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cc: Marga

S.P. trip

8 November 1957

Dear Sir:

When we left Lima about the 1st of September, my wife and I left with the Casa Salazar a box containing many items for shipment to us in New York. At that time you told us the shipment would probably take six weeks to reach this country.

It has now been eight weeks and we have had no word of the box. Therefore, may I ask you to write me at your very earliest convenience to let me know when the box left Lima and when we may expect it in New York? Since many of the objects in the shipment are intended for Christmas presents to friends, my wife and I are anxious to know that it is en route and will arrive in time.

May I thank you in advance for your cooperation.

Sincerely,

Alfred H. Barr, Jr.

Casa Salazar  
849 Boza Street  
Lima, Peru

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Sao Paulo

## ITALIAN PAINTER WINS ART CONTEST

Morandi Takes Sao Paulo Prize—Marc Chagall and Jackson Pollock Cited

Special to The New York Times.

SAO PAULO, Brazil, Sept. 16.—Giorgio Morandi of Italy, 67-year-old recluse painter of Bologna, today won the "Sao Paulo Prize" for plastic arts, one of the world's most coveted awards in modern art. The prize carries 300,000 cruzeiros (about \$3,850). The competition for the prize is the central event at the fourth biannual Festival of Modern Visual Art, which begins formally on Sunday and remains open until Dec. 31. Sponsored by the Sao Paulo Museum of Modern Art, the event is assisted by the Government of Brazil and the city of Sao Paulo.

It includes pictorial and sculptural art, engravings, architectural expositions and contests, exhibits and, as sideshows, expositions of Eskimo soapstone sculpture and "4,000 years of Glass."

In winning the prescribed 90 per cent of votes of the seventeen members of the international jury, Signor Morandi scored a surprise victory over France's Marc Chagall, who was regarded as the favorite. Britain's Ben Nicholson turned out to have been the third top contender.

### American Cited

In addition to M. Chagall, the late Jackson Pollock of the United States received special mention in the jury's statement. The report described Mr. Pollock's work as "impressive" and thanked New York's Museum of Modern Art for having assembled a retrospective show here. Unlike other Governments represented here, the United States does not assist its artists in foreign exhibitions or competitions. The New York museum's International Council shouldered the effort and cost of sending the United States works here.

Rules of the Sao Paulo event fir

limit the competition for prizes to living artists. Mr. Pollock's thirty-four paintings and twenty-nine drawings constitute a special section here. It is the first large-scale collection of Mr. Pollock's works to be shown abroad and at the close of the Sao Paulo exhibition it will tour Europe.

Competing for prizes here are United States painters James Brooks, Philips Guston, Grace Hartigan, Franz Kline and Larry Rivers and sculptors David Hare, Ibram Lassaw and Seymour Lipton.

To win the "Sao Paulo Prize," Signor Morandi exhibited here thirty oils, which traced his artistic career from the "Great Metaphysical Still-Life," 1918, to three still-lives painted this year. Signor Morandi retired last year as Professor of Engraving at the Bologna Academy, but still devotes his time to painting.

10 January 1958

MAGNIFICENT  
ATTN: GOOD WISHES

Dear  
must  
Amer  
plea  
8/22

refund of  
South

(a refund of you prefer to me),  
(a refund on the Museum check of  
for \$1200 in a covering note.

checks were drawn in the amount

24 December 1957

we are all squared away on

AND UNFAMILLAR SILENCE I HAVE HAD  
BUT SHALL WRITE VERY SOON MAMA AND  
YOU AND CARLE OUR CHRISTMAS LOVE  
KINDNESS AND THOUGHTFUL HOSPITALITY

ALFRED

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CABLEGRAM slow rate

24 December 1957 *Sao Paulo*

To: Senhor and Senhora Francisco Metarazzo Schriber  
Rua Alberguerque Lima 977  
Sao Paulo, Brazil

REMEMBERING WITH DELIGHT MANY CHARMING LUNCHEONS YOUR PARTY IN THE COUNTRY AND YOUR FRIENDLY HOSPITALITY AND MIGHTY GRATEFULNESS WE SEND YOU REVERED GRATITUDE AND AFFECTIONATE GOOD WISHES FOR CHRISTMAS AND THE NEW YEAR

10 January 1958

MARGA AND ALFRED BARR

Dear Marga:

Will you please make out the check for refund of unused Travelers Checks from the Thompson Fund for South American trip to "The Museum of Modern Art".

In sending it to Sarah (or if you prefer to me), please indicate that it is a refund on the Museum check of 8/22/57 to A. H. Barr, Jr. for \$1200 in a covering note.

The travelers checks were drawn in the amount of \$1200 and not \$1000.

24 December 1957

I think now that we are all squared away on Tailored Travel now!!!

SENHORA CARLOS MARTINS  
664 AVENIDA RUY BARBOZA  
RIO DE JANEIRO, BRAZIL

DEAR MARIA FORGIVE MY LONG AND UNMANNERLY SILENCE I HAVE HAD AN OVERWHELMINGLY BUSY AUTUMN BUT SHALL WRITE VERY SOON MARGA AND I THINK OF YOU EVERY AND SEND YOU AND CARLOS OUR CHRISTMAS LOVE AND OUR GRATITUDE FOR YOUR KINDNESS AND THOUGHTFUL HOSPITALITY AFFECTIONATELY

ALFRED



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Sao Paulo

# THE MUSEUM OF MODERN ART

cc: office of Mr. McCray ✓

Date 18 December 1957

To: Sarah Rubenstein

Re: Tailored Travel billings

From: Alfred Barr

for New York-Sao Paulo trip

Dear Sarah,

I believe that with the attached purchase order all expenses have now been refunded to the Tailored Travel, Inc. agency which arranged the Sao Paulo trip for myself and Mrs. Barr this summer. However, there is one point at which I believe a refund should be made to the Museum of Modern Art.

Purchase orders No. 13939 for \$146.05 and IC 1997 for \$1,015.55 covered payment for airplane tickets, etc. and were made out on August 29th BEFORE we left New York. The trip at that point included a small excursion from Rio de Janeiro to Belo Horizonte on Panair do Brasil #390 on Friday, September 6th. The itinerary read:

Friday, September 6th	Lv Rio de Janeiro	4:30 pm	Panair do Brasil #390
	Ar Belo Horizonte	6:10	(Reservations Hotel Normandy)
Saturday, Sept. 7th	Lv Belo Horizonte	Early AM	Private car or train (arrangements transportation & hotel in Ouro Preto thru Tourservice, Rio de Janeiro)
Saturday, Sept. 7th	Ar Ouro Preto		
Sunday, Sept. 8th	Lv Ouro Preto		Private car or train
	Ar Belo Horizonte		(Reservations Hotel Normandy)
Monday, Sept. 9th	Lv Belo Horizonte	9:30 am	Panair do Brasil flt 274
	Ar Sao Paulo	12.25	

However, when we got to Rio de Janeiro, we cancelled these excursions and went directly to Sao Paulo. Therefore some refund should be due the Museum on the airplane tickets at least, I think. Since we have had no itemized account of the expenses, flight by flight (though we requested one last week) I do not know the amount due. I am enclosing an extra copy of this memorandum, should you wish to send it on to Tailored Travel.

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**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Tailored Travel, Inc.  
32 East 69th Street  
New York 21, New York

DATE 18 December 1957

**PURCHASE ORDER N<sup>o</sup> 13908**

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ASST. TREASURER'S OFFICE.

Invoice No. 1123	UNIT PRICE	TOTAL
Services provided in Lima by your correspondent	272.40	
Services provided in Rio de Janeiro by your correspondent (transfers)	16.57	
		<b>\$288.97</b>

ORDERED BY \_\_\_\_\_

AUTHORIZED BY \_\_\_\_\_

David Thompson Fund

FOR G.D. Thompson Fund AB 211

*Handwritten notes:*

Trip to Curico  
 local taxi  
 lunch  
 portion air travel  
 Rio de Janeiro

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**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Tailored Travel, Inc.  
32 East 69th Street  
New York, New York

DATE 20 December 1951

To: Mr. Barr  
From: Marie Alexander

**PURCHASE ORDER N° 13914**

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Tailored Travel has called me today, Miss Kay Spencer, about your refund from Pan-Am which has now come to them and can be paid. For services of your agent in Lima to Mr. and Mrs. Alfred H. Barr, Jr. \$160.00	288.07	
We owe the agency \$288.07 for expenses in Lima (see attached estimate)		
Tailored Travel would like to simultaneously exchange checks, as you know, they pay us, but there is the question of to whom to refund the \$160.00. I understand that it should probably go to you and not to the Museum. This is a refund for the Mala Horizonte cancellations and I do not know whether this was paid for by you or by the Museum on the two purchase orders described in my memo to Barr.		
In any case, we shall pay the \$288 plus from the G.D. Thompson Fund, if you will once more assure us that you think we will contact.		
ORDERED BY <u>Alfred H. Barr, Jr.</u>		
AUTHORIZED BY _____		\$288.07
FOR <u>G.D. Thompson Fund</u>		

*Lima } Trip to Casa  
local taxi  
Archives*

*Porton air travel*

*Rio de la Horizonte*

In utter confusion,



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Sao Paulo

# THE MUSEUM OF MODERN ART

Date ~~20 December 1957~~

To: Mrs. Barr <sup>Stein</sup>

Re: <sup>ed</sup> Tailor/Travel conversation

From: Marie Alexander, Jr.

Tailored Travel has called me today, Miss Kay Spencer, about your refund from Pan-Am which has now come to them and can be paid.

The refund is for \$160.00 <sup>as you to charge the attached bill.</sup>  
We owe the agency \$288.07 for expenses in Lima (see attached material)

Tailored Travel would like to simultaneously exchange checks, we pay them, they pay us, but there is the question of to whom to refund the \$160.00. I understand that it should probably go to you and not to the Museum? This is a refund for the Bela Horizonte cancellation and I do not know whether this was paid for by you or by the Museum on the two purchase orders described in my memo to Sarah.

<sup>trip of August.</sup>  
In any case, we shall pay the \$288 plus from the David Thompson fund, if you will once more assure me that you think the bill correct.

Tailored Travel, Miss Spencer would like to be called Monday about where and to whom to refund. If she is out, Miss Ponton will take the message.

It will in any case take the Museum a few days to ready the check for \$288 plus, so if this is really to be simultaneous, I shall push it Monday with full steam to have it through before the end of the year.

In utter confusion,

2/16  
2884  
Lima  
Transfers  
Trip to Cuzco  
Local transit  
Airline  
Miss Ponton  
Bela Horizonte

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# THE MUSEUM OF MODERN ART

Date 18 December 1957

To: Sarah Rubenstein

Re: Bill for \$1,605

From: Alfred H. Barr, Jr.

Dear Sarah,

*Mrs. Lurie*

This will authorize you to charge the attached bill,

#4671 from the Museum of Modern Art, against the David Thompson

Fund. The bill covers additional expenses for the New York-Sao Paulo

trip of August.

*160*

*2484*

*Laina*

*Refund what For*

*Transfers*

*Trip to Curca*

*Local taxis*

*airfare*

*portion air travel*

*Rio = Bela Horizonte*

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Barr ✓  
cc: Humphrey

# THE MUSEUM OF MODERN ART

Date August 23, 1957

To: Mrs. E  
From: [unclear]

At Mr. Barr  
afternoon:

PROFILI  
MODERN ART  
SAO PAULO

FOR MC GRAY

ASSUME ADDI

The charges  
mailed to u

160<sup>00</sup>

Miss Laird

1) 288<sup>97</sup>

2) 160<sup>00</sup>

Re fund  
what For

248<sup>61</sup>  
Laina

Transfers  
Trip to Cuzco  
local taxis  
airlines

Portion air travel

Rio = Bela Horizonte

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barr ✓  
cc: Humphrey

# THE MUSEUM OF MODERN ART

Date August 23, 1957

To: Mrs. H

From: Tele

At Mr. Barr's  
afternoon:

PROFILI  
MODERN ART  
SAO PAULO

FOR MC GRAY

ASSUME ADDI

The charges  
mailed to u

TR 9-8970

146.05 mrs Barr Personal

(no per diem)

Memo to charge  
authorized

Tailored Travel - 1 item

Please send itemization

288 97

Mr. Spencer

2)  
Refund to Sarah  
to MOMA - what for item

Internat.

Thompson Fund

} Refund  
for Rio  
to which  
Can we pay difference

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Barr ✓  
cc: Humphrey

# THE MUSEUM OF MODERN ART

Date August 23, 1957

To: Mrs. Herlihy

Re: Biennial Architecture Jury -

From: Helen France

Cable

Brazil

At Mr. Barr's request I sent the following cable to ~~PARAN~~ after hours this afternoon:

PROFILI  
MODERN ART  
SAO PAULO  
  
FOR MC GRAY  
  
ASSUME ADDIT

*8/23/57 - CK to AHB, Jr.  
\$1200 -  
  
Chgd to Thompson Fund.*

The charges  
mailed to us

Mr. Justice Martin Salgado  
 Chairman, Committee of National Exchange  
 Institute for the Americas United  
 1000 Avenue Paulista, 121  
 São Paulo, Brazil

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Barr ✓  
cc: Humphrey

# THE MUSEUM OF MODERN ART

Date August 23, 1957

To: Mrs. Herlihy

Re: Biennial Architecture Jury -

From: Helen Francis

Cable

Brazil

At Mr. Barr's request I sent the following cable to ~~FARKAN~~ after hours this afternoon:

PROFILI  
MODERN ART  
SAO PAULO

FOR MC GRAY RE ARCHITECTURE JURY PLEASE INFORM BELCHIOR BARR UNWELLING

ASSUME ADDITIONAL RESPONSIBILITY JOHNSON PROBABLY AVAILABLE CONTINGENT DATES.

MODERNART

The charges are \$2.65 plus 27 cents tax and a confirmation copy will be mailed to us.

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Arthur H. Salsbery  
The Post, 450 5th Ave. (Grand Central Station)  
New York 17, New York  
Attention: Mr. Salsbery

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cc: Mr. McCray

August 27, 1957  
August 24, 1957

Dear Dr. Belchior:

I have returned from out of town to find copies of correspondence between you and Mr. Porter McCray, Director of our International Program, in which I gather that you wish to invite me to serve as a member of the jury for the Architectural Section of the Biennial Exposition to open on September 22.

I'm very much honored by this invitation but feel that I am not professionally expert in architecture and therefore ought not to serve on the jury for the Architectural Section of the Biennial.

I believe that Mr. McCray's office has called him today to give you this message. I write you now to thank you for having invited me.

I hope to have the pleasure of meeting you during my visit to Sao Paulo.

Cordially yours,

Alfred H. Barr, Jr.  
Director of the Museum Collections  
Director of the Museum Collections

Dr. Murillo Bastos Belchior  
Chairman, Committee of Cultural Exchange  
Instituto Brasil-Estados Unidos  
Rua Senador Vergueiro 103  
Rio de Janeiro, Brazil

AHB:bj

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cc: Porter McCray

August 27, 1957  
August 27, 1957

Dear Porter:

Dear Mr. Profili: For your wonderfully lucid and definite reply. We now expect to arrive the evening of the 5th of Sao Paulo in time I have received a cablegram from Porter McCray explaining that the jury will meet from the 10th to the 17th of September and urging me to stay for the inauguration on the 22nd. The entire week is pretty comparatively difficult as it is.

I am happy to report to you that I have been able to rearrange my schedule so that I shall be able to stay for the ceremonies on the 22nd, taking a plane for New York on the following day. I shall also be present for the jury meetings September 10-17 arriving in Sao Paulo on the 9th of September with Mrs. Barr. While in Minas Gerais flying back directly from Belo Horizonte to Sao Paulo the evening of the 9th.

Would you therefore kindly reserve a room at the Jaraguá Hotel on the 9th for my wife and myself. She, however, will not be able to stay in Sao Paulo for more than two or three days since she must leave for New York on September 12. We look forward with great anticipation to our visit to Sao Paulo and to making your acquaintance.

We expect to stay at the Hotel Gloria in Rio but the reservation is not yet confirmed. Cordially yours,  
Alfred H. Barr, Jr.  
Director of the Museum Collections

We expect to leave New York tomorrow, August 28 arriving at Idesa, Hotel Grillon on the 29th which will be our address. Although Mr. Arturo Profili, General Secretary, will try to leave Museu de Arte Moderna Inc.

Rua 7 de Abril, 230

Sao Paulo, Brasil  
I gather that Emily Johnson would be very pleased to come. I don't know why she couldn't previously.

Yours hastily and expectantly,

Alfred H. Barr, Jr.

Mr. Porter A. McCray  
Hotel Jaraguá  
Sao Paulo, Brazil



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August 27, 1957

Dear Porter:

Many thanks for your wonderfully lucid and definite cable. We now expect to arrive the evening of the 9th at Sao Paulo in time for the jury orgy, 10th-17th. I expect to remain to the bitter end, but not afterwards. I am reserving a place on the plane leaving the 23rd for New York and hope that this will not appear discourteous. The extra week is pretty desperately difficult as it is.

Since we hope to spend several days in Rio and Minas Geraes before my official life begins, we plan to fly directly from Lima Thursday, September 5, Braniff, flight 603, arriving around 8:00 p.m. (This plan is scheduled to arrive at Sao Paulo at 6:25 but stops only for a few minutes.) We may find Ouro Preto overwhelmed by pilgrims but we had thought of spending a day or so in Rio and then a little while in Minas Geraes flying back directly from Belo Horizonte to Sao Paulo the evening of the 9th.

I hope, but do not assume, that Profili will reserve a room at the Jaraqua. I'd feel much safer if you would at least confirm the reservation for Marga and me for the 9th. Marga will not be able to stay for more than a few days -- probably leaving before the 11th, perhaps earlier.

We expect to stay at the Hotel Gloria in Rio but the reservation is not yet confirmed. We are using as our agents there: Tour Service, Hotel Serrador, Praca Mahatma Gandhi 14, Rio de Janeiro, (cable address: SERTOUR). I will try to phone you at the Jaraqua from Rio latish Thursday evening the 5th or if that fails, Friday morning between 9:00 and 9:30.

We expect to leave New York tomorrow, August 28 arriving at Lima, Hotel Crillon on the 29th which will be our address. Although we may be in Cuzco for several days, we'll try to leave arrangements to forward cables.

I saw your recent wire about the architects. I gather that Philip Johnson would be very pleased to come. I don't know why he felt he couldn't previously.

Yours hastily and expectantly,

Alfred H. Barr, Jr.

Mr. Porter A. McCray  
Hotel Jaraqua  
Sao Paulo, Brazil

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Brief

2nd DRAFT

Sao Paulo - Introduction

June 17, 1957

It seems particularly appropriate that the United States representation at the IF BIRMA should feature a major survey of Jackson Pollock's work.

The selection ranges from 1937, when Pollock was as yet June 21, 1957 a Mr. Alfred H. Barr, Jr. In the ten years preceding his death, his brilliant Greensboro Vermont

Dear Alfred: as one of the leading painters in the United States had aroused

In accordance with your telephone conversation with Frank O'Hara this afternoon, I enclose the second draft of his introduction to the Sao Paulo catalog which is being given for "simultaneous translation" over the weekend. It is my understanding that it will be all right to send to Profili in its present form, with the translation, unless we receive a telephone call from you to Frank (or to me) by 3.00 o'clock on Monday afternoon. Porter and I have already made a few suggestions which are incorporated in this and feel that within the drastic space limitations this will really serve the purpose.

Translator No. 1 "gave me the slip" in Daisy's phrase, only causing an unnecessary three-day delay by ~~XXX~~ failing to let me know he would not undertake the job, till Thursday evening (having told me Monday evening he would). Porter just said, "Very Brazilian!" Vive l'amitie internationale!

It is a speck cooler here, I hope cooler still in Greensboro. Forgive us for pursuing you thus.

Best to you both -

Franc Kline's subject has been the dramatic ~~list of facts with which~~ Since the late 'forties he has tended to seek the ~~extremes of color and~~ white, to render these conflicts more clearly. In all extensive pictorial

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2nd DRAFT

Sao Paulo - Introduction

June 17, 1957

It seems particularly appropriate that the United States representation at the IV BIENAL should feature a major survey of Jackson Pollock's work.

(The selection ranges from 1937, when Pollock was as yet little known in his own country, to 1956.) In the ten years preceding his death, his brilliant <sup>1956 Journal and Exhibition</sup> draftsmanship and the originality of his spatial perceptions brought him recognition as one of the leading painters in the United States and aroused increasing interest in Europe. Although the so-called "all-over" or "drip" paintings of 1948-53 became a matter of public controversy when they were first exhibited, capital works of this period established the sincerity of his commitment even for those audiences who could not accept its technical innovations. To many, Pollock represents the very spirit of adventurous lyricism and formal discovery with which so much recent American painting has been involved. *(mountain detail catalog?)*

The other five painters in the exhibition have each an individual <sup>made</sup> contribution to this involvement. Unlike Pollock, whose fields of energy, hazard and immediacy are explored through the varying thicknesses and speeds of a continuous line, James Brooks presents the color <sup>areas</sup> as the vital element in draftsmanship. One of the leading figures, along with Pollock, Guston, Kline and Willem de Kooning, of the movement known as Abstract-Expressionism, Brooks creates works whose luminosity reveals the forms to each other and to the total pictorial space in a gentle, natural manner. The organic lyricism of his recent works brings a new personal emphasis to his formal discoveries and the forces they engage.

*design*

X Franz Kline's subject has been the dramatic conflict of form with space. <sup>the extreme contrast of</sup> Since the late 'forties he has tended to seek the extreme <sup>by means of a vertical contrast of</sup> colors, black and white, to render these conflicts more clearly. As all extraneous pictorial

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2nd DRAFT Intro.

- 2 -

elements have disappeared in the action of painting, the character of the conflict in each work has become particular and the protagonist has emerged: Chief, Cardinal, Garcia. His work has been described as violent and as ascetic, depending on whether the abstract personage, or the calligraphic monumentality of form, were being extolled. The subtlety of his style consists of the interplay of these two qualities. It is interesting to note in the latter connection that Kline's work has received admiring attention in Japan.

Where Kline's work can be "read" as a significant gesture, Philip Guston's intelligibility emerges from his intense concentration on the intimate relationships of his forms. Both contemplative and active, Guston's forms are characterized by an inherently poetic mode of being, moving upon and into the space he has created through his intuitive realization of particular forms and clarification of color in the forms themselves, a space which is at times mysteriously dense, at times airy and open.

The youngest two painters, Grace Hartigan and Larry Rivers, have formed their styles partly in reaction to abstract-expressionist tendencies, partly in a re-evaluation of the plastic validity of figurative elements. Where Brooks, Guston and Kline make their discoveries in the act of painting and retain the experience of that act exclusively, Hartigan and Rivers include recognizable images as points of compositional emphasis and clarification. In Hartigan's work, the figure contributes its formal elaboration to areas conceived structurally in the build-up of massive and vigorous color. Rivers uses varying degrees of semi-realistic detail as a strong compositional element in his delineation of space: in The Pool the figures establish a spatial

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2nd DRAFT Intro.

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THE MUSEUM OF MODERN ART

resonance which relates, in the force of its conception, to that of Kline's black forms.

To: Mr. Alfred H. Barr, Jr.  
 From: Peter L. Brown

Among the leading sculptors of the United States, David Hare, Ibram Lassaw and Seymour Lipton partake somewhat of the spirit of the painters in that they work directly in their medium, elaborating the surface of the metal and incorporating inspirational discoveries as the sculpture evolves. Their explorations of various spatial concepts, too, are preoccupations common to both arts. The qualities of wit and inventiveness in the drawing of Hare's pieces, Lassaw's linear lyricism and spatial inclusiveness, Lipton's monumental interpretation of plant forms, their spatial existence and interior life -- these are some of the characteristics which indicate the originality of contributions which stand side by side with those of the painters.

2. Mr. Lawrence Morris

~~On behalf of the International Council at The Museum of Modern~~

I would like to acknowledge gratefully the cooperation of the lenders whose names are listed with the respective items they have made available. We are particularly indebted to Mrs. Lee Krasner Pollock for her unfailing interest and assistance in the preparation of the exhibition devoted to her late husband's work.

Upon my arrival in Rio on Wednesday, August 21st, I shall tell each of these people of your expected arrival, with the request that they not make elaborate plans for your coming to Frank O'Hara, but to impress them with the fact that you and Marga are International Program and perhaps Petropolis, with a possible visit to Maria Martins there.

I suggest Copacabana Palace Hotel which is on the beach, and although it may be a dollar or two more expensive than the less good hotels, in a brief visit the difference is made up by their better service and general accessibility, regular water supply, etc.

Profili has just cabled that your hotel in Sao Paulo will be Jurema Hotel. I will advise your office this week of my address in Sao Paulo. An alternate address for us both in Sao Paulo, would be interior Profili, Museu de Arte de Moderno, Sao Paulo, whose cable address is MUSEART.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.317

Bienal

# THE MUSEUM OF MODERN ART

CC to: Mrs. A.H. Barr, Jr.  
49 E. 96th Street  
New York, N.Y.

Date \_\_\_\_\_

**To:** Mr. Alfred H. Barr, Jr.

**Re:** \_\_\_\_\_

**From:** Porter McCray *Porter*

Dear Alfred:

According to our conversation, I suggest that you and Marga plan to visit Rio prior to your arrival in Sao Paulo. I have a feeling that the week of the Bienal festivities will be likely to numb your reactions to Rio afterwards. In Rio I would suggest that you place yourself in the hands of one or two of the following three people:

1. Henrique Mindlin  
Avenida Nilo Pecanha 12 s.916/18  
9 Andar  
Rio de Janeiro, Brazil
2. Mr. Lawrence Morris  
Cultural Affairs Officer (American Embassy)  
USIS  
Rio de Janeiro, Brazil
3. Alfonso Reidy  
Ave. Marechal Camora, 350  
10° Andar  
Rio de Janeiro, Brazil

In Rio with limited time, hand delivery of notes by your hotel porter is about the only way unless you reach your party by telephone.

Upon my arrival in Rio on Wednesday, August 21st, I shall tell each of these people of your expected arrival, with the request that they not make elaborate plans for your seeing too many people, but to impress them with the fact that you and Marga are in Rio to see the city and perhaps Petropolis, with a possible visit to Maria Martins there.

I suggest Copacabana Palace Hotel which is on the beach, and although it may be a dollar or two more expensive than the less good hotels, in a brief visit the difference is made up by their better service and general accessibility, regular water supply, etc.

Profili has just cabled that your hotel in Sao Paulo will be Jaragua Hotel. I will advise your office this week of my address in Sao Paulo. An alternate address for us both in Sao Paulo, would be incareof Profili, Museu de Arte de Moderno, Sao Paulo, whose cable address is MODERNART.

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## THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To: \_\_\_\_\_

Re: \_\_\_\_\_

From: \_\_\_\_\_ page 2.

I shall count upon your office to let me know where you can be reached by cable in Lima and Rio. I have ordered a copy of Nagel's Travel Guide of Brazil in English to be sent to Marga at home. It is the most useful guide I know.

In Lima, the Tailored Travel Service has suggested the Crillon Hotel though the old Bolivar Palace is the favored old hotel on the main Plaza. The tourist office in Lima issues in English quite good handbooks on Lima, Cuzco, and Machu Picchu. If you decide to skip Lake Titicaca, be certain to ask your travel agent to put you on the flight of Braniff Airlines that flies directly over the entire end of the Lake between Lima and Rio.

In planning your visit to Cuzco, be certain to check the flight schedules from Lima which are limited to three or four days a week.

In Lima, you will perhaps find one of the four following people helpful:

1. William H. Rodgers  
Cultural Affairs Officer  
USIS  
American Embassy  
Lima, Peru
2. Mr. Manuel Mujico Gallo  
President,  
Instituto de Arte Contemporaneo  
Ocona 174  
Lima, Peru
3. Carlos Rodriguez Saavedra  
Executive Director  
Instituto de Arte Contemporaneo  
Ocona 174  
Lima, Peru
4. Truman Bailey  
180 Eduardo  
Habich  
Miroflores, Lima

Bailey organized the special project for reviving handicrafts in Peru under René's direction. I believe he now operates a Handcraft Cooperative in Lima.

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Sao Paulo

cc: Mr. Barr ✓  
 Miss Frank  
 Mr. Harnoncourt  
 IV BIALNAO DE SAO PAULO 1957-58-59

cc: Mr. Barr ✓  
 Mr. McCray

VIA AIRMAIL  
 October 16, 1957  
 October 28, 1957

Sr. Arturo Profili  
 General Secretary  
 IV BIALNAO DE SAO PAULO  
 Rua 7 de Abril, 230

Dear Arturo: Many thanks for your good letter of October 1st. We are happy indeed if you feel that our participation made a contribution to the Bialnal and I need not tell you that we deeply appreciate the cooperation you gave us so generously in our endeavor to present the American section of the Bialnal as effectively as possible. Mr. Barr and Mr. McCray have told me how much they admired your energy and leadership in the face of difficulties and complications. Please give Mr. Matarazzo my very best regards and thank him for his kind message.

According to your letter of September 30, I am enclosing a duplicate of the check list of the exhibition handed you while I was in Sao Paulo. This lists the prices of works for sale. Please note that prices do not include the 12 per cent commission reserved for your sales department. I should appreciate it if you would refer inquiries concerning sales to me, so that we may confer. Sincerely,  
 Porter A. McCray

Our sincerest congratulations on the success of the IV Bialnal. I look forward to Sr. Arturo Profili's visit here during the winter.  
 General Secretary Museu de Arte Moderna  
 Rua 7 de Abril, 230  
 São Paulo, Brazil

Porter A. McCray  
 Director  
 The International Program

Enclosure:  
 Check list with prices of works for sale



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cc: Mr. Barr ✓  
Miss Franc  
Mr. Rasmussen  
IV BIENAL SAO PAULO ICE-F-32-57

Sao Paulo

VIA AIRMAIL

October 16, 1957

Mr. Sr. Arturo Profili  
General Secretary  
IV BIENAL DE SAO PAULO  
Museu de Arte Moderna  
Rua 7 de Abril, 230  
Sao Paulo, Brazil

Dear Arturo:

I am writing to thank you for the wonderful cooperation and assistance extended by you and the Bienal staff during our stay in Sao Paulo installing the United States section. Your task in assembling an international exhibition of the scope of this year's Bienal was most formidable, and I am grateful for your attention to the many details connected with our presentation and for the unfailing warmth and good humor you maintained throughout the whole experience.

According to your request of September 30, I am enclosing a duplicate of the check list of the exhibition handed you while I was in Sao Paulo. This lists the prices of works for sale. Please note that prices do not include the 10 per cent commission reserved for your sales department. I should appreciate it if you would refer inquiries concerning sales to me, so that we may confer with the owners concerning method of payment and other details.

Our sincerest congratulations on the success of the IV Bienal. I look forward to your and Mrs. Profili's visit here during the winter.

We shall be most interested to learn whether the Brazilian magazines devoted special features on the United States representation or, as Mr. Suito had considered possible, on the Museum of Modern Art itself or our International Council. If we can be of assistance, please do not hesitate to call on us.

Best personal regards.

Porter A. McCray  
Director  
The International Program

Enclosure:  
Check list with prices of works for sale

PAM:WR:rmm

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THE MUSEUM OF MODERN ART  
NEW YORK 17

cc: Mr. Barr ✓  
International Council  
IV BIENAL SAO PAULO (ICE-F-  
32-57) Pub. files  
Mr. Rasmussen

RECEIVED, OCTOBER 10, 1957  
CAREY-HOODSHEAT, NEW YORK

VIA AIRMAIL

October 10, 1957

Mr. Lawrence Morris  
Cultural Affairs Officer  
United States Information Service  
American Embassy  
Rio de Janeiro, Brazil

Dear Larry:

Now that the United States representation to the IV Sao Paulo Biennial has been launched and I have returned to the Museum, I want to thank you for your cooperation and for the services of the Embassy in connection with the exhibition. I have written Mr. Buttrick and Mr. Fasoli to express our gratitude for the generous help of U.S.I.S. in Sao Paulo in assisting us with the publicity program for the show. I am most grateful to you for your work in coordinating the many details inevitably attached to so large-scale a project.

I hope you feel, as I do, that the American section of this year's Biennial has increased the prestige of our country in Brazil by presenting the high standard of creative accomplishment in the visual arts and the vitality of present-day American artistic achievement. Judging from the amount of discussion the exhibition afforded during our stay in Sao Paulo and from the attention it has received from the press so far, it would appear that the exhibition has stimulated a good deal of thoughtful consideration, as well as some lively controversy. This, it seems to me, is the main objective of cultural exchange between nations.

We shall be most interested to learn whether the Brazilian magazines devoted to the creative arts, such as Habitat, Module, or others plan any special features on the United States representation or, as Mr. White had considered possible, on the Museum of Modern Art itself or our International Council. If we can be of assistance in supplying additional material, please do not hesitate to call on us.

Best personal regards.

Sincerely,

Porter A. McCray  
Director  
The International Program

PAM:WR:rum

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CC: Mr. Alfred H. Barr, Jr. ✓

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

VIA AIRMAIL

October 10, 1957

Sra. Wanda Svevo  
Arquivo Histórico de Arte Contemporânea  
IV Bienal do Museu de Arte Moderna  
230, Rua de Abril  
Sao Paulo, Brazil

Dear Wanda:

In the rush of our many last-minute tasks before leaving Sao Paulo, I hadn't time to thank you sufficiently for the wonderful kindness and cooperation you extended to Alfred Barr, Waldo and me during our stay. Particularly in view of all your other responsibilities for the Bienal, I am sincerely grateful for your generosity.

I trust all goes well with the Bienal, and hope that you have had some relaxation at last after the hectic weeks before the opening. We will look forward to seeing you again soon.

Waldo joins me in sending very best wishes. Please relay my special thanks to Kliska Schaffman and Tito Silvera who devoted so much of their time and capabilities to the project.

Sincerely,

It was a pleasure to work with you.

Best wishes,

Porter A. McCray  
Director  
The International Program

Porter A. McCray  
Director  
The International Program

PAR: Wanda

Wanda

Porter A. McCray  
Director  
The International Program

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THE MUSEUM OF MODERN ART  
NEW YORK 19

CC: Alfred H. Barr, Jr. ✓

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

VIA AIRMAIL

October 10, 1957

Mr. Guy Fasoli  
Cultural Affairs Officer  
United States Information Service  
Rua Liberto Badaro, 39  
Sao Paulo, Brazil

Dear Guy:

I have received your letter of September 30th enclosing another group of press clippings on the Bienal, and was very pleased to see that the exhibition is receiving excellent coverage in the Brazilian press. It was especially gratifying, of course, to note the large-scale Pollock and Kline reproductions in the literary supplement of Estado do Sao Paulo, and also the long article on Pollock by Luis Washington Viva which appeared in Correio Paulistano.

Thank you so much for your kind words concerning our stay in Sao Paulo. I should like to express my gratitude for your splendid cooperation in the many details connected with the Museum's exhibition, and for the generous assistance from your staff in preparing the publicity program which has made the United States participation in the Bienal so effective. Please relay my special thanks to Elissa Schaffmann and Tito Silveira who devoted so much of their time and capabilities to the project.

It was a pleasure to work with you.

Best wishes.

Sincerely,

Porter A. McCray  
Director  
The International Program

PAM:WR:rmm

Sincerely,

Porter A. McCray  
Director  
The International Program

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cc: Mr. Alfred H. Barr, Jr.

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

Sao Paulo, Brazil  
VIA AIRMAIL 1957

October 10, 1957

Mr. Rene d'Harnoncourt  
Director  
Museum of Modern Art  
11 West 53rd Street  
New York 19  
My dear Mr. Barr:

Mr. Lawrence Morris  
Cultural Affairs Officer  
United States Information Service  
American Embassy  
Rio de Janeiro, Brazil

Dear Larry:

Now that the United States representation to the IV Sao Paulo Bienal has been launched and I have returned to the Museum, I want to thank you for your cooperation and for the services of the Embassy in connection with the exhibition. I have written Mr. Buttrick and Mr. Fasoli to express our gratitude for the generous help of U.S.I.S. in Sao Paulo in assisting us with the publicity program for the show. I am most grateful to you for your work in coordinating the many details inevitably attached to so large-scale a project.

I hope you feel, as I do, that the American section of this year's Bienal has increased the prestige of our country in Brazil by presenting the high standard of creative accomplishment in the visual arts and the vitality of present-day American artistic achievement. Judging from the amount of discussion the exhibition afforded during our stay in Sao Paulo and from the attention it has received from the press so far, it would appear that the exhibition has stimulated a good deal of thoughtful consideration, as well as some lively controversy. This, it seems to me, is the main objective of cultural exchange between nations.

We shall be most interested to learn whether the Brazilian magazines devoted to the creative arts, such as Habitat, Modulo, or others plan any special features on the United States representation or, as Mr. White had considered possible, on the Museum of Modern Art itself or our International Council. If we can be of assistance in supplying additional material, please do not hesitate to call on us.

Best personal regards.

Sincerely,

Porter A. McCray  
Director  
The International Program

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Sao Paulo, Brazil  
October 1, 1957

Mr. Rene d'Harnoncourt  
Director  
Museum of Modern Art  
11 West 53 Street  
New York, New York

My dear René,

It was a long time we had no news from you and I did not know that you were presently in New York.

Your telegram informs me now of your presence, and I wish, before all, not only to thank you for the words you had towards us for the realization of the IV Biennial, but also to avail myself of the opportunity to thank you for the splendid cooperation which once more the Museum of Modern Art has been willing to offer towards the greatest success of our manifestation.

In fact, as Mr. Barr and Porter McGray will be able to confirm, the hall of the U. S. has constituted one of the basic points and one of the elements of prestige, acknowledged everywhere by the critics and the public as well. We, on our part, have used every endeavour so that your effort could get the result it well deserves. In the same way, we shall continue to cry you up propagandistically, proud as we are to have been able to show off with how big enthusiasm and affection our friends of the Museum of Modern Art of New York have been following and sharing our work.

May I ask you, please, to kindly present to Mr. Burden, also on behalf of Mr. Matarazzo, our sincere and grateful expressions, and remind us to the friends of your Museum.

To you goes a wholehearted and grateful "abraco" of mine,

Yours very truly,

/s/ Arturo Profili  
General Secretary

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✓ cc: Mr. Barr (with copy of Belchior's  
letter)  
Mr. Humphrey

VIA AIRMAIL

August 20, 1957

Dr. Murillo Bastos Belchior  
Chairman, Committee of Cultural Exchange  
Instituto Brasil-Estados Unidos  
Rua Senador Vergueiro 103  
Rio de Janeiro, Brazil

Dear Dr. Belchior:

I was pleased to learn from your letter of August 12 that final arrangements are under way for Messrs. Breuer and Hitchcock to go to Rio and Sao Paulo and to take part in the various events which you have scheduled for them.

I have transmitted to Mr. Barr your invitation for him to be a member of the jury of the Architectural Section of the Bienal Exposition of Sao Paulo, opening on September 22. Mr. Barr is out of town for a few days so it is not possible to give you a definite answer at this time regarding his acceptance. However, I recall that he is due to return to New York from Brazil on September 17, because of commitments in the United States, so it is rather unlikely that he will be able to accept your kind invitation. You may expect to hear from him in due time.

Sincerely,

Porter A. McGray  
Director  
The International Program

PAM:EPH:rmn

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# WESTERN UNION TELEGRAM

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W. P. MARSHALL, PRESIDENT

1201

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C O P Y

*Copy for Mrs Barr*

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LT MODERNART FOR MCCRAY NEW YORK

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WESTERN UNION TELEGRAM W. P. MARSHALL, PRESIDENT	
TO:	BD MODERN ART 11 WEST 53 ST NYC 6195 8000

22 INTL FR

NEW YORK NY AUG 18 1957

*Handwritten:* In Paris  
R  
Copy for Mrs. Barr

PROFIL

MODERN ART SACPAULO (BRAZIL) (VIA WU CABLES)

BARR LEAVING ON EXTENDED TOUR ANXIOUS TO KNOW AUGUST 19TH IF

POSSIBLE HOTEL ADDRESS SACPAULO

*Faded text:* The report has been received in New York...  
MORAY MODERN ART  
...on September 21. We would like to see the...  
...to local architects and have work in...

*Faded text:* We have asked the Embassy here to take...  
...to be a member of the jury...  
...to the World. I have been informed that...

MAIL TO MISS HERLHYSECY MODERN ART 11 WEST 53 ST NYC

226/75

Very truly yours,

Marjorie Swaine

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COPY

From: Murillo Bastos Belchior  
Chairman, Committee of Cultural Exchange  
Instituto Brasil Estados Unidos  
Rua Senador Vergueiro 103  
Rio de Janeiro, Brazil

AUGUST 12, 1957

TO: Mr. McCray

"Dear Mr. McCray:

We wish to thank you for the arrangements you have made with Mr. Breuer and Mr. Hitchcock. We have now written to both of them, and the Consulate General in New York and the Embassy in London should also have contacted them by now.

Mr. Breuer has been invited to take part in the jury of the Architectural Section of the Bienal Exposition of Sao Paulo which will open on September 22. We would like both him and Mr. Hitchcock to give lectures to local architects and take part in round table discussions.

We have asked the Embassy here to help us to arrange an invitation for Alfred Barr also to be a member of the jury, as he has already been invited to the Bienal, I have been informed that he is coming to Rio. If this is true, please inform us of the date of his arrival.

Very truly yours,

Murillo Bastos Belchior"