than reminiscences,
letters from my mother, my own diary.

I have a blank though between December 11 1927 when Orozco
leaves Mexico and my own arrival in N. Y. December 16, 1928.

Could you help me with your own diary notes about Orozco
between those two dates?

I know you are very busy indeed. Perhaps xerox copies(if xerox
has reached our Mexico!) . Or trust me with the originals and
cross my heart I shall make a discreet use of what seems relevant!

As to our lives, too old to teach at the U. but loaded with
monumental jobs, sculpture and frescoes, when I should be in
a rocking chair.

We are leaving early in November for Venezuela to visit with
daughter Ann and family, and meet our latest grandchild, a girl.

Would like to hear from you before I leave, being unsure of
an address.

As ever

Jean C

September 24, 1969

Dear Anita:

I wrote you a while ago but you were away and your secretary may have forgotten to show you the letter.

The point is that Wardlaw(Texas U. Press) is thinking of publishing the letters Orozco wrote me from New York. I am in charge of footnotes and would like to keep it factual. If you could look in your diary entries between December 16, ¹⁹²⁷ when O. arrives in N. Y. and my own arrival in November 1928 that would cover the span.

I sent you a while ago the writing that I uncovered on our watermill retablo. It came as a surprise after having known it these many years.

Retirement as a professor does not make too much difference. My hobbies keep me busy, painting and now sculpture! Enclosed one of the last, a chinese garden rock in ceramics, plus myself for scale.

Aloha

Jan -

* Sorry. No more of that one. Me painting a landscape instead.

(Dedication of 'milagro':)

12 MAYO 1969

... del año de 1883: día Viernes, como a las cuatro de la tarde; le aconteció a Dn. Emilio ^BRueda que estando pintando la rueda de la maquina de moler caña de la Ha. de Oacalco, desgraciadamente cayó de una altura del andamio como de onze varas de altura, y su familia al saber tal accidente imbocó a la milagrosa Ymagen de la Soledad de Sta Cruz y milagrosamente quedo con vida lo que dan las gracias por el hecho.

Dear Anita: On the milagro you gave us, I saw some letters appearing under the paper at the lower part of the picture.

So I soaked it carefully and underneath there was the dedication

I send you.

I thought you would like to know the pedigree of our picture.

I don't know where Oacalco is. Do you?

Back home, somewhat 'shook' by the long trip, but grateful to our Mexican friends for a very nice 'homecoming'.

Aloha from Zohmah and

Jean



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HONOLULU, HAWAII 96822

Cable: EASWESSEN

May 12, 67

Dear Anita:

We did get proofs of the Britannica pages -
I have not seen the volume itself. Anyhow
it is impressive!

I was put to pasture as a professor, too old!
But re-employed immediately by The
outfit that gives me this writing paper.
I am a Senior Specialist. The suggestion
of age, distasteful to the University, implies
here wisdom! Maybe both are wrong -
Anyhow it is the same campus!

You are sweet to want to send John and
Dominique a marriage gift. Something
Mexican for sure. All I can think of

is a sarape or a reboso.

Address = John Chailot, Liebherrstrasse 2,
8, München 22 Germany.

I may have lost contact w. Carmen
Barreda while we were in Europe,
why don't you phone her. What we

both were trying to do was to find a grant
to help defray expenses for a show
in Mexico, Frankly I cannot afford to
send the pictures out of my own pocket,
much as I would like to!

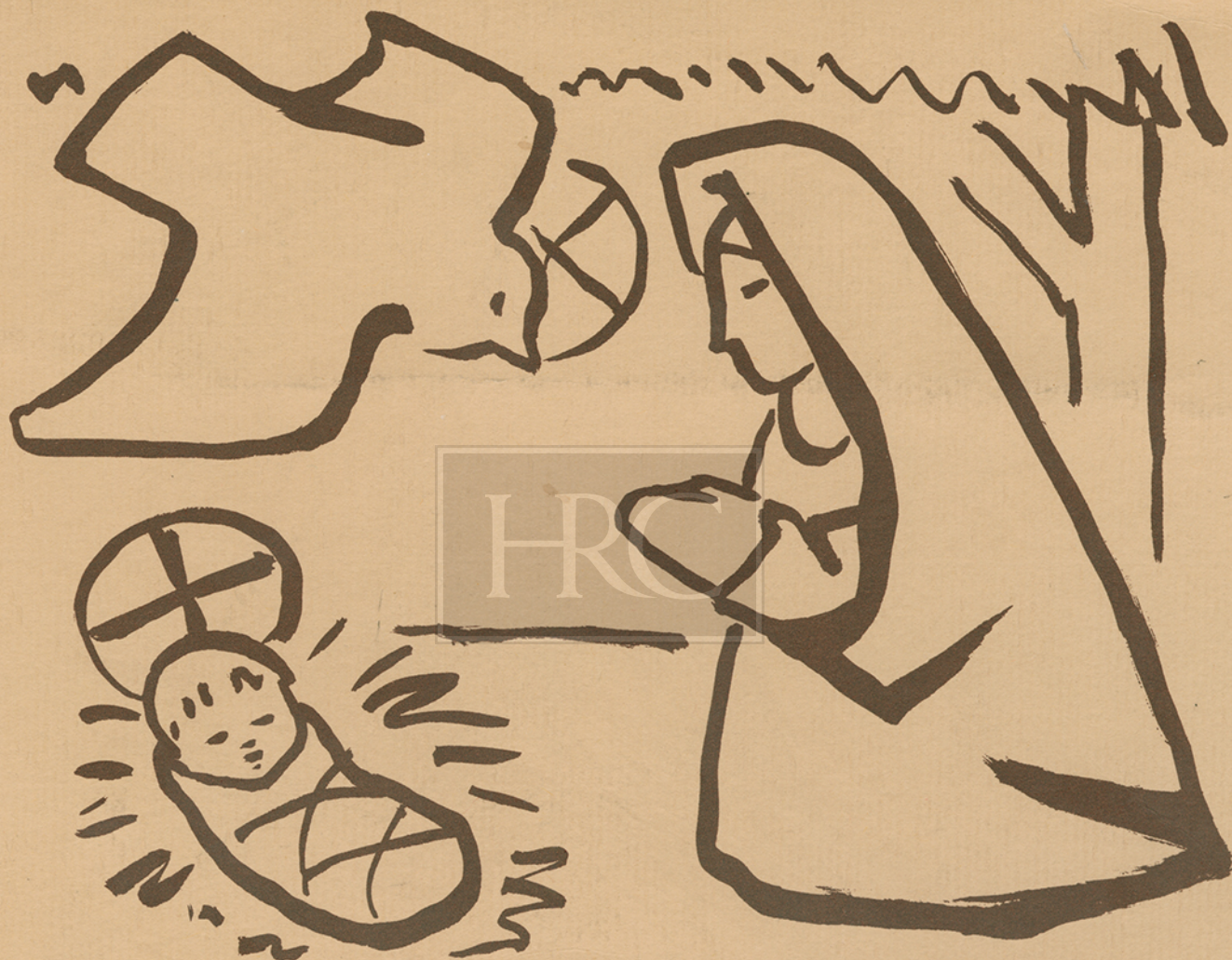
Our 'world tour' was to see the children,
in Venezuela, Germany, France and
even U.S.A. - Highlight were our
two granddaughters in Venezuela,
2 and 3 years old. Babies have a
way of growing up, so bounce your
while it is bouncable! And bounce
David Ian Page for us too.

If you do another book, perhaps you
will consider me as the, illustrator ----
which reminds me, I am being discovered
as a poet. Poetry I wrote when I was
17 is being published in 67, fifty
years later!

Emily's book is nice and put
me sort of up to date on Mex. nursery.

Zolush and I send our ALOHA.

Joan



Christmas 1966
Feliz Navidad!

The
Charlot

