

## 1. GENERAL BIBLIOGRAPHY

### 1.1. ABBREVIATIONS

AA I and AA II: Charlot 1972.

AGC to JC: Anne Goupil Charlot to Jean Charlot.

Brenner–Charlot 1928: 1928, Anita Brenner [and Jean Charlot]. “Une Renaissance Mexicaine.” *La Renaissance de l’Art Français*, Volume 11, Number 2, February, pp. 60–68.

*Charlot Murals in Georgia: Charlot Murals in Georgia*, introduction by Lamar Dodd, photographs by Eugene Payor, commentaries by Jean Charlot. Athens: University of Georgia Press, 1945.

CL: Jean Charlot, Checklist of Paintings 1922–1978. Unpublished. JCC.

Clippings: Jean Charlot’s clippings collection in the JCC. The individual clipping is identified by clipping number and the available bibliographical information.

Diary: Diaries 1922–1979. Manuscript. JCC.

Disney lectures + lecture number: Charlot 1938 *Pictures and Picture-Making: A Series of Lectures*. Hollywood: privately mimeographed by the Disney Studios.

DS: Disassembled Sketchbooks.

DZC: Dorothy Zohmah Charlot.

*English Texts*. Posted on [jeancharlot.org](http://jeancharlot.org).

*Escritos*. Charlot: *Escritos Sobre Arte Mexicano*, 1991–2000.

*Idols*: Brenner 1970 [1929]

Interview + date: Jean Charlot, *Interviews with John Charlot*, 1970–1978.

JC → AB + date or incipit in quotation marks. Jean Charlot letters to Anita Brenner. The Harry Ransom Humanities Research Center, the University of Texas at Austin.

JCC: The Jean Charlot Collection, Hamilton Library, University of Hawai‘i.

Charlot Lecture Notes: unpublished lecture notes by Charlot held the JCC.

JCF: the Jean Charlot Foundation.

M + number: print number in Peter Morse, 1976, *Jean Charlot’s Prints: A Catalogue Raisonné*. Honolulu: The University Press of Hawaii and the Jean Charlot Foundation.

*MMR*: Jean Charlot, 1967, *The Mexican Mural Renaissance: 1920–1925*. New Haven and London: Yale University Press..

Morse 1976: + page number: page number in Morse 1976.

## John Charlot: BIBLIOGRAPHY French Period 2.

*San Carlos*: Jean Charlot, 1962, *Mexican Art and the Academy of San Carlos, 1785–1915*, foreword by Elizabeth Wilder Weismann, The Texas Pan–American Series. Austin: University of Texas Press.

Tabletalk: 2011 “Notes on Conversations with Jean Charlot, 1960–1979,” (ed.) John Charlot and Janine Richardson. JCF Web Site.

*TF*: Charlot: *Textes Français*, 2001, *Œuvres en Prose*, eds. John Charlot, Marie-José Fassiotto, and Michelle Smith.

US: Unbound Sketches.

Volume 1: John Charlot, 2006, *Jean Charlot: Life and Work, Volume 1: The French Period*. Draft.

Writings Related to *MMR*: 1942, 1944, 1961. Writings Related to *The Mexican Mural Renaissance, 1920–1925*.

### 1.2.

### WEB SITES

The Jean Charlot Collection: <http://libweb.hawaii.edu/libdept/charlotcoll/charlot.html>

The Jean Charlot Foundation: [jeancharlot.org](http://jeancharlot.org).

John Charlot: [johncharlot.me](http://johncharlot.me)

### 1.3.

### BY JEAN CHARLOT

All manuscripts are in JCC. All the Spanish writings cited have been posted in *Sobre*; all French writings in *TF*. Those articles will be cited by an abbreviation of the title and the date of publication. Previously unpublished English writings have been posted on the JCF web site at *English Texts*. Consult Richardson 2014 posted on [jeancharlot.org](http://jeancharlot.org).

n.d. Poèmes Choisis par Jean Charlot. Poésie/Poetry. *TF*.

n.d. “point of view” [from cards]. English, 2 pp. typescript. *English Texts*.

1914. “Notes sur la Collection Aubin–Goupil à la Bibliothèque Nationale, Paris.” 1914. *TF*.

1916–1918. “Nous les Jeunes !” *TF*.

**John Charlot: BIBLIOGRAPHY French Period 3.**

1917–1920. Vers : Période Militaire. *TF*.

1918. Poèmes Ecphrastiques. Poésie/Poetry. *TF*.

Ca. 1918–1920. “Note sur l’Impressionisme.” *TF*.

1918–1920. *Chemin de Croix dessiné et gravé sur bois de fil*. Fifteen woodcuts. Chaumontel, France: privately printed. Edition: 15.

1918–1923. Notebook C. *TF*.

1919. Manuscrit Brun. *TF*.

April 1919. “Des Leçons de la Guerre: Adresse à la Gilde.” *TF*.

1920–1921. “Preuves de l’existence de Dieu.” *Notes Religieuses*. *TF*.

1920–1921. “Charité.” *Notes Religieuses*. *TF*.

1920–1922. *Traité de Peinture*. *TF*.

1920–1924. Civil. Paris–Mexico. Poésie/Poetry. *TF*.

**John Charlot: BIBLIOGRAPHY French Period 4.**

1920–1925. Ludwigshafen Notebook. *TF*.

1921. “Les Arrivées au Mexique.” *TF*.

1921–1923?. “Notes sur l’Art.” 1918–1923 Notebook C. *TF*.

December 10, 1921. “Fête Immaculée Conception.” 1920–1925 Ludwigshafen. *TF*.

1921–1926. Notebook A. JCC.

[1922]. “Mexique.” 1921–1923? Notes sur l’Art. *TF*.

1922–ca. 1925. Lettres de Jean Charlot à Walter Pach. Walter Pach Papers, Archives of American Art. *TF*.

1922–1979. Diaries. Unpublished. The Jean Charlot Collection.

[before February 1922]. “Mexico de los Humildes.” *Escritos*.

July 22, 1922. “St<sup>e</sup> M Madeleine.” 1920–1925 Ludwigshafen. *TF*.

September 1922. “Son Etat Actuel, 1914–1922.” 1920–1925 Ludwigshafen. *TF*.

## John Charlot: BIBLIOGRAPHY French Period 5.

September 16, 1922. [Charlot, Jean] Blanchard, Claude. "La Jeune Peinture Mexicaine." *Le Crapouillot*, pp. 12 f., 16 ff. *TF*. Referred to as Charlot-Blanchard.

September 25, 1922. "Essai sur Mon Etat Actuel." 1918–1923 Notebook C. *TF*.

October 1922. "Mexico." *TF*.

October-December 1922. "De la Critique et des Peintres: Dialogue sur la peinture aux noms supposés du Peintre ed de MONSIEUR PUBLIC où la fausseté et la duplicité des peintres modernes sont mises à jour." *TF*.

October-December 1922. "Conseils du Peintre à un Client Possible." *TF*.

December 1922. "Immaculée Conception." 1920–1925 Ludwigshafen. *TF*.

1922–ca. 1925. Lettres de Jean Charlot à Walter Pach. Walter Pach Papers, Archives of American Art. *TF*.

December 1922. "Des Diverses Sortes de Mauvais Peintres." *TF*.

1922–1923. "Notes Détachées sur l'Art." *TF*.

Ca. 1923. "Notas sobre la Conversación con Doña Carmen Rubio de Vanegas Arroyo." *Escritos*.

Ca. 1923. "Analyse de sa Relation avec une Femme." 1920–1925 Ludwigshafen. *TF*.

**John Charlot: BIBLIOGRAPHY French Period 6.**

Ca. 1923. "Pensées sur Quatre Femmes." 1920–1925 Ludwigshafen. *TF*.

1923. "Une Histoire du Père Rougier." 1920–1925 Ludwigshafen. *TF*.

1923. Charlot, Jean, and David Alfaro Siqueiros. "El Movimiento Actual de la Pintura en Mexico." Listed under Juan Hernández Araujo, below. *Escritos*.

1923. *XX Proses Suivant la Psychoplastie de D. M. Rivera A L'usage des Aveugles et des Gens Du Monde*  
1923. Poésie/Poetry. *TF*.

March 1923. "Sur Diego qu'on Empêchait de Peindre." *TF*.

April 1923. "Réponse à Molina." *TF*.

August 5, 1923. "Un Escultor: Manuel Martínez Pintao." *El Demócrata*, Suplemento Dominical Ilustrado, p. 5, columns 1–7. *Escritos*.

December 25, 1923. "Son Etat Actuel." 1918–1923 Notebook C. *TF*.

February 1924. "D. Alfaro Siqueiros." *TF*.

March 1924. "De Nahui Olin." 1920–1925 Ludwigshafen. *TF*.

**John Charlot: BIBLIOGRAPHY French Period 7.**

July 1924. "Sur la Destruction des Peintures." *TF*.

August 1924. "Las Pinturas de la Escuela Nacional Preparatoria." *Eureka*, p. 5. *Escritos*.

1924–1925. "Prologue ou Présentation d'un Groupe de Graveurs sur Bois." *TF*.

1925. "Guadalupe Posadas." *TF*.

1925. "Prólogo como Presentación de un Grupo de Grabadores en Madera." In Carlos Orozco: *Los Pequeños Grabadores en Madera—Alumnos de la Escuela Preparatoria de Jalisco—Prólogo de Juan Charlot—Treinta Grabados*. Guadajajara: Tip Jaime. *Escritos*.

1925. "Letter to W. Alanson Bryan on his Nationality." *English Texts*.

1925. 1925. Poésie/Poetry. *TF*.

March 12, 1925. "Los pequeños grabadores en madera." *El Universal Ilustrado*, pp. 33, 50. *Escritos*.

April 1925. "Sur la Danse." *TF*.

June 1925. Je suis le lit du maître. 1920–1925 Ludwigshafen. *TF*.

July 23, 1925. "El Grabado en Madera y los Artistas Tapatíos." *El Universal Ilustrado*, pp. 33, 50. *Escritos*.

**John Charlot: BIBLIOGRAPHY French Period 8.**

August/September 1925. "Esthetics of Indian dances/Estética de las danzas indígenas." *Mexican Folkways*, Volume 1, Number 2, pp. 4–6.

September 27, 1925. "El Papel de Rafael Yela Gunther en el Actual Movimiento de Arte." *Revista de Revistas*, p. 26. *Escritos*.

August 30, 1925. "Un Precursor del Movimiento del Arte Mexicano, El Grabador Posadas." *Revista de Revistas*, p. 25. *Escritos*.

1925–1926. "Ebauche d'un Essai sur la Religion Populaire Indo-Américaine." *TF*.

1926. "Nota sobre Manuel Manilla." *Escritos*.

1926. "Prólogo: José Guadalupe Posada." Edited transcription. *Escritos*.

1926. "Quotation on Dais, Northwest Colonnade, Chichen Itzá." Quoted in "The Temple of the Warriors," in "Archaeology," by Sylvanus G. Morley. Carnegie Institution of Washington Year Book, No. 25, July 1, 1925 to June 30, 1926. Washington, DC: Carnegie Institution, 1926, 262–63. *English Texts*.

1926. "Report On The Columns In The Temple Of The Warriors." *English Texts*.

1926. "The Dais Of The Temple Of The Warriors." *English Texts*.

March 1926. "Art interpretations." *Mexican Life*, Volume 2, Number 2, March 1926, pp. 16–17. *English Texts*.



**John Charlot: BIBLIOGRAPHY French Period 9.**

May 1926. "Rêve d'Anne." Notes Détachées au Mexique. *TF*.

October 1926. "Pinturas Murales Mexicanas." *Forma*, Volume 1, Number 1, pp. 10–12. *Escritos*.

October 1926. "Para las Gentes de Buena Voluntad." *Forma*, Volume 1, Number 1, p. 34. *Escritos*.

November–December 1926. "Asimilando." *Forma*, Volume 1, Number 2, p. 9. *Escritos*.

November–December 1926. "Manuel Manilla, Grabador Mexicano," *Forma*, Volume 1, Number 2, 1926, pp. 18–21. *Escritos*.

November–December 1926. [Anita Brenner]: "David Alfaro Siqueiros: Un Verdadero Rebelde en Arte," *Forma*, volume 1, number 2, pp. 22–25. *Escritos*.

ca. 1926. A Arlette Bouvier. *Lettres Choiesies*. *TF*.

ca. 1926–1927. "Obligation de connaître Dieu." Notes detachées au Mexique. *TF*.

ca. 1926–1927. "La création a été assujettie à la vanité." Notes detachées au Mexique. *TF*.

1926–1928. 1926–1928. *TF*.

1927. "Ilustraciones jeroglíficos." *Forma*, Volume 1, Number 4, p. 29. *Escritos*.

**John Charlot: BIBLIOGRAPHY French Period 10.**

1927. "Modelado." *Escritos*.

1927. "Report of Jean Charlot on the Sculptures and Paintings in the North and Northwest Colonnades (Stations 8 and 10)." In Sylvanus G. Morley: "Archaeology," *Carnegie Institution of Washington Year Book No. 26, July 1, 1926, to June 30, 1927*, Carnegie Institution of Washington, Washington D.C., 1927, pp. 231–267: pp. 246–249. *English Texts*.

May 1927. "Limité, facilement mesuré ses trois dimensions." Notes detachées au Mexique. *TF*.

May 1927. "Jusqu'il y a 10 ans catholique enfant." Notes detachées au Mexique. *TF*.

December 9–12, 1927. "Fermin Revueltas." *Exposición de Pinturas de Fermin Revueltas*, Casa del Estudiante Indígena, Calzada de la Verónica. *Escritos*.

1928. "Report of Jean Charlot on the Sculptures of the Temple of the Warriors and the Temple of the Chac Mool." Sylvanus G. Morley: "Archaeology." *Carnegie Institution of Washington Year Book No. 27, July 1, 1927, to June 30, 1928*. Washington, D.C.: Carnegie Institution of Washington, 1928, pp. 287–320: pp. 300–302. *English Texts*.

1928. "Report of Jean Charlot On The Sculptures Copied In The Field Season Of 1928." *English Texts*.

1928. "José Guadalupe Posada, grabador mexicano." Written for *Forma*. Unpublished. *Escritos*.

1928. "Carlos Mérida: Maestro Consciente de su Arte." *Escritos*.

**John Charlot: BIBLIOGRAPHY French Period 11.**

1928. "A Note on Maya Esthetic." *English Texts*.

1928. Brenner, Anita, [and Jean Charlot]. "Une Renaissance Mexicaine." *La Renaissance de l'Art Français*, Volume 11, Number 2, February, pp. 60–68. Referred to as Brenner-Charlot 1928. *TF* and *English Texts*.

January 1928. "Nota sobre la Pintura Mural de los Mayas." *Forma*, Volume 1, Number 5, p. 24 [appended to Sylvanus G. Morley: "Un Jarro Maya Pintado," pp. 22 ff.]. *Escritos*.

May 1928. "José Clemente Orozco." *Mexican Life*, Volume 4, Number 6, pp. 25–30. *English Texts*.

June 1928. "José Clemente Orozco: Su Obra Monumental." *Forma*, Volume 2, Number 6, pp. 32–51. *Escritos*.

November 1928. "Carlos Merida y la pintura." *Contemporaneos*, Number 6, pp. 262–266. *Escritos*.

January 1929. "José Clemente Orozco: Frescos." *Contemporáneos*, Volume 3, Number 8, pp. 24–32. *Escritos*.

March 17, 1929. "The Art of the Maya." *News Service Bulletin, School Edition*. Carnegie Institution of Washington, March 17, 1929, Carnegie Institution of Washington, No. 5, pp. 24–30. [Edited and paraphrased.]

September 1930. "Dances of Mexico: Water colors by Jean Charlot." *Theatre Guild Magazine*, Volume 7, Number 12, pp. 48 f. *English Texts*.

November 1930. "Aztec Motifs." *Design*, Volume 32, Number 6, pp. 138–139. *English Texts*.

**John Charlot: BIBLIOGRAPHY French Period 12.**

April 1931. "Bibliographie et Expositions." Manuscript. JCC.

December 1932. "William A. Bouguereau: Fifty Years of Painting." Exhibition catalog, John Levy Galleries, New York, 1 p. *English Texts*.

1933. *Picture Book; Thirty-two Original Lithographs*, inscriptions by Paul Claudel, translated into English by Elise Cavanna. New York: J. Becker. Signed by Jean Charlot, Lynton R. Kistler, and Merle Armitage. Edition: 500.

September 1933. Foreword. Exhibition Catalogue of Edward Weston, *100 Photographs*, Increase Robinson Galleries, Chicago, 1 p. [unnumbered]. *English Texts*.

January 1935. Foreword. Flyer advertising portfolio of photographs by Emilio Amero. New York: The Weyhe Gallery. *English Texts*.

July 1935. "Mayan Art." *Magazine of Art*, Volume 28, Number 7, p. 418–423. *English Texts*.

1936. *Catalogue of Prints by Jean Charlot*. New York: privately printed. Cited by Morse numbers 321–361, pp. 186–197.

June 1936. "A death god in stone." *Bulletin of Smith College Museum of Art*, Number 17, pp. 12 f. *English Texts*. [Heavily edited]

1937. Foreword to Exhibition of Carlos Mérida. New York: Georgette Passedoit Gallery. *English Texts*.

**John Charlot: BIBLIOGRAPHY French Period 13.**

Spring 1937. Autobiographical notes. Quoted in “About Our Authors,” *American Scholar*, Volume 6, Number 2, Spring 1937, p. 252. (Biographical note, “About Our Authors,” pp. 126–127.) *English Texts*.

Spring 1938. Autobiographical note. *The American Scholar*, Volume 7, Number 2, p. 256. *English Texts*.

November 1938. “A XII century Mayan Mural.” *Magazine of Art*, Volume 31, Number 11, p. 624–629. *English Texts*.

1938. *Pictures and Picture-Making: A Series of Lectures*. Hollywood: privately mimeographed by the Disney Studios. [Quoted in the version edited by John Charlot.]

Spring 1938. Autobiographical note. Quoted in *The American Scholar*, Volume 7, Number 2, p. *English Texts*.

1939. *Art from the Mayans to Disney*. New York: Sheed and Ward. *English Texts*.

Ca. 1940s. “Lecture Notes on Composition.” JCC.

mid-1940s. J.C. Mex. Mural Ren. — Unpublished. JCC.

May 1940. Foreword to show of Julio de Diego, *Plastic Speculations Around Mexican Motifs*. Bonestell Gallery, New York, 1 p. [unnumbered]. *English Texts*.

July 1940. “Twenty centuries of Mexican art.” *Magazine of Art*, Volume 33, Number 7, p. 398–405, 440–441. *English Texts*.

**John Charlot: BIBLIOGRAPHY French Period 14.**

1941. "Foreword to an Exhibition on Art Techniques." Penthouse Gallery, Museum of Modern Art. *English Texts*.

1942, 1944, 1961. Writings Related to *The Mexican Mural Renaissance, 1920–1925*. *English Texts*.

Short Writings Related to *The Mexican Mural Renaissance, 1920–1925*.

Passages Cut from the Original Typescript.

"Appendix I: Fresco Painting in Mexico."

"Appendix III: The United States and the Renaissance."

"Edward and Mexico."

July 25, 1942. Interview of Jean Charlot and Walter Heil by Eric Boden. KFRC. JCF Web Site Interviews.

February 3, 1943. "Interesting display of Mexican art now at Michael's." *Banner-Herald*, p. 1, col. 5; p. 3, col. 1. *English Texts*.

November 22, 1943. "Eugene Payor Exhibit Praised: Continues Until December 6." *The Athens Banner-Herald*, p. 3.

[Charlot, Jean], 1945. *Charlot Murals in Georgia*, introduction by Lamar Dodd, photographs by Eugene Payor, commentaries by Jean Charlot. Athens: University of Georgia Press.

1945. "El San Cristóbal de Santiago Tlatelolco, Palimpsesto Plástico/The Saint Christopher of Santiago Tlatelolco." *Tlatelolco a Traves de los Tiempos*, Volume 4, Number 3, pp. 46–50. *Escritos*.

**John Charlot: BIBLIOGRAPHY French Period 15.**

March 1945. "Foreword." *Paintings by Jean Charlot: Shown at The George Walter Vincent Smith Art Museum, Springfield, Massachusetts, March 4<sup>th</sup> to 25<sup>th</sup> 1945. English Texts.*

April 1945. "Rufino Tamayo." *Magazine of Art*, Volume 38, Number 4, p. 138–141. *English Texts.*

1945. "Juan Cordero, Muralista Mexicano." Edited Transcription. *Escritos.*

August 1945. "Stefa Brillouin." *Exposición de Pinturas—Stefa Brillouin—del 6 al 16 de agosto de 1945, Foyer del Palacio de Bellas Artes.* Dirección General de Educación Estética, Secretaría de Educación Pública. Mexico. *Escritos.*

September 14, 1945. Entrevista en la Estación de Radio XED. *Escritos.*

October 13–20, 1945. Prologue. *Exposición de Tapicería Religiosa de Lola Velásquez Cueto, Calle de Edison, Number 137, pp. 1–4 [unnumbered]. Escritos.*

1945–1946. "Dos Cartas." *Escritos.*

1945–1947. Prologue to *Cien Grabados en Madera por José Guadalupe Posada.* Mexico: Arsacio Vanegas Arroyo, 1945; Colorado Springs, 1947, pp. 5–12. *English Texts.*

1946. "Galo Galecio, Grabador Ecuatoriano." *Bajo la Línea del Ecuador: 30 Grabados de Galo Galecio,* La Estampa Mexicana, Mexico. *Escritos.*

January 1946. "Prólogo: Alfredo Zalce, Estampas de Yucatán." *Imágenes de Yucatán,* por Alfredo Zalce. Mexico City, Talleres de Gráfica Popular. *Escritos.*

1946. Mowentihke Chalman/Los Peregrinos de Chalma: Pieza para Muñecos. *Escritos*.
1946. "Introduction/Introducción." Anne Lyon Haight (ed.): *Portrait of Latin America as seen by her Printmakers*. New York, Hastings House, pp. vi–viii, 1–7. English and Spanish in parallel columns.
- May 1946. "Introduction." Mexican Folk-Art Expressed in the Cut-Out Designs of Lola V. Cueto, Exhibited at the Southwest Museum during May, 1946. Pasadena: Southwestern Museum, Pasadena Library. *English Texts*.
- May 9, 1946. "Los Papeles 'Picados' de Lola Cueto." *El Nacional*, Mexico, p. 3, cols. 1–3; p. 7, col. 4. *Escritos*.
- Winter 1946. "Pre-Hispanic Quota in Mexican Murals," *The Kenyon Review*, Volume VIII, Number 1, pp. 1–13. *English Texts*.
- December 1946. "Juan Cordero: a nineteenth-century Mexican muralist." *College Art Journal*, Volume 28, pp. 248–265. *English Texts*.
1947. *Mexihkanantli*. Ten chromolithographs on stone. Mexico City: La Estampa Mexicana. "Ten mounted color plates, hand-pulled by José Sanchez, lithographer, under the personal supervision of the artist..." Edition: 150.
1947. "Aguatintas de Lola Cueto." *Escritos*.
- January 1947. "Xavier Guerrero, Aztec artist." *Magazine of Art*, Volume 40, Number 1, p. 26–28, 34 f. *English Texts*.



**John Charlot: BIBLIOGRAPHY French Period 17.**

May 1947. Review of Sylvanus G. Morley, *The Ancient Maya*. *Magazine of Art*, Volume 40, Number 5, pp. 208–209. *English Texts*.

September 1947. “Education in the Arts—Theory and Practice” Lecture delivered at the Colorado Springs Fine Arts Center, Colorado Springs, Colorado. Published 2006 on the JCF Web site. *English Texts*.

November 1947. “José Clemente Orozco.” *Magazine of Art*, Volume 40, Number 7, p. 258–263. *English Texts*.

October, 1948. Review: Robert Goldwater, *Rufino Tamayo*, Quadrangle Press 1947; 1948. *Magazine of Art*, Volume 41, Number 6, p. 240. *English Texts*.

1949. “Art and Archaeology.” Elizabeth Wilder (ed.), *Studies in Latin American Art*, The American Council of Learned Societies, Washington, pp. 47–52. *English Texts*.

1949. Statement on his lithograph *Mexican Kitchen*. In Reese 1949: 39. *English Texts*.

April 1949. “Mexican ex-votos.” *Magazine of Art*, Volume 42, Number 4, pp. 139–142. *English Texts*.

November 1949. “Mexican prints.” *The Metropolitan Museum of Art Bulletin*, Volume 8, Number 3, pp. 81–90. *English Texts*.

1949–1950. “Orozco’s stylistic evolution.” Winter. *College Art Journal*, Volume 9, Number 2, pp. 148–157. *English Texts*.

1949-1979. *Derniers Poèmes 1949–1979*. TF.

1950. “La Place de la Nature dans la Peinture Chinoise : A Propos des Peintures à L’Encre de Tseng Yuh-ho.” TF.

December 8, 1950. “Art. *Eric Gill and 25 Nudes*.” *Commonweal*, Volume 53, Number 9, p. 236.

1951. *Dance of Death: 50 Drawings and Captions*. New York: Sheed and Ward, 1951.

1951. “College Art Teaching,” *English Texts*.

May 1951. Review of Weismann, Elizabeth Wilder: *Mexico in Sculpture*, Harvard University Press, Cambridge, 1950, *Magazine of Art*, Vol. 44, No. 5, pp. 200 f. *English Texts*.

Summer 1951 (date supplied by Jean Charlot). Earlier Text of “Apologia,” 16 pp. typescript with many pencil corrections (significantly different from the later version published in *Born Catholics* 1954); published 2006 on JCF Web site. *English Texts*.

Summer 1951. “Orozco and Siqueiros at the Academy of San Carlos.” *College Art Journal*, Volume 10, Number 4, p. 355–369. *English Texts*.

September 15, 1951. “Painting and revolution.” *Saturday Review of Literature*, Volume 34, p. 48–49. *English Texts*.

1952. Review of Ramos, Samuel: *Acuarelas de Diego Rivera*, Studio Publications, N. Y. and London, 1948, *Magazine of Art*, Vol. 45, No. 3, March, pp. 139 f. *English Texts*.

**John Charlot: BIBLIOGRAPHY French Period 19.**

February 4, 1952. "Address to the Social Science Association of Honolulu, Hawai'i." *English Texts*.

1954. "Jean Charlot" In *Born Catholics*, edited by F. J. Sheed. New York: Sheed and Ward, pp. 96–113.  
*English Texts*.

1954. "A 'find' in the art world, a new portrait of Kamehameha." *Paradise of the Pacific*, Volume 66,  
annual, pp. 34–37, 112. *English Texts*.

May 1955. "Saints and santos: excerpts from a book in preparation, *Mexican Mural Renaissance*."  
*Liturgical Arts*, Volume 23, Number 3, pp. 78–81. *English Texts*.

"Nature and the Art of Josef Albers." Spring 1956. *College Art Journal*, Volume 15, Number 3, pp. 190–  
196. *English Texts*.

July 22, 1956. "Orozco at Close Range: From Cartoonist To Master" (review of Alma Reed: *Orozco*,  
1956). *New York Herald Tribune*, Section 6, p. 6. *English Texts*.

Fall 1956. Review of Alma Reed: *Orozco*, 1956. *College Art Journal*, Volume XVI, Number 1, pp. 85–87.  
*English Texts*.

1958. *Choris and Kamehameha*. Honolulu: Bishop Museum Press. *English Texts*.

1958. *Mary and Art*. Unpublished.

August/September 1959. "Art today: a survey." *The Critic*, Volume 18, Number 1, pp. 23–26, 79. Written  
version of lecture given at the symposium *A Report on American Culture*, Rosary College, River Forest,

**John Charlot: BIBLIOGRAPHY French Period 20.**

Illinois, June 13–14, 1959. Reprint: “Art.” *A Report on American Culture: A Symposium Sponsored by the Thomas More Association and the Department of Library Science, Rosary College, The Thomas More Association, 1959*, pp. 63–75. *English Texts.*

November 1959. “Jean Charlot’s Fresco-Mural In The Church Of Our Lady & St. Philip, Rock Hill, South Carolina.” *English Texts.*

Narration in George Tahara: *Petroglyphs of Hawaii*. 1960. Honolulu: Cine-Pic Hawaii.

1960. *Village Fiesta: The Mural Program, Syracuse University*. Syracuse, New York: Syracuse University Press.

Early 1960s. “Jean Charlot Interview, Conversation with Zohmah Charlot.” *English Texts.*

May 11, 1960. “Mexican Renaissance.” Lecture delivered at the Art Department, the University of Texas at Austin, Austin, Texas. *English Texts.*

August 1960. Review of Jacques Maritain’s *The Responsibility of the Artist*. *Liturgical Arts*, Volume 28, Number 4, pp. 111 f. *English Texts.*

Ca. April 1961. “Author’s Information Sheet for Purposes of Publicity and Copyright.” [Written for the publication of *MMR* by the Yale University Press.] *English Texts.*

1962. *Mexican Art and the Academy of San Carlos, 1785–1915*, foreword by Elizabeth Wilder Weismann, The Texas Pan–American Series. Austin: University of Texas Press.

**John Charlot: BIBLIOGRAPHY French Period 21.**

1963. *The Mexican Mural Renaissance: 1920–1925*. New Haven and London: Yale University Press.  
[first edition]

1963. *Three Plays of Ancient Hawaii*. Honolulu: University of Hawaii Press. (Contents: *Na'auao, The Light Within; U'i A U'i, Beauty Meets Beauty; Moa a Moi, Chicken into King*).

March 23, 1963. "Gini Cutler's Paintings Show Potential Unfilled." *The Honolulu Star-Bulletin*, p. 57.

May 7, 1963. "Academy's Exhibit of School Art Reflects Story of Human Growth." *The Honolulu Star-Bulletin*, p. 41.

August 20, 1963. "Lanterman Watercolors Subtle and Evanescent." *The Honolulu Star-Bulletin*, p. 13.

April 24, 1964. "Charlot is impressed: Children's Liturgical Art Wins Praise." *The Honolulu Star-Bulletin*, p. 3.

September 2, 1963. "Art Middle Road Gets Good Result," *The Honolulu Advertiser*, sec. B, p. 7.

1964. *Posada's Dance of Death*. Pratt Graphic Art Center, N. Y., 1964, 4 pp. [unnumbered].

1965. Articles for The Encyclopedia Junior Britannica (EJB). *English Texts*.

"Fine Arts"

"Mexican Painting"

"Rivera, Diego (1886–1957)"

"Lithography"

“Engraving”

June 9, 1965. “Art and Communication: The Example of José Guadalupe Posada.” *English Texts*.

March 30, 1966. Art: “Two shows at Ala Moana Center.” *The Honolulu Star-Bulletin*, sec. B, p. 1.

April 6, 1966. Art: “Now showing at the Academy...” *The Honolulu Star-Bulletin*, sec. B, p. 1.

April 13, 1966. Art: “An art exhibit in News Building.” *The Honolulu Star-Bulletin*, sec. B, p. 1.

June 8, 1966. Art: “How Hawaii's beauty affects art.” *The Honolulu Star-Bulletin*, sec. H, p. 1.

June 22, 1966. Art: “An artist against the tide”;—Question: “Should children draw or splash?” *Star-Bulletin*, sec. C, p. 1.

August 3, 1966. Art: “Drawings at the Academy of Arts”; Question: “Medieval cathedrals: propaganda machines.” *The Honolulu Star-Bulletin*, sec. C, p. 1.

August 24, 1966. Art: “Art for the growing family.” *The Honolulu Star-Bulletin*, sec. D, p. 1.

August 31, 1966. Art: (Question: no title). *The Honolulu Star-Bulletin*, sec. C, p. 1.

September 14, 1966. Art: (no title). *The Honolulu Star-Bulletin*, sec. B, p. 1.

**John Charlot: BIBLIOGRAPHY French Period 23.**

October 26, 1966. *Art*: "A question on nudity in art." *The Honolulu Star-Bulletin*, sec. H, p. 1.

December 14, 1966. *Art*: "Today we answer some questions." *The Honolulu Star-Bulletin*, sec. C, p. 1.

1966. Foreword to Edwards 1966, pp. ix f. *English Texts*.

1967. *The Mexican Mural Renaissance: 1920–1925*. New Haven and London: Yale University Press.  
[Second printing with corrections].

1967. "Fresco." *New Catholic Encyclopedia*, Volume 6, 1967, pp. 194 f. . *English Texts*.

1967. "José Clemente Orozco." *New Catholic Encyclopedia*, Volume 10, 1967, p. 784. *English Texts*.

July 12, 1967. *Art*: "The Tennent show." *The Honolulu Star-Bulletin*, sec. B, p. 1.

August 16, 1967. *Art*: "An impressive show from Japan." *The Honolulu Star-Bulletin*, sec. B, p. 1.

December 1967. "Black Mountain College: A Diary." *Form*, Number 6, pp. 26 ff. *English Texts*.

1943–1944. "Black Mountain Diary: Full Transcription." *English Texts*.

December 12, 1968. "Dynamic, ancient beauty of India overwhelms touring artist Jean Charlot." *The Honolulu Star-Bulletin*, sec. E, p. 2.

**John Charlot: BIBLIOGRAPHY French Period 24.**

1969. *Mowentihke Chalman: Trilingual puppet plays, Nahuatl–Spanish–English*. Honolulu: *Mele*.

April 17, 1969. “Carta a Alberto Beltrán.” *Escritos*.

December 18, 1969. *Art*: (no title). *The Honolulu Star-Bulletin*, sec. E, p. 22.

May 20, 1969. “Recuerdo de Leopoldo Méndez.” *Escritos*.

ca. 1970. Review of *The Unknown God* by István Rácz. *English Texts*.

ca. 1970. Statement on the Mexican Kitchen. *English Texts*.

September 17, 1970. “Art,” review of Bonham, *The Honolulu Star-Bulletin*, sec. D, p. 22.

1970–1973. *Interviews with John Charlot* (eds. John Charlot and Janine Richardson). JCF Website Interviews.

ca. 1971. “Interview with Jean Charlot.” JCF Website Interviews. [Interview after finishing the Way of the Cross at Mililani, 1970.]

January 28, 1971. “Art.” [Merida]. *Honolulu Star-Bulletin*, sec. D, p. 18.

July 1971. “Carlos Merida.” *Mele: Carta Internacional de Poesía*, Number 19, p. 12.



August 5, 1971. "Art." *Honolulu Star-Bulletin*, sec. D, p. 24.

December 5, 1971. "Carlos Mérida, Coloso del Arte Mexicano." *El Universal: Revista de la Semana*, Mexico, p. 9. *Escritos*.

1972. *An Artist on Art: Collected Essays of Jean Charlot*; Volume 1: *Miscellany*; Volume 2: *Mexican Art*. Honolulu: University Press of Hawaii.

1972. "La Época Xavier Guerrero." *Escritos*. A116

March 8, 1972. "An Artist Looks Back," lecture delivered at the Honolulu Academy of Arts, text 24 pp. typescript, double-spaced; slide list, 3 pp. mss., transcribed from taperecording and edited by John Charlot; published 2006 on JCF Web site. *English Texts*.

1973. *Picture Book II: 32 Original Lithographs and Captions*. Los Angeles: Zeitlin and Ver Brugge. Numbered and signed: Jean Charlot, Lynton R. Kistler.

1974. *Picture Book: Images and Verses*. Los Angeles: Dawson's Book Shop. Miniature reproduction, with new texts by the artist, of the previously published 1933 *Picture Book*.

1974. *Artists of Hawaii*, Volume 1: *Nineteen Painters and Sculptors*, photographs by Francis Haar, interviews by Prithwish Neogy, introduction by Jean Charlot (pp. xi–xvii; statement on himself, pp. 45, 47). Honolulu: The State Foundation on Culture and the Arts and the University Press of Hawaii. *English Texts*.

February 21, 1974. "The Relation Of Western And Asian Art: A Slide Lecture." *English Texts*.

**John Charlot: BIBLIOGRAPHY French Period 26.**

1975. "Why start a Claudel Society..." *Paul Claudel in the Pacific; Journal of the Society of Paul Claudel in the Pacific*, Volume 1, Number 1, pp. 1–4. *English Texts*.

1976. *Two Hawaiian Plays: Hawaiian English*. Honolulu, published by the author, distributed by the University Press of Hawaii (Contents: *Laukiamanuikahiki, Snare–That–Lures–a–Farflung–Bird; Na Lono Elua, Two Lonos.*)

1976. Draft of a Blurb Written for Peter Morse's *Jean Charlot's Prints: A Catalogue Raisonné* (1976). JCC.

1976. "Flight into Egypt." *English Texts*.

1977. Foreword to Cockroft, Weber, and Cockroft 1977, pp. xv–xviii. *English Texts*.

1977. "Notes on Posada." *Print Review*, Volume 7, 1977, p. 5–27. *English Texts*.

1977. *Way of the Cross: 14 Original Woodcuts*. Los Angeles: Lynton R. Kistler. [Reprint of *Chemin de Croix*, 1920.]

1977. "A Man for Four Seasons." [On Brancusi] *English Texts*.

1978. "Message from Jean Charlot." *National Murals Network Newsletter*, 1978, p. 30–31. *English Texts*.

July 6, 1978. Interview by Ron Tylor, with Peter Morse. JCF Website Interviews.

## John Charlot: BIBLIOGRAPHY French Period 27.

1979. Interview with journalist Beverly Creamer, notes by John Charlot. Audiocassette. JCC.
1979. *The Mexican Mural Renaissance, 1920–1925*. New York: Hacker Art Books.
1979. “José Guadalupe Posada and his successors.” In *Posada’s Mexico*, edited by Ron Tyler. Washington, D.C.: Library of Congress in cooperation with the Amon Carter Museum of Western Art, pp. 29–57. *English Texts*.
1980. “Daumier’s graphic compositions.” In *Honoré Daumier: A Centenary Tribute*, edited by Andrew Stasik. New York: Pratt Graphics Center, pp. 55–95. *English Texts*.
- 1991–2000. *Escritos Sobre el Arte Mexicano: Ensayos de Jean Charlot* (Spanish language essays on art; with Peter Morse). JCF Web Site.
2001. *Textes Français : Œuvres en Prose*, eds. John Charlot, Marie-José Fassiotto, and Michelle Smith. JCF Web Site.
- N.d. *English Texts*. JCF Web Site.
2005. *Poésie/Poetry*, eds. John Charlot and Marie-José Fassiotto. JCF Web Site.
2011. “Notes on Conversations with Jean Charlot, 1960–1979,” (ed.) John Charlot and Janine Richardson. [Referred to as Tabletalk.] JCF Web Site Interviews.

*Abraham Angel*, 1924. Mexico City: Talleres Graficos de la Nación.

Accueil et Visite de la Collégiale, 1994. *La Collégiale Notre-Dame de Poissy*. Poissy: La Ville de Poissy.

Acevedo, Esther, 1986. "Las decoraciones que pasaron a ser revolucionarias." In *El Nacionalismo y el Arte Mexicano* 1986, pp. 173–207 (Comentario de Mari-Carmen Ramírez, pp. 207–216).

Adams, Clinton, 1995. "Art for All: Was Mencken Right?" *Print Quarterly*, Volume 12, September, pp. 279–288.

Ades, Dawn, 2005. "Maria Ezquierdo." Oles and Ramírez 2005, p. 116.

Adhémar, Jean, 1971. *Twentieth-Century Graphics* (trans. Eveline Hart). New York: Praeger.

Agathon [Henri Massis and Alfred de Tarde], 1913 (4<sup>th</sup> edition; first edition 1911?). *Les Jeunes Gens d'Aujourd'hui: le Goût de l'Action—la Foi Patriotique—une Renaissance Catholique—le Réalisme Politique*. Paris: Plon-Nourrit et Cie.

Albers, Patricia, 1999. *Shadows, Fire, Snow: The Life of Tina Modotti*. New York: Clarkson Potter Publishers.

Alonnier, Décembre (ed.), 1887. *Fables de J. de la Fontaine, Illustrées de 100 Gravures par J. Desandré et W.-H. Freeman*. Paris: Bernardin-Béchet et Fils.

Altschuler, Bruce, 1994. *The Avant-Garde in Exhibition: New Art in the 20<sup>th</sup> Century*. New York: Harry N. Abrams.

Albers, Patricia, 1999. *Shadows, Fire, Snow: The Life of Tina Modotti*. New York: Clarkson Potter Publishers.

de Alva Ixtlilxóchitl, Fernando, 1975. *Obras Historicas* (ed. Edmundo O’Gorman), Serie de historiadores y cronistas de Indias 4, Volume 1. Mexico: Instituto de Investigaciones Históricas, Universidad Nacional Autónoma de Mexico.

Ambroselli, Catherine, et al., 2003. *George Desvallières et le Salon d’Automne*. Paris: Somogy Éditions d’Art.

Amero, Emilio, 1947. “La Pintura Mural de México, 1920–1924.” JCF Web Site.

Amyot, [Jacques], n.d. *Deux Vies Parallèles*. Paris: La Renaissance du Livre.

Andrews, Lew, 2011. *Weston & Charlot: Art & Friendship*. Lincoln: University of Nebraska Press.

Ángel Fernández, Miguel, 1988<sup>2</sup>. *Historia de los Museos de México*. Mexico: Promotora de Comercialización Directa, S. A. de C. V.

Anreus, Alejandro, 2001. *Orozco in Gringoland: The Years in New York*. Albuquerque: University of New Mexico Press.

Antonio Rodríguez, José, 1968. “*Con Tinta Negra y Roja*: El Mural de Jean Charlot en la Preparatoria. *El Día*, March 31. Clippings 1151.

- 2000. “Luz Jiménez. Sus imágenes para una nación.” In *Luz Jiménez, símbolo de un pueblo milenario*, pp. 89–98.
- Apollinaire, 1965. *Œuvres Poétiques* (Marcel Adéma and Michel Décaudin, eds.), Bibliothèque de la Pléiade. Paris: Gallimard.
- “Appreciation of Mexican Art Is Discussed by Jean Charlot,” 1945. *Smith College Associated News (Scan)*, February 9. Clippings 414.
- Apted, Michael, 2005. Michael Apted interviewd by Roger Ebert. *49 Up*. First Run Reatures, CD.
- Alexandre, Arsène, May 1921. “Comprendre Ingres C’est Comprendre la Grèce et la France.” *La Renaissance de l’Art Français et des Industries de Luxe*, Year 4, Number 5, pp. 194–205.
- July 1921. “M. Ingres Patron malgré Lui.” *La Renaissance de l’Art Français et des Industries de Luxe*, Year 4, Number 7, pp. 347–351.
- Antliff, Mark, and Patricia Leighton, 2001. *Cubism and Culture*. London, New York: Thames & Hudson.
- Apollinaire, 1991. *Œuvres en prose Complètes* (eds. Pierre Caizerges and Michel Décaudin), Volume II, Bibliothèque de la Pléiade. Paris: nrf, Gallimard.
- Appendini, Guadalupe, 1972. “Cuando los Muertos Celebraron una Fiesta en el Cementerio.” *Excelsior*, Section B, January 17, pp. 1, 3.

Araujo, Juan Hernández [Jean Charlot and David Alfaro Siqueiros], July 11, 1923. "El Movimiento Actual de la Pintura en Mexico." *El Demócrata.—Diario Independiente*, Seccion Editorial, p. 3, cols. 1–4.

—July 19, 1923. "El Movimiento Actual de la Pintura en Mexico: El Egoismo Individualista." *El Demócrata.—Diario Independiente*, Seccion Editorial, p. 3, cols. 1 f.

—July 26, 1923. "El Movimiento Actual de la Pintura en Mexico: Los Retardatarios.—El Clasicismo.—El Academismo y sus Falsas Glorias.—La Anarquía.—El Nacimiento del 'MEXICANISMO.'" *El Demócrata.—Diario Independiente*, Seccion Editorial, p. 3, cols. 1 ff.

—July 29, 1923. "Aspectos Comparativos de la Orientacion al Clasicismo de la Moderna Pintura Europea y Mexicana." *El Demócrata.—Diario Independiente*, Suplemento Dominical Ilustrado, p. 3, cols. 1–7.

—August 2, 1923. "El Movimiento Actual de la Pintura en Mexico: La Influencia Benéfica de la Revolución Sobre las Artes Plásticas; El 'Nacionalismo' como Orientación Pictórica Intelectual." *El Demócrata.—Diario Independiente*, Seccion Editorial, p. 3, cols. 1 ff.

Republished in *Escritos*.

Arceo, René H. (ed.), 1987. *Prints of the Mexican Masters/Grabados de los Maestros Mexicanos*. Chicago: The Mexican Fine Arts Center Museum.

Argenterì, Letizia, 2003. *Tina Modotti: Between Art and Revolution*. New Haven: Yale University Press.

Argüello Grunstein, Alberto, 2010. "Voluntad de cambio e identidad. Más allá del muralismo y sus consignas." *Pioneros del muralismo: la vanguardia*. Mexico City: Museo Mural Diego Rivera, 2010: 47–73.

*Les Armées Françaises dans la Grande Guerre*, Tome VI, 2<sup>e</sup> Volume, 1934. Paris: Ministère de la Guerre, Etat-Major de l'Armée, Service Historique, Imprimerie Nationale.

*Les Armées Françaises dans la Grande Guerre*, Tome VI, 2<sup>e</sup> Volume, *Annexes*, 2<sup>e</sup> Volume, 1934. Paris: Ministère de la Guerre, Etat-Major de l'Armée, Service Historique, Imprimerie Nationale.

Armitage, Merle, 1944. *Accent on America*. New York: E. Weyhe.

“Art Exhibition under Auspices of Y. W. C. A. Now Open to Public,” April 28, 1925. Clippings.

“*Art: The Work of Jean Charlot*,” 1949. *Today*, March, p. 8.

Associated Press, 1925. “Gran Exposición de Pintores de Países Latinos.” *El Universal*, November 6, Clippings 24A.

Aubin, J.-M.-A., 1893. *Histoire de la Nation Mexicaine Depuis le départ d’Aztlan jusqu’à l’arrivée des Conquistadors espagnols (et au delà 1607): Manuscrit Figuratif Accompagné de Texte en Langue Nahuatl ou Mexicaine suivi d’une Traduction en Français par Feu J.-M.-A. Aubin: Reproduction du Codex de 1576 Appartenant à la Collection de M. E. Eugène Goupil, Ancienne Collection Aubin*. Paris: Ernest Leroux.

—1893. *Histoire de la Nation Mexicaine Depuis le départ d’Aztlan jusqu’à l’arrivée des Conquistadors espagnols (et au delà 1607): Manuscrit Figuratif Accompagné de Texte en Langue Nahuatl ou Mexicaine suivi d’une Traduction en Français par Feu J.-M.-A. Aubin: Reproduction du Codex de 1576 Appartenant à la Collection de M. E. Eugène Goupil, Ancienne Collection Aubin: Planches Coloriées*. Paris: Ernest Leroux, Editeur.

Azuela, Alica, 1986. “Educación artística y nacionalismo (1924–1934).” In *El Nacionalismo y el Arte Mexicano* 1986, pp. 219-230. (Comentario de Olivier Debroise, pp. 230–234).

Azuela, Alicia, 2002. “The Making and Reception of the Imaginary of Artistic and Revolutionary Mexico.” In González Mello and Miliotes 2002, pp. 206–215.



B., E., 1872. "L'Aloès du Pecq." *Le Monde Illustré*, February, p. 360.

B.-Clavel, F.-T., 1845. *Histoire Pittoresque de la Franc-Maçonnerie et des Sociétés Secrètes Anciennes et Modernes*. Paris: Pagnerre.

Baciu, Stefan, 1966. "El Mundo de Jean Charlot en 50 años." *Politica*, Volume 5, Number 53, September, pp. 77–81.

----1968. "Un Estridentista Silencioso Rinde Cuentas." Baciu 1982: 6470. (Originally published in *La Palabra y el Hombre*, Number 47 (II Epoca), July–September, pp. 447–455.)

----1970. "Tristan Marof hace un balance de medio siglo." *Los Tiempos*, Cochabamba, July 5, unnumbered. Stefan Baciu Clippings File.

----1974. "'Siqueiros Pintaba Hasta el Olor de los Huesos', Dice Tristán Marof." *El imparcial*, March 23, 1974, unnumbered. Stefan Baciu Clippings File.

----1982. *Jean Charlot: Estridentista Silencioso*, Foreword, pp. 1–38. Mexico: Editorial "El Café de Nadie," Second amplified edition.

Baeza Flores, Alberto, 1962. *Haya de la Torre y la Revolución Constructiva de las Americas*, Colección América Libre I. Buenos Aires: Editorial Claridad, S.A.

Bailey, David C., 1974. *¡Viva Cristo Rey!: The Cristero Rebellion and the Church-State Conflict in Mexico*. Austin: University of Texas Press.

———1979. “Obregón: Mexico’s Accommodating President.” *Wolfskill and Richmond* 1979: 81–99.

Baldick, Robert, 1955. *The Life of J.-K. Huysmans*. Oxford: Clarendon Press.

de Banville, Théodore, 1891 (first published 1872). *Petit Traité de Poésie Française (Œuvres de Théodore de Banville)*. Paris: Alphonse Lemerre.

———1909. *Petit Traité de Poésie Française*. Paris: Bibliothèque-Charpentier.

Bargellini, Clara, 1995. “Diego Rivera en Italia.” *Anales del Instituto de Investigaciones Estéticas*.

Barker, Nancy Nichols, 1979. *The French Experience in Mexico, 1821–1861: A History of Constant Misunderstanding*. Chapel Hill: The University of North Carolina Press.

Barker, Ruth Laughlin, 1931. “John Sloan Reviews the Indian Tribal Arts.” *Creative Art*, Volume 9, Number 6, December, pp. 444–449.

Barreda, Carmen M. de, 1980. “Jean Charlot en mis Profundos Recuerdos.” *Aprender A Ser*, Year 2, No. 7, September, 10 ff.

Bars, Jacquelynn, 2002. “*The Epic of American Civilization: The Mural at Dartmouth College (1932-34)*.” In González Mello and Miliotes 2002, pp. 142–185.

Basave Benítez, Agustín F., 1992. *México Mestizo: Análisis del nacionalismo mexicano en torno a la mestizofilia de Andrés Molina Enríquez*. México: Fondo de Cultura Económica.

Baudelaire, Charles, 1917. *Les Fleurs du Mal* (ed. Ad. Van Bever). Paris: George Crès et C<sup>ie</sup>.

———1961. *Œuvres Complètes*, Bibliothèque de la Pléiade. Paris: Gallimard.

Baudouin, Paul Albert, 1914. *La Fresque : sa technique, ses applications*. Paris: Librairie Centrale des Beaux Arts.

Bédier, Joseph, 1937. *La Chanson de Roland*. Paris: L'Édition d'Art H. Piazza.

Beezley, William H., 2004<sup>2</sup>. *Judas at the Jockey Club and Other Episodes of Porfirian Mexico*. Lincoln and London: University of Nebraska Press.

———2008. *Mexican National Identity: Memory, Innuendo, and Popular Culture*. Tuscon: The University of Arizona Press.

du Bellay, Joachim, 1912. *Divers Jeux Rustiques et autres œuvres poétiques* (ed. Ad. van Bever). Paris: E. Sansot & C<sup>ie</sup>.

Bénédite, Léonce, 1921. "Une Exposition d'Ingres." *Gazette des Beaux-Arts*, pp. 325–337.

Bérard, Léon, 1921. "Devant les Nouvelles Salles du Musée Ingres." *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 5, May, pp. 220–225.

de Bergerac, Cyrano, 1676. *Les Œuvres de Monsieur de Cyrano de Bergerac*, Première Partie. Paris: Charles de Sercy.

Bernal, Ignacio, 1977. "Maya Antiquities." In Hammond 1977: 1943.

Besse, Le Révérend Père Dom, 1917. *Joris Karl Huysmans*. Paris: L'Art Catholique.

Besse, Dom, November 25, 1917. "L'Eucharistie & L'Art." *La Gilde*, Number 2, pp. 1 f.

Beyer, Hermann, 1919. *Explicación de un fragmento de un antiguo plato decorado de Cholula, El Mexico Antiguo*, Volume 1, Number 1, July. Mexico: H. Beyer.

Biermann, Georg, 1920. *Max Pechstein*, Junge Kunst, Volume 1. Leipzig: Klinkhardt.

Bietry-Salinger, Jehanne, 1938. "Jean Charlot." Exhibition catalogue, City of Paris Art Galleries, San Francisco, May 2–14.

Bing, S., [1888]. *Le Japon Artistique: Documents d'Art et d'Industrie*, Volume 1. Paris: Japon Artistique/Marpon et Flammarion.

Bissière, [Roger], May 1921. "La Doctrine de Ingres." *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 5, May, pp. 266–276.

—July 1921. "L'Exposition Picasso." *Amour de l'Art*, July, 209–212.

Blanchard, Claude, February 15, 1922. "Jean Charlot." *Revue Moderne*.

Blanchard, Claude, September 16, 1922. "La Jeune Peinture Mexicaine." *Le Crapouillot*, pp. 12 f., 16 ff.  
(See under Jean Charlot. Referred to as Charlot-Blanchard.)

Blasco Ibañez, Vicente, 1918. *La Barraca*. Valencia: Prometeo.

Bloy, Léon, 1908. *Celle qui pleure (Notre Dame de la Salette)*. Paris: Société du Mercure de France.

Boardman, John, 1998. *Early Greek Vase Painting: 11<sup>th</sup>–6<sup>th</sup> Centuries BC: a handbook*. New York: Thames and Hudson.

Boas, George, 1966. *The Cult of Childhood*, Studies of the Warburg Institute, Volume 29. London: The Warburg Institute, University of London.

Boban, Eugène, 1891. *Documents pour servir à l'Histoire du Mexique: Catalogue Raisoné de la Collection de M. E.-Eugène Goupil (Ancienne Collection J.-M.-A. Aubin) : Manuscrits Figuratifs et Autres sur Papier Indigène d'Agave Mexicana et sur Papier Européen antérieurs et postérieurs à la Conquête du Mexique (XVI<sup>e</sup> Siècle)*, Volumes 1 and 2: *Texte avec une Introduction de M. E.-Eugène Goupil et une Lettre-Préface de M. Auguste Génin*. Paris: Ernest Leroux.

———1891. *Documents pour servir à l'Histoire du Mexique: Catalogue Raisoné de la Collection de M. E.-Eugène Goupil (Ancienne Collection J.-M.-A. Aubin) : Manuscrits Figuratifs et Autres sur Papier Indigène d'Agave Mexicana et sur Papier Européen antérieurs et postérieurs à la Conquête du Mexique (XVI<sup>e</sup> Siècle), Atlas Contenant 80 planches en phototypie*. Paris: Ernest Leroux.

———1899. "Avant-Propos." *Catalogue de la Bibliothèque Américaine de feu M. E. Eugène Goupil*, pp. V–IX.

Bony, Jacques, et al., 1993. *L'Art Sacré au XX<sup>e</sup> Siècle en France*. Boulogne-Billancourt: Edition d'Albaron, Société Présence du Livre.

Bonzom, Isabelle, 2010. *La fresque: Art et Technique*. Paris: Eyrolles.

Boulagnon, Paul, 2002. *Emmanuel Rougier, Des Isles d'Auvergne à l'Océanie (Fidji, Tahiti, Christmas Island): Le père Rougier (1864-1932), missionnaire et aventurier*. Neyzac-Saint-Julien-Chapteuil: Editions du Roure.

Bouvier, Jacques, 1941. Testimony for divorce from Odette Charlot. JCC.

Bowman, Sara, 1985. *A Fashion for Extravagance: Art Deco fabrics and fashions*. London: Bell & Hyman.

Bowra, C. M., 1964. *Pindar*. Oxford: Clarendon Press.

Braun, Barbara, 1993. *Pre-Columbian Art and the Post-Columbian World: Ancient American Sources of Modern Art*. New York: Harry N. Abrams.

Brenner, Anita, September 1925. "A Mexican Renaissance." *The Arts*, Volume 8, Number 3, pp. 127–150.

———1926. "Jean Charlot." JCF Web Site.

———November–December 1926. "David Alfaro Siqueiros: Un Verdadero Rebelde en Arte." *Forma*, Volume 1, Number 2, pp. 22–25.

———January 22, 1928. "Mexico Revives Art, Dormant 400 Years." *New York World*.

**John Charlot: BIBLIOGRAPHY French Period 39.**

——— February 1928. “Une Renaissance Mexicaine.” *La Renaissance de l’Art Français*, Volume 11, Number 2, pp. 60–68. (With Jean Charlot; see bibliographical information in *Textes Français*.) Referred to as Brenner-Charlot 1928.

———1930. Foreword. *Jean Charlot: Exhibition of Mexican Paintings, January 13–25<sup>th</sup>, 1930*. New York City: The Art Students League, pp. 1–2 [unnumbered].

———1941. “The Mexican Renaissance: Its Rise and Eclipse.” *Harper’s Magazine*, January, pp. 173–182.

Brenner, Anita (retold by), 1942. *The Boy Who Could Do Anything*, illustrated by Jean Charlot. New York: William R. Scott, Inc., Publisher.

———1964. “Art in Mexico: A Critic’s View.” *The Atlantic*, Vol. 213, No. 3, March, pp. 131–141.

———1966. *The Timid Ghost*, illustrated by Jean Charlot. New York: William R. Scott, Inc.

———1968. “The Return of Jean Charlot.” *mexico this month*, March/April, pp. 23–29.

———1970. *Idols Behind Altars: The Story of the Mexican Spirit*. Boston: Beacon Press [reprint of 1929 edition].

Breton, A., 1906. “The Wall Paintings at Chichen Itza.” *Congrès International des Américanistes*, XV<sup>e</sup> Session Tenue À Québec en 1906, Volume 2, pp. 165–169.

Brillant, Maurice, 1920. “L’Art Religieux en France.” *Almanach Catholique pour 1920*, pp. 307–314. Paris: Librairie Bloud & Gay.

———1924. “L’Art.” *Almanach Catholique Français pour 1924*, pp. 263–270. Paris: Librairie Bloud & Gay.

Brown, Margaret Wise, 1949. *Two Little Trains*. New York: William R. Scott, Inc.

———1950. *A Child’s Good Night Book* (2nd version). New York: William R. Scott, Inc.

Brunhouse, Robert L., 1971. *Sylvanus G. Morley and the World of the Ancient Mayas*. Norman: University of Oklahoma Press.

Brunhouse, Robert L., 1975. *Pursuit of the Ancient Maya: Some Archaeologists of Yesterday*. Albuquerque: University of New Mexico Press.

Brunk, Samuel, 2008. *The Posthumous Career of Emiliano Zapata: Myth, Memory, and Mexico’s Twentieth Century*. Austin: University of Texas Press.

Buffetaut, Yves, and Bruno Jurkiewicz, 2001a. *Paris Menacé: 9 Juin 1918: La Bataille du Matz (I)*, Collection <<Un Jour de la Grande Guerre>>. Paris: Ysec.

Buffetaut, Yves, and Bruno Jurkiewicz, 2001b. *Mangin Sauve Paris: 11 Juin 1918: La Bataille du Matz (II)*, Collection <<Un Jour de la Grande Guerre>>. Paris: Ysec.

Bunker, Frank F., 1927. “The Art of the Maya as Revealed by Excavations at the Temple of the Warriors, Chichen Itzá, Yucatan.” *Art and Archaeology* Volume 23, Number 1, January, pp. 3–10.



Bunnell, Peter, 1983. *Edward Weston on Photography*. Salt Lake City: Gibbs M. Smith, Inc./Peregrine Smith Books.

Burnett, W. C., Jr., 1979. "Charlot Had 'Georgia Period' From Athens to McDonough." *The Atlanta Journal and Constitution*, April 22, pp. 1-E f. Clippings 1452.

C., J., 1918. "Le Cadre." *La Gilde*, March 25, p. 3.

de C., M., March 25, 1918. "Nos Conférences." *La Gilde*, pp. 1 f.

Caballero, Paula López, 2012/3. "La formation nationale de l'altérité » Art, science et politique dans la production de l'autochtonie à Milpa Alta (Mexico), 1900-2010." *L'Homme*, 203-204, pp. 239-264.

Cabanne, Pierre, 2001. *Cubism*. Paris: Terrail.

Cadart, l'Abbé, October 25, 1917. "Pourquoi ce journal ?" *La Gilde*, pp. 1 f.

———November, 25, 1917. "Pour les Artistes." *La Gilde*, pp. 3 f.

[Calderón de la Barca, Fanny], 1966. *Life in Mexico: The Letters of Fanny Calderón de la Barca, with New Material from the Author's Private Journals* (ed. Howard T. Fisher and Marion Hall Fisher). Garden City, New York: Doubleday & Company.

Calderón de la Barca, Pedro, 1994. *La Aurora en Copacabana*, ed. Ezra S. Engling. London: Tamesis.

**John Charlot: BIBLIOGRAPHY French Period 42.**

Callahan, Philip Serna, 1981. *The Tilma Under Infra-Red Radiation*. Washington, DC: Center for Applied Research in the Apostolate.

Calvet, J., 1931. *Le Renouveau Catholique dans la littérature contemporaine*. Paris: F. Lanore.

Campbell, Bruce, 2003. *Mexican Murals in Times of Crisis*. Tucson: The University of Arizona Press.

Caran d'Ache, n.d. (I). *Album Caran d'Ache*. Paris: Librairie Plon.

———n.d. (II). *Album Caran d'Ache: Album Deuxième*. Paris: Librairie Plon.

Carey, James C., 1984. *The Mexican Revolution in Yucatán, 1915–1924*. Boulder and London: Westview Press.

“Le Carnet d'un Curieux,” August 1921. *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 8, pp. 444–448.

“Le Carnet d'un Curieux,” October 1921. *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 10, pp. 527–530.

“Le Carnet d'un Curieux,” December 1921. *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 12, pp. 660–669.

Carrière, E.-A., 1872. “Agave Salmiana.” *Revue Horticole*, 44<sup>th</sup> Year, pp. 373 ff.

**John Charlot: BIBLIOGRAPHY French Period 43.**

*Catalogue de la Bibliothèque Américaine de feu M. E. Eugène Goupil: Livres Anciens Imprimés au Mexique, Ouvrages ayant Trait à l'Histoire, à l'Ethnographie et à la Linguistique de Diverses Contrées de l'Amérique*, 1899. Paris: Ém. Paul et Fils et Guillemin. [Auction catalogue for February 4, 1899.]

*Catalogue des Manuscrits Mexicains de la Bibliothèque Nationale*, 1899. Paris: Librairie Emile Bouillon.

Cervantes, Miguel, and Beatriz Eugenia MacKenzie (eds.), 2010. *José Clemente Orozco: Pintura y verdad*. Mexico: Instituto Cultural Cabañas and Antiguo Colegio de San Idelfonso.

[Cervantes Saavedra, Miguel de], n.d. *Don Quijote de la Mancha*, (Première Partie) Extraits Notice et Notes par E. Gayan. Paris: Librairie Hatier, Les Classiques pour Tous, Collection Étrangère.

“Charlot Writes of New Interest in Bouguereau’s Art,” December 24, 1932. *The Art News*, Volume 31, Number 13, p. 9.

Charlot, John, 1976. “Jean Charlot and Local Cultures.” In Moore 1976, pp. 26–35. JCC Web Site.

———1983. “The Theme of the Body in the Work of Jean Charlot.” *Studies in Religion/Sciences Religieuses, Revue Canadienne/A Canadian Journal*, Volume 12, Number 2, printemps/spring, pp. 211–218. JCC Web Site.

———1987. “The Influence of Polynesian Literature and Thought on Robert Louis Stevenson.” *The Journal of Intercultural Studies*, Number 14, pp. 82–106.

———1990. “The Formation of the Artist: Jean Charlot’s French Period.” In Klobe 1990, pp. 34–57. JCC Web Site.

- 1990–1991. “Jean Charlot as Paul Claudel’s Ixtlilxóchitl.” *The Journal of Intercultural Studies*, Number 17 and 18, pp. 64–74. JCC Web Site.
- 1991. “Vietnamese Cinema: First Views,” *Journal of Southeast Asian Studies*, Volume 22, Number 1, March, pp. 33–62. (Republished in Wimal Dissanayake (ed.), 1994. *Colonialism and Nationalism in Asian Cinema*. Bloomington and Indianapolis: Indiana University Press, pp. 105–140.
- 1992. “The Source of Picasso’s First Steps: Jean Charlot’s First Steps.” *Zeitschrift für Kunstgeschichte*, Volume 55, Number 2, pp. 275–278. JCC Web Site.
- 1997. “A Note on Jean Charlot’s View of Diego Rivera,” *Zeitschrift für Kunstgeschichte*, Volume 60, Number 1, 1997, pp. 115–118. JCC Web Site.
- 1998. “Jean Charlot’s Hawaiian-Language Plays.” *Rongorongo Studies*, Volume 8, Number 1, pp. 3–24. JCC Web Site.
- 1991. “El Primer Fresco de Jean Charlot: La Masacre en el Templo Mayor.” *Memoria Congreso Internacional de Muralismo: San Ildefonso, cuna del Muralismo Mexicano: reflexiones historiográficas y artísticas*, Antiguo Colegio de San Ildefonso, Mexico City, pp. 243-279.  
With appended texts by Jean Charlot, pp. 281-299:  
Apéndice I: “Ideografía azteca y Gleizes.”  
Apéndice II: “Respuesta a Molina.”  
Apéndice III: “Memorandum Técnico.”  
Apéndice IV: “Composición de La Masacre en el Templo Mayor” JCC Web Site.
- 2001. “Jean Charlot’s First Fresco: The Massacre in the Main Temple.”  
With appended texts by Jean Charlot:  
Appendix I: “idéographie aztèque et Gleizes.”  
Appendix II: “Réponse à Molina.”  
Appendix III: “Aide-Mémoire Technique.”  
Appendix IV: “The Composition of *The Massacre in the Main Temple*.” JCC Web Site.

- 2001. “Note sur la Présente Édition des Œuvres en Prose de Jean Charlot.” *TF*.
- 2004. “Jean Charlot, de la France au Mexique.” Philippe Monsel (ed): *Mexique-Europe: Allers-Retours: 1910-1960*, Éditions Cercle d’Art, Paris, pp. 101–110. JCC Web Site.
- 2005. “Jean Charlot: From France to Mexico.” (English version of above.) JCC Web Site.
- 2006. *Jean Charlot: Life and Work*, Volume 1: *The French Period*. Draft. JCF Web Site.
- 2006. “Jean Charlot and Classical Hawaiian Culture.” *The Journal of Pacific History*, Volume 41, Number 1, pp. 61–80. JCC Web Site.
- 2007. “Jean Charlot y Luz Jiménez.” *Parteaguas, Revista del Instituto Cultural de Aguascalientes*, Year 2, Number 8, Spring, pp. 83–100. JCC Web Site.
- 2007. “Jean Charlot and Luz Jiménez.” (English version of above.) JCC Web Site.
- 2008. “Jean Charlot and Luz Jiménez.” *Crónicas*, Number 13, December, pp. 7–32. JCC Web Site.
- 2008. “Una carta inédita de José Clemente Orozco para Jean Charlot, con extractos de cartas de Pablo O’Higgins.” *Parteaguas, Revista del Instituto Cultural de Aguascalientes*, Year 3, Number 11, Winter, pp. 83–93. JCC Web Site.
- 2008. “Patrocinio y libertad creativa: José Vasconcelos y sus muralistas.” *Parteaguas, Revista del Instituto Cultural de Aguascalientes*, Year 4, Number 13, Summer, pp. 97–105. JCC Web Site.

———2009. “El pequeño testimonio de José Vasconcelos sobre el Renacimiento Pictórico Mexicano: Escrito para Jean Charlot.” *Parteaguas, Revista del Instituto Cultural de Aguascalientes*, Year 5, Number 17, Summer, pp. 31–34. JCC Web Site.

———2010. “Two Early Hawaiian-Christian Chants.” *Anthropos*, Volume 105, pp. 29–46.

Charlot, Peter, 1982. “Reminiscences of Jean Charlot: Meeting of the Jean Charlot Foundation, November 14, 1982.” JCF Web site.

Charlot, Zohmah, 1984. “In Weston’s World.” Van Deren Coke, *The Charlot Collection of Edward Weston Photographs*, Honolulu Academy of Arts, Honolulu, 1984, pp. 8–12.

———, 1931. Transcription of Shorthand Diary, February 21–September 19. JCC.

———ca. 1980a. “Notes for an Article.” JCF website.

———ca. 1980b. “Notes after Jean Charlot’s Death.” JCF website.

———ca. 1993. “Zohmah Charlot: Interview on Chich’en Itza, Yucatan.” JCF website.

“Charlot’s Paintings Done Years After He Observed Scenes,” 1947. *Colorado Springs Gazette Telegraph*, September 14, p. 12C, Clippings 473.

Charnay, Désiré, 1863. *Cités et Ruines Américaines: Mitla, Palenque, Izamal, Chichen-Itza, Uxmal*. Paris: Gide and A. Morel.

———1885. *Les Anciennes Villes du Nouveau Monde: Voyages d'Explorations au Mexique et dans l'Amérique Centrale*. Paris: Librairie Hachette.

———1887. *The Ancient Cities of the New World: Travels and Explorations in Mexico and Central America From 1857–1882* (trans. J. Gonino and Helen S. Conant). London: Chapman and Hall.

———1891. *A Travers les Forêts Vierges: Aventure d'une Famille en Voyage*, Bibliothèque des Écoles et des Familles. Paris: Hachette.

Charvet, Louis, 1926. "Visites d'Ateliers : Le Prieuré de Maurice Denis." *Revue des Jeunes*, Year 16, Number 10, June 10–25, pp. 521–532.

Chase, Stuart, 1931. *Mexico: a Study of Two Americas*. New York: The Macmillan Company.

Chateaubriand, 1827. *Œuvres Complètes*, Volume VI, *Onzième Livraison. Voyages en Amérique et en Italie*. Paris: LADVOCAT.

Chaussé, Véronique, 2000. "Marguerite Huré et le Décor des Claustra entre 1924 et 1933 : Contribution à la Modernité." In *Dossier de la Commission Royale des Monuments, Sites et Fouilles, 7 : Art, Technique et Science : La Création du Vitrail de 1830 à 1930, Colloque International, Liège, Le Vertbois, 11–13 mai 2000*, Stavelot, pp. 33–41.

Chauvin, Paul. December 25, 1917. "La décadence dans le Mobilier et le Vestiaire liturgiques." *La Gilde*, p. 2.

**John Charlot: BIBLIOGRAPHY French Period 48.**

Chávez Sánchez, Eduardo, 1998. *La Iglesia de México entre Dictaduras, Revoluciones y Persecuciones*. Mexico: Porrúa.

Chioino, José (Juan de EGA), 1923. "De regreso a México, Sabogal cuenta..." Lima: *Mundial*, Volume 4, Number 159, June 1.

Cholet, Henri, 2003. *Les Jardins du Château-Neuf de Saint-Germain-en-Laye: Quatre Siècles d'Histoire*. Le Pecq: APPA—Association pour la Protection du Patrimoine Alpicois/ASCALA—Cercle historique alpicois/Les Amis du Vieux Saint-Germain.

Claudel, Paul, 1930. *The Book of Christopher Columbus*. New Haven: Yale University Press.

———1967. *Œuvre Poétique*, Bibliothèque de la Pléiade. Paris: Gallimard.

———1929. "The Gods Churn the Sea." *The Forum*, Volume 82, August, 95 ff.

———1931. *Jean Charlot, Peintres Nouveaux*. Paris: nrf.

———1946. *Les Révélations de la Salette*, Illustrations de Jean Charlot. Paris: La Table Ronde.

Cockroft, Eva, John Weber, and John Cockroft, 1977. *Toward A People's Art: The Contemporary Mural Movement*. Foreword by Jean Charlot. New York: E. P. Dutton.

Cocteau, Jean, 1923. *Picasso*. Paris: Stock.



Coe, Michael D., 1999. *Breaking the Maya Code*. New York: Thames & Hudson.

Coffey, Mary Katherine, 2002. "Muralism and the People: Culture, Popular Citizenship, and Government in Post-Revolutionary Mexico." *The Communication Review*, Volume 5, pp. 7–38.

Cohen, Jean-Louis, Joseph Abram, and Guy Lambert, 2002. *Encyclopédie Perret*. Paris: Centre des monuments nationaux/Monum, Éditions du patrimoine.

Cohen, Monique, 1998. "Eugène Goupil : Un Collectionneur et un Mécène." *Journal de la Société des Américanistes*, Volume 84, Number 2, pp. 21–33.

Coleby, Nicola, 1999. "El Temprano Muralism Posrevolucionario: ¿Ruptura o Continuidad?" In *Memoria Congreso Internacional de Muralismo*, pp. 15-38.

du Colombier, Pierre, January 10, 1921. "L'Art sacré au Pavillon de Marsan." *La Revue Critique*, Volume 31, Number 180, pp. 96–101.

"Concours de Chemin de Croix," n.d. [1918?]. Paris: Société Saint-Jean.

"Conférences de la Gilde Notre-Dame par M. Clément Besse (Novembre 1918)," December 1918. *La Vie & les Arts Liturgiques: Notes d'Art d'Archéologie*, Number 48, pp. 619–621.

"La Conférence de M. Maurice Denis," January 25, 1918. *La Gilde*, p. 1.

Conger, Amy, 1992. *Edward Weston: Photographs from the Collection of the Center for Creative Photography*. [Tucson]: Center for Creative Photography, University of Arizona.

Cooper, Douglas, 1971. *The Cubist Epoch*. London: Phaidon.

Coppée, F., 1872. *Les Bijoux de la Délivrance*. Paris.

Cordero, Karen Reiman, 2002. "Prometheus Unraveled: Readings of and from the Body: Orozco's Pomona College Mural (1930)." In González Mello and Miliotes 2002, pp. 98–117.

Cordero y Salinas, José Antonio, 1959. *Patriotism del Pintor Cordero*. Mexico City: Los Talleres Gráficos de la Nación.

Cordier, Val., 1937. "Le vitrail et Saint François." *Les Amis de St François*, 3<sup>rd</sup> Year, Number 12, January, pp. 21–24.

de Cordis, C., April 1921. "L'Art religieux de Jean Charlot." *La Revue Moderne*. Clippings.

Cork, Richard, 1994. *A Bitter Truth: Avant-Garde Art and the Great War*. New Haven and London: Yale University Press.

*Théâtre de P. Corneille, avec les commentaires de Voltaire*, 1797. Paris: Bossange, Masson et Besson.  
Volumes 1, 3, 5, 6, 7.

Coronel Rivera, Juan Rafael, 2012. "Xavier Guerrero: De Piedra Completa." Sánchez Soler and Coronel Rivera 2012, pp. 14–57.

- Courtney, Jovita, 1964. *After the Alamo—San Jacinto: From the Notes of Doctor Nicholas Decomps Labadie*. New York: Vantage Press.
- Couturier, M.-A., 1948. “Réalizations.” *L’Art Sacré: Bilan de l’époque 1920–1940*, Numbers 3–4, March–April, 1948, pp. 64–67.
- Covarrubias, Miguel, 1940. “Modern Art.” In *Twenty Centuries of Mexican Art*, the Museum of Modern Art, NY, pp. 137—141 (English version).
- January 12, 2012. Critics Notebook: The Comedy Gatekeeper Who Makes Letterman Laugh.” *New York Times*, internet edition.
- Crosse, John, 2014. “The Nude Backs of Edward Weston, Diego Rivera and Jean Charlot, 192527. Blog: Southern California Architectural History, December 13. <http://socalarchhistory.blogspot.com/2014/12/the-nude-backs-of-edward-weston-diego.html>. Accessed March 24, 2016.
- Curley, Robert E., 1997. “Social Catholicism.” Warner 1997, pp. 1347–1350.
- “Current Exhibitions Seen in New York Galleries,” 1927. *The New York Times*, October 9. Clippings.
- Daniélou, Jean, 1957. *Holy Pagans of the Old Testament* (trans. Felix Faber). Baltimore: Helicon Press.
- Dávila Jiménez, Ana Lilia, 2010. “La recuperación del fresco y el empleo de otras técnicas en los primeros años del movimiento muralista mexicano.” *Pioneros del muralismo: la vanguardia*. Mexico City: Museo Mural Diego Rivera, 2010. 2010: 79–89.

- Davis, Keith F., 1981. *Désiré Charnay: Expeditionary Photographer*. Albuquerque: The University of New Mexico Press.
- De Long, David G., 2003. *Aulbrass: Frank Lloyd Wright's Southern Plantation*. New York: Rizzoli.
- Debroise, Olivier, 1984. *Figuras en el Tropico: Plastica Mexicana 1920–1940*. Barcelona: Océano.
- 1991. “Sueños de Modernidad.” *Modernidad y Modernización en el Arte Mexicano: 1920–1960*, 1991, pp. 27–41.
- 2001. “La Nueva Sala de ‘Arqueología Reinterpretada’ en el Museo Nacional de Arte.” *arqueología mexicana*, volume 9, number 49, May-June, pp. 77–77.
- Delannoy, Agnès, 1996. *Symbolistes et Nabis: Maurice Denis et son temps: Dix ans d’enrichissement du Patrimoine*. Paris: Somology Editions d’Art/Musée Départemental Maurice Denis Le Prieuré.
- Delteil, Loys, 1969. *Daumier, Le Peintre-Graveur Illustré*. New York: Collectors Editions Ltd. Da Capo Press. [Reprint of 1925 edition.]
- Delpar, Helen, 1992. *The Enormous Vogue of Things Mexican: Cultural Relations between the United States and Mexico, 1920–1935*. Tuscaloosa and London: The University of Alabama Press.
- Denis, Maurice, 1912. *Théories 1890–1910: Du Symbolisme et de Gauguin vers un nouvel ordre classique*. Paris: Bibliothèque de l’Occident.
- 1914. “Tendances Actuelles de l’Art Chrétien.” *La Vie et les Arts Liturgiques*, March, pp. 21–27.

———November 10, 1918. “Le Symbolisme et l’Art Religieux Moderne.” *Revue des Jeunes*, Number 10, pp. 518–532.

———1921. “Sur une Exposition des Elèves de Ingres.” *La Renaissance de l’Art Français et des Industries de Luxe*, Year 4, Number 5, May 1921, 258–264.

———1922. *Nouvelles Théories sur l’Art Moderne sur l’Art Sacré 1914–1921*. Paris: L. Rouart et J. Watelin, Editeurs.

———1964. *Du symbolisme au classicisme: Théories* (ed. Olivier Revault d’Allonnes). Paris: Herman.

Dévignes, Geneviève, 1918. “A propos du Salon.” *La Gilde*, June, pp. 3 f.

Devine, Arthur, 1912. “State or Way, Purgative, Illuminative, Unitive.” *The Catholic Encyclopedia*, Volume 14, pp. 254–257.

Dexter, Colin, 1979. *Service of all the Dead*. New York: St. Martin’s.

Díaz de León, Francisco, 1938. “Mexican Lithographic Tradition.” *Mexican Life & Art*, No. 3, July, pp. 10–15 [unnumbered].

———1965. Statement. *Escuelas de Pintura al Aire Libre, Exposición*, Museo del Palacio de Bellas Artes. Mexico City: Instituto Nacional de Bellas Artes, Departamento de Artes Plásticas, pp. 7–19 [unnumbered].

*Documents Décoratifs Japonais Tirés de la Collection C. Gillot*, n.d. Paris: Bibliothèque d'Éducation Artistique, Librairie de l'Art.

Dodds, E. R., 1960. *Euripides Bacchae*. Oxford: Clarendon Press.

*Doors to Many Mansions: Robert Shipman Thurston Jr. Memorial Chapel, Punahou School*; Designed by Jean Charlot, Drafted by Evelyn Giddings, Comments by Jean Charlot, 2016. Honolulu: Punahou School.

Downey, Fairfax, 1966. *Cannonade: Great Artillery Actions of History, the Famous Cannons and the Master Gunners*. Garden City: Doubleday & Company.

Downs, Linda Bank, 1999. *Diego Rivera: The Detroit Industry Murals*. New York: The Detroit Institute of Arts and W. W. Norton & Company.

Dr. Atl, 1921<sup>1</sup>. *Las Artes Populares en México*, two volumes. Mexico: Editorial 'Cultura'.

Ducros, Françoise, 1985. *Amédée Ozenfant: Musée Antoine Lécuyer, Saint-Quentin, 5 octobre–2 décembre 1985*. Saint-Quentin: Le Musée.

Dürer, A., n.d. *Kleine Passion, phototyp nachgebildet in der Größeder Originale*. Leipzig: L. Zohl Verlag.

Duroselle, Jean-Baptiste, 1972. *La France et les Français 1900–1914*. Paris: Editions Richelieu.

Eberlein, Ritter von, 1921. *Schwarze am Rhein: Ein Weltproblem*. Heidelberg: Pfalzzentrale.

Echavarría, Salvador, 1969. "El muralismo mexicano." *Et Caetera*, Year 4, Number 17, September–October, pp. 7–35.

"Ecos del Puerto," January 22, 1921. *El Dictamen*, p. 2.

"Ecos del Puerto," January 23, 1921. *El Dictamen*, p. 2.

"Ecos del Puerto," May 4, 1921. *El Dictamen*, p. 2.

"Ecos del Puerto," May 7, 1921. *El Dictamen*, p. 2.

"Ecos del Puerto," November 24, 1921. *El Dictamen*, p. 2.

"Ecos del Puerto," November 25, 1921. *El Dictamen*, p. 2.

Eder, Rita, 1986. "Las imágenes de lo prehispánico y su significación en el debate del nacionalismo cultural." *El Nacionalismo y el Arte Mexicano* 1986, pp. 73–83.

———1991. "El Muralismo Mexicano: Modernismo y Modernidad." *Modernidad y Modernización en el Arte Mexicano: 1920–1960*, 1991, pp. 67–81.

———2002. "Against the Laocoon: Orozco and History Painting." In González Mello and Miliotes 2002, pp. 230–243.

Edmonds, J. G., 1987. *The Occupation of the Rhineland 1918–1929*. London: Her Majesty's Stationery Office.

Edwards, Emily, 1966. *Painted Walls of Mexico: From Prehistoric Times until Today*. Austin and London: University of Texas Press.

*El Nacionalismo y el Arte Mexicano (IX Coloquio de Historia del Arte)*, 1986. Mexico: Universidad Nacional Autónoma de México.

Enguïdanos, Miguel, 1959. "Poesía como vida: Luis Palés Matos." *Papeles de Son Armadans*, Number 36, March, pp. 241–278.

Erlande-Brandenburg, Alain, 1999. *Notre-Dame de Paris*. New York: Abradale Press, Harry N. Abrams.

Escholier, Raymond, 1921. "L'Art Chrétien Moderne." *Art et Décoration*, Volume 39, pp. 33–42.

Espejo, Beatriz, 1994. *Dr. Atl: El Paisaje como Pasión*. Mexico City: Fondo Editorial de la Plástica Mexicana.

Espinosa López, Enrique, 1991. *Ciudad de México: Compendio Cronológico de su Desarrollo Urbano 1521–1980*. Mexico.

Ewing, M. Robert, 1972. *A History of the Archaeological Activity at Chichen-Itza, Yucatan, Mexico*. Doctoral dissertation, Kent State University.

"L'Exposition," March 25, 1918. *La Gilde*, p. 3.



*Exposition d'Art Chrétien Moderne*, Organisée par la Société de Saint-Jean (IX<sup>e</sup> Exposition de la Société de Saint-Jean), Paris, Décembre 1920–Janvier 1921, n.d. Paris: Union Centrale des Arts Décoratifs, Pavillon de Marsan, Palais du Louvre.

F., M. J., 1918. "Nos Conférences." *La Gilde*, May, p. 2.

F., R. [Rosamund Frost?], 1945. "Jean Charlot: A Master Muralist." *Art News*, Volume 44, Number 6, p. 25.

F. L., E. [Fernández Ledesma, Enrique], 1924. "Dibujos de Jean Charlot." *El Universal*, March 2, Clippings 15.

Fabre, Abel, March 1917. *Le mois littéraire et pittoresque*. Clippings. [Bibliographical information supplied by Charlot.]

Faciús, Antonio Rius, 1958. *De Don Porfirio a Plutarco: Historia de la A. C. J. M.* Mexico: Editorial Jus.

Fane, Diane (ed.), 1996. *Converging Cultures: Art & Identity in Spanish America*. New York: The Brooklyn Museum and Harry N. Abrams.

*Farbige Franzosen am Rhein: Ein Notschrei deutscher Frauen*, 1923. Berlin: Verlag Hans Robert Engelmann.

Farfán Caudillo, Miguel Ángel, 2008. "Milpa Alta: Aproximación Bibliográfica." *Boletín del IIB*, Volume 13, Numbers 1 and 2, pp. 213–319.

Fauchereau, Serge, 2013. *Les Peintres Mexicains, 1910–1960*. Paris: Flammarion.

Favela, Ramón, 1984. *Diego Rivera: The Cubist Years*. Phoenix: Phoenix Art Museum.

“‘Feel Art’ Dr. Charlot Pleads In June Address at Edgecliff,” 1959. *Whispering Oaks* (Ursuline Academy, Cincinnati, Ohio), Volume 25, Number 1, August 26. Clippings 814.

Félibien, [André], 1685 and 1688. *Entretiens sur les Vies et sur les Ouvrages des plus Excellens Peintres Anciens et Modernes*, two volumes. Paris: Chez Sébastien Mabre-Cramoisy.

Fell, Claude, 1989. *José Vasconcelos: Los Años del Águila (1920–1925): Educación, Cultura e Iberoamericanismo en el México Postrevolucionario*. Mexico: Universidad Nacional Autónoma de México.

Fénelon, 1997. *Œuvres* (ed. Jacques Le Brun), Volume 2. Paris: Gallimard.

——— “Avis de Monsieur de Fénelon, Archevêque de Cambrai, à une Dame de Qualité, sur l’Education de Mademoiselle sa Fille.” *Œuvres*, pp. 1125–1134.

——— “Réflexions sur la Grammaire, la Rhétorique, la Poétique et l’Histoire ou Mémoire sur les Travaux de l’Académie Française à M. Dacier [Lettre à l’Académie].” *Œuvres*, pp. 1135–1197.

Fenstermaker, Bebe, 1980. “Conversation with Emily Edwards.” *The Newsletter*, San Antonio Conservation Society. July–August, p. 4.

Fernández, Justino, 1964. *La Pintura Moderna Mexicana* (Colección Pormaca Number 6). Mexico City: Editorial Pormaca.

Fineberg, Jonathan, 1997. *The Innocent Eye: Children's Art and the Modern Artist*. Princeton: Princeton University Press.

FitzGerald, Michael C., 1995. *Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art*. New York: Farrar, Straus and Giroux.

Flechtheim, Alfred, 1919. "Mein Freund Nauen." *Feuer: Illustrierte Monatsschrift für Kunst und Künstlerische Kultur*, Year 1, Fascicle 1, October, pp. 28–36.

Flores, Tatiana, 2012. "Murales Estridentistas: Tensions and Affinities between Estridentismo and Early Muralism." Alejandro Anreus, Leonard Folgarait, and Robin Adèle Greeley: *Mexican Muralism: A Critical History*, University of California Press, Berkeley, pp. 108–124.

----2013. *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30–30!*. New Haven: Yale University Press.

Folch, Mireya, 1981. "Entrevista a Ramón Alva de la Canal." *La Palabra y el Hombre*, October-December 1981, pp. 35–38.

Folgarait, Leonard, 1998. *Mural Painting and Social Revolution in Mexico, 1920–1940: Art of the New Order*. Cambridge: Cambridge University Press.

[de la Fontaine, Jean], 1847. *Fables de la Fontaine : Illustrations par Grandville*. Paris: Furne et Cie, Editeurs.

———1868. *Fables de la Fontaine avec les Dessins de Gustave Doré*. Paris: Librairie de L. Hachette.

Forth, Christopher E., 2001. *Zarathustra in Paris: The Nietzsche Vogue in France 1891–1918*. DeKalb: Northern Illinois University Press.

Frankenstein, Alfred, 1938. “Around the Galleries: Charlot Flicks His Brush in a Few New Directions.” *San Francisco Chronicle*, May 8, This World, p. 32. Clippings 263.

Frèches-Thory, Claire, and Ursula Perucchi-Petri, 1993. *Nabis 1888–1900*. Munich: Prestel-Verlag.

Frèches-Thory, Claire, and Antoine Terrasse (eds.), 1991. *The Nabis: Bonnard, Vuillard, and their Circle*. New York: Harry N. Abrams.

Gaitán Rojo, Carmen, 2010. “La vanguardia en la educación.” *Pioneros del muralismo: la vanguardia*. Mexico City: Museo Mural Diego Rivera, 2010: 17 f.

Galarza, Joaquín, 1974. *Codex Mexicains : Catalogue : Bibliothèque Nationale de Paris*. Paris: Musée de l’Homme, Société des Américanistes.

Gallo, Rubén, 2005. *Mexican Modernity: The Avant-Garde and the Technological Revolution*. Cambridge: The MIT Press.

Gamwell, Lynn, 1980. *Cubist Criticism, Studies in the Fine Arts: Criticism*, Number 5. Ann Arbor: UMI Press.

Gann, Thomas, 1972. *Ancient Cities and Modern Tribes: Exploration and Adventure in Maya Lands*. New York: Benjamin Blom. [Reissue of 1926 edition.]

García de Garmenós, Pilar, 1991. "Exposición de los artistas mexicanos de 1910." In *1910: El Arte en un Año Decisivo*, pp. 65–84.

García Maroto, Gabriel, 1927. "La Revolución Artística Mexicana.—Una Lección." *Forma*, Volume 1, Number 4, pp. 8–16.

Garduño Pulido, Blanca, et al., 1992. *Nahui Olin: Una Mujer de los Tiempos Modernos*. Mexico City: Museo Estudio Diego Rivera.

Garner, Paul, 2001. *Porfirio Díaz, Profiles in Power*. London: Longman, Pearson Education.

Gautier, Théophile, 1921. "Ingres." *La Renaissance de l'Art Français et des Industries de Luxe*, Year 4, Number 5, May, pp. 228–240.

The General Service Schools, 1923. *The German Offensive of July 15, 1918 (Marne Source Book)*. Fort Leavenworth, Kansas: The General Service Schools Press.

Génin, Auguste, 1890. *Poèmes Aztèques*. Paris: Librairie Fischbacher.

———1908–1910. *Notes sur le Mexique*. Mexico: Imprenta Lacaud.

———1910. "France-Mexique" : *Vers dits par l'Auteur pendant le Banquet donné au Cercle Français le 16 Juillet 1910*. Mexico: Imprimerie du "Courrier du Mexique."

———1912. “Notes sur les Danses, la Musique et les Chants des Mexicains Anciens et Modernes.” *Revue d’Ethnographie et de Sociologie*, pp. 301–322.

———1923. *Légendes et Récits du Mexique ancien : Texte Définitif des Poèmes Aztèques*. Paris: Les Éditions G. Crès & Cie.

———1924. *La Cerveza entre los Antiguos Mexicanos y en la Actualidad*. Mexico: Tip. Corral Hnos.

———1928. *Poèmes Choisis*. Paris: Éditions de la France Universelle.

———1933. *Les Français au Mexique du XVI<sup>e</sup> Siècle à nos Jours*. Paris: Nouvelles Éditions Argo.

Gershovich, Moshe, 2000. *French Military Rule in Morocco: Colonialism and its Consequences*, Cass Series: History and Society in the Islamic World. London: Frank Cass.

Gibson, Charles, 1964. *The Aztecs Under Spanish Rule: A History of the Indians of the Valley of Mexico 1519–1810*. Stanford: Stanford University Press.

Giddings, Evelyn, 2017. *Evelyn Giddings: an oral history about her work with Jean Charlot. Eight interviews December 12, 2014–August 27, 2015*, interviewer Lila Gardner, editor Bronwen Solyom. Honolulu: The Jean Charlot Foundation.

Gioia, Ted, 2011. *The History of Jazz*. New York: Oxford University Press.

Gleizes, Albert, February 1921 (copyright 1920). *Du Cubisme et des moyens de le comprendre*. Paris: Éditions “La Cible.”

Gleizes, Albert, and Jean Metzinger, 1912. *Du “Cubisme”*. Paris: Eugène Figuière et Cie.

Glusker, Susannah Joel (ed.), 1998. *Anita Brenner: A Mind of Her Own*. Austin: university of texas press.

———2010. *Avant-Garde Art & Artists in Mexico: Anita Brenner’s Journals of the Roaring Twenties*. Austin: University of Texas Press.

Goldschmidt, Alfons, January 23, 1927. “Der Maler der Indios in Mexiko: Jean Charlot.” *Zeitbilder: illustriertes Unterhaltungsblatt*, Berlin, pp. 1–4.

———1927. *Auf den Spuren der Azteken: Ein Mexikanisches Reisebuch*. Berlin: Universum-Bücherei für Alle.

Goldwater, Robert, 1947. *Rufino Tamayo*. New York: The Quadrangle Press.

Góngora, Luis de, 1982. *Romances* (Antonio Carreño, ed.). Madrid: Ediciones Cátedra.

González Mello, Renato, 1995. *Orozco, ¿Pintor Revolucionario?* Mexico: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.

———2002a. “Orozco in the United States: An Essay on the History of Ideas.” In González Mello and Miliotes 2002, pp. 22–61.

- 2002b. “Public Painting and Private Painting: Easel Paintings, Drawings, Graphic Arts, and Mural Studies.” In González Mello and Miliotes 2002, pp. 62–97.
- and Diane Miliotes (eds.), 2002. *José Clemente Orozco in the United States, 1927–1934*. Dartmouth: Hood Museum of Art.
- Gray, Christopher, 2003. “Streetscapes/Art Students League at 215 West 57<sup>th</sup> Street; An 1892 Limestone-Fronted Building That Endures.” *The New York Times*, October 5, p. MB RE 7.
- Green, Jerald R., 1992. “Mexico’s Taller de Gráfica Popular: Part 1.” *Latin American Art*, Volume 4, Number 1, Spring, pp. 65 ff.
- Greenhalgh, Elizabeth, 2014. *The French Army and the First World War*. Cambridge: Cambridge University Press.
- Greet, Michele, 2016. “Rivera and the Language of Classicism.” Magaloni and Govan 2016: 236–249.
- Gruening, Ernest, 1928. *Mexico and its Heritage*. New York and London: The Century Co.
- Guadarrama Peña, Guillermina, 2010. “Los pioneros del muralismo: la vanguardia.” *Pioneros del muralismo: la vanguardia*. Mexico City: Museo Mural Diego Rivera, 2010: 23–43.
- n.d. “Bocetos y Secretos en los Murales de San Ildefonso: David Alfaro Siqueiros.” Web site, CONACULTA-INBA-CENART.



Guilbaut, Serge, 1983. *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (trans. Arthur Goldhammer). Chicago: The University of Chicago Press.

Guitton, Georges, 1929. *La Vie Ardente et Féconde de Léon Harmel*. Paris: Action Populaire, Editions Spes.

Hagen, Victor Wolfgang von, 1935. "Two Murals from Mexico." *Modern Mexico/Mexico Moderno*, Volume 6, Number 63, April, pp. 9–11, 18.

Hale, Charles A., 1974. Review article: "The Liberal Impulse: Daniel Cosío Villegas and the *Historia moderna de Mexico*." *The Hispanic American Historical Review*, Volume 54, Number 3, August, pp. 476–498.

Hall, Linda B., 1981. *Álvaro Obregón: Power and Revolution in Mexico, 1911–1920*. College Station: Texas A & M University Press.

Hamilton, Nigel, 1979. *The Brothers Mann: The Lives of Heinrich and Thomas Mann 1871–1950 and 1875–1955*. New Haven: Yale University Press.

Hammond, Norman, 1977 (ed.). *Social Process in Maya Prehistory: Studies in honour of Sir Eric Thompson*. London, New York, San Francisco: Academic Press.

Hardy, G. H., 1967. *A Mathematician's Apology*. Cambridge: University Press.

Harmel, Gonzague, 1988. *Léon Harmel Fils (1868–1961) : souvenir de famille par ses enfants*. Private printing.

Harris, Charles H., III, and Louis R. Sadler, 2003. *the archaeologist was a spy: Sylvanus G. Morley and the Office of Naval Intelligence*. Albuquerque: University of New Mexico Press.

Hartwig, Georg Ludwig, 1887. *Volcanoes and Earthquakes: A Popular Description of the Movements in the Earth's Crust*. London: Longmans, Green and Co.

Helm, MacKinley, 1941. *Modern Mexican Painters*. New York and London: Harper & Brothers Publishers.

Henningsen, Manfred, 1980. "Das amerikanische Selbstverständnis und die Erfahrung des Großen Kriegs." In Klaus Vondung (ed.), *Kriegserlebnis: Der Erste Weltkrieg in der literarischen Gestaltung und symbolischen Deutung der Nationen*. Göttingen: Vandenhoeck & Ruprecht, pp. 368–386.

Herbert, Robert L., 1994. *Monet on the Normandy Coast: Tourism and Painting, 1867–1886*. New Haven and London: Yale University Press.

[Hitchcock, Alfred], 1966. Interview with Mike Scott, *Cinema*, Grenada Television. Bonus materials: *The 39 Steps*, Criterion Collection.

Hiteshew, Frank M., 1970. "The Brave Walls." *Western's World, The Magazine of Western Airlines International*, Volume 1, Issue 4, October-December, pp. 6 f., 12.

Hoffmann, Heinrich, n.d. *Der Struwelpeter oder lustige Geschichten und drollige Bilder*. Leipzig: InselVerlag.

Holman, Jack, 1948. "Mexican Art Urge Creates Ugly Beauty, Says Charlot." *Oklahoma Daily*, April 16, Clippings 493.

*Homenaje al Movimiento de Escuelas de Pintura al Aire Libre*, 1981. Mexico City: Instituto Nacional de Bellas Artes, Dirección de Artes Plásticas, no page numbers.

Hoobler, Dorothy, and Thomas Hoobler, 2009. *The Crimes of Paris: A True Story of Murder, Theft, and Detection*. New York: Little, Brown and Company.

Hopkins, Jon H., 1967. *Orozco: A Catalogue of His Graphic Work*. Flagstaff: Northern Arizona University Publications.

Hourticq, Louis, 1920. "L'Atelier de François Desportes." *Gazette des Beaux-Arts*, New Series 4, Volume 2, pp. 117–136.

[Houser, Lowell], 1964. *Oral history interview with Lowell Houser, 1964 July 31*, Archives of American Art, Smithsonian Institution.

Hugo, Victor, 1829<sup>3</sup>. *Les Orientales*. Paris: Charles Gosselin.

Huguet, Edmond, 1925. *Dictionnaire de la Langue Française du Seizième Siècle*. Paris: Librairie Ancienne Edouard Champion.

Humbert, Agnès, 1954. *Les Nabis et leur Époque*. Geneva: P. Cailler.

Huré, M., December 25, 1917. "La Vie Artistique : Rodin." *La Gilde*, p. 2.

———December 25, 1917. "Information Artistique." *La Gilde*, p. 2.

———1918. “La Vie Artistique.” *La Gilde*, May, pp. 2 f.

Huysmans, J.-K., 1895. *En Route*. Paris: Tresse & Stock.

———1917<sup>25</sup>. *L'Oblat*. Paris: Plon.

———1917<sup>20</sup>. *Sainte Lydwine de Schiedam*. Paris: Plon.

———1929. *À Rebours*. Paris: Bibliothèque-Charpentier.

———n.d. *Là-Bas*. Paris: Librairie Plon.

———n.d. *La Cathédrale*. Paris: Librairie Plon.

*L'Illustration*, May 28, 1892, Number 2370, p. 473.

Indych, Anna, 2001. “Made for the USA: Orozco’s Horrores de la Revolución.” *Anales del Insituto de Investigaciones Esteticas*, Number 79, pp. 153–164.

———2003. *Mexican Muralism without Walls: The Critical Reception of Portable Work by Orozco, Rivera, and Siqueiros in the United States, 1927–1940*. Doctoral dissertation, Institute of Fine Arts, New York University, New York.

“Informations,” March 25, 1918. *La Gilde*, p. 2.

Irwin, Robert McKee, 2003. *Mexican Masculinities*, Cultural Studies of the Americas, Volume 11. Minneapolis: University of Minnesota Press.

Izumi, Lance T., n.d. “Misdirected Efforts: Conservatism and the Arts.” Sonja K. Foss (ed.), *Symposium Proceedings: cultural policy in the west II*, The Western States Art Federation, October 6–8, 2000, n.d., 106–114.

Jacob, Max, 1922. *Le Cornet à Dés*. Paris: Librairie Stock.

Jacques, Annie, and Emmanuel Schwartz, 2001. *Les Beaux-Arts, de l'Académie aux Quat'z'arts*, Collection Beaux-Arts Histoire. Paris: Ecole National Supérieure des Beaux-Arts.

James, Henry, 1908. *The Tragic Muse*, Volume 1. New York: Charles Scribner's Sons.

Jammes, Francis, 1947. *Choix de Poèmes*. Paris: Mercure de France.

Janko, Richard, 1992. *The Iliad: A Commentary: Volume IV: books 13–16*. Cambridge: Cambridge University Press.

“Jean Charlot Will Discuss Martinez Paintings Today,” 1948. *Colorado Springs Gazette Telegraph*, June 27, Clippings 499.

Jensen, James, 1990. “Portraits by Jean Charlot.” In *Klobe* 1990, pp. 58–63.

Jensen, James, 1990. "Jean Charlot: The Nude Figure." In Klobe 1990, pp. 64–73.

Jewell, Edward Alden, 1930. "American Art Off to Sweden—Orozco Exhibits" etc. *The New York Times*, February 9, section VIII, p. X 13.

Jiménez, Doña Luz, Fernando Horcasitas, and Sarah O. de Ford, 1979. *Los cuentos in Náhuatl de doña Luz Jiménez: recopilación de Fernando Horcasitas y Sarah O. de Ford*. Mexico: Universidad Nacional Autónoma de México.

"Jonas Lie is Dead; Noted Artist, 59," 1940. *The New York Times*, January 11, p. L + 23.

Sor Juana Inés de la Cruz, 1989. *Obras Completas*. Mexico: Editorial Porrúa.

Juarez, Erasto Cortés, 1967. "Origins of the Mexican Print." *Artist's Proof, The Annual of Contemporary Prints*, Volume 8, The Pratt Center for Contemporary Printmaking, Barre Publishers, Barre, MA, pp. 18–22.

Jubilo, 1926. "Acotaciones del Momento: Glorias Mexicanas." *El Universal Gráfico*, December 13. Clippings.

Jullian, René, 1975. "Albert Gleizes et les lois de la peinture." In *Le Retour à l'ordre dans les arts plastiques et l'architecture, 1919–1925*, pp. 143–147.

Kahn, Nathaniel, 2004. *My Architect: A Son's Journey*. A New Yorker Films Artwork.

Kao, Deborah Martin; Laura Katzman; and Jenna Webster, 2000. *Ben Shahn's New York: The Photography of Modern Times*. Cambridge: Fogg Art Museum, Harvard University Art Museums; New Haven and London: Yale University Press.

Karttunen, Frances, 1983. *An Analytical Dictionary of Nahuatl*. Norman and London: University of Oklahoma.

———1994. *Between Worlds: Interpreters, Guides, and Survivors*. New Brunswick: Rutgers University Press.

———n.d. Apéndice: *Mowentihke Chalman/Los Peregrinos de Chalma* de Jean Charlot. *Escritos*.

Katz, Friedrich, 1979. "Villa: Reform Governor of Chihuahua." *Wolfskill and Richmond* 1979: 25–45.

———1998. *The Life and Times of Pancho Villa*. Stanford: Stanford University Press.

Keen, Benjamin, 1971. *The Aztec Image in Western Thought*. New Brunswick: Rutgers University Press.

Kehrer, Hugo, 1919. *Matthias Grünewald: Das Wunder des Isenheimer Altars*. Munich: Hugo Schmidt Verlag.

Kennedy, Randy, 2013. "Outside the Citadel, Social practice Art Is Intened to Nurture." *The New York Times*, March 20, web edition.

Kenny, John E., n.d. "A Reminiscence of Korea, Hawaii & Jean Charlot." JCC.

## John Charlot: BIBLIOGRAPHY French Period 72.

- Kert, Bernice, 2003. *Abby Aldrich Rockefeller: The Woman in the Family*. New York: Random House Trade Paperbacks.
- Kidder, Alfred Vincent, 1948. "Sylvanus Griswold Morley, 1883–1948." *El Palacio*, Volume 55, Number 9, September, pp. 267–274.
- King, Jere Clemens, 1960. *Foch versus Clemenceau: France and German Dismemberment, 1918–1919*. Cambridge: Harvard University Press.
- Kirstein, Lincoln, 1948. *The Sculpture of Elie Nadelman*. New York: The Museum of Modern Art.
- Klobe, Thomas (ed.), 1990. *Jean Charlot: A Retrospective*. Honolulu: University of Hawai'i Art Gallery.
- Kollonitz, Countess Paula, 1868. *The Court of Mexico* (trans. J. E. Ollivant). London: Saunders, Ottley, and Co.
- Koprivitz, Milena, 1994. "Jean Charlot en el Trato con sus Contemporáneos." Koprivitz and Garduño Pulido 1994: 7791.
- Koprivitz, Milena, and Blanca Garduño Pulido, 1994. *México en la obra de Jean Charlot*. Mexico City: Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes.
- Kraul, Chris, November 6, 2011. "Cultural Exchange: Chilean artists confront Pinochet horrors." *Los Angeles Times*, web site.



Krauze, Enrique, 1997. *Mexico: Biography of Power: A History of Modern Mexico, 1810–1996*. New York: HarperCollins Publishers.

Krauze, Enrique, 1999. *Caudillos Culturales en la Revolución Mexicana*. Mexico: Tusquets Editores.

Labadie, Teodoro, 1958. *Los Labadie de México*. N.I.: private printing.

———1962. *Las Batallas de Puebla y Camarón: 1862–1863: La Intervención Francesa en México vista por un Soldado Francés que Llegó con el Cuerpo Expedicionario*. Mexico City: Editorial Orion.

La Bruyère, [Jean de], 1975. *Les Caractères ou Les Mœurs de ce siècle*. Paris: Éditions Gallimard.

Madame de Lafayette, 1990. *Œuvres Complètes* (ed. Roger Duchêne). Paris: Éditions François Bourin.

Lambert, Craig, 1999. “The Stirring of *Sleeping Beauty*.” *Harvard Magazine*, Volume 102, Number 1, September-October, pp. 46–53.

Langner, Carol, and Eric and Linden Doescher, 1991. *The Way of the Cross*. Honolulu: Lutheran Church of Honolulu.

Lapauze, Henry, 1921. “La Nouvelle Leçon de Ingres.” In *La Renaissance de l’Art Français et des Industries de Luxe*, Year 4, Number 5, May, pp. 190–193.

Lara, José, 2004. “Noticias del Día: Para ser pinto [*sic*] el Talento no es Suficiente, Hay que Tener voluntad, Disciplina, Mucha Cultua y Fuerza física: Afirma Raúl Anguiano.” *La Cultura*, Sala de Prensa, Conaculta. [www.conaculta.gob.mx/saladeprensa/wppw/04oct/anguiano.htm](http://www.conaculta.gob.mx/saladeprensa/wppw/04oct/anguiano.htm), accessed May 5, 2007.

Laude, Jean, 1975. "Retour et/ou Rappel à l'Ordre ?" In *Le Retour à l'ordre dans les arts plastiques et l'architecture, 1919–1925*, pp. 7–44.

Le Clézio, J. M. G., 1993. *Diego et Frida*. Paris: Le Grand Livre du Mois.

Leal, Fernando, 1990. *El Arte y los Monstruos*. Mexico City: Instituto Politecnico Nacional.

Legouvé, [Gabriel Marie Jean Baptiste], *L'An Deuxième. Épicharis et Néron ou Conspiration pour la Liberté, Tragédie en Cinq Actes et en Vers*. Paris: Chez Maradan.

Lemoine, Jean-Gabriel, July 15 or 16, 1920. "A Propos de 'La Jeune Peinture Française.'" *Le Crapouillot*, p. 10.

Lenossos, Marc, 1936. "Le peintre Marcel-Lenoir et son musée à Ribeauvillé." *La Revue Catholique d'Alsace*, Volume 51, pp. 31–38.

León-Martin, Louis, 1921. "Le Salon d'Automne: I. La Peinture." *Le Crapouillot*, November 1, pp. 15–23.

de León-Portilla, Ascensión H., 1988. *Tepuztlahcuilolli: Impresos in Náhuatl*. Mexico: Universidad Nacional Autónoma de México.

de Lescure, Pierre, November 25, 1916. "Cours et Conférences." *Revue des Jeunes*, Volume 13, Number 10, p. 640.

## John Charlot: BIBLIOGRAPHY French Period 75.

Lesley, Miriam L., and Alice W. Hollis, 1961. "Tape Recorded Interview with Jean Charlot." August 18. JCF Web Site Interviews.

Lewis, Alfred Allan, and Constance Woodworth, 1972. *Miss Elizabeth Arden*. New York: Coward, McCann & Geoghegan, Inc.

Lewis, Stephen E., 2006. "The Nation, Education, and the 'Indian Problem' in Mexico, 1920–1940." In Vaughn and Lewis 2006: 176–195.

"Lie v. Sloan," 1932. *Time*, volume 19, number 16, April 18, p. 35.

Lifson, Amy, 1999. "BEN SHAHN'S NEW YORK: The Photography of Modern Times." *Humanities*, September/October 1999, Volume 20, Number 5. Website: [http://www.neh.gov/news/humanities/1999-09/ben\\_shahn.html](http://www.neh.gov/news/humanities/1999-09/ben_shahn.html).

Lilia Roura, Alma, 1999. "Aguas, Diego, ¡Ahí Viene Lupe! Las Modelos de Diego en San Ildefonso." In *Memoria Congreso Internacional de Muralismo*, pp. 119–147.

Lilia Roura Fuentes, Alma, 2012. *Olor a Tierra en los Muros*. Mexico City: Instituto Nacional de Bellas Artes y Literatura.

Lima, Robert, 1988. *Valle-Inclán: The Theatre of His Life*. Columbia: University of Missouri Press.

Lincoln, W. Bruce, 1983. *In War's Dark Shadow: The Russians before the Great War*. New York: The Dial Press.

List Arzubide, Germán, 1927. *El Movimiento Estridentista*. Jalapa, Mexico: Ediciones de Horizonte.

———1928. “Diversas Opiniones Respecto a Nuestra Revista: De una Carta de Germán List.” *Forma*, Volume 2, Number 6, p. 52.

List Arzubide, Germán, 1981. *A Jean Charlot, en Hawaii al cumplir sus ochenta años*. In Baciú 1982: vii.

List Arzubide, Germán, May 11, 1981. *Carta a Stefan Baciú*. In Baciú 1982: 73 f.

List Arzubide, Germán, April 12, 1994. *El Estridentista Jean Charlot*. *Excelsior*, Sección Cultural. JCF Web Site.

Lister, Florence C., and Robert H. Lister, 1968. *Earl Morris & Southwestern Archaeology*. Albuquerque: The University of New Mexico Press.

*Lola Cueto: Trascendencia Magica, 1897–1978*, 2009. Mexico City: Instituto Nacional de Bellas Artes, Museo Mural Diego Rivera.

Lomnitz, Claudio, 2006. “Final Reflections: What Was Mexico’s Cultural Revolution?” In Vaughn and Lewis 2006: 335–349.

López, Rick A. , 2006. “The Noche Mexicana and the Exhibition of Popular Arts: Two ways of Exalting Indianness.” In Vaughn and Lewis 2006: 23–42.

López Casillas, Mercurio, 2005. *Monografía de 598 Estampas de/Monograph of 598 Prints by Manuel Manilla: Grabador Mexicano/Mexican Engraver: con texto introductorio de/with an introductory text by Jean Charlot*. Mexico City: Editorial RM.

López Orozco, Leticia, 2012. "Xavier Guerrero entre el Pincel, la Línea y la Acción." Sánchez Soler and Coronel Rivera 2012, pp. 98–135.

López y Fuentes, Gregorio, 1940. *El Indio: Novela Mexicana*. New York: W. W. Norton & Co.

López y Fuentes, Gregorio, 1949. *Tierra* (ed. Henry A. Holmes and Walter A. Bara). Boston: Ginn and Company.

Lowe, Charles, 1972. *Alexander III of Russia*. Freeport: Books for Libraries Press.

Lozano, Luis-Martin, 1999. *mexican modern art: 1900–1950*. Ottawa: National Gallery of Canada.

———1999. "Reinterpretaciones en Torno a *La Creación* de Diego Rivera: Recuento Historiográfico." In *Memoria Congreso Internacional de Muralismo*, pp. 75–88.

Lozano, Manuel Rodríguez, and Abraham Angel, 1923. "Dos Jóvenes Pintores Contestan al Ingeniero Hernández Araujo." *El Democrata*, July 13, p. 5.

Lucie-Smith, Edward, 1972. *Symbolist Art* (Praeger World of Art Paperbacks). New York: Praeger Publications.

———1990. *Art Deco Painting*. London: Phaidon Press.

Luis Martínez H., José, 1994. "Jean Charlot y la Colección Boturini-Aubin-Goupil." In Koprivitz and Garduño Pulido 1994: 38–43.

Luna Arroyo, Antonio, 1952. *El Dr. Atl: Paisajista Puro*. Mexico City: Editorial Cultura.

Luz Jiménez, *símbolo de un pueblo milenario 1897-1965*, 2000. Mexico City: Instituto Nacional de Bellas Artes.

Lynch, John, 1973. *The Spanish American Revolutions, 1808–1826*. New York: Norton.

“M. l’Abbé Léon Cadart (1882–1950),” 1951. *La Vie Diocésaine*, Diocèse de Soissons, Number 2, January 27. [Seen as photocopy from fax in Diocesan Historical Archives of Paris, no pages given].

Macé de Lépinay, François, 1997. *Peintures et sculptures du Panthéon*. Paris: éditions du patrimoine.

MacGregor, John M., 1989. *The Discovery of the Art of the Insane*. Princeton: Princeton University Press.

MacMillan, Margaret, 2002. *Paris 1919: Six Months that Changed the World*. New York: Random House.

Mallarmé, Stéphane, 1945. *Œuvres Complètes* (Henri Mondor and G. Jean-Aubry, eds.), Bibliothèque de la Pléiade. Paris: Gallimard.

Magaloni, Diana, and Michael Govan (eds.), 2016. *Picasso Rivera: Conversations Across Time*. Los Angeles, Munich, London, New York: Museum Associates/Los Angeles County Museum of Art and Delmonico Books/Prestel Publishing.

Mancini, J. J., 2005. *Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show*. Princeton: Princeton University Press.

Manrique, Jorge Alberto, and Teresa del Conde, 1987. *Una Mujer en el Arte Mexicano: Memorias de Inés Amor*. Mexico City: UNAM.

*Manuel Maçonniqne, ou Tuileur de tous les Rites de Maçonnerie Pratiqués en France*, n.d. Paris: Hubert and Brun.

Maples Arce, Manuel, 1981 [April 1921]. "Los Pintores Jóvenes de México." *Plural*, Number 123, pp. 38-40.

---1924. *Urbe: super-poema belchevique en 5 cantos*. Mexico: Andrés Botas e Hijo.

1954. "Las Pinturas Murales de Jean Charlot." *El Nacional, Suplemento*, September, p. 3.

1982. "Recuerdos de Jean Charlot." Stefan Baciu: *Jean Charlot: Estridentista Silencioso*; Presentación: Manuel Maples Arce; Poema: Germán List Arzubide; Portada: Alfredo Zalce. Mexico: Editorial "El Café de Nadie," 1982 (Segunda Edición Ampliada) pp. iii f.

———1982. "Recuerdos de Jean Charlot." JCF Website.

Maples Salce [sic: Arce], Manuel, November 2002. "100 años de Leopoldo Mendez." Memoria, web site.

[Marcel-Lenoir], 1928. *Marcel-Lenoir : Peintre Fresquiste : Ses Écrits*. Paris: Cahiers de la Douce France.

Marín, Guadalupe, 1938. *La Unica*. Mexico: Editorial Jalisco.

Maritain, Jacques, 1965<sup>4</sup>. *Art et Scolastique*. Bruges: Desclée de Brouwer.

Marlor, Clark S., 1984. *The Society of Independent Artists: The Exhibition Record 1917–1944*. Park Ridge: Noyes Press.

Martinez Del Rio, Amelia, 1935. *The Sun, the Moon, and a Rabbit*. New York: Sheed & Ward.

McCarthy, Laurette E., 2011. *Walter Pach (1883–1958): The Armory Show and the Untold Story of Modern Art in America*. University Park, Pennsylvania: The Pennsylvania State University Press.

McCrum, Robert, 1978. “French Rhineland Policy at the Paris Peace Conference, 1919.” *The Historical Journal*, Volume 21, Number 3, pp. 623–648.

McVicker, Donald, 1994. “El Pintor Convertido en Arqueólogo.” In Koprivitz and Garduño, pp. 58–72.

———“The Painter-Turned-Archeologist: Jean Charlot at Chichen Itza,” 1999. JCF Web Site. [English version of above.]

McVicker, Mary F., 2005. *Adela Breton: A Victorian Artist Amid Mexico's Ruins*. Albuquerque: University of New Mexico Press.

Meier-Graefe, Julius, 1920<sup>3</sup>. *Cézanne und sein Kreis: Ein Beitrag zur Entwicklungsgeschichte*. Munich: R. Piper und Co. Verlag.



Meiss, Millard, and Marcel Thomas, 1973. *The Rohan Master: A Book of Hours: Bibliothèque Nationale, Paris (M.S. Latin 9471)*. New York: George Braziller.

*Memoria Congreso Internacional de Muralismo: San Ildefonso, cuna del Muralismo Mexicano: reflexiones historiográficas y artísticas*, 1999. Mexico: D. R. Antiguo Colegio de San Ildefonso.

Méndez, Leopoldo, 1926. "La Estética de la revolución: La pintura mural." *Horizontes*, Volume 1, Number 8, November: 45–48.

Merida, Carlos, 1937a. *Modern Mexican Artists* (Art Series). Mexico: Frances Toor Studios.

———1937b. *Frescoes in Preparatory School by Orozco Rivera and Others*, Mexican Art Series Number 1. Mexico: Frances Toor Studios.

Mérida, Carlos, January 29, 1971. Interview with John Charlot. JCF Web Site Interviews.

Merfish, Beth, 2013. *Stars in Complex Constellations: Mexico City's Taller de Gráfica Popular through Inside and Outside Histories*. Dissertation, Institute of Fine Arts, New York University.

Mérimée, Prosper, 1941. *Carmen*; illustrated by Jean Charlot. New York: The Limited Editions Club.

*The Mexican Muralists*, 1993. Museum voor Schone Kunsten, Gent, September 25–December 12, 1993. BRTN Broadcasting of the Flemish Community; Consejo Nacional para la Cultura y las Artes; Gobierno del Estado de Nuevo León.

**John Charlot: BIBLIOGRAPHY French Period 82.**

Meyer, Jean A., 1976. *The Cristero Rebellion: The Mexican People between Church and State, 1926–1929*. Cambridge: Cambridge University Press.

Meyer, Jean, 2006. “An Idea of Mexico: Catholics in the Revolution” In Vaughn and Lewis 2006: 221–242

Middleton, Robin, and David Watkin, 1977. *Neoclassical and 19<sup>th</sup> Century Architecture*. New York: Harry N. Abrams.

Mijangos, Mario, 2000. *El otro Tamayo: Su intimidad, sus juicios y debilidades*. Mexico: Editorial Diana.

“Mild Monster,” 1932. *Time*, volume 19, number 25, p. 20.

Miliotes, Diane, 2006. *José Guadalupe Posada and the Mexican Broadside*. Chicago: The Art Institute of Chicago; New Haven and London: Yale University Press.

*Les Mille et Une Nuits: Contes Arabes*, n.d. Volumes 2 and 3. Paris: Ernest Bourdin.

Miller, Arthur G., 1977. “‘Captains of the Itzá’: Unpublished Mural Evidence from Chichén Itzá.” In Hammond 1977: 197–225.

Minguell Cardenyes, Josep, 2010. “Jean Charlot y la introducción de la pintura al fresco en el movimiento muralista mexicano.” Posted with permission on the JCF Web Site. [Unpublished lecture text.]

———2014. *Pintura mural al fresco: Estrategias de los pintores*, Espai/Temps ; 66. Lleida: Ediciones de la Universitat de Lleida.

Ministère de la Guerre, 1916 [?]. *La Guerre : Documents de la Section Photographique de L'Armée*, Fascicle 11: *Prisonniers et Trophées*. Paris: Librairie Armand Colin.

———1916 [?]. *La Guerre : Documents de la Section Photographique de L'Armée*, Fascicle 18: *L'Armée Coloniale*. Paris: Librairie Armand Colin.

*Modernidad y Modernización en el Arte Mexicano: 1920–1960; Ciudad de México 20's–30's* 1991.  
Mexico City: Insituto Nacional de Bellas Artes.

“Un mois de travail,” December 25, 1917. *La Gilde*, p. 1.

“Un mois de travail,” January 25, 1918. *La Gilde*, p. 1.

[Molière], 1739. *Œuvres de Molière*, Volume 6. Paris: Chez Quilleau.

Molina Enrriquez [*sic*: Enriquez], Renato, 1923. "El 'Fresco' de Charlot en la Escuela Preparatoria." *El Universal Ilustrado*, April 26, pp. 40, 48.

Monahan, Kenneth C., 1981. “El apogeo del movimiento estridentista.” *La Palabra y el Hombre*, October–December 1981, pp. 119–137.

Montellano, Ortiz de, 1931. “Motivos: Antología de Jean Charlot.” *Contemporàneos*, Year 4, No. 37, June, pp. 263–266.

**John Charlot: BIBLIOGRAPHY French Period 84.**

Montgomery, Harper, 2010. "Facture and Gloss: Making the Woodcut Modern in Mexico City, 1924–1928." In Alberto Dallal (ed.): *El Futuro*, XXXI Coloquio Internacional de Historia del Arte. Mexico: Instituto de Investigaciones Estéticas Universidad Nacional Autónoma de México, pp. 51–69.

1926. *Monografía de Las Escuelas de Pinturas Al Aire Libre*, Publicaciones de la Secretaría de Educación Pública. Mexico: Editorial "Cultura".

Montes de Oca, José G., 1926. *Danzas Indígenas Mejicanas*. Tlaxcala: Imprenta del Gobierno del Estado.

Moore, Ethel (ed.), 1976. *Jean Charlot, Paintings, Drawings, and Prints*, *Georgia Museum of Art Bulletin*, The University of Georgia, Volume 2, Number 2, Fall, 26–35.

Morales, Dionicio, 2000. *Diego Rivera: Luz de Guanajuato*. Guanajuato: Ediciones La Rana.

Moreau, Hégésippe, n.d. *Contes à ma Sœur*. Paris: Combet & Cie.

Morley, Sylvanus Griswold, 1925. "Chichen Itzá, An Ancient American Mecca." *The National Geographic Magazine*, Volume 47, Number 1, January, pp. 63–95.

Morley, Sylvanus Griswold, 1931. "Unearthing America's Ancient History." *The National Geographic Magazine*, Volume 40, Number 1, July, pp. 99–126.

Morley, Sylvanus Griswold, 1946. *The Ancient Maya*. Stanford: Stanford University Press.

Morris, Ann Axtell, 1931. "The Maya of Middle America: Part V—Murals from the Temple of the Warriors." *News Service Bulletin, School Edition*, Carnegie Institution of Washington, Vol. II, Number 20, June 7, 1931, pp. 137–142.

———1931. *Digging in Yucatan*. New York: Doubleday, Doran & Company, Inc.

———1934. *Digging in the Southwest*. New York: Doubleday, Doran & Company, Inc.

Morris, Earl H., 1931. *The Temple of the Warriors: The Adventure of Exploring and Restoring a Masterpiece of Native American Architecture in the Ruined Maya City of Chichen Itzá, Yucatan*. New York: Charles Scriber's Sons.

Morris, Earl H., Jean Charlot, and Ann Axtell Morris, 1931. *The Temple of the Warriors at Chichén Itzá, Yucatán*, 2 volumes, Carnegie Institution of Washington, Publication Number 406. Washington, D.C.: Carnegie Institution of Washington.

Morrow, Elizabeth, 1930. *The Painted Pig: A Mexican Picture Book*, illustrated by René d'Harnoncourt. New York: Alfred A. Knopf.

Morse, Peter, 1976. *Jean Charlot's Prints: A Catalogue Raisonné*. Honolulu: The University Press of Hawaii and the Jean Charlot Foundation.

———1983. *Jean Charlot's Prints: Supplement*. Honolulu: University of Hawaii Press.

———n.d. "Jean Charlot's Technique in Children's Book Illustration." JCF Web Site.

Morse, Peter, and John Charlot, 1995. "Introducción." *Escritos*.

Moyssén, Xavier, 1990. Foreword. *Jean Charlot: Mexihkanantli* (1947), facsimile edition. Mexico: Offset Setenta.

Myers, Bernard S., 1956. *Mexican Painting in Our Time*. New York: Oxford University Press.

N., K., 1978. "Jean Charlot Talking on Edward Weston: Transcript of a taped interview." January 14. JCF Web Site Interviews.

Nelson, Anne, 2009. *Red Orchestra: The Story of the Berlin Underground and the Circle of Friends who Resisted Hitler*. New York: Random House.

Nelson, Keith L., 1970. "The 'Black Horror on the Rhine': Race as a Factor in Post-World War I Diplomacy." *The Journal of Modern History*, Volume 42, Number 4, December, pp. 606–627.

———1975. *Victors Divided: America and the Allies in Germany, 1918–1923*. Berkeley: University of California Press.

*El Nacionalismo y el Arte Mexicano (IX Coloquio de Historia del Arte)*, 1986. Mexico: Universidad Nacional Autónoma de México.

Nebel, Richard, 1992. *Santa María Tonantzin Virgen de Guadalupe: Religöse Kontinuität und Transformation in Mexico*. Immensee: Neue Zeitschrift für Missionswissenschaft.

**John Charlot: BIBLIOGRAPHY French Period 87.**

*Neue Französische Malerei* (selected by Hans Arp; introduction by L. H. Neizel), 1913. Leipzig: Verlag der Weissen Bücher.

Newhall, Nancy, 1946. *The Photographs of Edward Weston*. New York: Museum of Modern Art.

Nielsen, F. Forguisen, 1923. "Una Carta que Estudía la Pintura y su Evolución en México." *El Democrata*, July 16, p. 3.

Untitled, March 25, 1918. *La Gilde*, p. 2.

Norris, Ben, 2009. *Ben Norris: American Modernist, 1910–2006: An Autobiography*. Boston: Copley Square Press; Honolulu: Distributed by University of Hawaii Press.

"Noticiero Olímpico," 1968. *El Sol*, March 30. Clippings 1147.

"Nouvelles de 'La Gilde,'" January 25, 1918. *La Gilde*, p. 2.

*1910: El Arte en un Año Decisivo: La Exposicion de Artistas Mexicanos*, 1991. Mexico City: Museo Nacional de Arte.

*Les Oeuvres de Theophile Divisées en trois parties. Première Partie*, 1661. Paris: Chez Antoine de Sommaville.

O'Higgins, Pablo, March 21, 1974. Interview with Dr. and Mrs. Lester C. Walker. JCF Web Site Interviews.

Oles, James, 1993. *South of the Border: Mexico in the American Imagination, 1914–1947*. Washington and London: Smithsonian Institution Press.

———1997. “Catalogue.” *Portrait of a Decade, 1930–1940* 1997: 96–197.

———2002. “Orozco at War: Context and Fragment in *Dive Bomber and Tank* (1940).” In González Mello and Miliotes 2002, pp. 186–205.

———2005. “El Coleccionista Reescribe la Historia: una Aproximación a la Colección Blaisten.” Oles and Ramírez 2005, pp. 29–38.

———2016. “Rivera’s Trophy.” Magaloni and Govan 2016: 146–161.

Oles, James , and Fausto Ramírez, 2005. *Arte Moderno de México: Colección Andrés Blaisten*, 2005. Mexico City: Universidad Nacional Autónoma de México.

Olin, Nahui, 1923. *Calinement. Je suis dedans*. Mexico City: Editor Librería Guillot.

O’Malley, Ilene V. 1986. *The Myth of the Revolution: Hero Cults and the Institutionalization of the Mexican State, 1920–1940*, Contributions to the Study of World History, Number 1. New York: Greenwood Press.

Ortiz Gaitán, Julieta, 1994. *Entre Dos Mundos: Los Murales de Roberto Montenegro*. Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.



———1999. “El Pensamiento Vasconcelista en el Mural *La Creación*.” *Memoria Congreso Internacional de Muralismo*, pp. 91–105.

———2003. *Imágenes del deseo: Arte y publicidad en la prensa ilustrada mexicana (1894–1939)*. Mexico: Universidad Nacional Autónoma de México.

Orozco, José Clemente, 1942. *Autobiografía de José Clemente Orozco*. Mexico City: *Excelsior*, February 17–April 8.

———1955. *Textos de Orozco* (ed. Justino Fernandez). Mexico City: Imprenta Universitaria.

———1962. *An Autobiography* (trans. Robert C. Stephenson). Austin: University of Texas Press.

———1971. *El Artista en Nueva York (cartas a Jean Charlot, 1925–1929, y tres textos inéditos)*, Prólogo de Luis Cardoza y Aragón, Apéndices de Jean Charlot. Mexico City: Siglo Veintiuno.

———1974. *The Artist in New York: Letters to Jean Charlot and Unpublished Writings, 1925–1929*. Foreword and notes by Jean Charlot, letters and writings translated by Ruth L. C. Sims. Austin, Texas: University of Texas Press.

———1987. *Cartas a Margarita [1921/1949]* (Margarita Valladares de Orozco: *Memorias/Testimonios*) [ed. Tatiana Herrero Orozco]. Mexico City: Ediciones Era.

Orozco V., Clemente, 1983. *Orozco, Verdad Cronológica*. Guadalajara: Universidad de Guadalajara.

———2001. “José Clemente Orozco.” In *Hospicio Cabañas*, 2001. Mexico City: Landucci Editores. Pages 121–219.

Ortega, Febronio, November 1922. “Notas artísticas: El fracaso de la Exposición de Independientes.” *El Universal Ilustrado*, Volume 6, Number 287: [30–1], 48.

———December 28, 1922. [Title not on clipping]. *El Universal*. Clippings 10.

Ortega, [Febronio], March 15, 1923. “La obra admirable de Diego Rivera.” *El Universal Ilustrado*, Volume 6, Number 305, pp. 31–32.

———1924. “Diego Rivera, íntimo.” *El Universal Ilustrado*: Volume 7, Number 348, January, pp. 33, 49.

———1981. “Nuestro Apostol Creacionista Maples Arce.” *La Palabra y el Hombre*, Ninth Series, October–December 1981, pp. 66 ff.

“Our Contributors,” 1925. *Mexican Folkways*, Volume 1, Number 1, June-July, p. 30.

Ovidius Naso, Publius, 1732. *Les Métamorphoses d’Ovide*, Traduites en françois, avec des remarques et des explications historiques par l’Abbé Banier...; ouvrage enrichi de figures en taille douce, Volumes 1–2. Amsterdam: R & J. Wetstein & G. Smith.

P., A., 1930. “Art in Modern Mexico.” Newspaper clipping, unidentified, from Anita Brenner’s papers.

Pach, Walter, 1922. “Impresiones sobre el Arte Actual de México.” *México Moderno*, Volume 2, Number 3, October, pp. 131–138.

———1923. “Art. The Independents.” *The Freeman*, Issue 7, April 18, pp. 135–137.

———1924. *The Masters of Modern Art*. New York: B. W. Huebsch.

———1926. “An Exhibition of Art Work by Mexican School Children and by Jean Charlot.” *Bulletin of the Art Center, New York*, pp. 244–246.

Paine, Frances Flynn, 1931. “The Work of Diego Rivera.” In *Diego Rivera*, The Museum of Modern Art, New York, 1931, pp. 9-35.

Parish, Helen Rand, 1955. *Our Lady of Guadalupe*. New York: Viking Press.

“Paroles pour l’heure présente,” April 25, 1918. *La Gilde*, p. 1.

Patterson, Robert H., 1964. Review of *MMR*. *Journal of Inter-American Studies*, VI-2, April, pp. 275 f.

Patka, Markus G., 1999. *Zu nahe der Sonne: Deutsche Schriftsteller in Mexico*. Berlin: Aufbau Taschenbuch Verlag.

Pauli, Lori, 1995. “Edward Weston and Christel Gang: Silent Communion.” *History of Photography*, 19:3 Autumn, pp. 263–268.

Paz, Octavio, 1993. *Essays on Mexican Art*. New York: Harcourt Brace & Company.

Peñañiel, Antonio, 1885. *Nombres Geográficos de México*. Mexico: Oficina Tip. De la Secretaría de Fomento.

Pérez Mendoza, Efraín, 1922. "La primera Exposición de los Grupos de 'acción de arte'." *Revista de Revistas*, Volume 13, Number 654, November 19: 35–36.

Pérez Montfort, Ricardo, *Estampas de nacionalismo popular mexicano: Ensayos sobre cultura popular y nacionalismo*. Mexico: cieras, Centro de Investigaciones y Estudios Superiores en Antropología Social, Ediciones de la Casa Chata.

———1999. "Muralismo y Nacionalismo Popular 1920-1930." In *Memoria Congreso Internacional de Muralismo*, pp. 173–205.

*Pioneros del muralismo: la vanguardia*. Mexico City: Museo Mural Diego Rivera, 2010.

Pitt, Barrie, 1963. *1918: The Last Act*. New York: W. W. Norton & Company.

Plum, January 25, 1918. "La Vie Artistique." *La Gilde*, p. 2.

*Portrait of a Decade, 1930–1940: David Alfaro Siqueiros*, 1997. Mexico: Instituto Nacional de Bellas Artes.

Pound, Ezra, 1935. *Literary Essays of Ezra Pound*, copyright © 1918, 1920, 1935 by Ezra Pound. New York: New Directions Publishing Corporation.

**John Charlot: BIBLIOGRAPHY French Period 93.**

Prignitz, Helga, 1992. *El Taller de Gráfica Popular en México 1937–1977*. Mexico: Instituto Nacional de Bellas Artes.

Pupil, François, 2000. *the Church of la Madeleine: History of a parish*. Paris: Parish of la Madeleine.

Quignon, H., 1920. “La Révélation de l’Atelier de François Desportes (1661–1743).” *La Renaissance de l’Art Français et des Industries de Luxe*, Volume 9, pp. 353–358.

*R. de la Fresnaye*, 1922. Paris: Les Peintres Français Nouveaux, N° 13, Nouvelle Revue Française.

Ramírez, Fausto, 1991. “Hacia la gran exposición del Centenario de 1910: El arte mexicano en el cambio de siglo.” In *1910: El Arte en un Año Decisivo*, pp. 19–63.

———2005. “El Arte Mexicano de las dos Primeras Décadas del Siglo XX en la Colección Blaisten.” Oles and Ramírez 2005, pp. 13–27.

Ramírez Rancaño, Mario, 2006. *El patriarca Pérez: La Iglesia católica apostólica mexicana*. Mexico City: Instituto de Investigaciones Sociales, Universidad Nacional Autónoma de México.

Ramírez, Rocío, November 7, 2002. “Manuel Álvarez Bravo, Henri Cartier Bresson y Walker Evans Unen su Sentido Poético y su Libertad en el Quehacer Fotográfico.” Conaculta, web site.

Raphael, Max, 1919. *Von Monet zu Picasso: Grundzüge einer Ästhetik und Entwicklung der Modernen Malerei*. Munich: Delphin-Verlag.

Rashkin, Elissa J., 2009. *The Stridentist Movement in Mexico: The Avant-Garde and Cultural Change in the 1920s*. Lanham, MD: Lexington Books.

Reed, Alma, 1956. *Orozco*. New York: Oxford University Press.

Rees, Martin, 1997. *Before the Beginning: Our Universe and Others*. Reading: Addison-Wesley.

Reed, Alma M., 1960. *The Mexican Muralists*. New York: Crown.

Reese, Albert, 1949. *American Prize Prints of the 20<sup>th</sup> Century*. New York: American Artists Group.

Régey, P.-R., 1948. "Bilan de l'époque 1920–1940." *L'Art Sacré: Bilan de l'époque 1920–1940*, Numbers 3–4, March–April, 1948, pp. 49–64.

Régner, Henri de, 1911. *Le Miroir des Heures*. Paris: Mercure de France.

Reith-Bronner, Francine, 2015. *Éditions Critique de la Correspondance Paul Claudel–Jean Charlot, 1929–1954; Manuscrits Inédits*. Doctoral Dissertation, Université de Haute-Alsace.

"Renacimiento y Nacionalismo," 1923. *El Democrata*, July 16, p. 3.

Renfield, Mary, 1925. "Through Mexican Eyes." *Mexican American*, May 2. Clippings 20.

*Le Retour à l'ordre dans les arts plastiques et l'architecture, 1919–1925*, 1975. St. Etienne: Centre Interdisciplinaire d'Etudes et de Recherche sur l'Expression Contemporaine, Université de Saint-Etienne.

Reverdy, Pierre, 1924. *Pablo Picasso, Les Peintres Français Nouveaux*, N° 16. Paris: Éditions de la "Nouvelle Revue Française."

Réville, Albert, 1899. "Les Aventures d'une Collection." In *Catalogue de la Bibliothèque Américaine de feu M. E. Eugène Goupil*, pp. XI–XVIII.

"Revolution on the Walls," 1964. *The Times Literary Supplement*, March 26, p. 248.

Reyes Palma, Francisco, 1991. "Vanguardia: Año Cero." *Modernidad y Modernización en el Arte Mexicano: 1920–1960*, 1991: 43–51.

—1994. *Leopoldo Méndez: El Oficio de Grabar*. Mexico City: Consejo Nacional para la Cultura y las Artes, Ediciones Era, Galería, Colección de Arte Mexicano.

Reymond, Nathalie, 1975. "Le rappel à l'ordre d'André Lhote." In *Le Retour à l'ordre dans les arts plastiques et l'architecture, 1919–1925* 1975, pp. 209–224.

Reynolds, Sir Joshua, 1961. *Discourses on Art*. New York: Collier Books.

Rhoads, Dorothy, 1940. *The Story of Chan Yuc*. Garden City: Doubleday, Doran & Co. (Junior Books).

Richardson, Janine M., 2014. *Writings by Jean Charlot: A Bibliography*. Honolulu: The Jean Charlot Foundation.

Richardson, John, 1996. *A Life of Picasso, Volume 2: 1997–1917*. New York: Random House.

Rimbaud, Arthur, 1919<sup>4</sup>. *Les Illuminations*. Paris: Mercure de France.

Rivera, Diego, n.d. (mid-1920s). "Opinions in Diego's Hand of Orozco, Atl, Montenegro, Best, Charlot, etc.," Diego Rivera, undated, Bertram David Wolfe papers, Box 117, Folder 25, Hoover Institution Archives.

———1924. "Abraham Angel." In *Abraham Angel*, 1924, pp. 5 f.

Rivera, Diego, 1924. "The Guild Spirit in Mexican Art"; as told to Katherine Anne Porter. *Survey Graphic*, Volume 5, Number 2, May, pp. 174–178.

Rivera, Diego, September 1925, "Los Patios de la Secretaria de Educación Publica." *El Arquitecto*, Series 2, Number 5, pp. 19 f.

———1925. "Retablos: The True and only Pictoric Expression of the Mexican People"/"Los Retablos: Verdadera Actual y Unica Expresión del Pueblo Mexicano"; English translation by Anita Brenner. *Mexican Folkways*, Volume 1, Number 3, October–November, pp. 7–12.

———October 1926. "Notas sobre los pintores mexicanos de hoy." *Social*, Cuba. (Bibliographical information supplied by JC.) Clippings.

———1927. "Escultura. Talla Directa." *Forma*, Volume 1, Number 3, pp. 2 f.

———1979. *Arte y política*; Selección, prólogo, notas y datos biográficos por Raquel Tibol. Mexico City: Editorial Grijalbo.



———1986. *Textos de Arte* (ed. Xavier Moysén). Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.

———1999. *Obras, Volume II: Textos Polémicos 1921–1949* (eds. Esther Acevedo, Leticia Torres Carmona, and Alicia Sánchez Mejorada). Mexico: El Colegio Nacional.

———2007. *Diego Rivera: Illustrious Words, 1886–1921*. México, D.F. : Instituto Nacional de Bellas Artes : Museo Estudio Diego Rivera : Editorial RM.

“Rodin et les Cathédrales,” March 25, 1918. *La Gilde*, p. 4.

Rodman, Selden, 1958. *Mexican Journal: The Conquerors Conquered*. Carbondale and Edwardsville: Southern Illinois University Press.

Rodríguez Carretero, Ángeles, 2014. “Mitos Prehispánicos en Algunos Cuentos Nahuas de Doña Luz Jiménez.” *Mitologías hoy*, Volume 10, Winter, pp. 171–186.

Rodríguez Prampolini, Ida (Coordinadora), 2012. *Muralismo Mexicano, 1920–1940*, Volume 1, *Crónicas*; Colec. Tezontle. Mexico: FCE, Universidad Veracruzana, UNAM, INBA.

——— *Muralismo Mexicano, 1920–1940*, Volume 2, *Catálogo Razonado I*; Colec. Tezontle. Mexico: FCE, Universidad Veracruzana, UNAM, INBA.

——— *Muralismo Mexicano, 1920–1940*, Volume 3, *Catálogo Razonado II*; Colec. Tezontle. Mexico: FCE, Universidad Veracruzana, UNAM, INBA.

Rolland, Denis, 1990: *Vichy et la France Libre au Mexique : Guerre, Cultures et Prpagande pendant la Seconde Guerre Mondiale*. Paris: Éditions L'Harmattan.

Ronsard, Pierre de, 1918. *Les Amours* (ed. Ad. van Bever), Volume 1. Paris: Georges Crès et Cie.

Rosales, Salatiel, 1924. Editorial. *El Democrata*, July 30.

Rosales, Sofia, 1994. "Jean Charlot: Pionero del muralismo mexicano." *Reforma, El Angel*, Number 24, May 15, pp. 16 ff.

———1999a. "Comentarios de Sofia Rosales." In *Memoria Congreso Internacional de Muralismo*, pp. 300 ff.

———1999b. "The Printmaking Revival." In Lozano, *mexican modern art*, pp. 122–131.

———2005. "Pintura vs. arquitectura: los primeros murales." *Revista Digital Cenidiap*, April–June.

Rub, Timothy, 2002. "Introduction." In González Mello and Miliotes 2002, pp. 14–20.

Rovira, José Carlos, 1955. "'Nafragios en andamios esquemáticos': los estridentistas mexicanos en la ciudad futurista." *Relaciones Culturales entre Italia y España*, pp. 149–161.

Rub, Timothy, 2002. "Introduction." In González Mello and Miliotes 2002, pp. 14–20.

**John Charlot: BIBLIOGRAPHY French Period 99.**

Rutherford, John, 1971. *Mexican Society during the Revolution: A Literary Approach*. Oxford: Clarendon Press.

S., E. [Edwin Stein, Jr.], July 24, 1959. Memorandum to Publications Committee: "Jean Charlot, BEGINNINGS OF THE MEXICAN MURAL RENAISSANCE."

Sahagún, Bernardino de, 19??. *Historia de las cosas de Nueva España*. Firenze: A. Ruffoni.

Sahagún, Bernardino de, 1905 [1910 or 1926]. *Historia de las Cosas de Nueva España*, last two volumes of plates of *Historia general de las Cosas de Nueva España*, five volumes, ed. Francisco del Paso y Troncoso. Mexico: Secretaria de Justicia é Instrucción Pública de México; Florence: Ruffoni.

Sahagún, Bernardino de, 1979. *Códice Florentino*, three volumes (facsimile edition). Mexico City: Archivo General de la Nación and Casa Editorial Giunti Barbèra.

Saldaña, Nancy H., 1966. "La Malinche: Her Representation in Dances of Mexico and the United States." *Ethnomusicology*, Volume 10, Number 3, September, pp. 298–309.

Salmon, André, 1920. *L'Art Vivant*. Paris: Les Éditions G. Crès et Cie.

Samain, Albert, 1928. *Œuvres Choiesies*. Paris: Mercure de France.

Sánchez Soler, María Monserrat, and Juan Rafael Coronel Rivera, 2012. *Xavier Guerrero (1896–1974): De Piedra Completa*. Mexico: Instituto Nacional de Bellas Artes, Museo Casa Estudio Diego Rivera y Frida Kahlo.

**John Charlot: BIBLIOGRAPHY French Period 100.**

Sand, George, 1851. *Histoire du Vritable Gribouille* (vignettes par Maurice Sand, Gravures de Delaville). Paris: E. Blanchard.

Sauer, Joseph, n.d. *Die ltesten Christusbilder*, Wasmuths-Kunsthafte 7. Berlin: Ernst Wasmuth.

Schele, Linda, and David Freidel, 1990. *A Forest of Kings: the Untold Story of the Ancient Maya*. New York: William Morrow.

Schele, Linda, and Peter Mathews, 1998. *The Code of Kings: The Language of Seven Sacred Maya Temples and Tombs*. New York: Scribner.

Scherer Garca, Julio, 1996. *Siqueiros: La Piel y la Entraa*, Lecturas Mexicanas, Cuarta Serie. Mexico City: Consejo Nacional para la Cultura y las Artes.

Schmeckebier, Laurence E., 1939. *Modern Mexican Art*. Minneapolis: The University of Minnesota Press.

Schneider, Luis Mario, 1970. *El Estridentismo o Una Literatura de la Estrategia* (Estudios Literarios 5). Mexico City: Ediciones de Bellas Artes, Departamento de Literatura, Instituto Nacional de Bellas Artes.

Schwartz, Emmanuel, 2005. *The Legacy of Homer: Four Centuries of Art from the cole Nationale Suprieure des Beaux-Arts, Paris*. New York: Dahesh Museum of Art; Princeton: Princeton University Art Museum; New Haven and London: Yale University Press.

Seitz, William C., 1960. *Claude Monet*. New York: Harry N. Abrams.

Sheed, Frank, n.d. "Jean Charlot Remembered by Frank Sheed." JCF Web Site.

Sherreit, Kumari, 2007. "Pushing art boundaries: the Michael Files project." *Ka Leo O Hawai`i*, May 7, pp. 8, 13.

Shook, Edwin (as told to Stephen D. Houston), 1990. "Recollections of a Carnegie Archaeologist." *Ancient Mesoamerica*, Volume 1, Number 2, pp. 247–252.

Shrady, Nicholas, 2008. *The Last Day: Wrath, Ruin, and Reason in the Great Lisbon Earthquake of 1755*. New York: Viking Penguin.

Sicilia, Javier, 2007. *Félix de Jesús Rougier: La seducción de la Virgen; Vida y Pensamiento de México*. Mexico City: Fondo de Cultura Económica; Misioneros del Espíritu Santo.

Silver, Kenneth E., 1989. *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914–1925*. Princeton: Princeton University Press.

Silvestre, Armand, 1892. *La Russie : Impressions, Portraits, Paysages*, illustrations de Henri Lanos. Paris: G. Charpentier et E. Fasquelle.

Singer, Hans W., 1918. *Albrecht Dürer*. Munich: Hugo Schmidt Verlag.

Siqueiros, David Alfaro, 1950. *El Muralismo de México*, Enciclopedia Mexicana de Arte Number 8. Mexico: Ediciones Mexicanas.

———1977. *Me Llamaban el Coronelazo*. Mexico: Grijalbo.

———1978<sup>2</sup>. *No Hay Más Ruta que la Nuestra: Importancia Nacional e Internacional de la Pintura Mexicana Moderna: El Primer Brote de Reforma Profunda en las Artes Plásticas del Mundo Contemporáneo*. Mexico.

[Siqueiros, David Alfaro], 1996. *Palabras de Siqueiros* (ed. Raquel Tibol). Fondo de Cultura Económica.

Small, George Raphael, 1975. *ramos martinez: His Life & Work*. Westlake Village, CA: F & J Publishing Corp.

Smith, Bradley, 1968. *Mexico: A History in Art*. New York: Harper & Row.

Snead, James E., 2001. *Ruins and Rivals: The Making of Southwest Archaeology*. Tucson: The University of Arizona Press.

Sorell, Victor Alejandro, 2002. "Orozco and American Muralism: Re/viewing an Enduring Artistic Legacy." In González Mello and Miliotes 2002, pp. 260–283.

Sparks, Robert, 1956. "The 'Charlot School' of Fresco Buono." *Paradise*, Volume 68, Annual Holiday Edition, November, pp. 14 ff.

Spotts, Frederic, 2008. *The Shameful Peace: How French Artists and Intellectuals Survived the Nazi Occupation*. New Haven and London: Yale University Press.

"Spring Days in the Art Galleries: First Showing by New York Society of Women Artists—Jean Charlot's Mexican Paintings—Other Exhibitions," 1926. *The New York Times*, April 25. Section 8, p. 25. Clippings 30.

**John Charlot: BIBLIOGRAPHY French Period 103.**

Stark, Amy, 1986. "The Letters of Tina Modotti to Edward Weston." *The Archive*, Research Series, Center for Creative Photography, Number 22, January, pp. 4–81.

Stasik, Andrew, 1980. *Honoré Daumier: A Centenary Tribute*. New York: Pratt Graphics Center.

Stewart, Virginia, 1951. *45 Contemporary Mexican Artists: A Twentieth-Century Renaissance*. Stanford: Stanford University Press.

Strachan, Hew (ed.), 1998. *World War I: A History*. Oxford: Oxford University Press.

Stuckey, Charles F., 1995. *Claude Monet: 1840–1926*. Chicago: The Art Institute of Chicago. London (?): Thames and Hudson.

Suarez, Orlando S., 1993. "Techniques of Muralism." *The Mexican Muralists* 1993: 4157.

Sutton, Michael, 1982. *Nationalism, Positivism and Catholicism: The Politics of Charles Maurras and French Catholics 1890–1914* (Cambridge Studies in the History and Theory of Politics). Cambridge: Cambridge University Press.

Tablada, José Juan, 1930. "Recent Activities in Mexican Art." *Parnassus*, Vol. 2, No. 4, April, pp. 16–18, 48.

———1982. "Los dibujos y grabados únicos de Jean Charlot." In Baciú 1982, pp. 1–16.

Ternaux-Compans, Henri, 1837–1841. *Voyages, relations et mémoires originaux pour servir à l'histoire de la découverte de l'Amérique, publiés pour la première fois en français*. Paris: A. Bertrand.

**John Charlot: BIBLIOGRAPHY French Period 104.**

Terraine, John, 1981. *To Win a War: 1918, The Year of Victory*. Garden City: Doubleday & Company.

Terrasse, Antoine, 1970. *Denis Intimités*. Lausanne: International Art Book.

Terrazas, Ana Cecilia, 1994. "Empiezan a Discutirse los Ocho Años de Jean Charlot en el Mexico de los 20 y la Relación entre su Catolicismo y el Socialismo de los Muralistas." *Proceso* 917, May 28, Internet.

"Le Théâtre," March 25, 1918. *La Gilde*, pp. 2f.

Thomas-à-Kempis, 1874. *L'Imitation de Jésus-Christ: Traduction Nouvelle accompagnée de Réflexions et de Prières empruntées, pour la plupart, aux Pères de l'Église, aux Docteurs et aux Saints par L. Moreau*. Paris: Librairie Jacques Lecoffre.

Thompson, Edward H., 1914. "The Home of a Forgotten Race: Mysterious Chichen Itza, in Yucatan, Mexico." *The National Geographic Magazine*, Volume 25, Number 6, June, pp. 579–608.

Thompson, J. Eric, 1949. "Sylvanus Griswold Morley, 1883–1948." *American Anthropologist*, Volume 51, Number 2, April/June, pp. 293–297.

———1960. *Maya Hieroglyphic Writing: An Introduction*. Norman: University of Oklahoma Press.

———1963. *Maya Archeologist*. Norman: University of Oklahoma Press.

———1977. *The Rise and Fall of Maya Civilization*, Second Edition, Enlarged (The Civilization of the American Indian Series, Volume 39). Norman: University of Oklahoma Press.



**John Charlot: BIBLIOGRAPHY French Period 105.**

———Harry E.D. Pollock, and Jean Charlot, 1932. *A Preliminary Study of the Ruins of Cobá, Quintana Roo, Mexico*, Carnegie Institution of Washington, Publication Number 424. Washington, D.C.: Carnegie Institution of Washington.

“Threaten New Row at the Art League: Sloan’s Backers Demand the Retention of Jean Charlot, Modernist Instructor.” *The New York Times*, April 29, 1932, p. 7.

Thurston, Herbert, 1951. *The Physical Phenomena of Mysticism*. Chicago: H. Regnery Co.

Tibol, Raquel, 1987. “The Mexican Graphic Arts: Traditions and Individual Features.” *Arceo* 1987: 3–6.

Tibol, Raquel, 1996. *José Clemente Orozco: Una Vida para el Arte: Breve historia documental*. Mexico: Fondo de Cultura Económica.

*The Times History of the War*, 1919. Volume 18. London: “The Times.”

Tirard, Paul, 1930. *La France sur le Rhin: Douze Années d’Occupation Rhénane*. Paris: Librairie Plon.

de Tocqueville, Alexis, 1988. *L’Ancien Régime et la Révolution*. Paris: FG Flammarion.

Tomkins, Calvin, 1996. *Duchamp: A Biography*. New York: Henry Holt and Company.

Toor, Frances, 1928. “Guadalupe Posada.” *Mexican Folkways*, Volume 4, Number 3: 140–150.

———1932. "Mexican Folkways." *Mexican Folkways*, Volume 7, Number 4: 205–211.

———1940. *Frances Toor's Guide to Mexico*. New York: Robert M. McBride & Company.

Toor, Frances, Paul O'Higgins, and Blas Vanegas Arroyo (eds.), 1930. *Monografía : las obras de José Guadalupe Posada, grabador mexicano, con introducción de Diego Rivera*. Mexico City: Mexican Folkways.

Töpffer, R[odolphe], 1923 [reprint]. *Histoire de Mr Pensil*. Paris: Éditions Garnier Frères.

Torres Bodet, Jaime, 1961. *Obras Escogidas, letras mexicanas*. Mexico City: Fondo de Cultura Económica.

Tuohy, Ferdinand, 1931. *Occupied: 1918–1930: A Postscript to the Western Front*. London: Thornton Butterworth Limited.

*Twenty Centuries of Mexican Art*, 1940. *The Bulletin of the Museum of Modern Art*, Volume 7, Numbers 203, May.

*El Ultraismo y las artes plásticas*, 1996. Valencia: Instituto Valenciano de Arte Moderno, Centre Julio González.

"Une Nouvelle Année," 1917. *La Gilde*, p. 1.

V., E., October 25, 1917. "Tolstoï et ses Idées sur l'Art." *La Gilde*, p. 3.

**John Charlot: BIBLIOGRAPHY French Period 107.**

V., E., December 25, 1917. "Les Ressemblances entre les diverses Religions." *La Gilde*, pp. 3 f.

V., E., April 25, 1918. "Nos Conférences." *La Gilde*, pp. 1 f.

Vaganay, H., n.d. *Œuvres de P. de Ronsard: Odes Vème LIVRE*, Bibliotheca Romanica, 203. 204.  
Bibliothèque Française. Strasbourg: J. H. Ed. Heitz (Heitz & Mündel).

Vargas, Claudia Itzel, 1999. "Artists' Biographies." Lozano 1999: 151–161.

Vasconcelos, José, October 17, 1945. *Untitled manuscript on the Mexican Mural Renaissance written for Jean Charlot*. The Jean Charlot Collection. See John Charlot 2009.

———1982. *Memorias*, Volume 1, *Ulises Criollo, La Tormenta; letras mexicanas*. Mexico City: Fondo de Cultura Económica.

———1982. *Memorias*, Volume 2, *El Desastre, El Proconsulado; letras mexicanas*. Mexico City: Fondo de Cultura Económica.

———2003. *La Raza Cósmica*. Mexico City: Porrúa.

Vaughn, Mary Kay, and Stephen E. Lewis, 2006. *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*. Durham and London: Duke University Press.

Vázquez, Lourdes, 2000. "The Library of Babel." Internet: <https://rucore.libraries.rutgers.edu/rutgers-lib/21209/pdf/1/>

Velarde Cruz, Sofía, 2008. *El Grabado Mexicano en la Obra de Manuel Manilla*, La Colección de Grabado del Museo de Arte Contemporáneo "Alfredo Zalce," Volume 2. Morelia: Serie Recuperación de Acervos en Museos, Centro de Documentación e Investigación de las Artes, Secretaría de Cultura de Michoacán.

Vera de Córdova, Juan Rafael, 1920a. "Los Artistas Independientes: Una Escuela a Plain Air en los Imperios Luminosos de su Majestad el Sol." *El Universal*, October 31, p. 18.

———1920b. "Francia y Nuestro Renacimiento a la Verdad en el Arte." *El Universal*, October 31, p. 18.

———June 1, 1922. "Notas Artísticas: El Grabado de Madera in México." *El Universal Ilustrado*, Volume 6, Number 265, p. 34.

Verkade, Willibrord [Jan], 1923. *Le Tourment de Dieu: Étapes d'un Moine Peintre*, traduction de Marguerite Faure, revue par l'Auteur, Préface et Portrait par Maurice Denis. Paris: Louis Rouart et Jacques Watelin.

Verlaine, Paul, 1962. *Œuvres Poétiques Complètes* (Y.-G. Dantec and Jacques Borel, eds.), Bibliothèque de la Pléiade. Paris: Gallimard.

Vidal de Alba, Beatriz, 1990. "Presentación." *Jean Charlot y el Renacimiento del Grabado Mexicano*, Museo Nacional de la Estampa, Mexico, 1990: unnumbered.

"Vie de 'la Gilde' en 1917," January 25, 1918. *La Gilde*, pp. 1 f.

Villaurrutia, Xavier, 1926. [Title not on clipping]. *Revista de Revistas*, October 17. Clippings 34.

Vinchon, Jean, 1924. *L'Art et la Folie*. Paris: Librairie Stock.

Visser t'Hooft, W. A., 1958. *Rembrandt and the Gospel*. Philadelphia: Westminster Press.

Vogel, Susan, 2010. *Becoming Pablo O'Higgins*. San Francisco: Pince-Nez Press.

Vollard, Ambrose, 1919. *Paul Cézanne*. Paris: Éditions Georges Crès & Cie.

Wachendorf-Berlin, Karl, n.d. *Zehn Jahre Fremdherrschaft am deutschen Rhein: Eine Geschichte der Rheinlandbesetzung von 1918–1928, Rheinische Schicksalsfragen*, Schrift 22/24. Berlin: Verlag "Rheinischer Beobachter."

Walsh, Jane MacLaren, 2008. "Legend of the Crystal Skulls." *Archaeology*, Volume 61, Number 3, May–June, pp. 36–41.

Warner, Michael W. (ed.), 1997. *Encyclopedia of Mexico*. Chicago and London: Fitzroy Dearborn Publishers.

"We nominate for the Hall of Fame," 1930. *Vanity Fair*, Volume 34, Number 5, p. 46.

"We nominate for the Hall of Fame," 1931. *Vanity Fair*, Volume 36, Number 2, July, p. 69.

Wechsler, James, 2012. "Un Acercamiento a Xavier Guerrero." Sánchez Soler and Coronel Rivera 2012, pp. 78–84.

Weeks, John M., and Jane A. Hill, 2006. *The Carnegie Maya: The Carnegie Institution of Washington Maya Research Program, 1913–1957*. Boulder: University Press of Colorado.

*Die Weibesschönheit in der Kunst*, n.d. Munich: Verlag Anton Schmid.

Weinberg, H. Barbara, 1991. *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers*. New York: Abbeville Publishers.

Weisberg, Gabriel P., and Jane R. Becker (eds.), 1999. *Overcoming All Obstacles: The Women of the Académie Julian*. New York: The Dahesh Museum; New Brunswick: Rutgers University Press.

Westheim, Paul, 1967. *El grabado en madera*. Mexico City: Fondo de Cultura Económica.

Weston, Edward, 1928. "From My Day Book." *Creative Art* 3:2 (Aug. 1928), pp. xxix–xxxvi. [Reprinted in Bunnell, 1983 (above), pp. 48–52.]

———1929. "Mexican Days." *The Carmelite*, August 7, 1929, p. 12.

———1931. "Personal Recollections of Charlot in Mexico." *The Carmelite*, February 12, p. 6.

———1932. *Edward Weston*. New York: E. Weyhe.

———[1961] *The Daybooks of Edward Weston* (ed. Nancy Newhall), Volume I: *Mexico*. Rochester: George Eastman House.

**John Charlot: BIBLIOGRAPHY French Period 111.**

———1966. *The Daybooks of Edward Weston* (ed. Nancy Newhall), *California*. New York: Horizon Press; and Rochester: George Eastman House.

———1983. *Edward Weston on Photography* (ed. Peter C. Bunnell). Salt Lake City: P. Smith Books.

White, Palmer, 1973. *Poiret*. New York: Clarkson N. Potter Inc. Publisher.

Wiese, E., 1965. *Enter The Comics: Rodolphe Töppfer's Essay on Physiognomy and The True Story of Monsieur Crépin*. Lincoln: University of Nebraska Press.

Wightman, Mari, 1960. "Visitor Advises: Watch Art In Hawaii." *Austin Statesman*, May 10, Clippings 835.

Williams, R. D., 1973. *The Aeneid of Vergil: Books 7–12*. London: MacMillan.

Williams, Reba and Dave, 1990. *The Mexican Muralists and Prints: From the collection of Reba and Dave Williams*. New York: The Spanish Institute and Alliance Capital Management.

Wilson, Charis, and Wendy Madar, 1998. *Through Another Lens: My Years with Edward Weston*. New York: North Point Press.

Winning, Hasso von, 1968. *Pre-Columbian Art of Mexico and Central America*. New York: Abrams.

Wodehouse, P. G., 1938. *The Luck of the Bodkins*. New York: Triangle Books.

Wolfe, Bertram D., 1939. *Diego Rivera: His Life and Times*. New York: Alfred A. Knopf.

———1963. *The Fabulous Life of Diego Rivera*. New York: Stein and Day.

Wolfskill, George, and Douglas W. Richmond (eds.), 1979. *Essays on the Mexican Revolution: Revisionist Views of the Leaders*, The Walter Prescott Webb Memorial Lectures: XIII. Austin and London: University of Texas Press.

Woodbury, Richard B., 1993. *60 Sixty Years of Southwestern Archaeology: a history of the pecos conference*. N.I.: University of New Mexico Press.

Woodman, A. J., and R. H. Martin, 1996. *The Annals of Tacitus, Book 3*. Cambridge: Cambridge University Press.

Worcester, Kimball, 2016. "Jean Charlot: Artist and Poet in the French Heavy Artillery." *Roads to the Great War*, <http://roadstothegreatwar-ww1.blogspot.com/2016/02/jean-charlot-artist-and-poet-in-french.html>.

Zabecki, David T., 1994. *Steel Wind: Colonel Georg Bruchmüller and the Birth of Modern Artillery*, The Military Profession. Westport, London: Praeger.

Zalce, Alfredo, July 27–28, 1971. Alfredo Zalce on Jean Charlot: An Interview with John Charlot." JCF Web Site Interviews.

Zantwijk, R. A. M. Van, 1960. *Los Indígenas de Milpa Alta, Herederos de los Aztecas*. Amsterdam: Instituto Real de los Tropicos No. CXXXV, Sección de Antropología Cultural y Física No. 64.



Zapata Alonzo, Gualberto, 1998. *Guía Descriptiva de Cobá, Estado de Quintana Roo*. Mérida: privately published.

Zavala, Adriana, 2001. *Constituting the Indian/Female Body in Mexican Painting, Cinema and Visual Culture, 1900–1950*. Thesis, Brown University, Providence, Rhode Island.

———2005. “Jean Charlot [31]: *Mujer con Cántaro*, 1922.” Oles and Ramírez 2005, p. 86.

Zerner, Henri, 2003. *Renaissance Art in France: the Invention of Classicism*. Paris: Éditions Flammarion.

Zuñiga, Ariel, 2008. *Emilio Amero: un modernista liminal, a liminal modernist*. Mexico: Albedrío.

Zurián, Carla, 2002. *Fermín Revueltas: Constructor de Espacios* (Biblioteca de Ilustradores Mexicanos). Mexico: Instituto Nacional de Bellas Artes, Museo Mural Diego Rivera, Editorial RM.