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220 WEST 19th ST., NEW YORK
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THIS CLIPPING FROM
LOS ANGELES, CAL.
TIMES

FEB 9 - 1930

MEXICAN MAECENAS TALKS

Vasconcelos, ex-Minister of Education, Tells About Art Movement He Fostered

BY ARTHUR MILLIER

If you want to find a defeated candidate for the Mexican Presidency look for him in Los Angeles. It was this reasoning that led me to the door of Jose Vasconcelos, Minister of Education under Obregon, and dynamic center of the revolution in Mexican painting that flowered in the astounding murals of the Secretariat, the National Preparatory School, the Agricultural School of Chapingo and the several school buildings, all containing mural paintings by members of the Syndicate of Technical Workers, Painters and Sculptors.

Cortez conquered Mexico, the old civilizations were completely decadent.

The Spanish brought with them new and living ideas and art motifs and put the Indians to work carving and building with these European motifs. This work resulted in the Chirigueresque style which is more beautiful than the Spanish plateresque style which are here fused under the hand of the Indian craftsmen who copied them.

"The Indian is, like the Chinaman, a descendant of peoples whose origins are lost in the mists of time, whose original cultural impetus has been dead for centuries.

He is not a 'primitive' as our artists and demagogues have tried to persuade us, but an ancient race, and like all ancient peoples he has few ideas of his own but inherits rare ability as a craftsman. The average Indian can do a great deal with his hands. His skill gave new beauty to

motifs.

"It was my desire to tire, depressed mass to release its instinctive recreation. The Indian is most naturally artistic. I sought to unlock his soul in the squalor and the misery he is ill treated.

NOVEL PROGRAM

"The whole nature of my educational program was daring," replied Senor Vasconcelos, in answer to my request for enlightenment on the art developments, "so daring, indeed, that it seemed to be against the very nature of the majority of Mexico's people. Before it can be understood a great deal of senti-

mental nonsense preached by the revolutionists about the Indian being the inheritor of ancient Aztec, Toltec and Mayan cultures, which were supposed to be still mysteriously living within his grave exterior, must first be cleared away. The Mexican of today inherits little else but the civilization brought by the conquering Spaniards. When



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THIS CLIPPING FROM
BOSTON, MASS.
HERALD

MAR 30 1911

Fine Arts Museum to Lead In Industrial Art Exhibit

By F. W. COBURN

At the museum of fine arts this afternoon at 3:30 Henry L. Seaver will speak on "Modernist Sculpture," this being one of his series of talks on "Aspects of Sculpture." Tying up as it does to the many exhibitions of modernist painting and sculpture which Boston has been privileged to see in the present season, this lecture of Mr. Seaver's, which is free, is expected to draw a large attendance.

On Friday afternoon, April 4, at the museum Mrs. Mary P. Sayward will speak on Egyptian art at 2 o'clock.

Edmund C. Tarbell and Frank W. Benson, both teachers at the school of the museum of fine arts in the years when it was establishing its position as one of the foremost art academies, have contributed works toward the exhibition for the school's benefit, to be held the latter part of April. Many other alumni of the school who have achieved distinction in the arts have made gifts which will add to the effectiveness of the display.

ART COTTONS FOR BOSTON

The museum of fine arts will lead American museums next autumn in opening the third international exhibition of industrial art, devoted to decorative metalwork and cotton textiles. It had been rumored that for reasons of expense the museum might have to forego this opportunity, but evidently a way has been found to entertain a collection which, obviously, must greatly interest New England business as well as the world of art.

A letter from Miss Helen Plumb, formerly secretary of the Detroit Society of Arts and Crafts and now in charge of the department of the American Federation of Arts which arranges these international exhibits says: "The accompanying announcement will show you that things are really going to happen in Boston next October. I know that Mrs. Kurnaghan (of the museum staff) expects to do everything possible to arouse interest through the arts and industries association or whatever that group is in Boston, and we hope that some contacts may be brought about between designers and manufacturers through the opportunities here offered."

"We have been much encouraged by cordial assurances of wide and general co-operation through leading art societies which have industrial art affiliations in Germany, Sweden, Denmark, England and so on, this meaning that

"a quality of the exhibition should be higher than anything so far achieved in this country. I look forward to October, and the second reaction to new ideas in Boston."

The decorative metalwork and cotton textiles to be gathered by Miss Plumb in Europe during the coming summer, together with examples of American workmanship, will be displayed at the Boston museum Oct. 15-Nov. 10. It goes thereafter to the Metropolitan Museum, New York; Art Institute of Chicago; Cleveland Museum of Art.

Joseph Linden Smith, honorary curator of the Egyptian department, has returned from a painting tour in Egypt and the Sudan, where he visited the museum expedition directed by Dr. George Reisner. Several of his paintings of the recent excavations will be exhibited at the museum later this spring.

Works by Jean Charlot, Diego Rivera, Jose Clemente Orozco, Abraham Angel, Francisco Goitia, Xavier Gurreero, Carlos Merida, Maximo Pacheco, Jose Guadalupe Posada, Fermín Revueltas, David Alfaro Siqueiros, Rufino Tamayo are the artists represented in the current exhibition of modern Mexican art at the Harvard Society for Contemporary Art, 1400 Massachusetts avenue, continuing through April 12.

These men, mostly young, are biographed in a catalogue which any professor who collects the literature of art will want to preserve. Like several previous catalogues of this society it is carefully documented and written con amore. It shows a proper respect for the facts that concern its exhibitors—something that is often lacking in the casual, haphazard exhibition catalogues of some of the older art societies.

Visitors at the Harvard contemporary gallery may feel that the paintings, some of them at least, are more interesting to write about than to look at.

That censure of modernism has been heard before. Whether it is deserved or not the young people who compiled the Mexican art catalogue have done a good job.

Few of the exhibiting artists, it is indicated, are pure blood Indians. Mostly they are mestizos; several of them have seen fighting as revolutionaries.

We read that "Fra Angelico knelt to paint Christ, and Diego Ribera painted Zapata with a pistol in his belt." It is predicted, whether plausibly or not, that "future historians will find in Mexico City in the fusion of architecture, and painting, illustration and decoration, an actual renaissance, a rebirth of original values, far exceeding in importance the sterile ingenuities of the followers of contemporary Paris."

Their stories surely are alluring.

Diego, most celebrated of them all, this reviewer has already written briefly when the Diego show was hung at the Worcester Art Museum.

After learning engraving in Mexico Diego went to Madrid where he acquired the ideology of anarchism as well as a knowledge of El Greco and Goya. He is the head and front of an energetic decorative undertaking to modernize Toltec and Aztec art for the walls of public buildings, including schoolrooms. He is dynamic—if one may use that adjective which some of the censors have refused to pass.

Orozco, who has fought in revolutions, has never been outside Mexico, except for a few journeys across the border into Tio Samuel's land. He is the chief decorator of the National Preparatory school.

Angel, who is now one of them, having died at 19, started, it appears, the present vogue of Mexican school children's drawings. He expressed himself so vigorously that he died young.

Goitia is mysterious if not mystic, said, or fabled, to live on a floating island at Yochimilco. He was a general staff artist in the latest revolution.

Guerrero, absorbed in politics and the agrarian and labor organizations, is a Tarahumara Indian who has made frescoes of birds, trees and animals for a Mexican residence. Merida has lived at Paris with Modigliani and learned from Picasso. Pacheco was Diego's lime mixer; he caught the trick of making interesting frescoes from his master.

Posada, old-time illustrator, was the prophet of two revolutions—1910 and 1921. He is the Mexican Daumier—or it might be said the Mexican Carl Rose.

So on. Whether you approve of them or disapprove these are aggressive radi-

cals of the pre-ham-and-eggs era of Mexican history whose work the Harvard boys have brought hither as a treat—or is it a shock?

HOME FOR "CONTEMPS"

Handicapped though it is by a name that any headliner must abhor, the New England Society of Contemporary Art, Inc., no longer operates under the handicap of homelessness. It was enabled early last week to open at 227 Newbury street its own gallery.

A good choice for the inaugural one-man show was made. Sam Charles, distinguished musician, is one of many musicians who find pleasure and, hopefully, some profit in painting as a sideline.

While vacationing in Europe, while teaching music at Groton or motorizing elsewhere in New England, he sits before nature with eyes and his water-color box wide open. These are evidently done with affection and enthusiasm. None of them is labored or acrid.

The analogy of musical notes inevitably forces itself as one views the collection; and it possibly is not altogether fanciful. The composition flows across the page in a series of rhythmic sequences.

There is, of course, much more than this in the art of painting for those who expect to adapt its technique to all sorts of fact and all phases of psychology.

Problems of low relief vs. high relief, of selection of the tonalities to carry an emotional phase consistently through the eye gate, demand a professional equipment as complete as that of a great composer.

Within their range, however, Mr. Charles's pictorial notations are about 100 per cent., and it is a range that can readily be broadened if the artist chooses to give the time to it.

One likes especially some of the French subjects and "The Old Bridge, Townsend Harbor." They confirm a favorable impression made by Mr. Charles's contributions at the Independent shows of Beacon Hill.



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THIS CLIPPING FROM
BOSTON, MASS.
TRANSCRIPT

APR 2 - 1930

Modern Mexican Art at Harvard

Student Society Sponsors Showing of Diego Rivera, Jose Orozco and Others

FOR those of us who have heard so much in recent years about contemporary art advancement in Mexico, the exhibition of Mexican art now current at the galleries of the Harvard Society for Contemporary Art, Harvard square, Cambridge, come as a distinctly unpleasant surprise.

It is possible, of course, that this small group of paintings, drawings and lithographs, is not sufficiently well chosen to display the artists of Mexico at their best. But it does contain, whether truly representative or not, work from the hands of the country's best known painters—Diego Rivera, Jose Clemente Orozco, Jean Charlot, Jose Guadalupe Posada, Carlos Merida, Rufino Tamayo and others.

Mexican art, we are told, possesses a wealth of primitive quality, imagination, political, religious and native significance. Anyone who has viewed even photographic copies of the Syndicate of Painters' boldly subversive series of murals in the public buildings of Mexico must concede that, in the creation of vast political cartoons, at least, the artists below the Rio Grande are masters of their art. But when we turn from the flaming murals to the room full of small pictures at Harvard we experience a poignant sense of having been let down. Here we find no flamboyant mannequins, but only, for the most part, drab canvases, uninteresting both as organic compositions and as pictures. The primitiveness of them does not strike us as impressively aboriginal. More, it suggests importation, the conscious striving for ingenuousness that stamps so much of the contemporary French work. There is really no need of the catalogue forward to tell that "most of the Mexican artists have had years of study and observation in Europe." The canvases themselves are even more eloquent of Montparnasse and the ateliers of the leaders in Parisian modernity. Even one of Diego Rivera's oils, "Seated Woman," is an abstraction sufficiently French to pass for a Fernand Leger.

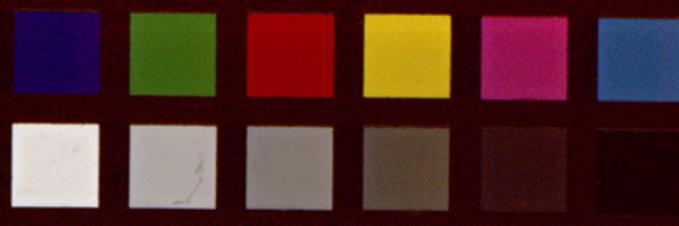
It is true the majority of canvases are Mexican in theme, if we accept the theory that sullen ignorance and blank stupidity is a racial characteristic of the Indian peasantry. Themselves, mostly of peasant stock, the new artists of Mexico delight in depicting the hopelessness of their own people. It is a legitimate field of exploitation, but we cannot help but observe that the vehicle of its expression is usually "made in France."

But when Diego Rivera and his companions lay aside the palette and take pencil or burin in hand we find that a惊 transformation takes place. Rivera himself is no longer a trafficker in hasty color and distorted compositions, a draughtsman of tremendous power. His pencil portraits are Old Master in the perfection of their technique, while the sketches for mural decorations by Orozco are excellent in their penetrating search for anatomical knowledge. And what can be said of the black and white work of these two men, might well be extended to include nearly all of the prints and drawings of the exhibition. Is it not here, this peculiar difference that exists between the drawn and painted work of many moderns, whether they be of Boston, New York or Mexico City? A difference that has been observed by students and critics of art, and is an interesting field for study.



"The Lovers,"—

From an Exhibition of Paintings, Art at the Harvard Society for Contemporary Art, Cambridge. Tamayo Is One of the Young



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NEW YORK
TIMES

JAN 19 1930

Jean Charlot.

We have been learning a lot about the modern Mexican artists of late through books and exhibitions. A volume on Rivera, containing many plates and an excellent introduction by Ernestine Evans, appeared recently; and one learns that a similar work on Orozco will be brought out shortly. Orozco himself exhibited here twice last season and there are always things of his on view at the Delphic Studios. Now at the Art Students League paintings, water-colors, woodcuts, conté crayon and other drawings by Jean Charlot are hung.

Jean Charlot, still a very young man, is less known in this country than are his fellow-artists, Rivera and Orozco. The present group of work, therefore, gives us a valuable opportunity to become better acquainted with his many-sided art. Although it is possible upon this occasion to measure Charlot's mural achievements only by means of photographs, they appear to be of formidable stature artistically. One of the first of the moderns to attempt true fresco, Charlot has already covered many walls in Mexico City. But if these frescoes are unfortunately too far away for handy reference, an excellent idea of the artist's general scheme of work may be obtained by examining the paintings and sketches now shown.

He makes use of fresh, lively color, whenever that is appropriate to the subject. Sometimes, still appropriately, color becomes almost gaudy, as in the fascinating scenes of festival, closely studied and imaginatively presented. Again, he is somber and all but monochromatic, in touching little pieces like "Dead Child," which recall the austere and stately rhythms of the Chinese. In the matter of subject, Charlot covers a considerable territory. Perceiving, as Anita Brenner points out in her catalogue foreword, "the abysmal gap between city and village," he turned his attention to the latter, "which represents the great majority of the people and which contains the real character, the real power of the nation." What we thus get is a gripping picture of everyday life, largely untouched by foreign influences, refreshingly unsophisticated. Always the human element is sovereign in these paintings, with a special tenderness bestowed upon the portrayal of mother and child. Charlot's draftsmanship is amazing; with its aid he is able to unburthen most tellingly the fund of knowledge, compassion and fine wit that makes his work distinctive and original.

How is it that the modern Mexicans are able to imbibe French influences quite freely without becoming, as our own American artists are so prone to become, mere imitators? This is a mystery whose solution cannot be tossed off like an epigram; and it is decidedly a mystery that it would pay us to probe. Jean Charlot, "French-Jewish-Russian-Mexican by blood," and actually born in Paris, produces work that seems Mexican through and through.



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EVENING POST

JAN 18 1930

Jean Charlot

Jean Charlot forms a striking antithesis in his work to Gromaire. His current showing at the Art Students' League Gallery, gives some idea of his prodigious versatility and inventiveness. His Parisian training may, indeed, as Miss Anita Brenner tells us in her foreword, now be repudiated by him, but its sophistication is apparent in his approach to Mexican themes. Although he is interested in subject matter of his paintings, water colors or drawings, there is nothing naive in his preoccupation with them, or in his development of them. The vitality, wit and vigor of his work make first impression.

Then one begins to appreciate the breadth of the work, the bigness of the conceptions and the intensity of their expression. The forms are sculptural and voluminous, the line is incisive and vigorous. The artistic symbols chosen to express conceptions are distinctly personal. Miss Brenner aptly summarizes his salient characteristics in epitomizing the character of modern Mexican painting as a "Mexican style which is not archeological resuscitation but has something in common with ancient monuments, something, too, of the popular arts which have carried the stream of ancient and Colonial style in a living version of their own and also dovetails plastically though it clashes in spirit, with the European art of today."



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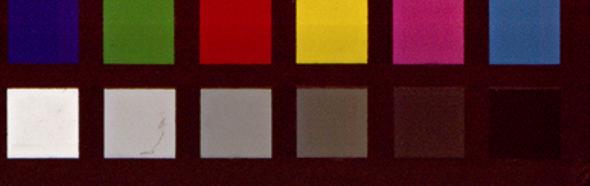
THIS CLIPPING FROM

NEW YORK
SUN

JAN 18 1930

as artists since the army discharged them into civil life. One of these is Jean Charlot, who in spite of his name is a Mexican and exhibiting at this time in the galleries of the Art Students League. That is, he seems to be a Mexican. Anita Brenner refers to him as "French-Jewish-Russian-Mexican by blood" and says that because "he was born in Paris he is looked upon sometimes, hazardedly, as an attache, sophisticated imitator of the 'Mexican Primitives.' It is not recalled that it was he who first arrived at the process of true fresco subsequently adopted by the other mural painters; that if great number of Mexican school children and teachers express themselves delightedly in woodcuts, it is because Charlot prophetically revived that art in Mexico; that he discovered and studied the great revolutionary Mexican engraver, Jose Guadalupe Posada; and that, most important of all, his mind and skill aided in no small degree the process of analysis and synthesis to define the peculiar structural values now accrued to modern Mexican art."

Charlot seems indeed to have dropped his Parisianisms from him like a cloak, and while he lacks the fervor and drama of Orozco, he is nevertheless genuinely alive to Mexican life. His feminine type is of a bulk to make Mme. Marguerite d'Alvarez look slim by comparison, but like that lady, is always equal to the heroic gesture. It is the Mexican in him that attracts him to the somber, and at the same time liberates him occasionally into the bouquet colors with which he paints children. As a ^{with Italian furniture sold by order of Bruno Neri & Co.} highly desirable ac-
estries, brocades, velvets, lamps and



Art of Modern Mexico at Harvard Society

Logically, following the fairly frequent showing in this city of drawings by school children in Mexico, where methods of art teaching have adopted the national penchant for revolutions, comes the present exhibition of Modern Mexican art in the rooms of the Harvard Society for Contemporary Art, where it is to remain until April 12, open free to the public on week days.

Jean Charlot, the much-talked-of Diego Rivera, Jose Clemente Orozco, Abraham Angel, Francisco Goitia, Xavier Guerrero, Carlos Merida, Maximo Pacheco, Jose Guadalupe Posada, Fermín Revueltas, David Alfaro Siqueiros and Rafino Tamayo, the contributing artists, show work in many media—oils, water color, tempera, wood cuts, lithographs, drawings, pastels and pottery among them.

According to the introduction to the catalogue—as modernistic as the exhibits—"Racially few of the Mexican artists are pure Indian. Most have had years of study and observation in Europe, and many have seen actual fighting. Art for Art's sake, and Pure Painting as practised in Montparnasse have no place in Mexico. Drawing and painting become the language adapted for the teaching of all subjects—from geography to hygiene. The expression of a religious and political tradition in art is the living breath of the land, and it tastes of the soil whatever the form that period and locality define. . . . The architectural urge, the religious quality, the symbolic realism, the socially interpretative intention—these things of native spirit determine more than the scientific researches of the old world the modern form of Mexican art. . . . It is not improbable that future historians will find in Mexico City, in the fusion of architecture and painting, illustration and decoration, an actual renaissance, a rebirth of original values, exceeding in importance the sterile activities of the followers of contemporary Paris."

A hasty glance recalls to one's mind ancient Aztec and Peruvian textiles, drawings in the Museums; also examples of the work of post-impressionists, cubists, painters of abstraction and other more familiar exponents of the modernistic school.

Flat, dulled colors predominate in most of the paintings along with a quite general lack of beauty.

"Tepito," by Abraham Angel, the young artist dying at 19, who is said to have done much to liberate the academic tradition of artistic education in Mexico, is among the most interesting of the paintings, somewhat higher in key than most. Orozco's violent contrasts attract special attention as well as do Rivera's vivid "Seventh of November, Moscow," and a pair of his portrait heads.

Among plans announced for the second year, just beginning, is the furtherance of the programme of comprehensive international shows, the present Mexican exhibition to be followed in April by German contemporaries with, later, new English painters and at least two French shows—Cubists in retrospection and Paris in 1930. In May an experiment in actual pioneering will be the hanging of the work of 10 unknown Americans. June will see an exhibition of international photography while there will be a third large show of the work of younger American artists.



138. Brenner

Argus Pressclipping Bureau

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CLIPPING FROM

Metropolitan Museum

NEW YORK TIMES

Exhibit of Mexican Painters

10 OCTBR.

Unique Impulse in Work That Covers Wide Range—Modern Mexico's Affirmation

By EDWARD ALDEN JEWELL.

WHEN some one objected to the Mexican artist's painting of a horse—whether criticism concerned anatomy or size or color escapes one's memory—the naïve retort, as quoted by Count René d'Harnoncourt, was this: "Well, it's my horse, isn't it?"

We may be fairly certain that the prehistoric cave-dwelling artist scratching his pictures on a rock would, faced with a similar challenge, have responded in the same vein if, like our modern Mexican, he was trying to work out his own artistic salvation. However, the tale of the horse is not to be taken as pointing a moral of the individual triumphant so much as it is to be taken as indicative of the spirit of a race that has discovered its own deep well of culture. The depth of this well is glimpsed, though not plumbed, in the present exhibition of Mexican art at the Metropolitan.

What has been there assembled represents an index, brilliant so far as it goes, wherein the American visitor may pick up the most valuable clues. The suggestive power of this exhibition is much greater than its actual revelation, rich and beautifully arranged though that proves to be. In the realm of so-called "applied" art much remains to be brought to light, even in Mexico itself. As for the paintings, walls cannot be transported and it is upon those flaming walls down south of the Rio Grande that the story of Mexico's renaissance has been most persuasively told. Still must the wonder grow that faced with so many handicaps those responsible for organizing this show should have been able to present such a glowing spectacle, a document so scintillant with esthetic passion, testimony thus eloquent of the power and beauty of modern Mexico's affirmation.

* * *

INESCAPABLE, as one passes from water jars to religious symbols, from children's toys to the work of great artists like Rivera and Orozco, is the sovereign spirit of anonymity. It is true that one artist may in the majesty of his accomplishment tower above another, but a unique impulse pervades the whole and signature becomes about the least important thing in the world. The glass blower is essential to the poet of fiery pigment; the humble weaver of thread and reed to the sculptor; and all, not forgetting those who are raising tin to the status of lordlier metals, are vitally involved in a movement mightier, perhaps, than any other in the entire field of modern art.

There are those who of late have taken to decrying "folk-art." Stanley Casson in his new book, "Twentieth-Century Sculptors," calls it "an attractive sop to put in the place of intellectual development," leading nowhere "except to a steady lowering of standards." He contends that "the hoof-handed yokel remains always blockheaded," that "the fool cannot shoot straight." Well, it is possible that we have had too much "intellectual development" in art; have, forcing our way into a rarefied esthetic atmosphere, got too far away from the warm common soil in which culture's roots find nourishment. There would seem to be a danger of art's becoming the sacrosanct property of the few rather than of the many. At any rate, here is the Mexican show, profoundly "folk" in its manifestations and in its revivifying implications, which may be argued about as much as you please, but that certainly cannot be ignored.

* * *

WE are coming to realize that the Western Hemisphere is indeed a very venerable hemisphere. After all, our globe, whatever the concomitants and vicissitudes of its sidereal birth, has been round for a great many centuries. We cannot say when civilization definitely began on this side, but last Sunday it was announced that some dinosaur eggs have been discovered in Montana, eggs only a little younger than those that did not hatch in Mongolia. Holding further flights of fancy in check, it will suffice to say that the Americas can muster a very respectable cultural heritage; and nowhere else has this

heritage achieved so glorious a survival as in Mexico.

Why, there might almost not have been any Spanish Conquest at all! Of course the organizers of the present exhibition had a thesis to uphold; were concerned, as Count d'Harnoncourt points out in his excellent introduction to the catalogue, "with the presentation only of such works of art as are an expression of Mexican civilization." But with all said and done we see, taking the large view of history such an exhibition invites, that the Conquest, powerful though its influence backed by the sword inevitably proved, was little more than a bubble that rides for a moment upon the surface of the sea and then explodes, leaving ripples and memories but no infallible imprint.

Mexico is so strong, so tough in its racial amalgamation that although "to consolidate their military conquest the Spaniards destroyed every vestige of the indigenous artistic and religious manifestations," the indigenous germ was not stifled. See how it has sprung to renewed life, particularly in these last decades of conscious struggle toward national autonomy! Nor have the artists whose work is now at hand for us to study turned back except in isolated instances, to recreate old and half-forgotten forms. The continuance has a deeper import than that. It surges in the very blood of the race. It has scant commerce with archaeology, as such, but betokens the beating of a mighty heart, whose rhythm has at times been broken, yet has never stopped.

"Ever recurrent in Mexican thought," says Anita Brenner, "is this concern with the sheer fact of life. Life shifting from one form to another, and all still the same." Living and dying, forms breaking up into eternally new patterns, and all still the same. Then the exuberant urge to express. "The need to live, creating with materials; the need to set in spiritual order the physical world; the sense of fitness—these are the Mexican integrity. That is why Mexico cannot be measured by standards other than its own, which are like those of a picture; and why only as artists can Mexicans be intelligible"; as poets proclaiming: "I cried aloud, I looked about, I reflected how I might see the root of song, that I might plant it here on the earth, and that then it should make my soul to live!"

* * *

NO attempt need here be made to write exhaustively, in detail,

about the exhibition at the Metropolitan. Such an attempt would but rehearse an experience that it is to be hoped every reader will make his own. So effectively have all the elements been drawn into mass coherence for purposes of display that the visitor on his absorbing journey meets with no obstacle. The progression is simple, orderly and right.

Has the show a climax? If so the climax is peculiarly volatile.

You may find your peak of enjoyment in the splendid fragment of fresco by Diego Rivera, which, alas,

affords the only precise indication of this artist's accomplishment that could be produced for the occasion

(having seen this, however, those who have not been in Mexico need no longer take entirely on faith the

now famous walls of the Ministry of Education).

You may find your climax in a magnificent piece of monumental

painting by Julio Castellanos called

"Two Women and Child," or in the

vigorous draftsmanship of an Orozco,

a Jean Charlot; in the terrific speed

of a "Troop Train" by David Alfaro

Siqueiros, the touching primitive emotion of Abraham Angel and Máximo

Pacheco, the striking rhythms of

Carlos Merida.

But you may also, not unreasonably, find what moves you most in

one of those clumsy, honest figures

carved from solid blocks of wood by

Mardonio Magaña; in the exquisite

little blown glass sculptures from the

State of Jalisco; in pottery that can

rival the work of ancient Greek and

Etruscan; in some bit of feather mo-

saic or embroidery; or in one of

those marvelous straw saints, so in-

spired with the very spirit of action.

Finally, you may decide that not

for any of its varied features, but rather for the unit it represents, the exhibition is to be prized. This alone need now be borne in mind: the exhibition will be packing up and traveling elsewhere after Nov. 9. Therefore, do not defer too long the enjoyment of this privilege.



My dear

Here is a first idea for illustrations - In V we forgot the Tortilla which I find indispensable.

Chap VIII : Instead of photo of Zapata would be used wood-cut of Zapata by Xavier (with text as printed in machete) in the text. So that more material half-tone could be printed.

Chap X : for Carlos Merida would be better one of his best line drawings: "Family with petate - mountains behind".

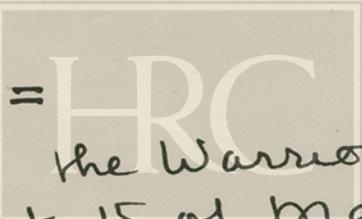
Chap XII . I would like one more illustration:

probably full page : Indian (detail from Teocalli ensangrentado in staircase.) ph. Tihau

XV - no ve el formato pero como hacer?

XVI . Ya no me gustan esos . Quizas also de Yucatan - Tiger-hunter - o mujer con el nino . ?

XXXI



I am writing the Warrior's book. Would finish text about 15 of March. I don't see either how you can arrange it - You would not have the illustrations at hand and they are indispensable to meaning - The only thing would be in case I would not go to Uxactun, but this is very doubtful.

Write me , will you .

Jean



XVIII lo que quires.

XIX Vignette:

1 page pre-spanish,
a Posada, Feast of skeletons?
Looting of church (Clemente) perhaps
part only to fit in shape of full page,
a covarrubias: "negro ~~folk~~ spirituals"
in text = Wake of Clemente or other lined.

Chap XX Mexican Songs by Tira.

vignette? and mice?

page halfline	line	Chap I. II	page h.c.	l.	
3.	1		2	2	XIX
3,	2		3	3	XIX
5	1	III and IV	1	2	XX
4	1	V			
3	1	VI			
4	1	VII	59.	39	
3	1	VIII	-	-	
0	7	IX			
3	1	X			
1	1	XI			
4	1	XII			
4	3	XIII			
4	2	XIV			
4	2	XV			
3	2	XVI			
5	5	XVII			
		XVIII			



XV = Vignette?

Portrait of Indian Woman (with necklace)
Woman after Oct. Can.

Tate Jew - Christo
Resurrection.

a line drawing (sketch of musicians?) in the
text.

Chap XVI = Vignette : ~~some~~ ^{wood-cut same} woman than in Nation
The poster water-color.

Lithograph the bath (half-tone.)
Drawing : torso (half-tone. full page.)

on text-paper : Ilustracion por un cuento = ?
La familia in the thatched-roofed house?

XVII

Vignette =

Boy in the Wood = Pacheco,
Revolution from Hernandez,
^{1 page} ~~Handel~~ ~~Handel~~ ^(capital) Sculpture = Xavier

Portrait of woman = Lozano

Bas-relief Yela Gunther -

niños and bed = Tamayo (full-page)

in the text : Water Carrier line cut Pacheco
Woodcut (small size) Xavier,
Beggar Paul Higgins
Linoleum wt. Lowell,



Chap XII Clemente -
Vignette: int'drawing. (?)

You need "ceiling with Alvarado" de los ultimos.

fresco Sanborn's = Conjunto.
horror.

head of Christ? =

Chap XIII.

Vignette: cut from el machete.

Self-portrait full page.

Burial of the Workman 11

Head of revolution -

In the text: Embrace of peasant, soldier etc -- woodcut

The Miner (study for Guadalajara) if a
line cut can be made of it. sino: the wood-cut
similar in Machete: worker holding hammer (quitale la
estrella.)

Sr Christopher de Amado.

from illustration
for tragedy.

Chaps XIV Diego Vignette: inverted child coming
out of egg

In the text: ~~Study for~~ The execution.
in line-cut.

full-page: Woman of Tehuantepec (drawing. half-tone)

one of the details of fresco (horse or women's heads)

The hacienda on same page with: drawing for Earth,
portrait of Indian child - or prize-winning Pan-American
picture

~~one photo with another~~

better

Chap IV "Native possessions"
introduce the "Tortillera statuette" full-page,
not stating that it is a drawing.

for the vignette could be used the "Pollero" by Manilla
reducing greatly.

Chap VIII. Pulquerias etc...

Vignette: maguey tapper by manilla

full page: "La Palanca."

Zapata. by Tina ~~or The Brave Horseman~~

The Shepherds. (church cart board.)

Chap IX Posada -

Vignette = Woman and child.

Lady of Guadalupe in majesty.

The Rich Man.

Calavera Tapatia.

Farewell of the Soldier

The Hanged Man (not suicide but revolution scene)

entrance of Francisco I. Madero.

(to be put with ^{the} text)

Chaps. X

Portrait of Indian girl by A. Angel Full page.

" " peasant youth by C. Fonserrada

Women of Metepic by C. Merida

line drawing (Teotihuacan) small in the text.

Chap XI

photo of chafings on andamios.

line from machete.

M



CARNEGIE INSTITUTION OF WASHINGTON
WASHINGTON, D.C.

Dear Anita

Regreso de Boston adonde estuve
con Dr Kidder y Togzer,
planeando 1930. Me quedo
en N.Y. trabajando libros -
Sigue el cuento. Te lo mando
siquieres pero creo que no lo
necesitas -

Direcciones -
Edward = Box 1724. Carmel - Cal.
Luz Perez : Sr Manuela Gonzalez
calle Dinamarca 10.
Milpa Alta . D.F.
Rica : Mme V. Suttor. 15 Blvd Larnes.
Paris . X^{re}.
France.

Dña Antonieta Rivas que tiene carta
de Lozano para ti. Me la va a dar
En Boston vi la exposición moderna
de Harvard. 2 cuartos medianos,
perfectos para enseñar nuestras cosas.
2 o tres cuadros grandes se necesitaran.
Art League me hace una exposición en
Enero -
Dr Togzer te da las gracias por el
libro. Te dió mucha gente.



CARNEGIE INSTITUTION OF WASHINGTON
WASHINGTON, D.C.

Yano viene el sr del "wash" y
tengo un bulto enorme esperandolo
y nada que ponerme. Cuando
vienes, desenredaras estas dificultades
Re cuerd o a David.

Fc saluda Dean.

P.S.: Reflexiones sobre el articulo:

Me hace rechistar los dicentes "the prod
that the Nile was in Asia" por ser el
Nile in Africa. Quizas cambiando
"in" por "to" pero ni asi me
parece exacto — porque "before
Christ" incluye Greek and Roman
civilizations, que despues de todo
cuentan como abujadas de Egypto.
y no estan in Asia.

El emphasis sobre "decorative" in
school of Paris es demasiado far-reaching.
The best people are far from being decorators.

Lo demas esta bien, pero no creas.
que sea simple —

+ 1 clipping para que sepas que
St Gaudens ha leido el libro.

*The Art News*

Saint-Gaudens To Assemble Mexican Show

PITTSBURGH.—Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, is going to Mexico to assemble an exhibition of Mexican art, according to an announcement made at the Institute recently. Mr. Saint-Gaudens will leave this week and will be gone about one month. The exhibi-

bition is being sponsored by Ambassador Dwight Morrow and financed by the Carnegie Corporation of New York, and, when assembled, will be sent to important museums in the United States, under the auspices of the American Federation of Art.

It is the hope of all concerned in the exhibition, according to Mr. Saint-Gaudens, that it will be of real interest in the cause of art, and that it will contribute to a better understanding of the hopes and aims of Mexico. The exhibition which Mr. Saint-Gaudens will bring back, will be contemporary and retrospective, with the emphasis on the former. It will include not only painting and sculpture, but also applied and industrial art. It is planned to give a fairly comprehensive view of Mexican art, past and present.

Some of the leading Mexican painters, as, for instance, Diego Rivera, who is painting murals in the National Preparatory School and in the Government Palace in Mexico City; Francisco Goitia, who lives as a recluse in the Indian village of Xochimilco; and Jose Clemente Orozco, the distinguished etcher, are well-known in the United States. However, the works of a great many of the Mexican artists have never been seen in this country and very little is known of their industrial art.

Mr. Saint-Gaudens will be accompanied by Mrs. Saint-Gaudens, and will make his headquarters in Mexico City. He will travel from there to obtain exhibits from all parts of the Republic. He expects to return to Pittsburgh just before the close of the present International.

"Davine" collection of Kain

Dear Anita -

mandó los papeles. Dice Schell que la gente de Charm está algo inquieta por el articulo, que les esperaban para el 15 del mes. Maroto abre su exposición en los Delphic S. el lunes - y va firmar un contrato permanente con Alma - Orgo hizo 2 litografías nuevas muy alemanas. Sigue durmiendo y comiendo para regresar aliviada.

HRC
Tus

Jean.

Miercoles

Dear Anita

En cuanto a Lucy , Ann
Morris acaba de mandarle
invitación a venir contigo,
lo que ~~quiere~~ suprime
toda posible dificultad .
Reflexionando a mis indicaciones
sobre tu libro , pense que no
valian nada y lo que se me
olvido decirté es que esta mucho
mas claro el plan como es
ahora que antes , y tambien
que te quiere
Jean .



Metric
1 2

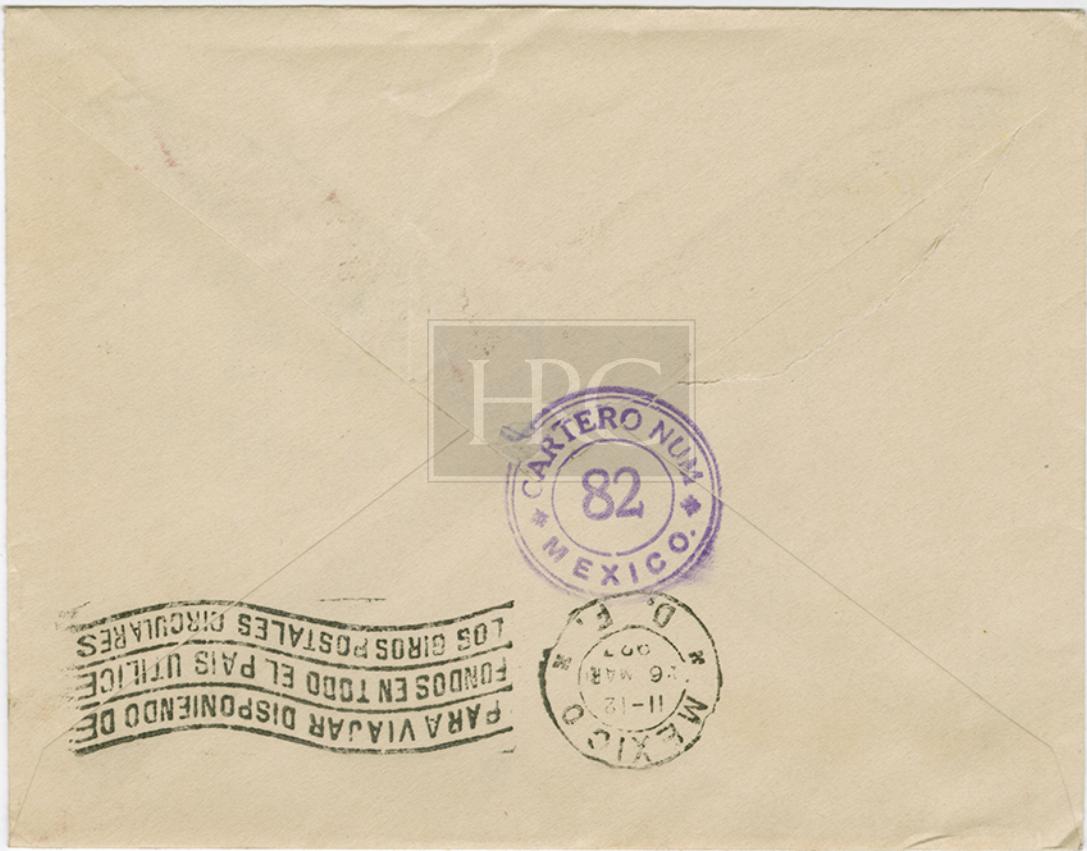
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Sra A Brenner
Marsella 1.
Mexico - P. F.





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Very dear

Los cambios libro V. Arroyo están bien. Lo importante es que salga.

Lo de Lucy: Yo no tome responsa
bilidades, pero Morley estaba
encontrado de ella por lo que le
contó George. Que le escriba Lucy
(a Merley) es lo mejor. Por lo demás,
para hacer cuentas limpias que
ofresca pagar el costo de alimenta-
cion (about 2 pesos a day) a
la Carnegie. Así es mas libre
de pedir y el precio no tiene relación
con lo que se da. Yo no entiendo
bien como vendras, si ya no vas
a New York en abril pero eso
parece arreglado en tu cabeza y es
lo principal y de todos modos
nos veremos algo en Mexico
según parece

Plan "Mexican renascence":
Si chapter two no esta escrito y si
quieres incluir todos, vas al Museo y
pides: Maudslay: Books of plates
on Copan. Grijalva. Palenque.
colección Peabody Museum:
Piedras Negras. todo eso sobre
Maya pero es folioso querer abrazar

demasiado. Lo Maya es = Egypto y habia muerto ya cuando la gente humilde (Aztec. Toltec) vivia o al menos les era desconocido. Lo de Chichen que tienes (pintura y escultura) es estilo tolteco y asi puede ser incluido en un capitulo que hablaria nada mas de "los mexicanos" dejando lo demas. Seria mas razonable.

Chap IV : Martinez es un conquistador y habla muy mal del indio desconociendo el ambiente. Queda muy en su lugar aqui.

Chap XVI : Xavier es muy pobre pintor.

XVII : Leal id. pero puedes incluir woodcut (dansante con luna en la cabeza).

Chap XVIII : Me parece no hay materia Chapter. No seria suficiente como colo Chap XVII ?

Todos lo demas muy bien.

Oiga : Tu ultima carta es casi de enamorada (de mi). Me dió gusto porque es muy raro cuando te descuidas pero en esos ratos te debe ser desagradable de no tenerme de servidor y esto me da pena.

No te hagas recuerdos sino planes matrimonios con algun X.

Te besa la mano

Jean

abrazo a los abat

que caballeros!

P.S. Me alegra de que note
haya escrito Lowell !

Sra A. -B renner
marseille 1
Mexico DF







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asi. | ≈ 03



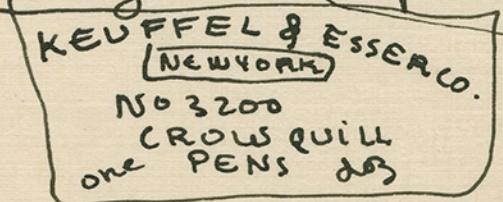
Tujo

Jean



Muy querida

Antes de venir aqui precipitate
esquina Motolinia y Tacuba (Herr
y Chopoén o algo así) a ver un aleman
que vendo material de dibujo y compras
4 docenas de plumas de dibujo que dicen.



→ mas

y cuando veas me las
regalas. Dame por favor esta prueba de
amor venal.

De las dos muchachas que hablan
demasiado - se quedaran 3 dias y
presumen mucho y nada mas. Las hubiera
debidio presentar a tus estudiantes de
guitarra. Lleva me el Folkways
Farmas si hay (las de Sedesma.) etc...

Me aburro de no leer algo nuevo.
Si vas en hydroplano ten cuidado de
no mojarte los pies.

Hoy fui en una tumba que dibujo
del otro lado

apunt

230

230



S^{ta} A. Brenner
Marseilla 1

Mexico D.F.





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CONSUMENDO ARTICULOS
NACIONALES SE ENGRANDECE
A LA INDUSTRIA Y AL PAIS





Muy querida

Ta no escribes?

Aqui hay tanta gente que uno no se puede aislar. Acaban de llegar Palacio, Reygadas, Mariscal etc ... muy criticones y Morley muy humilde con ellos. Quiere Morley que en honor de Reygadas representemos otra vez el Theatrito. Esto consiste en embadurnarnos de ocre colorado y ponernos plumas. Yo trate de explicar a Morley que ellos lo tomaran como denigrando a Mexico pero él cree que se van a encantar de ver eso. . . .

Acaba de salir un Chac - Mol muy bonito



y mejor que eso una mascara toda pintada que tu servido

ha copiado hoy Domingo con el proposito de serle útil : Es la unica expression plastica de lo que llamas vacilada : tragicos . comicos . humorques etc . . . Te gustara , creo yo -

Se acaba Mayo y esta Abril .

Te veremos ? Si si , sera con gusto .

te quierl gear .



Miss A. Brenner
Marsella 1
Mexico D.F.





Very dear

A decirte la verdad tu carta en francés
me emociono. Era muy bonito frances
y te conecto con muchas cosas nuevas
en mi mente.
Está carta porque espere "una o dos
semanas" como decías pero no llegaste
y como eres una persona muy impor-
tante y ocupada quizás no vienes
ahorita. Si tienes que cambiar fecha
completamente mucha gente se va
a fines de Mayo y habrá mas lugar
para nosotros después. Me parece
tambien indispensable conectar tu
viaje con la luna llena para que
conozcas los famosos claros de luna
de Chichen que son un encanto.
Ya no hables del libro Vanegas Arroyo
y fermo mucho que por alguna
razon no se haya hecho y de pensarla
me duele el corazon, de verdad.

Deva tambien traje de baño para el
cenote. Pero no creo que vengas porque
ya tienes mucha consolación con
los estudiantes y Algaro sobre todo
(tu borracheria con el me puso muy
furioso y melancolico.)

Casate pronto con algún señor para
acabar de una vez con las pretensiones
que tengo de tener derechos sobre ti.

Te lo suplica Jean.

Sra A. Brenner
Marseille 1.
Mexico - D.F.

REMITA SUS CARTAS EN SOBRES OBLONGOS





Metric
1 2

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Very dear

Nothing from you* and yet
I would like some news.

Aquí todo sigue lo mismo. Veras
muchos dibujos si vienes hasta aquí
Me enoje un poco de tu silencio
y por eso no escribo mas.

te quiere

Jean

HRC



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Very dear

Me alegra de saberte bien ya
y contenta con tus trabajos.
Estoy trabajando muy duro
pero si te puedo servir en
algo desde aquí, ya sabes -
Aquí ves a tu servidor imitan-
do esculturas polícromadas
fielmente.

Mándame dirección Fedesma
S. U. P.

Un abrazo de Jean.



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Very dear

Todo aqui ya esta muy social porque llego la novia de Morley y hay the , Theatre y muchas cosas mas . Ya tenemos que ponernos corbatas .

Esperemos verte y Lucy en Abril . Hace menos gente y es mas agradable .

Esta noche hay representacion en el Juego de Relota . Tu servidor esta en un papel de mestiza con pechos de papel de periodico . Se ofende mi dignidad y te dara risa , pero no medieren de escoger .

He escrito a Lucy para que me escriba quien anima tu solitud porque eres tan discreta que tus cartas no dicen nada sobre este punto . Pero no ha contestado .

De trabajo , no piensas mandar algunos articulos a The Arts (Orazio) . Yo lo juzgaba importante por publicidad del libro . Que hubo con Renaissance ? Goldsmith escribio de mi pero no he visto el articulo .

Te quiere Jean .

NO DO NOT

Sta A. Brenner
1 marseille
mexico D.F.







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Muy querida
Te mando la fotografía aunque este
muy mala.

Lo que te paso con Lucy parece serio aunque
no me lo hayas explicado pero debe ser cambio
en ti, no en ella.

Me dejaste muy solito de veras y ya quiero
regresar a Mexico pero todavía no puedo. Parece
que voy a tener que regresar solo y de seguro se
me va a perder el baul porque no se como se
registra en la estación y se me olvidara recogerlo
a la llegada.

Para que no me mandes el poema si lo escribiste
yo tambien de ~~luz~~ escribi pero no te lo voy a leer.

Seriamos muy idiotas de querernos mucho por
muchas razones y que te vas en Septiembre
pero te quiero mucho, de esto no hay duda y te
voy a querer hasta estar en Mexico. Alla nos
pelearemos.

Escríbame mas y mejor, Necesito cartas que
se puedan leer sin estorbar el claro de luna, con
mucho azul y listoncillos y una que otra
flor seca ~~entre~~ entre las hojas.

De verdad que te quiere mucho

Jean



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Very dear.

Parece que con el apendice se te fue el pesimismo - Que bueno!

De formar el libro seguro lo puedes hacer sin yo pero si me mandas los bocetitos para decirte si me gustan te agradecere. Unos chiquitos que me dibujaras.

Por favor mandame los goytias que tienes a muchos ejemplares. Yo los habia puesto juntos adelante de los otros.

De Pallares: Nada del libro?
Nada del pago?

De Vanegas Arroyo:
Tenemos aquí un general Person, de mucha importancia. Es ingeniero del canal de Panama y quiere saber que mas. Le gustan mis dibujos y da dinero para imprimirlos.

Hay unos días de luna a volverse loco y es lo que hago en mi hamaca.



← yo soñando de ti.



Te mando pronto fotografía de
yo pintando. Nadamas.

Diga porque me escribes cartitas tan
tontas como las mías. Deberías ver

en el "Secretario" de V. Arroyo unas

modelos de cartas amorosas. Me

daría gusto.

Te quiere

Jean.

El libro "Warriors" sale en 28 y
después se podrá publicar todo el
material copias que tengo: Estoy
siguiendo copiando. Te daré gusto
ver las cosas.

Te requiere Jean.



← otra posición de
pensando en ti.

Si no quieres que yo haga
"blackmail" después (porque ←
no, con el papa que tienes) no las firmas
escribelas a máquina.



→



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

REMITA SUS CARTAS EN SOBRES OBLONGOS





J. Charlot. Chichen - Itza - for
Pzitas - Yucatan



A LA INDUSTRIA Y AL PAB
NACIONALES SE ENGRANARON
CONSUMENDO ARTICULOS





Muy querida -

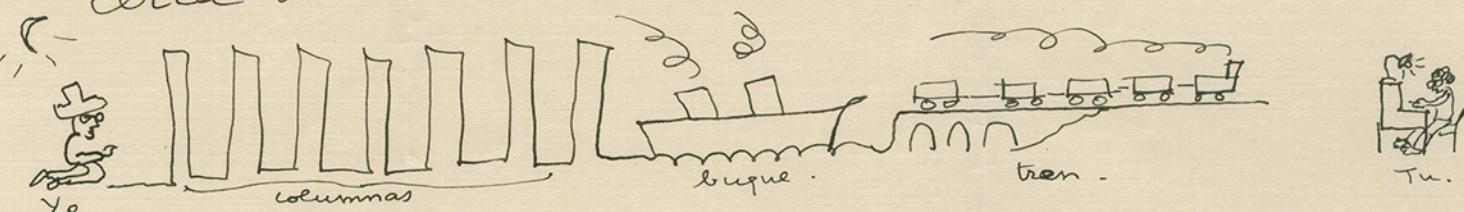
Conque tu tambien te cambiaste. Conozco la casa porque aqui vivio una señorita americana (Mary Pennfield) critica de arte . Tenia cuarto chiquito sobre el patio interior. Creo que he visitado tu appartamiento. Es un cuarto muy alto ~~con~~ con dos por una vitriera o algo asi con vista muy bonita. Me gustaria -

Marley se va como el 26. Yo el 29. Nos vamos todos (con Carl etc ..) a Merida como el 24. Conque me quedan unos ~~de~~ dias aqui. Voy a terminar mis columnas (221 bas-relief.) esta semana. Despues copiar el fresco del cuarto no 2 y despues empacar.

Hay unas noches de luna reque-bonitas pero no se que hacer con ellas -

De que trabajas muy serio entiendo que trabaja para ti y me da gusto. Ya eres muy grandecita y debes darte cuenta de que escribes cosas que tienen valor , digo tambien valor comercial , lo que te permitira quicuando todos los papas Gruenings que te proponen ir de viaje con ellos -

Te quiero mucho Jean y quiere estar con tigo porque no sabe escribir o escribe muy mal. Tampoco habla mucho pero cuando estoy cerca de ti nos entendemos bien -



Jean .



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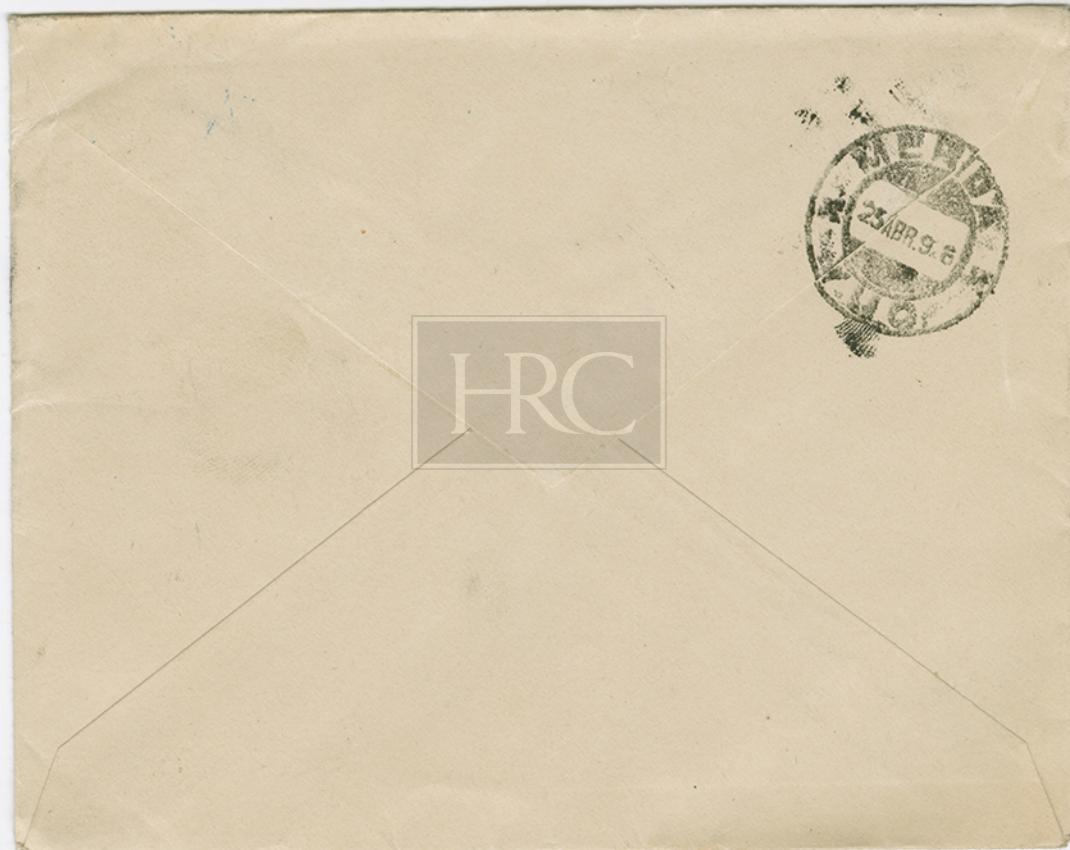
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Very dear

Tus dos cartetas de Mérida y Progreso
me llegaron, muy enojadas en
contra de Lucy. Probablemente ya
te habrá pasado eso : Tiene razón Lucy.
El que ama es atontado, no goza de
las pequeñas cosas y quizás sea un espectá-
culo ridículo (como todo el que tiene
una pasión, tiene que limitarse) pero
quizás ya se te habrá pasado también
el amor. A mi me dio mucho gusto
tenerte aquí conmigo - Nada más que
ahora me dejaste un poco más solo
de lo que yo era antes de tu venida,
pero me arreglare para estar en México
a fines de Junio -

Se fueron las novias de Morley, el
Karl y Krandale fueron a ver ruinas
hasta Campeche. Somos muy
pocos ahora y dentro de dos
semanas casi todos se van -
Me escribe mi Mamá que se
mudo de casa. Se fue a vivir en
la misma casa de Diego (segundo
patio) lo que me sorprendió mucho y
no deja de tener inconvenientes, pero
probablemente tiene buenas razones
por haberlo hecho -

Ya te imagino de nuevo contus
estudiantes tocando guitarra y
enseñandote canciones nuevas
o bien con gruening hablandote
paternalmente . Excepción hecha



de Orozco y de Goyuria, todos tus
amigos me dan mucha rabia y
dolor de cabeza.

Te quiere mucho Jean y

pronto estar cerca de ti es otra

cosa, abotonate un dia

que no sea a la p

edad de abotar años) escribirles

que estan viviendo en el mundo

en Mexico. Dale algo de mi parte.

Tengo flojera escribir (siempre te voy a escribir)

P.S. Dice V. Suttor que de nuevo esta

I am reading a detective story

Title: "The millionaire baby"

- mos es sabotajes berneses

es en su nombre en el libro

de libro es en el libro

que es en el libro

- es en el libro

autre ouvrage en lequel il

peut écrire dans lequel il

peut écrire dans lequel il

peut écrire dans lequel il



Very dear

No escribes nada, a mí al menos porque Lowell recibió carta tuya, pero yo nada. Ya sé que Gruening se fue y esto te debe de dejar tiempo para ti. Por eso me gustaría saber lo que haces y si te dedicas al libro.

El segundo cuarto del templo subterráneo nos salió muy bonito. Los discos que has visto no son más que partes del cuerpo de una serpiente muy grande, así:



y nos salió una columna intacta que es una maravilla de pintura: las que están pasadas de tono son más chillantes que esta: Los rojos y azules son muy intensos pero oscuros, con un amarillo de paja y grandes trazos negros. La llave de la armonía es ~~la~~ el color de la piel de la gente de aquí. Dime algo de Pallares, bastante de tu artículo en Fórmula, y mucho de ti.

Te quiere Jean.

P.S.: Será cierto que Diego va en Russia?

Si si, pobre de Lupe - y de Francis -

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CONSUMENDO ARTICULOS
NACIONALES SE ENGRANDECE
LA INDUSTRIA Y AL PAIS





Muy querida

gracias por las fotografías - las
se acaba de recibir

Ya se acaba la season. El martes se van Hennes, Linn (el chauffeur) y otros. El Sabado Ann Morris. Lowell se queda y piensa quedarse hasta el año entrante para pintar (Se publicaron sus wood cuts en The Dial) Miss Mac Kay y yo regresaremos solitos, de luna miel, como el 25 de Junio. Estoy contento de que ella vaya conmigo porque así no me voy a perder. Nada mas que en Mexico mi mamá ya se fue a vivir muy lejos de adonde estas y no sera tan facil vernos. Espero que nos hayas aceptado ningún empleo despues de Gruening para trabajar tu libro porque quiero leerlo a mi regreso y darte mi opinion. Creo que Morley me quiere casar con su secretaria. Es muy politica pero a mi no me gusta la politica. Has visto el anuncio del libro de Krishnamurti que dice: "Como ser buenos siguiendo sus instintos. Como ser morales haciendo lo que quieren." que lastima que no sea verdad porque estoy muy cansado de luchas y de luchitas.

Te quiere mucho
Jean.

P.S.: Dice Karl Ruppert que porque no le regresaron los negativos de vestidos.



Muy querida

Recibi carta tuya muy enojada con
migo que me dio pena porque no lo
he merecido.

Enfin contigo estare muy pronto . Esta
carta te llegara como una semana
antes de mi y mas vale hablarlos que
escribirnos porque escribemos muy mal .
Vinearon los Rotarios de Merida y
ensuciaron Chichen con mierditas como
la que te adjunto , nombrando Morley
miembro honorario de la Asociacion -
Es la unica novedad .

Espero recibir otra carta tuya antes de mi ida
porque esta me dejó un poco de amargura .
Pero esto no tiene tanta importancia
porque te quiero ~~calquier~~ sea tu actitud
y te quiero mucho . Conque ya sabes ,
me puedes hacer muecas , aunque sean
muy feas , siempre te saldrá bonita .

Jean .



TITUTION OF WASHINGTON
CHEN-ITZA PROJECT
RICAN ARCHAEOLOGICAL RESEARCH

Sra A. Brenner
Balderas 31. apt. 3.
Mexico. D.F.,







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CARNEGIE INSTITUTION OF WASHINGTON
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MIDDLE AMERICAN ARCHAEOLOGICAL RESEARCH

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





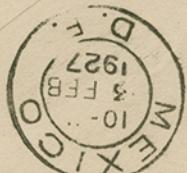
so
Sra A. Brenner
Marsella 1,
Mexico - D.F.





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Jean Charlot - Chicken -
por Dzidau. Yucatan



Dear A.

Received your letter. poetry "pessimista" con muy bonito
rythmo. So you are coming. Esta good, very good. I send you
a drawing of Carles Merida. He would like to have it published
Somewhere. He doesn't ask money. Pense que siempre lo podias
juntar a tu colección. Did you receive magazine.

I am painting a lot of little pictures landscapes. This completes
my future exhibition. It was a little monotonous you know:
luz sentada, luz parada, luz acostada, luz vestida, luz desnuda,
and soon - little Pless was worried because Francis gave him
to "correct" my article on indian dances and I get a little angry
about it. For examples he put "uniformite" for proportion, telling
that it was synonymous. Well no importa. I am going to
rasurar me and put on nice stockings and necktie to be ready
to receive you the soonest possible and pathetically.

Thinking of a thing you wrote me a long time ago, the young
Matisse teached you in French "refleteme." If it is what I think
el Matisse está muy mal educado pero muy "parisien."
I think I'll get in touch with Morley the archeologue. He is
in town y me interesa.

Good night - Jean.

P. S.: Tepotzlan comes from tepotzli: cobre and Tepotzco is Tepoztecatl o sea
cobre con la terminación reverencial. This explains la hacha de cobre.



2 - 8 . 27

Very dear
Que pasa? Why dont you write
about your health. The friends of
Towell wrote him about you
and that you eat only oranges
and that your room is cold.

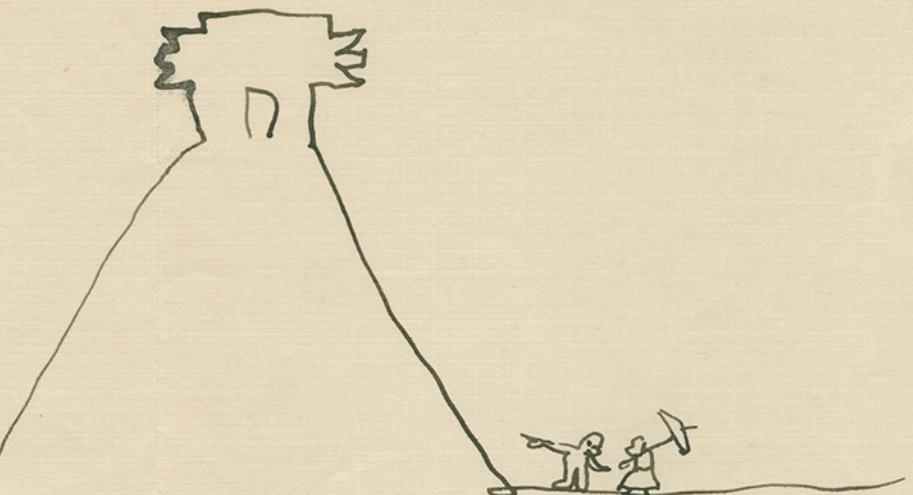
Estoy inquieto.

Leí tu diario de 1919. Es muy bonito
mucho como ahora y te doy las
gracias por habermelo dado. Tu
lápiz esta elevado así y me hace

← pensar en ti. También
sirve mucho.

Puedes trabajar?
Quiero detalles.

Tu. Jean





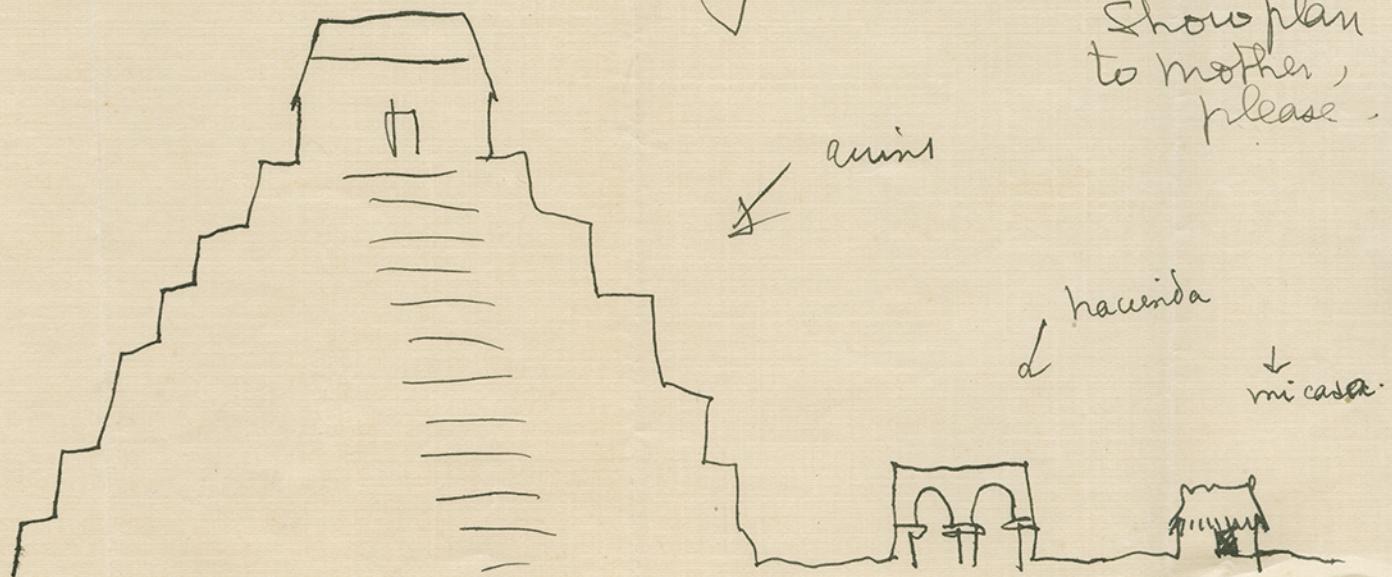
Very dear Arida

Ya llegue sin equivocarme ni de
puerto ni de estación -

A lot of things to tell you but
now I am tired. Anyhow
beautiful ruins, beautiful
frescos. Mi casa :  and
people so nice that they would
enjoy even our jobs.

Porque no escribiste para tener
carta tuy a a mí llegada ?
I'll try later to send you
interesting stuff pa' tu profesion.
Write please -

Jean

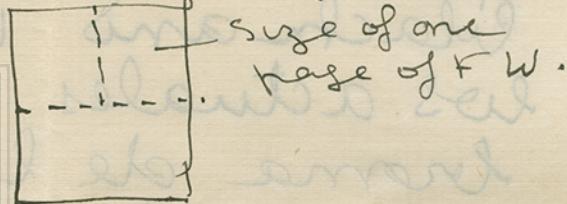


Show plan
to mother,
please.

Dear Anita

No he recibido nada tuya te daria -
I begin to work to-day. Maya
frescos are beautiful - I'll
try to send you a line drawing
of one.

Folkways : The size of cada uno
de los 7 pliegos que V. Arroja
debe entregar es 2 doble-paginas
(like the small one)
o 4 paginas simples.



El calor es terrible pero Morley a
renunciado todo el confort posible para
hacerlo soportar. garapatos
tambien pero menos atrevidos
que los del cuento - 2 mujeres
y mucha, muchissima etiqueta,
lo que tiene algo bello (o chueco
como quieras) en condiciones en las
cuales una nada mas quiere
dormir y banarse. Vi la viuda
de Roosevelt. Typical movie
mother del estilo gruesoso pero
algo bondadosa de veras. Se

quedo aqui varios dias pero enserrada en un cuarto porque no queria ponerse pantalones de caballo y en faldas los garapatos se la hubieran comido.

Dime bien lo de Brinton y exp. Alemania y mandame photo. de tu retrato para poner en la pared.

Los pinturas encontradas son importantissimas. Hay prisioneros pintados y tienen black and white stripes como los actuales. Seguramente fue broma de los Mayas en vista de los archeologos a venir.

Lo que estoy copiando tiene monumentos con perspectiva italiana. Otra cosa que no debe ser.

El calor abonta muchis -
Tuyo Jean.

2011-07-14



Sra A. R. Bremer
" Aparado 1855

Mexico D. F.



me Charlot - Gouffé Hacienda de Guaracha Retacion Moreno via los Reyes
Michoacan

HRC

ALTAJAS Y DEMAS OBJETOS VARIOS
PUEDEN REMITIRSE POR CORREO
ASEGURADA





4 de Marzo 1926

MANUEL F. MORENO.

HDAS. DE GUARACHA Y ANEXAS.

ESTACION MORENO, MICH.

VIA LOS REYES.

Tuita,

Recibi con gusto su carta ultima; mi opinion es que estamos victimas de una plaga veranea muy mexicana y que se repitió el mismo caso que hay un año.

Naturalmente que habia ya hablado a ~~la~~ Sidonie Brunet para poner todas mis cosas a salvo, no queriendo perder todo; que ustd. la vio o si no vino ?? Enfin, la dejo libre de hacer por lo mejor, pero si Sidonie tiene un cuarto de alquiler, seria mejor poner todo lo que se puede hay para quitar tantos estorcos de la pieza de Luciana que no se puede asesar en esas condiciones contrarias a la higiene y limpieza.

No habia pensado en quitale los cuadros y dibujos que mi hijo le dejo, pero los que estaban en rollos en el cajon grande de la cama para que no se vayan a humedecer en la bodega. Ustd. entienda muy mal de esto, como



uestat. Se puede dar cuenta
Hasta me habla de un jaco negro, pero no entiendo
si es nio o del padre que lo dejó cuando fue
a traer mi veliz, de la cual le dí las gracias.
Para la petaca, mejor es mandarla si se puede con
una persona segura que va a Mexico, porque la
puede necesitar y es imposible mandarla de
repente, ~~ya~~ llego muy bien amarrada y pienso
que no le va a suceder nada en su viaje de
regreso.

Me quiere seguir escribiendo las noticias,
le agradecere mucho.

Juan me dijo que Rivas seguía con Frances
en su lugar, que bueno que Frances tiene tan
conocido director artístico para su periódico, es la
fama asegurada. También lei un artículo muy
largo sobre el magnífico labor patriótico que hizo
Frances en los Angeles con sus conferencias tan
cultas, tan interesantes etc... etc.... Caray! que artículo!
Debe ser encantado con tantos elogios. Juan es muy
poca cosa para una señora tan conocida ahora.
Le deseo, Anita, que sigue mejor y tranquilla
y que puede dar todo su tiempo a su interesante
trabajo que espero leer pronto. Recuerdos a todos

N. C. G

Dear Rita

Nothing from you ni de nadie.

Acaban de descubrir una ciudad ^{maya} mas grande que Chichen y Morley va aca con migo. Dice que me lleva por si habia pinturas murales pero porque tiene confianza en mi ojo creygo. Estoy copiando cosas invisibles en lo alto de andamios. Muy sympatico. Just arrived el "mas grande" pintor de archeologia, Joseph Linden Smith que tiene cosas en los museos de todo el mundo. Estoy aprendiendo sus trucos como ninito debutante pa' despues hacer imos J. Linden Smith yo tambien. Primera profesion que me gusta, esta, Apuntes ethnologicos:

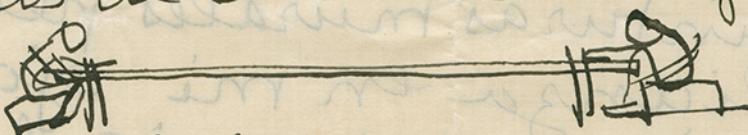
que Morley pasaba a Merida con sus pandalancitos  y dijo un mio

al otro: Porque esta asi. Y dijo el otro: Es que va a hacer su primera comunions.

Que se hace la fiesta del Chac-Balam, (de la lluvia) asi.

Los hechiceros preparan un horno y unas

bebidas para beber y comer. Las entrañas (?) del pavo las entierran en honor del Chac. Y tienen una mesa de palos larga y agarran 2 jóvenes ~~que~~ y los amarran con riendas especiales y cantando a dos banquillos a los dos extremos de la mesa y se sentan



y comen y beben y los jóvenes deben de hacer "Clog, Clog Clog" y saltar como unas ranas. Y después los llevan "adonde está el dios" y dicen que no pueden decir adonde es porque se quedan los 2 mudos pa' toda la vida.

Proxima carta te mando texto

de la oración.

Y busco detalles sobre ceremonia del "señor de las colmenas" del cual trata uno de los tres códices mayas existentes.

Que F. W. hi que nada.

Pero escriba me

Jes



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newbridge forward sub cal sobre
Site hace pensar en el
"Lost World" a donde
esta el cross-words champion!



Ojos ↗

Not me pierdes carta Francis.

T.S.V.P.



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Todos los días descubro pinturas
mayas. No sé adonde terminan los
ojos estos arqueólogos!



Soye

. SVST



Metric
1 2

S da A Brenner
HRC Apr. 1855
Mexico City





Metric 1 2

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mi primera carta, poco interessante
pero te escribiré después, ma chérie.

A propos, I wrote three little poems on
you in the train the first day.

Te los mandare.

Jean





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Sra A. Brenner
Calle del Zarcos 7.
int 12.
Mexico D.F.





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Sra A Brenner

Apr HRC 5

Mexico Cty





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Agosto 31 de 925

Buenas Amigas Amita: —

Mas vale tarde que nunca;
No? = lo digo por haber dejado
transcurrido algún tiempo para
escribirle, pero, Bien se cierto que
poco digno de contarte ha
ocurrido, =

Ay únicamente referente a
la casa, la señora Pearson
a pregunta que me hiciera,
conteste que tenía entendido,
que pasara tiempo para que
usted regresara, entendí que
quería saber quien se quedaría
con el apartamento para el prox.
año, por lo que le dije que,
yo le tomaría, = Expto esto
y las visitas que me hace



de vez en cuando la chiquilla
encantadora Miser, mi vida
transcurre tranquila y dulce,
en los bajos del 107 de
Greenwich ave. = En el "Bohemio"
Barrio de la Puya Verde. =

Barreda me ha pedido su
dirección, tengo entendido quiere
escritarte. = El "tal" Segal
ignal que siempre, "Mazagado"
hasta la Pinta de los dedos.
Otro infensivo, cual monja
Josephina. = Le hace falta,
una gringuita que le pade de
los catélicos. =

Oye pasa con usted? —
Trataya, ? se dorrete? —
Como van los "Anrocitos"? —
Como esta el Atate San Juan?



Dear Anita
Your first letter was a great pleasure to receive.

François me mando una carta malhumorada, que tenia desconfianza de mi amistad y todo lo que habria hecho por mi. Le voy a contestar.

He descubierto, copiado en colores y mandado pintura maya importante a Carnegie Institute. It was a good beginning y Morley muy satisfecho. Que buenas de G. Posadas. Me alegra de los 100 de tu papá.

2 cuentos folklóricos:

- 1) Morley speaking with the old Indian intendente de la hacienda and saying no se que y el otro contesto:
"Pues señor aquí era como el centro de la ciudad pero había sus alrededores. Algun dia yo se los enseñare. Hay todavía muchas cosas que usted no sabe."

2) Dr Gann, otro archeologo, says that he discovered a wonderfull painting one evening. He prepared his things to copy it the next morning but when he awoke he found out that an old women had scratch out all the part of the hieroglyphs. She told him that "la había hecho polvo y tornado con agua, porque era medicina." Sacatu la moralidad.

Every body nice to me. I would like to have you here,

Tuys jeans

P.S.: Did you receive a letter where I told you of three little poems I made on you. Te los voy a mandar en frances. Si Diego es buen humorado te los podra traducir.

Gingerbread es idiota but looked sharp at the picture.

• wobblers are either very foolish or full. sometimes both off the wall hazard between a cool ceiling and



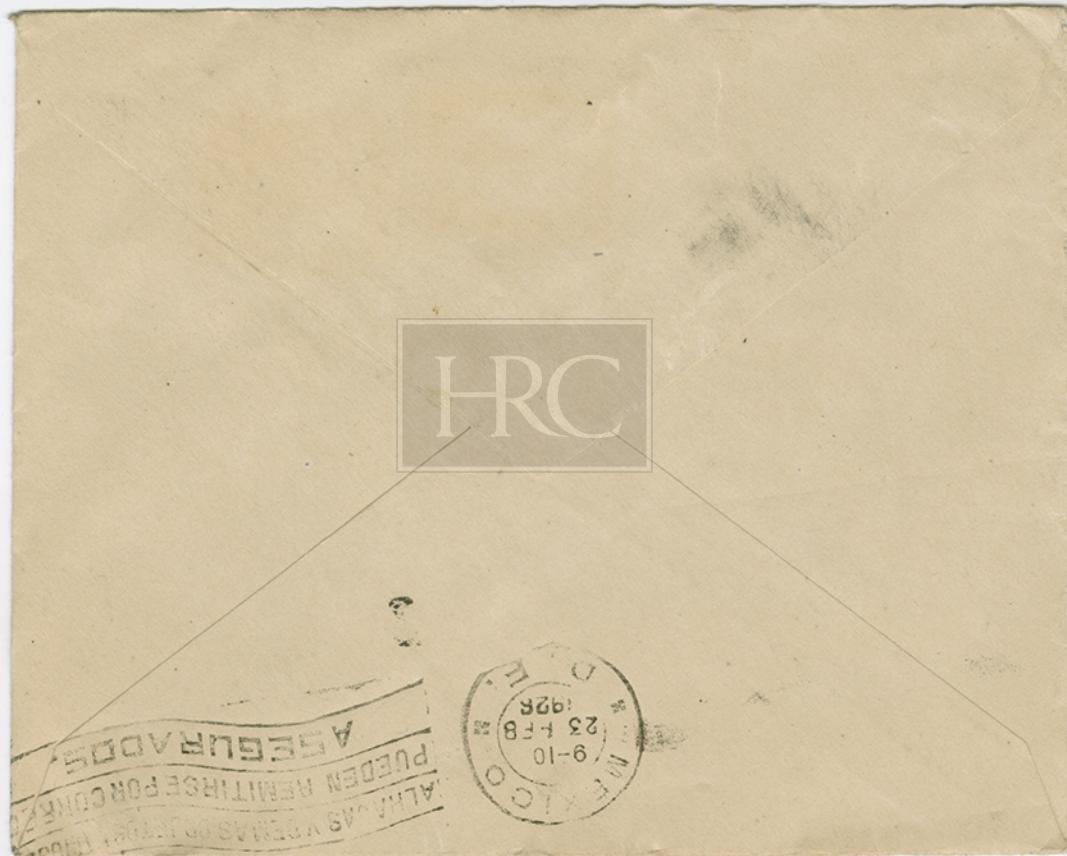
Miss A. Brenner

Apr 1855

mexico city



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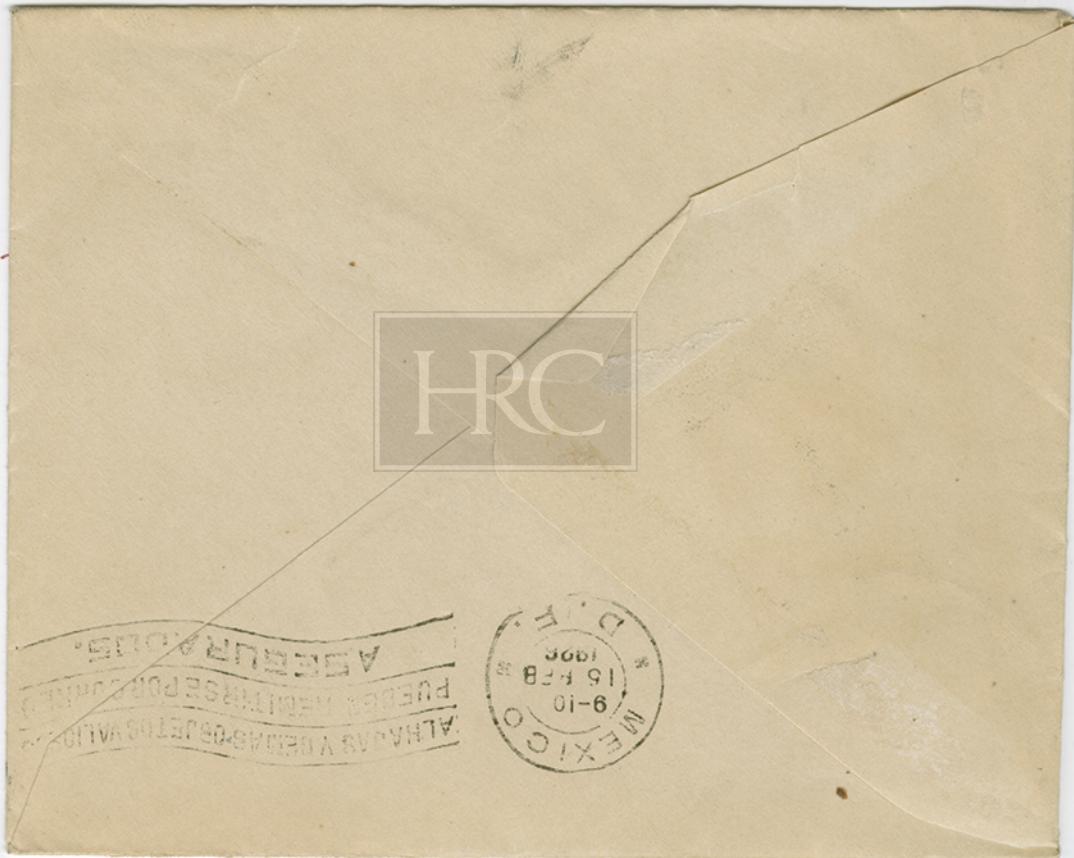


Miss A. Brenner
Zarco 7RC int 12 -
Mexico City.





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ALTHADS VERBLAS-BELETTS-AVAILIO
PURCHASE RECORDED IN THIS POCKET
AGEEURADS.



Mrs Anita Bremer

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

Dile orgullo que te
va a ver hoy a la
hora de comer -
Te adjunto articulo



del Imperial de ayer
para que lo lean.
Devuélvalos por favor.



Rigo

Jean

Very dear

Como que nunca escribes.

I am working on the cuentos. Hemos llegamos a 40 being the last ones.

Un leñador p. 96. De los lechoncitos p. 108. El conejo y el ladrón p. 20. Los ajotitas p. 52. De la Partida p. 58. Este era un señor p. 59. Un ladrón p. 80. Las 24 hijas del rey p. 111. Milpa Alta p. 4 (El Tantli). I decided to do the whole work, Sucede lo que sucede.

Your little cousin Plan (?) "get in touch" with Francis. She uses him to correct proofs, etc... She is angry because now that the magazine ha parecido I see her very little. Well, surely

Nahui returned... Me causa gusto, though she is more apparently stuped than ever: jazz, fox, and nude photos made by aficionados. Something espantoso. Pero que quiere...

Estoy en mis días de tristeza etc... Yesterday the whole afternoon hemos hablado de ti with Luz. She seems the only one (entre los que yo conozco) to really like you and the only one, por consiguiente, con quien puedo hablar de ti.

It is funny how when distant los cosas se achiquean o se agrandecen but never have their real size. This just porque pienso mas en ti lejos que cerca. Será tonto, but it is so. When you come to Mexico you'll find a Jean very obedient y deseoso de complacerte and I'll never make remarks about your "other" friends ni nada, y nunca nos pelearemos, etc, etc.. Esas son buenas resoluciones y estoy seguro de no observarlas nada cuando serás aquí - because I am muy celoso, you know, y cuando no digo nada, tengo una tal cara que es peor!

Your friend Jean.

051



Dear Anita

Recibí tu carta estúpida Francis y te mando mi carta estúpida Francis -

I stop doing the V.A. number. Diego sabrá que yo lo haca y tenía material reunido y el gran misterio es que quieren aprovechar mi pobre trabajo. Te suplico y resuplico hacer lo necesario para guardar el cliché Posadas y arreglar con V.A. de no darles los clichés que yo habría elegido. Diego es muy imbigenante pero no tomara tiempo de buscar material ni hechos y que salga en FW un artículo de él diciendo que Posadas es un enorme artista nos quita nada de lo que tenemos. Por lo demás estoy recogiendo datos interesantísimos y ~~cada~~ calcos (?) exactos de pinturas mayas que aprovecharemos entre tu y yo - (The Arts 'Art and archaeology'.

"An american painting of the XII^e century.")

Se quedaron muy contentos de mi trabajo. les hice en color copia de un fresco con todo, las raspaduras, el yeso, la pared, y me consideran como "especialistas". Hay un señor Gann (muy documentado y lo aprovecho) que sale en busca de una nueva ciudad y si encuentra frescos me manda llamar.

Ahorita copio uno con 110 personajes. Con esta basta para 110 artículos. El dibujo Weston es uno de los sketch para cuendos sobre papel transparente. Si se vende algo mandame cheque a cobrar sobre blanco a Merida, que necesito dinero para mis ~~stamps~~

Datos Isla : V. Cruz : 25.50. Boat hasta Progreso linea mexicana 110. linea americana 126 - Son
3 dias de mar · Progreso a Merida 3.80 y creo



Mérida á Chichen 6.50 o algo así. Quiero que
vengas cuando estare enteramente en mi casa
aqui y cuando hable construido casa de
piedras que le estan poniendo el techo.
Datos vestidos: pantalon de caballo para andar
con lo mas ligero de camisa y blusa chantung
por ejemplo y sombrero como quieras (de
verate me parece muy bien. botas altas contra
los garrafatos. Para la cena bastante
elegante que se polvean mucho. Si quieres
detalles secretos y especiales que nadamás una
femmete puede dar, note los puedo dar pero
no veo nada que decir.
Es casi una semana de viaje y muy penoso
pero las ruiñas son muy bonitas. Si tienes
el gusto me dara gusto.

Mándame fotografías Guadalupe y
las mias S-V-P - y otro tuya que la
(mía es muy chiquita.)

Escribo a Orgo -

He escrito a Diego muy amable

No contesto a Francis que me da

dolor de estomago -

Dile a Lucy que me recuerdo de ella
como de una thin long pink curve.

y a Luz que lo de los huevos no lo

entiendó

Yours a pesar de

Jean

08.75 sur 08.75 norte
08.75 - 05/ enriqued anal. 07 enriqued anal
en ap 08.5 adient s observ. remes nub E



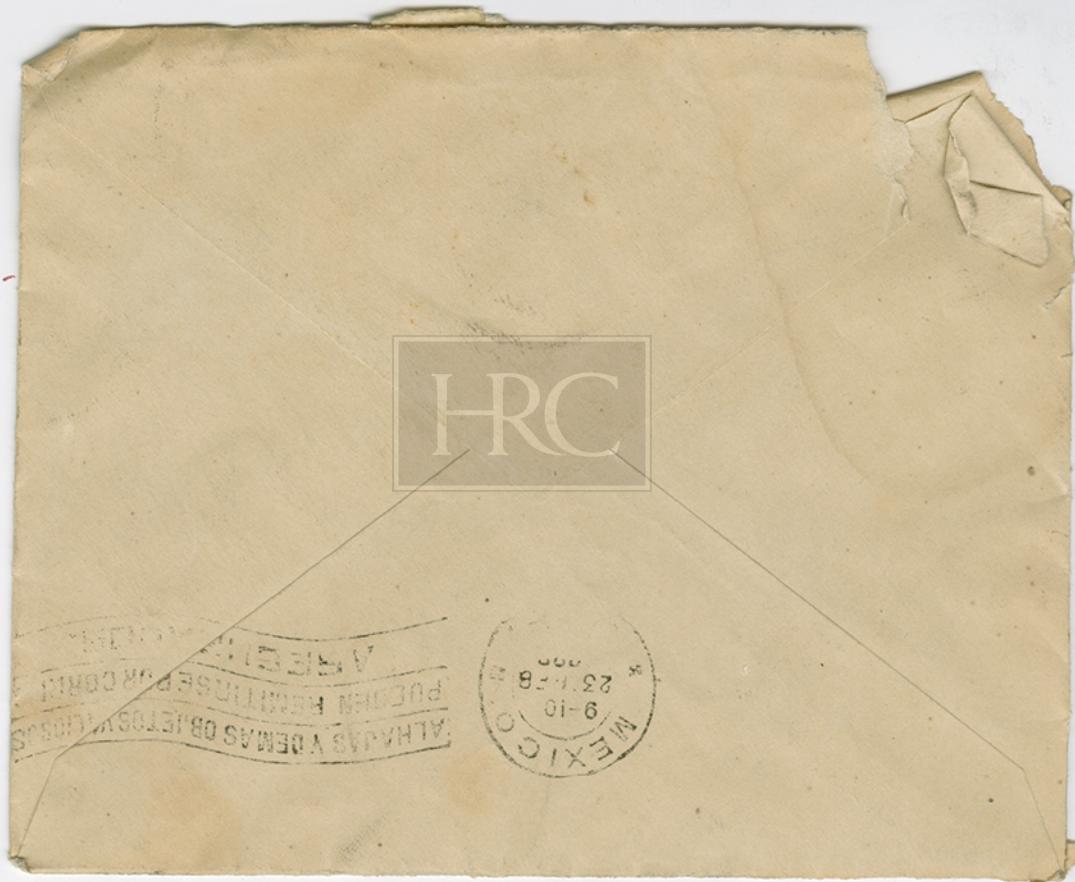
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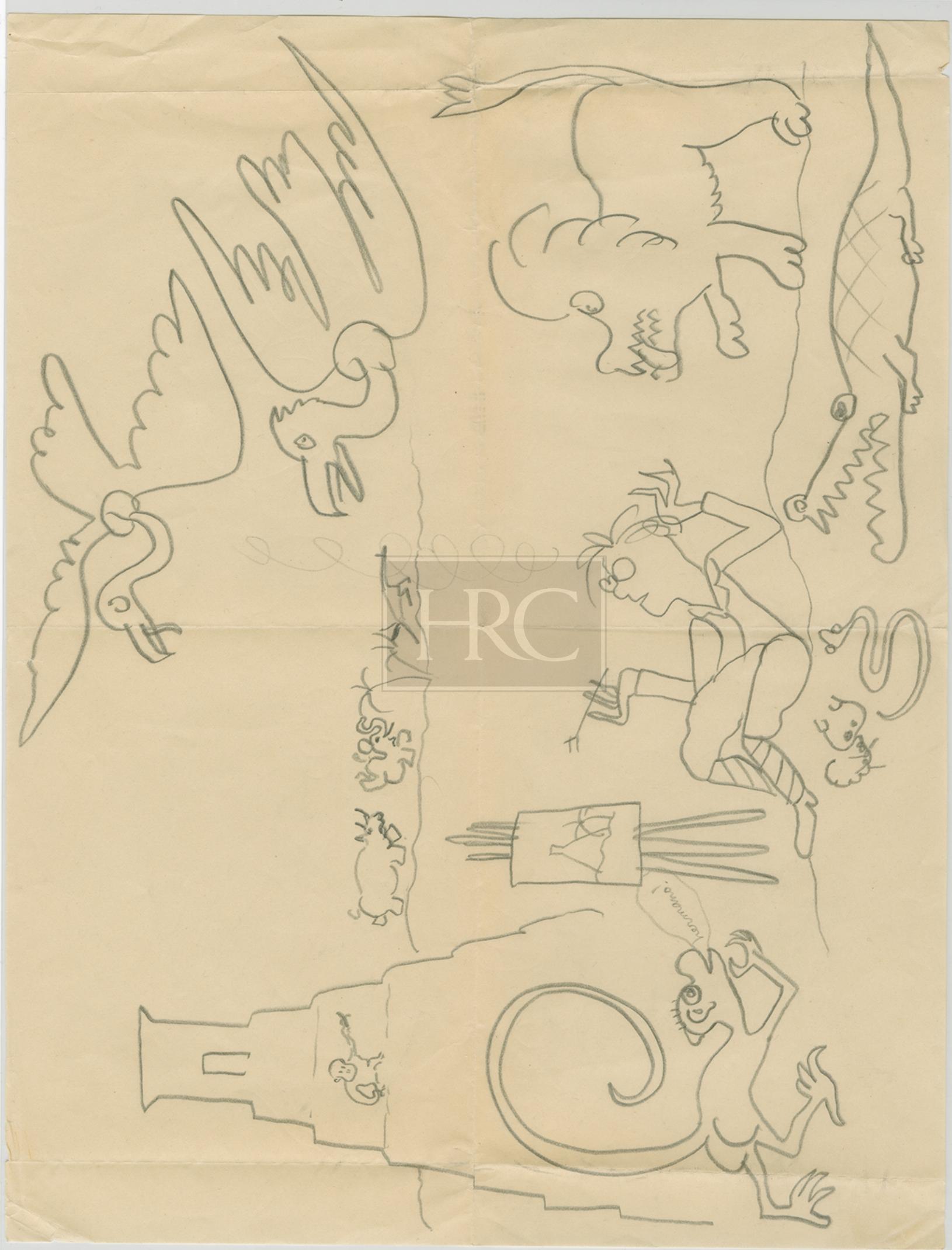


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Miss. A. Brenner
107 Greenwich Ave.
New-York n.y
Estados - Unidos.





4956 Kahala Ave Honolulu, Hawaii



USAmail

Anita Brenner



Sierra Vertientes 335

Lomas de Barrilaco

Mexico 10, D.F.

Mexico



June 28th 1974

We are going to be visiting our daughter in Venezuela and I am trying to persuade Jean to stop in Mexico on our way. You know how he feels about this beloved country, but always wants a reason for coming. Do help me to get him to come--isn't there a way to have official cognizance.

I am getting some photographs to bring with us of his just completed fresco.

Hope you won't be away on your ranch, but will be in Mexico City.

Aloha, *Zohmahn*



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% K. Johnson Papelera Venepal
Apartado de Correos 198
Puerto Cabello, Estado Carabobo
Venezuela

 venepal

HRC

Sra. Anita Brenner

Sierra Vertientes 335

Lomas de Barrilaco

Mexico 10 D.F.

Mexico




VIA AIR MAIL
CORREO AEREO
PAR AVION





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1 2
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Hecho en Venezuela

Sobres Aéreos

No. 8



August 19, 1974

Dear Anita,

Your letter reaches us here where we are staying at the paper mill camp with Ann and family.

Sorry to miss you the few days we were in Mexico. Wish we could get back again soon.

Jean hasn't heard from Jordi Gironella or Felipe Teixidor-- but mail is slow from Hawaii.

There was some talk while we were at Pablo's about translating Jean's Mexican Mural Renaissance into Spanish.

We will be here awhile with the family, so I will write again if there is any hope of getting back.

It was difficult to get Jean to come for even those few days, but a show or a book are always good reasons!

He is settling here to work on a Pacific book about Bishop Maigret.

Thank you for writing. Aloha from both of us,

HRC
Julian

N