

BIBLIOGRAPHY

ARCHIVES

- Archivo General de la Nación (Mexico City), Fondo Carlos Chávez.
- Archivo Miguel Covarrubias UDLAP (Universidad de las Américas, Puebla), Danza. CENIDI-Danza (Mexico City), Nationalist modern dance, 1950s. Video.
- Limón Foundation, Archives.
- Nettie Lee Benson Latin American Collection, University of Texas at Austin, Rare Books Collection, José Vasconcelos Manuscripts. *El desastre*. Original Typescript with Pencil and Ink Annotations, 1935; *El proconsulado*. Original Typescript with Pencil and Ink Annotations, 1938; *La tormenta*. Original Typescript with Pencil and Ink Annotations, 1936; *Ulises criollo*. Original Typescript with Pencil and Ink Annotations, 1935.
- New York Public Library, Lincoln Center Library for the Performing Arts, Jerome Robbins Dance Division. José Limón and Pauline Lawrence.
- New York Public Library, Lincoln Center Library for the Performing Arts, Music Division. Carlos Chávez. Manuscripts.
- New York Public Library, Lincoln Center Library for the Performing Arts, Jerome Robbins Dance Division. Philadelphia Opera, Programs. Leidy, Philip, *H.P.* Playbill Notes, 1932.

SOUND RECORDINGS

- Mata, Eduardo. *Eduardo Mata Edition Vol 9: Chavez*. RCA: 2010. Composer: Carlos Chávez. Conductor: Eduardo Mata. Orchestra: New Philharmonia Orchestra, London Symphony Orchestra, UNAM Philharmonic Orchestra.

———. *Eduardo Mata Edition Vol 10: Revueltas*. RCA: 2010. Composer: Silvestre Revueltas. Conductor: Eduardo Mata. Orchestra: UNAM Philharmonic Orchestra.

TEXTS

- Adorno, Theodor. *The Philosophy of Modern Music*. (1949). Trans. Robert Hullor. Minneapolis: Minnesota University Press, 2006.
- Affron, Matthew, Mark A. Castro, Dafne Cruz Porchini, and Renato González Mello, eds. *Paint the Revolution: Mexican Modernism, 1910–1950*. New Haven: Yale University Press, 2016. (Philadelphia Museum of Art Exhibit Catalog, 2016–2017).
- Águilar Mora, Jorge. “Prólogo,” *Cartucho. Relatos de la lucha en el Norte de México*. México, DF: Biblioteca Era, 2000.
- Álcaraz, José Antonio. *Carlos Chávez: Un constante renacer*. México: Instituto Nacional de Bellas Artes, 1996.
- Alonso, Carlos. *The Burden of Modernity: The Rhetoric of Cultural Discourse in Spanish America*. New York: Oxford University Press, 1998.
- Andrade, Lourdes. “Frida Kahlo: Presencia reconstruida,” *Artes de México*, Vol. 49 (2000): 43–49.
- Anon. “Vuelta de José Limón,” *Tiempo*, Mexico, 22 de sept de 1950, in Tortajada, *Cuaderno 28*, 11–13.
- Armitage, John, ed. *Paul Virilio: From Modernism to Hypermodernism and Beyond*. London: Sage, 2000.
- Arriaga, Guillermo. *La época de oro de la danza moderna mexicana*. Mexico: Consejo Nacional para la Cultura y las Artes, 2008.
- Arteaga, Agustín. *Mexico 1910–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde*. New Haven: Yale University Press, 2017. Dallas Museum of Art Exhibit 2017.
- Atl, Dr. *Las artes populares en México*. Mexico: INI (Instituto Nacional Indigenista), 1980.
- Aulestia del Alba, Patricia. “Nellie Campobello,” *Cuadernos del CID-DANZA*, núm. 15: 3–24.
- Avelar, Miguel González. presentación. *50 años de danza en el Palacio de Bellas Artes. 1934–1984*. Mexico City: Instituto Nacional de Bellas Artes/SEP, 1986.
- Azuela, Alicia. “La presencia de Diego Rivera en los Estados Unidos,” *Anales del Instituto de Investigaciones Estéticas*, Vol. 62 (1991): 175–180.
- Azuela, Mariano. *Los de abajo: Novela de la revolución mexicana*. (1915). New York: Penguin, 1997.
- Bar-Lewaw, M. *La revista “Timón” y José Vasconcelos*. Prólogo, notas y comentarios de Itzhak Bar-Lewaw M. Mexico: Casa Edimex, 1971.

- Bartra, Roger, ed. *Anatomía del mexicano*. Barcelona/México, DF: Plaza y Janés, 2002.
- . *La jaula de la melancolía*. Mexico: Grijalbo, 1987.
- . *Las redes imaginarias del poder*. Mexico: Ediciones Era, 1981.
- Beatty, Edward. *Technology and the Search for Progress in Modern Mexico*. Berkeley: University of California at Berkeley Press, 2015.
- Behague, Gerard. "Indianism in Latin American Art Music Composition of the 1920s to 1940s: Case Studies from Mexico, Peru, and Brazil." *Latin American Music Review*, Vol. 27, No. 1 (Spring Summer 2006): 28–37.
- . "La problemática de la posición sociopolítica del compositor en la música nueva en Latinoamérica." *Latin American Music Review*, Vol. 27, No. 1 (Spring/Summer 2006): 47–56.
- Belnap, Jeffrey Grant. "Diego Rivera's Greater America: Pan-American Patronage, Indigenism, and H.P." *Cultural Critique*, Vol. 63 (Spring 2006): 61–98.
- Benjamin, Walter. "The Storyteller," *Illuminations*. Trans. Harry Zohn. New York: Schocken Books, 1968: 83–111.
- . "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*. Trans. Harry Zohn. New York: Schocken Books, 1968.
- Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.
- Bidault de la Calle, Sophie. *Una escritura salida del cuerpo*. Mexico: CENIDI-Danza, 2003.
- Blanco, José Joaquín. *Se llamaba Vasconcelos*. Mexico City: Fondo de Cultura Económica, 1977.
- Bliss, Katherine Elaine. *Compromised Positions: Prostitution, Public Health, and Gender Politics in Revolutionary Mexico City*. State College: Penn State University Press, 2001.
- Blitzstein, Marc. "Forecast and Review: Music and Theatre, 1932," *Modern Music: A Quarterly Review*, Vol. 9, No. 4 (May–June 1932): 165–168.
- Block, Rebecca, and Lynda Hoffman-Jeep. "Fashioning National Identity: Frida Kahlo in Gringolandia," *Woman's Art Journal*, Vol. 19, No. 2 (Autumn 1998–Winter 1999): 8–12.
- Bonfil Batalla, Guillermo. *México profundo: Reclaiming a Civilization*. Trans. Philip A. Dennis. Austin: University of Texas Press, 2007. (1989)
- Bourdieu, Pierre. *Homo Academicus*. New York: Polity, 1990.
- . *Masculine Domination*. Trans. Richard Nice. Cambridge: Polity Press, 2001.
- . *The Rules of Art*. Palo Alto: Stanford University Press. 1996.
- Bowles, Paul. "Forecast and Review: Letter from Mexico," *Modern Music: A Quarterly Review*, Vol. 19, No. 1 (November–December 1941): 36–39.
- Brenner, Anita. *Idols Behind Altars*. New York: Biblo and Tannen, 1929.
- . *The Wind that Swept Mexico*. New York: Harper and Brothers, 1943.

- Briuli Distefano, Diana. "El Estadio Nacional: Escenario de la Raza C3smica," *Cr3nicas* 2, UNAM, 1999: 1–43.
- Buckland, Theresa Jill. *Dancing from Past to Present: Nation, Culture, Identities*. Madison: University of Wisconsin Press, 2006.
- Bull3 Goyri, Alejandro Ortiz. "El teatro indigenista de los a3os veinte," *Latin American Theatre Review*, Vol. 37, No. 1 (2002): 75–93.
- Burger, Peter. *Theory of the Avant-Garde*. Trans. Michael Shaw. Theory and History of Literature Series 4. Minneapolis: University of Minnesota Press, 1984.
- Burkholder, Peter J. "Music of the Americas and Historical Narratives," *American Music*, Vol. 27, No. 4 (Winter 2009): 399–423.
- Butler, Judith. *Gender Trouble*. New York: Routledge, 1990.
- Campobello, Nellie. *Apuntes sobre la vida militar de Francisco Villa*. M3xico: EDIAPSA, 1940.
- . *Cartucho: Relatos de la lucha en el Norte de M3xico*. Prologue by Jorge Aguilar Mora, M3xico DF: Biblioteca Era, 2000.
- . *Cartucho: Relatos de la lucha en el Norte de M3xico*. Prologue by Germ3n List Arzubide. Xalapa: Integrales, 1937.
- . *Francisca Yo!* Eds. Jes3s Vargas Vald3s and Flor Garc3a Rufi3o. Edici3n Facsimilar. Chihuahua: Nueva Vizcaya Editores, 2004.
- . Interview. "Artistas nuestros que triunfan en el extranjero," *Revista de revistas*, Mexico, 4 de mayo, 1930: np.
- . *Las manos de mam3*. Ilustr. Jos3 Clemente Orozco. M3xico, DF: Villa Ocampo, 1949 (1a ed. 1937).
- . *Las manos de mam3, Tres poemas, Mis libros*. pr3l. Blanca Rodr3guez. M3xico, DF: Factor3a Ediciones, 2002.
- . *Mis libros*. Introd. Jes3s Vargas Vald3s. Chihuahua, Mexico: Secretar3a de Educaci3n y Cultura, 2004. (1960, Compa3a General de Ediciones.)
- . and Gloria Campobello. *Ritmos ind3genas de M3xico*. Drawings by Mauro Rafael Moya. M3xico: Editorial Popular, 1940.
- Carballido, Emilio. "El hueco de 1959 lo llena al fin el Ballet Nacional libre de tutelas oficiales," Suplemento "M3xico en la cultura," *Novedades*, 8 de noviembre de 1959.
- Carballo, Emmanuel. "Nellie Campobello," *Protagonistas de la literatura mexicana*. M3xico, DF: Porr3a, 1994.
- Carranza, Luis. *Architecture as Revolution*. Austin: University of Texas Press, 2010.
- Carter, Elliot. "Forecast and Review: Scores for Graham," *Modern Music: A Quarterly Review*, Vol. 23, No. 1 (Winter 1946): 53–55.
- Castro Leal, Antonio. *La novela de la revoluci3n mexicana*. M3xico, DF: Aguilar, 1960.

- Cázares, Laura, ed. *Nellie Campobello: La revolución en clave de mujer*. México, DF: Conaculta, 2006.
- Chávez, Carlos. "Carta abierta a la juventud," *Música: Revista mexicana*, Vol. 1–10 (1 abril 1930): 3–5.
- . "Mexican Music," *Renascent Mexico* (1935): 199–220.
- . *Musical Thought*. (The Charles Eliot Norton Lectures) Cambridge: Harvard University Press, 1961.
- . *Epistolario selecto de Carlos Chávez*. Ed. Gloria Carmona. México: Fondo de Cultura Económica, 1989.
- . *Toward a New Music: Music and Electricity*. Trans. Herbert Weinstock. New York: Norton, 1937.
- Coffey, Mary K. "Angels and Prostitutes: José Clemente Orozco's Catharsis and the Politics of Female Allegory in 1930s Mexico," *CR: The New Centennial Review*, Vol. 4, No. 2 (Fall 2004): 185–217.
- Cohen, Selma Jeanne, ed. *The Modern Dance: Seven Statements of Belief*. Wesleyan University Press, 1965.
- Connell, R.W. *Masculinities*. 2nd Edition. Los Angeles: University of California Press, 2005.
- Copel, Melinda Susan. "The 1954 Limón Company Tour to South America: Goodwill Tour or Cold War Cultural Propaganda?" in *José Limón: The Artist Re-viewed*, ed. June Dunbar. Amsterdam: Harwood, 2000: 97–113.
- Copland, Aaron. *Music and Imagination*. (The Charles Eliot Norton Lectures, 1951–52). Cambridge: Harvard University Press, 1953.
- . *Our New Music*. New York: Whittlesey House, 1941.
- Covarrubias. "La danza," *México en el arte*, num. 12, 30 de noviembre de 1952: 103–115.
- Craven, David. *Art and Revolution in Latin America, 1910–1990*. New Haven: Yale University Press, 2002.
- Dallal, Alberto. *La danza en México en el siglo XX*. Mexico: CONACULTA (Consejo Nacional para la Cultura y las Artes), 1994.
- de la Cera, Manuel, ed. *Una vida dedicada a la danza. Cuadernos Cenidi-Danza*, no. 19, Mexico City: INBA, Cenidi-Danza, 1988.
- del Río, Carlos. "Nelly y Gloria Campobello, creadoras de danzas." *Excelsior*, 1930: np.
- Delgado Martínez, César. *Waldeen: La Coronela de la danza mexicana*. Mexico: Conaculta/Fonca, 2000.
- Delpar, Helen. *The Enormous Vogue of Things Mexican: Cultural Relations between the United States and Mexico, 1920–1935*. Tuscaloosa: University of Alabama Press, 1992.
- Díaz Arciénaga, Victor. *Querrela por la cultura revolucionaria*. Mexico: FCE, 1989.

- Domínguez Ruvalcaba, Héctor. *Modernity and the Nation in Mexican Representations of Masculinity: From Sensuality to Bloodshed*. New York: Palgrave Macmillan, 2007.
- Dore, Elizabeth, and Maxine Molyneaux, eds. *Hidden Histories of Gender and the State in Latin America*. Durham: Duke University Press, 2000.
- Downs, Linda Bank. "Physics and Metaphysics in Diego Rivera's Detroit Industry Murals," *Estudios de Arte y Estética*, Vol. 53 (2002): 357–376.
- Dupuy, Jean-Pierre. H-. "Cybernetics Is An Antihumanism: Advanced Technologies and the Rebellion Against the Human Condition," *Metanexus (The Global Spiral)* September 1, 2011: np.
- Earle, Peter G. *The Writer's Experience: Essays on Self and Circumstance in Hispanic Literatures*. Lewisburg, PA: Bucknell University Press, 2006.
- Fell, Claude. *Los años del águila: José Vasconcelos de 1920 a 1925*. Mexico City: Universidad Autónoma Metropolitana de México (UNAM), 1989.
- Flores, Tatiana. *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* New Haven: Yale University Press, 2013.
- Flores Guerrero, Raúl. "Tres opiniones sobre la nueva temporada de danza mexicana," *México en la cultura*, suplemento cultural de *Novedades*, 22 de noviembre de 1953: 2–34.
- Florescano, Enrique. *El nuevo pasado mexicano*. Mexico City: Cal y Arena, 1991.
- Fox, Claire F. *Making Art Panamerican: Cultural Policy and the Cold War*. Minneapolis: University of Minnesota Press, 2013.
- Franco, Jean. *Plotting Women: Gender and Representation in Mexico*. New York: Columbia University Press, 1989.
- French, William, and Katherine Elaine Bliss. *Gender, Sexuality, and Power in Latin America since Independence*. New York: Rowman and Littlefield, 2007.
- Fukuyama, Francis. *Beyond Bioethics*. Baltimore: Johns Hopkins University Press, 2006.
- . "Transhumanism: The World's Most Dangerous Idea," *Foreign Policy* No. 144 (September–October 2004): 42–43.
- Gallo, Ruben. *Mexican Modernity: Avant-Garde and Technology*. MIT Press, 2006.
- Gamio, Manuel. *Forjando patria*. Mexico: Porrúa, 1916. Trans. Fernando Armstrong-Fumero. University Press of Colorado, 2010.
- Garafola, Lynn. "H.P.: A Lost Dance of the Americas," in *Dance: American Art, 1830–1960*, ed. Jane Dini. New Haven, CT: Detroit Institute of the Arts. Distributed by Yale University Press, 2016: 220–247.
- García Canclini, Néstor. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. University of Minnesota Press, 1995.
- García Morillo, Roberto. *Carlos Chávez: vida y obra*. México: Fondo de Cultura Económica, 1960.
- Garro, Elena. *Los recuerdos del porvenir*. México: Mortiz, 1963.

- Gibson, Christina Taylor. "The Reception of Carlos Chávez's Horsepower: A Pan-American Communication Failure," *American Music*, Vol. 30, No. 2 (Summer 2012): 157–193.
- Glantz, Margo. "Vigencia de Nellie Campobello," *Fulgor*, Vol. 3, #1, dic de 2006.
- Glusker, Susannah Joel, ed. *Avant-Garde Art and Artists in Mexico: Anita Brenner's Journals of the Roaring Twenties*. Austin: University of Texas Press, 2010.
- Gómez Peña, Guillermo. *The New World Border*. San Francisco: City Lights Press, 2001.
- Graham, Martha. *Blood Memory*. New York: Doubleday, 1991.
- Greeley, Robin Adèle. "Painting Mexican Identities: Nationalism and Gender in the Work of María Izquierdo," *Oxford Art Journal*, Vol. 23, No. 1 (2000): 53–71.
- Guzmán, Martín Luis. *El águila y la serpiente*. Mexico: Porrúa, 1928.
- . *La sombra del caudillo*. Mexico: Porrúa, 1929.
- . *Memorias de Pancho Villa*. Mexico: Porrúa, 1940.
- . "José Limón bailarín mexicano triunfa en Estados Unidos;" "Ballet: Vuelta de José Limón," *Tiempo*, Mexico, 22 de sept de 1950: 24–27.
- Halffter, Rodolfo. "La vida musical: Rotundo éxito de José Limón," *El Universal Ilustrado*, September 24, 1950: 6.
- Hall, Stuart, and Paul du Gay, eds. *Questions of Cultural Identity*. London: Sage, 1996.
- Hall, Stuart. "Cultural Identity and Cinematic Representation," *Framework*, Vol. 36 (1989): 68–81.
- Hellier-Tinoco. *Embodying Mexico: Tourism, Nationalism and Performance*. New York: Oxford University Press, 2011.
- Hernández del Villar, Sureya Alejandra. "Danza y Nacionalismo en México (1931–1956)," Masters Thesis, Universidad de Guadalajara, 2012.
- Hess, Carol. *Representing the Good Neighbor: Music, Difference, and the American Dream*. Oxford, UK: Oxford University Press, 2013.
- Hewes, Harry. "The Mexican Ballet-Symphony H.P.," *Bulletin of the Pan American Union*, Vol. 66, No. 6 (June 1932): 421–424.
- Horz de Sotomayor, Elena, ed. *Íconos mexicanos*. Smurfit Cartón y Papel de México, 2012.
- Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press, 1959.
- Hunt, Lynn. *Inventing Human Rights: A History*. New York: Norton, 2007.
- . *The Family Romance of the French Revolution*. University of California Press, 1992.
- Iber, Patrick. *Neither Peace Nor Freedom: Cultural Cold War in Latin America*. Harvard University Press, 2015.
- Indych-López, Anna. "Mural Gambits: Mexican Muralism in the United States and the 'Portable' Fresco," *Art Bulletin*, Vol. 89, No. 2 (June 2007): 287–305.

- Jáuregui, Ben. *Transvestism, Masculinity, and Latin American Literature*. New York: Palgrave, 2002.
- Jewish Virtual Library. Online. "Anna Sokolow." <http://www.jewishvirtuallibrary.org/jsource/biography/ASokolow.html>.
- Kettenman, Andrea. *Diego Rivera 1886–1957: A Revolutionary Spirit in Modern Art*. Cologne Germany/Los Angeles: Taschen, 2006.
- Krauze, Enrique. *Redeemers: Ideas and Power in Latin America*. Trans. Hank Heifetz. New York: Harper Collins, 2011.
- Landau, Ellen G. *Mexico and American Modernism*. New Haven: Yale University Press, 2013.
- Lavalle, Josefina. *En busca de la danza moderna mexicana*. Mexico: Conaculta/INBA, 2002.
- Lazarín Miranda, Federico. "Las campañas de alfabetización, 1929–1982," <http://repositoriodigital.academica.mx/jspui/bitstream/987654321/25463/1/1995-III-3-historial.pdf>.
- Lee, Steven S. *The Ethnic Avant-Garde: Minority Cultures and World Revolution*. New York: Columbia University Press, 2015.
- Leidy, Philip. "Story of the Opera and Ballet *H.P.* by Carlos Chavez and Diego Rivera," Playbill Notes, Philadelphia Grand Opera Association, 31 March 1932. "MGZB Programs (Littlefield, Catherine), Jerome Robbins Dance Division, NYPL.
- Limón, José. *An Unfinished Memoir*. Hanover, NH: Wesleyan University Press, 1999.
- . "Dance, A Visitor in Mexico," *The New York Times*, Sunday July 22, 1951.
- . "Dancers Are Musicians Are Dancers," in José Limón, *The Artist Reviewed*. ed. June Dunbar. Amsterdam: Harwood, 2000: 9–19.
- Limón, José E. "Greater Mexico, Modernism, and New York," in *The Covarrubias Circle*, ed. Kurt Heintzleman. Austin: University of Texas Press, 2004: 83–100.
- Lomas, David. "Remedy or Poison? Diego Rivera, Medicine, and Technology," *Oxford Art Journal*, Vol. 30, No. 3 (2007): 454–483.
- Lomnitz Adler, Claudio. *Exits from the Labyrinth*. University of California Press, 1992.
- López, Rick A. "The Noche Mexicana and Popular Arts," in Vaughan, Mary K. and Stephen Lewis, eds. *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*. Duke University Press, 2006: 23–42.
- . *Crafting Mexico: Intellectuals, Artisans, and the State after the Revolution*. Durham: Duke University Press, 2010.
- Lozano, Luis. *Martín. Diego Rivera: The Complete Murals*. Taschen, 2008.
- Ludmer, Josefina. "Las tretas del débil," *La sartén por el mango*. Ediciones El Huracán, Puerto Rico, 1985.

- Lund, Joshua. *The Impure Imagination: Toward a Critical Hybridity in Latin American Writing*. University of Minnesota Press, 2006.
- Lynton, Anadel, ed. *Nellie Campobello. Cuadernos del CID Danza*. No. 15. INBA (Instituto Nacional de Bellas Artes), 1987.
- . *Anna Sokolow*. Cuadernos del CENIDI- Danza. No. 20. INBA (Instituto Nacional de Bellas Artes), 1988.
- Madrid, Alejandro L. *Sounds of the Modern Nation*. Temple University Press, 2009.
- Marentes, Luis. *José Vasconcelos and the Writing of the Mexican Revolution*. New York: Twayne, 2000.
- Martin, John. "The Dance: Diplomacy: Limon Makes Conquest in South America," *New York Times*, January 23, 1955: x11.
- . "The Dance: Limon: Artist Undertakes Mexican Government Two-Nation Plan," *New York Times*, December 24, 1950: 44.
- . "The Dance 'Missa,' Jose Limon's tribute to the human spirit," *New York Times*, May 18, 1958: x14.
- . "The Dancer as an Artist: José Limón," *New York Times*, April 12, 1953: SM19.
- . "Mexican Dancers Featured at Fete," *New York Times*, August 18, 1951: 7.
- Martin, Linton. "H.P. New Ballet Fantastic Affair," *Philadelphia Enquirer*, 1 April, 1932, Philadelphia Grand Opera Records, NYPL cat. 79.
- Mayer-Sierra, Otto. *El estado presente de la música en México*. Trans. Frank Jellinek. Washington, DC: Pan American Union, 1946.
- McKee Irwin, Robert. *The Famous 41*. New York: Palgrave Macmillan, 2003.
- . *Mexican Masculinities*. Minneapolis: University of Minnesota Press, 2003.
- McPhee, Collin. "Forecast and Review: New York, January, February, 1936," *Modern Music: A Quarterly Review*, Vol. 13, No. 3 (March–April 1936): 41–46.
- Meslay, Olivier. *Chagall: Beyond Color*. Exhibition Catalog, Dallas Museum of Art, 2013.
- Molina Enríquez, Andrés. *Los grandes problemas nacionales*. Prólogo de Arnaldo Córdova. México: Ediciones Era, 1981.
- Monsiváis, Carlos. "Introduction," in *Sex in Revolution: Gender, Politics, and Power in Modern Mexico*, eds. Jocelyn Olcott and Mary Kay Vaughan. Durham: Duke University Press, 2006: 1–20.
- . "Muerte y Resurrección del nacionalismo mexicano," *Nexos* Vol. 109 (1987):13–22.
- Morales Esteves, José. "Danza: José Limón en Bellas Artes," *Excélsior*. 24 de diciembre de 1950, Tercera Sección: 8–13.
- Mraz, John. *Looking for Mexico: Modern Visual Culture and Identity*. Durham: Duke University Press, 2009.

- Niblo, Stephen R. *Mexico in the 1940s*. Wilmington: Scholarly Resources, 1999.
- Olcott, Jocelyn. *Revolutionary Women in Postrevolutionary Mexico*. Durham: Duke University Press, 2006.
- Olcott, Jocelyn, Mary Kay Vaughan, and Gabriella Cano, eds. *Sex in Revolution: Gender, Politics, and Power in Modern Mexico*. Durham: Duke University Press, 2006.
- Oles, James. *South of the Border: Mexico in the American Imagination, 1914–1947*. Exhibition Catalog. Washington: Smithsonian Institution, 1993.
- Osorio, Nelson. *Manifiestos de la vanguardia literaria hispanoamericana*. Fundación Biblioteca Ayacucho, 1988.
- Ortega y Gasset. *La deshumanización del arte* (1925). Madrid: Espasa Calpe, 2007.
- Palou, Pedro Angel. *La casa de silencio: Aproximación en tres tiempos a Contemporáneos*. Zamora: El Colegio de Michoacán, 1977.
- Parker, Robert. *Carlos Chávez: A Guide to Research*. New York: Garland, 1998.
- . “Carlos Chávez and the Ballet: A Study in Persistence,” *Dance Chronicle*, Vol. 8, No. 3/4 (1985): 179–210.
- . “Copland and Chávez: Brothers-in-Arms,” *American Music*, Vol. 5, No. 4 (Winter, 1987): 433–444.
- Paz, Octavio. *El laberinto de la soledad*. Fondo de Cultura Económica, 1950.
- Pedelty, Mark. *Musical Ritual in Mexico City: From the Aztec to NAFTA*. Austin: University of Texas Press, 2004.
- Perucho, Arturo. “Ballet moderno en México,” *Nuestra música*, Vol. 2, No. 8 (October 1947): 177–191.
- Philadelphia Museum of Art, Marc Chagall’s *Aleko* ballet backdrop, “A Wheatfield on a Summer Afternoon,” <http://www.philamuseum.org/collections/permanent/82484.html>.
- Preston, Carrie J. *Modernism’s Mythic Pose: Gender, Genre, Solo Performance*. Oxford, UK: Oxford University Press, 2011.
- Rama, Ángel. *La ciudad letrada*. Monterrey: Ediciones del Norte, 2002.
- Ramírez, Mari Carmen, and Héctor Olea, eds., with the Museum of Fine Arts, Houston. *Inverted Utopias: Avant-Garde Art in Latin America*. New Haven: Yale University Press, 2004.
- Rivera, Diego, with Gladys March. *My Art, My Life: An Autobiography*. New York: Citadel Press, 1960.
- , with Bertram Wolfe. *Portrait of America*. New York, Allen and Unwin: 1934.
- . “Diego Rivera, The Story of His Mural: Conversation with Diego Rivera,” Oral Interview with Dorothy Puccinelli, Rosenberg Library, San Francisco.
- . “Interview,” *México en la Cultura*, July 1956: 4.

- Rodríguez Morellaro, Itzel. "La espiral del poder: Diego Rivera y la representación del pasado indígena en el Palacio Nacional," *Historia y gráfica*, No. 23 (2004): 159–191.
- Rosenberg, Fernando. *The Avant-Garde and Geopolitics in Latin America*. Pittsburgh: University of Pittsburgh Press, 2005.
- Ruvalcaba, Héctor. *Modernity and the Nation in Mexican Representations of Masculinity*. New York: Palgrave Macmillan, 2007.
- S.L.L. "Ballet *H.P.* Given World Premiere," *Philadelphia Public Ledger*, April 1, 1932: 642. Philadelphia Grand Opera Records, NYPL.
- Saavedra, Leonora, ed. *Carlos Chávez and His World*. Princeton, NJ: Princeton University Press, 2015.
- . "Los Escritos periodísticos de Carlos Chávez: Una fuente para la historia de la música en México," *Inter-American Music Review* (1989): 77–91.
- . "Staging the Nation: Race, Religion, and History in Mexican Opera of the 1940s," *The Opera Quarterly*. Vol. 23 # 1 (Winter 2007): 1–21.
- Sánchez Prado, Ignacio. *Naciones Intelectuales: México 1917–1959*. Lafayette, Indiana: Purdue University Press, 2009.
- Schneider, Luis Mario. *Ruptura y continuidad: La literatura mexicana en polémica*. Mexico: Fondo de Cultura Económica, 1975.
- Seed, Patricia, ed. *José Limón and La Malinche*. Book and DVD. Austin: University of Texas Press, 2008.
- Serrano, Carlos. "Las Pelonas," *Revista de revistas*, 25 de mayo de 1924: 9–10.
- Sheridan, Guillermo. *Los contemporáneos ayer*. Mexico City: Fondo de Cultura Económica, 1985.
- . *México en 1932: La polémica nacionalista*. Mexico City: Fondo de Cultura Económica, 1999.
- Sierra, Aída. "Presencia Instituida: La creación de un símbolo," *Artes de México*, Vol. 49 (2000): 16–25.
- Sluis, Ageeth. *Deco Body, Deco City: Female Spectacle and Modernity in Mexico City, 1900–1939*. Lincoln: University of Nebraska Press, 2016.
- Spear, William P. "'Horse Power' Has Its Opening," *Excelsior* 1 de abril de 1932.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.
- Tenorio-Trillo, Mauricio. *I Speak of the City: Mexico City at the Turn of the Twentieth Century*. Chicago: University of Chicago Press, 2012.
- Terry, Walter. "Mexico Produces a New Triumvirate: Limón, Chávez, Covarrubias," *New York Herald Tribune*, June 1951: 17–40.
- . "Report on José Limón: A Success Story of Modern Dance in Mexico," *New York Herald Tribune*, October 1950: 16.
- Tibol, Raquel. *Pasos en la danza mexicana*. Mexico City: UNAM, 1982.
- . "Reportajes a la danza: Xavier Francis," *Excelsior*, sección C, 19 de agosto de 1956: 10.

- Tirosh Samuelson, Hava. "Engaging Transhumanism," *Metanexus*, May 8, 2009.
- Tortajada Quiroz, Margarita, ed. *Antología José Limón*. Cuaderno 28, INBA, CENIDI-Danza, 1994.
- , ed. *Danza de hombre*. Sinaloa Mexico: Archivo Histórico del Estado de Sinaloa, 2005.
- . *Danza y poder*. México, DF.: Instituto Nacional de Bellas Artes, CENIDI Danza, 1995.
- . *Frutos de mujer: Las mujeres en la danza escénica*. Mexico: INBA, 2001.
- . "José Limón and La Malinche in Mexico," in Seed 119–150.
- . *La danza escénica de la Revolución mexicana, nacionalista y vigorosa*. Mexico: Instituto Nacional de Estudios Históricos de la Revolución Mexicana, 2000.
- . "Los nacionalismos en la danza: construcción del cuerpo social e individual," in *La identidad nacional mexicana en las expresiones artísticas*, eds. Raúl Béjar and Héctor Valdés. Mexico: Plaza y Valdés/UNAM, 2008: 81–95.
- . "Masculinidades alternativas: construcción en la danza de Nijinsky y Limón," *Hegemonía y desestabilización: Diez reflexiones en el campo de la cultura y la sexualidad*. Marquet, Antonio. Editor (coordinador). Mexico: Ediciones Eón/Fundación Arcoriris, 2011: 17–37.
- , ed. *Mujeres de danza combativa*. Mexico: Conaculta, 1998.
- , ed. *José Limón: Antología de ensayos y catálogo fotográfico*. INBA, CENIDI-Danza, 2007.
- Union of Painters and Sculptors. "Manifiesto," *El Machete*, 1923; Translated in Dawn Ades, *Art in Latin America*. London: The Hayward Gallery 1989: 323–324.
- Unruh, Vicky. *Latin American Vanguard: The Art of Contentious Encounters*. Berkeley: University of California Press, 1994.
- . *Performing Women and Modern Literary Culture in Latin America*. Austin: University of Texas Press, 2006.
- Vasconcelos, José. *Cartas Políticas de José Vasconcelos*. Primera serie, 1924–1936. ed. Alfonso Taracena. Mexico City: Clásica Selecta—Editora Librera, 1959.
- . *De Robinson a Odiseo: Pedagogía estructuralista*. 1935. Mexico City: UNAM, 2002.
- . *El desastre*. Original Typescript with Pencil and Ink Annotations, Rare Books Collection, José Vasconcelos Manuscripts, Nettie Lee Benson Latin American Collection, University of Texas at Austin, 1935.
- . *El Maestro, Revista de Cultura Nacional*. número 6, México, 1922.
- . *El monismo estético*. Mexico City: Cultura. Tomo IX No. 1, 1918.
- . *El proconsulado*. Original Typescript with Pencil and Ink Annotations, Rare Books Collection, José Vasconcelos Manuscripts, Nettie Lee Benson Latin American Collection, University of Texas at Austin, 1938.

- . *La tormenta*. Original Typescript with Pencil and Ink Annotations, Rare Books Collection, José Vasconcelos Manuscripts, Nettie Lee Benson Latin American Collection, University of Texas at Austin, 1936.
- . *Pitágoras, una teoría del ritmo*. La Habana, Cuba, 1916.
- . *La raza cósmica*. Mexico City: Espasa Calpe, 1925.
- . *Ulises criollo*. Original Typescript with Pencil and Ink Annotations, Rare Books Collection, José Vasconcelos Manuscripts, Nettie Lee Benson Latin American Collection, University of Texas at Austin, 1935.
- Vanden Berghe, Kristine. *Homo ludens en la revolución: Una lectura de Nellie Campobello*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2013.
- Vaughan, Mary K., and Stephen Lewis, eds. *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920–1940*. Duke University Press, 2006.
- Vaughan, Mary K. “Modernizing Patriarchy: State Policies, Rural Households, and Women in Mexico, 1930–1940,” in *Hidden Histories of Gender and the State in Latin America*, eds. Elizabeth Dore and Maxine Molyneaux. Durham: Duke UP, 2000: 194–214.
- Virilio, Paul. *The Original Accident*. Cambridge, UK: Polity, 2007.
- . *Aesthetic of Disappearance*. Trans. Phil Beitchman. Cambridge, MA: MIT Press, 2009.
- Waldeen, (no first name). “Dejarán morir la danza mexicana?” *Excélsior*, (1 de agosto de 1953): 3.
- Wanderer, (no first name). “José Limón, el primer bailarín moderno del mundo,” *México en la cultura*, (10 de sept. de 1950): 5.
- Warren, Larry. *Anna Sokolow, A Rebellious Spirit*. New York: Routledge, 1998.
- Weinstock, Herbert. “About Carlos Chávez: Some Notes on an Unfinished Career,” *Tempo*, New Series, No. 51 (Spring–Summer 1959): 13–15.
- . “Carlos Chávez,” *The Musical Quarterly*, Vol. 22, No. 4 (October 1936): 435–445.
- Weintraub, Sidney. *Unequal Partners: The United States and Mexico*. Pittsburgh: University of Pittsburgh Press, 2010.
- Williams, Adriana. *Covarrubias*. Austin: University of Texas Press, 1994.
- Young, James O. *Cultural Appropriation and the Arts*. Oxford, UK: Blackwell Publishing, 2010.
- Yúdice, George. “Rethinking the Theory of the Avant-Garde from the Periphery,” *Modernity and Its Margins*. Eds. Anthony Geist and José Monleón. New York: Garland, 1999: 52–80.
- Zea, Leopoldo. “The Actual Function of Philosophy in Latin America,” in *Latin American Philosophy for the 21st Century*, eds. Jose Gracia and Elizabeth Millan Zabert. New York: Prometheus Books, 2005. 357–368.
- . *El positivismo en Mexico*. MX: Fondo de Cultura Economica. 1943.

INDEX¹

NUMBERS AND SYMBOLS

“30-30,” 19, 21, 27, 28, 44, 49n12,
55, 89, 101–103, 111, 113, 114,
124, 130, 161, 183
1920s, 1–46, 79, 86, 90n1, 93, 97, 99,
103, 105, 109, 118, 121, 130,
140, 144, 145, 161, 165, 170
1930s, 8, 9, 12, 21, 25, 27, 30, 33,
34, 38, 44–46, 53–89, 90n1, 91,
93, 97, 98, 100, 102, 103, 105,
107, 109, 112, 115, 116, 124,
130, 132n3, 137, 144, 145, 161,
165, 173, 175, 181
1940s, 5, 17, 19, 38, 45, 89, 91–131,
135, 145, 161
1950s, 5, 17, 19, 45–46, 94,
130, 133–184

A

Academia de la Danza Mexicana, 121
Aesthetic of disappearance, 6

“Agrarian Leader Zapata,” 82, 150
“Aleko,” 27, 42, 43, 185n6
Alemán, Miguel, 12, 13, 46n4, 50n14,
89, 93, 94, 108, 121, 130, 134,
148, 149, 176
“Allegory of California,” 87
Allies, ally, 25
American Dance Festival, 166
Anti-semitism, 24, 25
“Appalachian Spring,” 38, 39
Appropriation, 15, 97, 102, 119,
175, 179–181
Archivo General de la Nación, 76, 111
Arriaga, Guillermo, 122, 125, 129,
131, 139, 148, 150, 153, 172,
173, 182, 183
The Arsenal, 60, 109
Art, artist, arts, 2, 6, 9, 18, 31, 38, 55,
89n1, 121, 138, 175, 181
Artistic commons, 179
Assembly line, 20, 59, 68, 73, 75, 80
Assimilation, 23, 49n10, 59, 119

¹ Note: Page numbers followed by ‘n’ refer to notes.

- Atonality, 72, 74
 Audience, 1, 2, 5, 15, 17–20, 24, 27, 30, 37, 39, 41–46, 51n16, 53, 55–57, 60–63, 66, 68, 69, 72–79, 81, 82, 84, 88, 89, 96, 98, 101, 102, 107, 111, 113, 123, 124, 127, 128, 130, 131, 134, 136, 137, 139–143, 149, 152–154, 157, 159, 160, 163, 164, 166, 168, 172, 174, 180
 Avant-garde, 3, 5, 8, 10, 23, 27–28, 30, 35, 50n12, 61, 90n1, 108, 109, 184
 Ávila Camacho, Manuel, 12, 45, 93, 94, 124, 128, 175
 Axis, 25
 Aztec (Mexico), 2, 18, 41, 80, 162–164
 Aztec conquest, 9, 144
 Azuela, Mariano, 36, 37
- B**
- Ballet, ballerina, 5, 12, 15, 17–19, 27, 39, 42–45, 53, 54, 56, 59, 61–66, 68, 73, 76–79, 84, 85, 88, 89, 91, 97, 98, 101–103, 111, 117, 121–125, 127–130, 136, 142, 146, 161, 166–168, 183, 185n7
 Ballet de la Ciudad de México, 119, 121, 129, 130
 Ballet Folklórico, 47n5, 125, 185n3
 Ballet Mexicano, 120, 121, 135, 147, 159, 166
 Bartra, Roger, 13
 Bellas Artes, *see* INBA
 Bell Labs, 69
 Best Maugard, Adolfo, 2, 4, 18
 Bhabha, Homi, 179
 Blacklist, 177
 Body, 1–46, 53–89, 91–131, 133–184
 Bonfil Batalla, Guillermo, 23, 88, 117–119
 Border, 8, 10, 33, 37, 39, 44–46, 47n6, 48n9, 49n12, 50–51n15, 59, 85, 90n3, 100, 131, 135, 136, 140, 143, 145, 147, 148, 151–154, 156, 158, 164, 166, 168, 175, 181, 183, 184, 185n5
 Bourdieu, Pierre, 5, 96
 Bracero Program, 122
 Bravo, Guillermina, 89, 125, 167
 Breath, Breathing, 16, 46, 108, 127, 133, 139, 152
 Brenner, Anita, 51n15, 83, 175
 “Brown Atlantis,” 67
 Bullfight, bullfighter, 2, 139, 141–144
- C**
- Campobello, Nellie, 5, 6, 11, 12, 19, 21, 23, 33, 34, 36, 44, 45, 49n12, 55, 89, 91, 93, 97, 99–105, 107–119, 121, 123, 124, 128–131, 132n1, 149, 161, 167, 183
 Capitalism, capitalist, 34, 59, 68, 77, 78, 81, 83, 87
 Cárdenas, Lázaro, 11, 12, 21, 44, 48n9, 50n14, 55, 83, 94, 101, 102, 108, 119, 132n1, 149, 175
 Carranza, Venustiano, 11, 13
 Carrillo Puerto, Felipe, 92
Cartucho, 100, 101, 111, 113–114
 Castro, Valentina, 41, 142, 161, 162, 170
 Catholic, catholicism, 23, 25, 41, 119, 162
 CENIDI Danza, 5, 111, 125, 183, 184
 Chac mool, 40–41
 Chagall, Marc, 5, 10, 15, 27, 42, 51n17, 180, 185n6
 Charlot, Jean, 15, 28, 50–51n15, 84

- Charro*, 18, 19, 33, 94
- Chávez, Carlos, 3, 6, 9, 12, 15, 23, 38–41, 44–46, 47n7, 49n10, 51n16, 56, 57, 59, 63–72, 74–79, 83–86, 88, 89, 100, 119, 121, 130, 134–136, 144, 145, 148, 149, 153, 154, 160, 161, 180, 181, 185n5, 185n6
- China poblana, 18, 19, 109
- Choreographer, choreography, 3, 5, 6, 8, 11, 15, 18, 19, 21, 23, 30, 33, 37, 38, 41–45, 55, 56, 62, 64–66, 73, 89, 91, 93, 96, 98–101, 103, 104, 107, 111, 113, 114, 116, 121, 122, 124, 125, 127–131, 133, 134, 136, 138, 140, 142, 143, 145, 147–154, 156, 157, 159–163, 166, 169–171, 173, 174, 176–178, 181–184
- “City of Industry,” 82
- Classical, 2, 6, 18, 37, 39, 40, 69, 86, 96, 125, 127, 130, 142, 152, 172
- Clave, 74, 75
- Coatlicue, 80, 86
- Cold War, 46, 135, 140, 154, 171, 172, 175–177, 181, 185n4, 185n5
- Color, 29, 42, 51n17, 69, 76, 82, 89–90n1, 102
- Composer, 2, 3, 5, 7, 9, 12, 14–16, 23, 37, 39–41, 44, 45, 56, 62, 63, 67–72, 85, 86, 121, 122, 124, 128, 130, 134, 135, 144, 145, 148, 149, 152–154, 158, 162, 163, 180, 181, 183
- Concheros*, 70
- Conductor, 40, 44, 56, 62, 79, 148, 149, 154, 180
- Conquistador, 106, 154, 157, 158, 164
- Contemporáneos, 5, 23, 27, 30, 35, 43, 50n14, 97
- Contracting, 126
- Copland, Aaron, 5, 9, 15, 37–40, 71, 85, 86, 135, 157, 180, 181, 185n6
- Cortés, Hernán, 106, 154, 157, 158, 164
- Cosmic Generation*, 2, 3, 5, 8, 12, 14, 19, 23, 25, 27–30, 32, 38, 48–49n10, 57, 88, 115, 118, 131, 134, 143, 150, 153, 159, 180, 182–184, 185n6
- Cosmic race, 2, 14, 20, 21, 25, 117
- Cosmopolitan, cosmopolitanism, 30, 54, 69, 72, 138, 145, 153, 171
- Costume, 2, 5, 18, 19, 27, 42, 53, 56–60, 63–67, 70, 74–77, 79, 94, 109, 111, 113, 121, 128, 129, 134, 154, 156, 158, 160–162, 177, 181, 183, 185n6
- Covarrubias, Miguel, 5, 9, 38, 45, 48n10, 82, 83, 109, 124, 134, 135, 139, 144–150, 154, 156, 157, 159–163, 167, 169–174, 181–183, 185n6
- Criollo, 7, 22, 48n9, 109, 115
- Critic, 19, 24, 33, 36, 59, 60, 63–65, 72, 73, 77, 87, 107, 109, 112, 113, 121, 134, 141–144, 152, 153, 156, 161, 163, 165, 166, 168, 169, 177, 178, 182
- Cultural capital, 5
- Cyborg, 7, 46, 57, 60, 61, 136, 137
- D**
- D’Harnoncourt, Rene, 82
- Dalcroze, 17
- Dance, 6, 16, 21, 41, 45
- Dance of Men and Machines,” 73, 75
- “Danza del hombre (Dance of the Man),” 73
- Danza del venadito, *see* Deer dance

- Danzas Mexicanas, 55, 133, 134,
154–157
- de Fuentes, Fernando, 34, 104, 132n3
- Deep Mexico (México profundo), 118
- Deer dance, 57, 65, 71, 116, 142
- Dehumanization, 28–31, 57, 61
- Del Río, Dolores, 94
- Deportation, 9, 68, 175, 181, 185n5
- Depression, economic, 10, 38, 80, 175
- Detroit Industry, 80, 86
- Diálogos, 164
- Díaz, Porfirio, 1, 10, 11, 71, 106, 146
- Diplomacy, diplomat, 9, 13, 18, 46,
47n5, 82, 87, 89, 140, 148, 160,
175, 176, 180
- Dissonance, 75, 76
- Dolinoff, Alexis, 59, 64, 74
- Doña Bárbara*, 126
- Dromology, 60
- Duncan, Isadora, 16, 17, 98, 140, 152
- Dupuy, Jean Pierre, 138
- E**
- “The Earth Liberated,” 60
- Eisenstein, Sergei, 160, 172
- El barco (Boat to the Tropics), 73, 74
- Electric, electricity, 2, 71–73, 77, 80
- En pointe, 18, 97, 98, 117
- Epic of American Civilization, 154, 157
- Escuela Nacional de Danza, 100, 102,
128, 130
- Estridentismo, estridentista, 28, 43
- Ethnicity, 22, 105
- Europe, European, 2, 3, 6, 8, 18–20,
24–26, 28–30, 32, 34, 35, 40,
42, 46, 48n10, 63, 69, 70, 86,
106, 115–117, 121, 123, 128,
135, 139, 158, 164, 165, 170,
171, 177
- Exchange, 5, 7, 8, 15, 30, 39, 54, 79,
87, 88, 153, 166, 177, 180
- Exhibit, exhibition, 2, 27, 49n10,
51n15, 51n17, 62, 65, 79–83,
85, 175
- Extension, 134, 139, 141, 142
- F**
- Fall, falling, 42, 45, 91–131, 138,
139, 141, 152, 182
- Fantasia mexicana, 18, 19, 180
- Fascism, fascist, 20, 27, 28, 51n15, 61
- Félix, María, 94, 125, 126
- Fernández, Emilio “El Indio,” 94
- Film, 5, 6, 34, 37, 51n16, 84, 94, 97,
104, 108, 125, 126, 132n3, 160,
175, 176, 183
- Flapper, 34, 63, 66, 77, 92–94, 97, 104
- Floor, 41, 46, 91, 127, 139, 140,
143, 154
- Folk, folklore, folkloric, 2, 16–19, 30,
39, 45, 46n2, 47n5, 51n16,
51n17, 55, 63, 64, 67, 72,
74–76, 82, 100, 103, 109,
111, 115, 121, 122, 127,
147, 156, 185n3
- Ford, Edsel, 80
- Ford, Henry, 80
- Ford Motor Company, 80
- Forjando patria*, 22, 43, 105
- Francis, Xavier, 10, 15, 121, 145–147,
153, 171–174, 180, 181, 185n5
- Frozen Assets, 82
- Futurism, futurist, 3, 14, 27, 61
- G**
- Gamio, Manuel, 22, 43, 105,
106, 118
- García Canclini, Néstor, 179
- Gender, 23, 33–36, 45, 78, 89, 92,
93, 95–97, 99, 103–105, 107,
108, 113, 131, 143, 144

Gesture, 35, 78, 96, 97, 101, 109,
 123, 126–128, 139–142, 152,
 154, 156, 164, 178
 Gómez Peña, Guillermo, 8, 136, 180
 Good Neighbor Policy, 175
 Graham, Martha, 8, 10, 15, 38–41,
 98, 126–128, 140, 170, 173
 Gran Noche Mexicana, 1, 4, 14, 20
 Greater America, 57, 86–87
 Greece, Greek, 36, 76, 140–142, 152
 Guggenheim, 41
 Guzmán, Martín Luis, 113, 119, 121,
 128, 129, 132n1, 149

H

Habitus, 96
 Harlem Renaissance, 8, 9, 144
 Hemisphere, hemispheric, 8, 22, 23,
 26, 30, 40, 43, 56, 69, 71, 78,
 86, 122, 170, 175, 176, 185n4
 Hernández, Amalia, 125, 167, 185n3
 Hero, 13, 32, 35, 36, 47n6, 49n12,
 60, 62, 66, 80, 82, 94, 96, 104,
 115, 141, 150, 159, 182
 Hollywood, 9, 34, 56, 62, 66, 77,
 84, 177
 Hoover, 54, 67
 Horsepower (H.P.), 5, 44, 53, 56, 73
 House Un-American Activities
 Committee, 177
 Huapango, 64, 72–74, 176
 Huehuetl, 69–71
 Humanism, humanist, 54, 133, 137,
 138, 140, 142, 164, 178
 Humphrey, Doris, 62, 98, 133,
 139–141, 151–153, 157, 166
 Hybrid cultures, 8, 179
 Hybrid, hybridity, 7, 8, 26, 46, 59, 69,
 133, 135–138, 162–164, 168,
 169, 171, 178–181, 184

I

Imaginary Mexico, 118
 Imaginary nets (redes imaginarias), 13
 Indigenismo, indigenista, indigenous,
 6, 7, 18, 19, 23, 24, 32, 40, 41,
 43, 47n6, 48–49n10, 50–51n15,
 57, 60, 61, 65, 67, 70, 79, 85,
 86, 88, 93, 94, 101, 106, 109,
 111, 115, 116, 118, 119, 121,
 129, 135, 157, 160, 162, 164,
 165, 170, 171, 178, 181, 182
 Industrial, industrialization, industry,
 11, 44, 48n9, 55–57, 59, 62, 65,
 75, 77, 80, 81, 83, 87, 88, 94,
 100, 136, 158
 Infante, Pedro, 94
 Instituto Nacional de
 Bellas Artes (INBA),
 45, 48n8, 50n14,
 51n15, 121, 126, 134,
 145, 148, 156, 181, 183
 Instrument, instrumental, 22, 40, 69,
 70, 72, 74–76, 85, 86, 133, 140,
 158, 162, 178
 Isolations, 29, 46, 126, 139, 179

J

Jacob's Pillow, 148, 166
 Jarabe tapatío, 2, 17–20, 39, 55, 75,
 110, 112, 117
 Jazz, jazz age, 8, 9, 15, 37, 66, 75,
 92, 93, 104, 144
 Juárez, Benito, 11, 47n8, 165
 Julliard, 184

K

Kahlo, Frida, 6, 33, 42,
 48n10, 49n12, 60, 64,
 80, 97, 108, 109

L

- La Coronela, 89, 122–126, 128, 132n2, 161, 167, 183
- La Malinche, 107, 157–160, 164, 181
- La Manda, 150
- La paloma azul, 128
- La sucesión presidencial, 10, 32
- Las sembradoras, 101
- Lavalle, Josefina, 101, 103, 125, 147, 167, 173, 174
- Leap, 47n5, 74, 91, 95–96, 98, 140, 142
- Lenin, 79, 81, 88
- Lettered city (ciudad letrada), 114
- Limón Dance Company, 138, 177, 184, 184n1, 185n7
- Limón, José, 5, 46, 55, 96, 107, 121, 131, 133, 155, 168–171, 177–179
- Line, 20, 68, 73–75, 80, 89, 112, 176, 180, 182
- Literacy, 5, 12, 24, 49n11, 124
- Littlefield, Catherine, 44, 56, 64, 66
- Lloyd, Norman, 158
- Los Angeles, 38, 40, 67, 85, 185n5
- Los cuatro soles, 85, 159–161, 163
- “Los de abajo”
(The Underdogs), 36, 37
- M**
- Madero, Francisco I., 10, 11, 32
- Malinche, 107, 156, 157, 164, 184n2
- Man at the Crossroads, 79, 81
- Man, Controller
of the Universe, 80–82
- Manos de mamá*, 100, 101, 111
- Maples Arce, Manuel, 1
- Marimba, 74, 75
- Martin, John, 63, 64, 77, 141, 143, 144, 156, 159, 163, 166, 168–170, 177–179
- Masculinity, 7, 32–37, 46, 92, 93, 95–97, 104–107, 112, 113, 121, 141–144
- Mass ballet, 19, 89, 91, 101, 111, 122, 124, 130
- Matador, torero*, see Bullfighter
- Maxwell, Carla, 138
- McCarthy hearings, 176, 177
- McCarthyism, 176, 177
- Media, 40, 43, 69
- Melody, melodic, 39, 73, 75
- Mestizaje, mestizo, 8, 22, 23, 86, 88, 105, 116–119, 142, 153–154
- Meter, 74
- Metropolitan Museum of Modern Art (MOMA), 76, 81
- Mexica (Aztec), 2, 18, 41, 57, 80, 86, 156, 162–164
- Mexican Arts Association, 79
- Mexicanidad, lo mexicano, 1, 13, 131, 171, 174
- Mexican Orchestra, 69
- Mexican renaissance, 25, 54, 84
- Mexican Repatriation, 54, 67
- Mexico, 1, 42, 45, 46, 46n1, 47n5, 54, 91, 133
- Mexico City, 1, 5, 9, 27, 37–39, 42, 47n6, 48n8, 50n12, 70, 81, 89, 92, 97, 100, 135, 156, 159–161, 165, 166, 171, 185n5
- Milagro Mexicano, 93
- Ministry of Education, 10
- Mirror neurons, 98
- Missa Brevis, 178, 179
- Modern dance, 5, 89, 91, 133
- Modernism, modernity,
modernization, 1, 3, 7, 20, 23, 27, 28, 30, 34, 35, 44, 46, 48n8, 48n10, 55, 57, 66, 68, 72, 80, 88, 94, 105, 108, 118, 119, 142, 158
- Modern music, 40, 64, 86

- Modotti, Tina, 49n12, 84, 97
 Molina Enríquez, Andrés, 22, 23
 MOMA, *see* Metropolitan Museum of Modern Art
 Monsiváis, Carlos, 12, 25, 99, 108
 Moor's Pavane, 139, 142, 156, 157, 160, 164, 184
 Morrow, Dwight, 80, 82
 Mraz, John, 5, 94, 132n3
 Mural, muralism, muralist, 2, 3, 5, 9, 10, 12, 14, 15, 27, 28, 30–32, 35, 37–39, 43, 44, 48n8, 48n10, 50n14, 50–51n15, 57, 60, 67, 79–82, 84, 86–88, 96, 97, 109, 111, 118, 121, 127, 129, 134, 157, 158, 165, 170, 174
 Mythic pose, 152
 Myth, mythology, 12, 13, 31–32, 43, 45, 67, 86, 117, 140–142, 152, 159, 161, 183
- N**
 National Symphony Orchestra (Orquesta Sinfónica Nacional), 16
 Nation, nationalism, nationalist, 1–46, 49n12, 50n14, 55, 60, 69, 71, 72, 82, 89, 92–101, 104–109, 111, 112, 118, 119, 122, 125, 126, 128, 131, 134, 135, 143, 145, 153, 165, 167, 172–176, 179, 180, 182, 185n3
 Native American, 2, 7, 8, 21, 22, 24, 41, 48n10, 60, 63, 69, 71, 87, 101, 109, 115, 116, 118, 129, 136, 157, 162–165, 185n8
 Negrete, Jorge, 94
 New York, 8–10, 37, 38, 42, 50n15, 56, 62, 65, 66, 76, 78, 81, 82, 84, 85, 109, 126–128, 133, 135, 139, 144, 145, 151, 160, 161, 163, 166, 168, 173, 185n7
New York Times, 63, 141, 143, 156, 159, 163, 169, 178
 Noguchi, Isamu, 15, 38, 41
 Nonorganic art, 28
 North, 6–10, 15, 21, 25, 26, 32, 37, 41, 54, 86, 93, 131, 135–137, 142, 143, 157, 163, 164
 North America, 26, 178
 Novo, Salvador, 35, 50n14, 167
- O**
 O'Higgins, Pablo, 15, 38, 51n15
 Obregón, Álvaro, 2, 11, 14
 Office of Inter-American Affairs, 175
 Orchestra, orchestration, 2, 16, 32, 39, 40, 69, 70, 85, 119, 121, 123, 148, 149, 161
 Orozco, José Clemente, 5, 9, 12, 15, 27, 38, 42, 67–68, 82–84, 121, 129, 130, 154, 157, 158
 Orquesta Sinfónica de México, 79
 Ortega y Gasset, José, 26, 28, 29
 Othello, 139, 142
- P**
 Paine, Francis Flynn, 56, 57, 79–80, 84
 Palacio de Bellas Artes, 81, 149, 157, 185n3
 Palacio Nacional, 15, 97, 109
 Pan-American Highway, 55
 Pan-American, pan-Americanism, pan-Americanist, 7, 26, 41, 53, 54, 57, 59, 72, 73, 76, 84, 86–89, 90n2, 100, 176, 180
 Pan American Union (Organization of American States), 56, 175
 Pan-American Unity, 54, 57, 62, 86
 Paradise, 53, 62, 66, 67, 88
 Paredes, Américo, 183

- Partido Revolucionario Institucional (PRI), 12, 13, 46n4, 47n5, 94
- Pavlova, Anna, 15–19, 39, 117, 180
- Pelona, 92
- Percussion, percussive, 2, 18, 69, 71, 75, 156, 158
- Performance, performative, performer, performing, 2, 5, 7, 20, 33, 34, 37, 43–46, 49n12, 53, 59, 78, 87, 93, 96, 97, 99–102, 108–115, 117, 121, 123, 126, 128, 130, 131, 133, 136, 139–142, 144, 148, 149, 151, 152, 156, 157, 160, 161, 163–166, 168, 169, 171, 172, 176–178, 182, 184
- Philadelphia, 5, 40, 56, 57, 62, 66, 72, 75, 77, 82, 84, 85, 166
- Philadelphia Grand Opera, 54, 79
- Piece, 2, 16, 21, 28, 34, 38–41, 44, 45, 47n7, 51n15, 55, 56, 65, 67, 74, 79, 82, 83, 85, 89, 100–102, 107, 122, 125, 127–130, 132n1, 132n4, 134, 139, 142, 145, 148, 150, 152, 154, 156–164, 166, 167, 172, 177–184, 184n1
- Pollock, Jackson, 6, 15, 38, 159
- Polychromatic, 69
- Postcolonial, post-colonialism, 26, 179
- Post-human, 44, 46, 136, 137
- Pre-Columbian, 6, 7, 40, 41, 43–45, 56, 57, 63, 69, 70, 76, 83, 84, 88, 118, 119, 122, 140, 145, 160, 168, 182
- President, 2, 11, 13, 14, 24, 32, 38, 44, 45, 47n5, 50n14, 54, 55, 67, 83, 93, 102, 108, 119, 129, 130, 149, 165, 175–177, 181, 183, 184
- PRI, *see* Partido Revolucionario Institucional
- Primitivism, 30, 67
- Principal dancer, prima ballerina, 44, 56, 59, 78, 117, 124, 129
- Program, program notes, 9, 24, 38, 41, 54, 55, 61, 62, 65, 66, 68, 74, 76–79, 83, 118, 165, 177
- Prostitution, 98, 99
- Protestant, protestantism, 25
- R**
- Racism/racist, 24, 51n15
- Radio, 40, 69, 72, 85
- RCA, 69
- “Redes” (El grito), 159, 160, 172
- Redes imaginaries, 13
- Red scare, 176, 177
- Repertoire, 19, 43, 121, 130, 157, 159, 160, 182, 183
- Resistance, 67, 72, 90n3, 114, 118, 119, 165, 178, 183
- Resources, 5, 11, 30, 53, 56, 61, 63, 65, 69, 77, 81, 83, 87, 135, 185n7
- Revolución/revolution/revolutionary, 1, 3, 10–15, 19, 21, 22, 24, 26–28, 31–37, 44–46, 46n4, 55, 68, 71, 77, 81–84, 88, 89, 90n3, 92–94, 96, 97, 99–109, 111–114, 119, 121–123, 130, 132n3, 143, 145, 150, 151, 161, 167, 170, 176, 182, 183
- Reyna, Rosa, 147, 150, 166, 172
- Rhythm/rhythmic, 3, 16–18, 39, 64, 69–76, 111, 115, 116, 156, 182
- Ritmos indígenas*, 101, 115–118, 129
- Rivera, Diego, 5, 6, 9, 12, 15, 23, 27, 28, 38, 42, 44, 46, 48n10, 49n12, 50n14, 50–51n15, 56–60, 62–68, 70–73, 76–84, 86–89, 89n1, 97, 100, 109, 111, 119, 125, 130, 131, 135, 136, 145, 150

- Rockefeller Center, 79, 81
 Rockefeller, John, 62, 65, 79, 81,
 83, 88
 Rockefeller, Nelson, 83, 90n2, 132n2
 Roosevelt, Franklin D., 9, 38,
 50n15, 175
 Ruiz Cortines, Adolfo, 108, 149, 181
- S**
- Sagaón, Rocío, 150, 182
 “Salón México,” 39–40, 51n16
 “Saludos Amigos,” 175
 “Sandunga,” 64, 73, 176
 San Francisco, 9, 37, 56, 80, 81, 86, 87
 Score, 32, 39, 40, 51n16, 63–66,
 72–76, 78, 83, 85, 148, 158,
 160, 177
 Secretary of Public Education (SEP,
 Secretaría de Educación Pública),
 14–16, 43, 57, 60, 69, 100, 160
 Segregation, 22, 147
 SEP, *see* Secretary of Public Education
 “Siembra,” 124
 “Sinfonía india,” 71, 85
 Siqueiros, David Alfaro, 9, 12, 15, 38,
 67, 68, 84, 157, 174
 Socialism/socialist, 27, 112,
 153, 185n5
 Sokolow, Anna, 10, 15, 37, 45, 89,
 91, 117, 126–128, 131, 132n4,
 146, 147, 153, 160, 167,
 171–174
 Sokolowa, 128, 145
Soldaderas, 97, 99, 111
 Son jalisco, 72, 74
 Son jarocho, 72, 74
 South, 7–10, 46, 54, 56, 57, 59–63,
 65–67, 72, 73, 75, 76, 78,
 87–89, 122, 135–137, 143, 147,
 156, 163, 164, 169, 171, 179
- Soviet Union, 27, 28, 68, 89n1, 102,
 153, 176, 177
 Spectacle, 12, 14, 18, 20, 21, 97, 102,
 108, 111, 124
 Staccato, 18, 71–76, 177
 Stadium, National, 15, 20, 47n8,
 100–102, 124
 Stage, 2, 3, 6, 7, 13, 18, 19, 21, 31,
 33, 34, 42, 44, 46n2, 54, 55, 59,
 60, 64, 72, 74, 77, 79, 86, 89,
 92, 93, 97, 98, 104, 105, 113,
 117–119, 122, 123, 127, 128,
 131, 134–136, 141, 144–146,
 148–152, 157, 161, 162, 165,
 178, 180, 183, 184
 Stalin/Stalinism/Stalinist, 27, 68, 84,
 153, 154, 185n5
 Standard Oil, 79, 83, 175
 State, 3, 5–8, 10–15, 21, 27, 28,
 30–33, 35, 37, 44, 46, 47n6,
 48n8, 55, 56, 60, 68, 84, 92–95,
 97–101, 103–105, 107, 109,
 112, 115, 116, 121, 130, 135,
 153, 154, 176–180
 Stelarc, 61
 Stokowski, Leopold, 44, 56, 62, 64,
 66, 79, 85
 Storyteller/storytelling, 31, 32,
 133, 139
- T**
- Tablada, José Juan, 9
 Tamayo, Rufino, 82, 145
 Tango, 65, 72–75
 Technique, 13, 16–18, 20, 37–39, 45,
 46, 50–51n15, 89, 101, 102,
 115, 117, 121–123, 126–128,
 133–135, 139, 140, 142–145,
 147, 151, 154, 156, 157, 163,
 166, 168, 170, 171, 173, 179

Techno-body, 7, 27, 44, 46, 53–89,
136, 137
Technology, 27, 34, 44, 54–56,
59–61, 63, 77, 80, 86–88,
137, 138
Tehuana, 66, 121
Tempo, 63, 73
Teponaxtli, 69–71
Theatre, 19, 33, 42, 43, 50n12,
108, 134, 140, 148, 149,
160, 165
Theremin, 72
Three Caballeros, The, 175
Tonantzintla, 159–164, 166
Tortajada, Margarita, 5, 19, 122, 123,
143, 147, 149, 167, 170, 173,
174, 182
*Toward a New Music: Music and
Electricity*, 69, 72
Tozcatl, Fiesta Perpetua, 181, 182
Traitor, The, 176, 177
Transhumanism, 137–139
“Tricks of the Weak” (Las tretas del
débil), 114
“Tropical America” (América
Tropical), 38, 66–68
Tropical Interlude, 73, 74
Tutti, 75, 76
“Twenty Centuries of Mexican Art,”
83, 85

U

Unfinished Memoir, 138, 140, 141,
151, 153, 154, 164, 169–171
Unison, 17, 70, 76, 102
Universidad Nacional Autónoma
Metropolitana (UNAM), 13, 14,
22, 24, 26

V

Vámonos con Pancho Villa, 34, 132n3
Vanguard, 3, 5, 26–31, 97, 136
Vasconcelos, José, 2, 24–25, 44, 86,
98, 103, 118
Villa, Francisco (Pancho), 10, 11, 13,
32, 34, 37, 46n3, 90n3, 104,
112, 115, 121, 132n3
Virilio, Paul, 6, 46, 60, 61
Visa, 154, 185n5

W

Waldeen, 6, 91, 117, 122–126, 135,
153, 161, 167, 171–174, 185n3
Waldeena, 128, 145
Wall Street Banquet, 82
Workers, 9, 13, 27, 44, 51n15, 54, 57,
66, 68, 74, 76–78, 80–83, 87,
94, 96–98, 102, 109, 112,
122, 135, 175
Works Progress Administration
(WPA), 9, 38, 50n15
World War I, 28
World War II, 122, 152, 175

Y

Yankee, 25, 34, 92, 97, 136, 163,
169, 170, 175
Yaqui, 57, 70, 71, 116

Z

Zanduna, *see* Sandunga
Zapata, Emiliano, 10, 77, 82, 150,
182, 183
Zapateado, 75, 111
Zea, Leopoldo, 26, 170