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U. S. INFOR

THE FOREIGN SERVICE

Dia 25 do corrente (quarta-feira às 20 hrs.) unica exibição na

FONTE NOVA

De famosos GLOBERTROTERS do Rock-Calipso e Blue

SPARKLE MOURE-Sensacional versão feminina do famoso ELVIS PRESLEY

THE TYRONES - Aclamados Internacionalmente

THE FOUR KNIGHTS

O quarteto que alucina com suas musicas contagiantes

Dani Marlo – Intérprete máxima do CALIPSO E BLUE

Kings Of Rock- INSUPERAVEL CONJUNTO DE JAZZ

20 PARES DE FAMOSOS BAILARINOS

35 ARTISTAS DO CINEMA - Televisão e Radio Americano

diretamente da BRODWAY para a Bahia

Arrojada iniciativa do Clube de Natação e Regatas

SÃO SALVADOR

Não percam : — : Sensacional

"ROCK AND ROLL FANTASY"

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Friday

Mr Barr:

Helen and I would be delighted if you and Mr McCray would join us for cocktails at our apartment this evening 6 to 8. The Chief of U.S. Information Services in Brazil, John McKnight is coming through en route to the States.

Both de Mencocal and Cargle know the way out there.

Regards

Dave Barnhart

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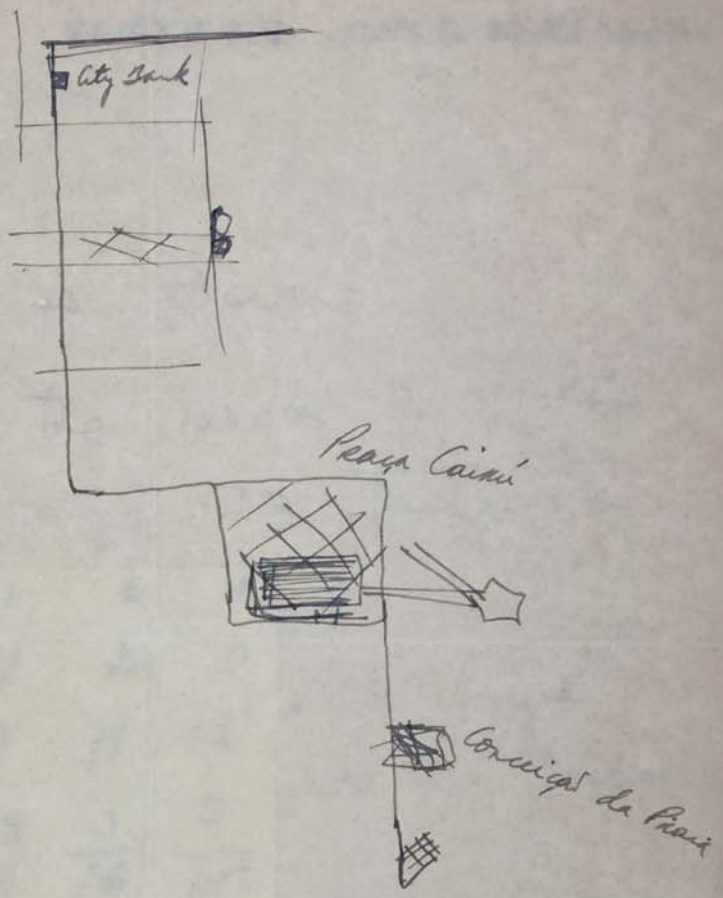

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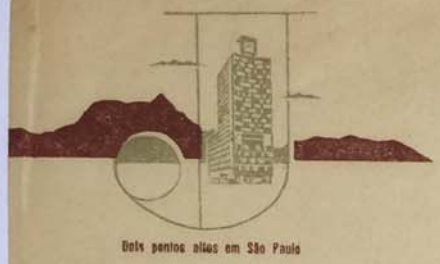

HOTEL JARAGUÁ

SÃO PAULO - BRASIL

Final	1	2	3
0 Chagall	4	2	0
15 Morandi	9	11	12
1 Nicholson	3	3	3
16	16	16	15
			+ 1

Here told you. e in reference

I hop nice trip. a every-thing.

ll.

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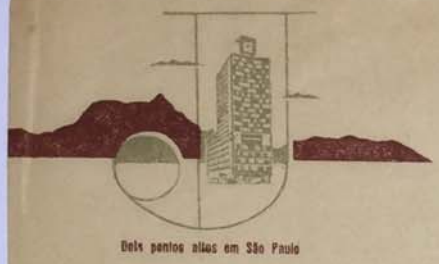

HOTEL JARAGUÁ

SÃO PAULO - BRASIL

Mr. A. Barr

Here is the book I told you. at page 73 there is reference of Exú.

I hope you have a nice trip. and Thank you for everything.

Tarsila D'Amaral.

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A. Sr Alfred
Barr
~~MARIA PINTO ALVES~~
Lembrança afetuosa
de Mourria

Mourria, Al. Barão
Piracicaba 721
S. Paulo

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a. Sr Alfred Barr
~~MARIA PINTO ALVES~~
Lembrança afectuosa
de Moussia

Mr. Alfred Barr
Hôtel Yanaqua

2102

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aracy a. amaral de toral
mario toral
Childs book
252, Largo do Arouche
ap. 603
São Paulo - S.P.
Brasil

Karl Plattner

Rua Simão Alvares, 135
Apto. 71
SÃO PAULO

F. Martin Beatty
Assistant RepresentativeScience Officer
of the British Council

Caixa Postal 2237
Rio de Janeiro

Av. Churchil, 129 - 11.º
Tel. 32 - 5956

a. Sr Alfred
Barr
~~MARIA PINTO ALVES~~
lembrança afetuosa
de Moussia

Mr. Alfred Barr
Hôtel Paraguay
2102

Moussia Pinto Alves
51.5661 al. Barão
piracicaba 721.

Exmo. Sr. Alfred Barr

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aracy a. amaral de toral
mario toral
Childs book
252, Largo do Arouche
ap. 603
São Paulo - S.P.
Brasil

not Jackson
" Viviano

Mr Alfred Barr

a. Sr Alfred
Barr
~~MARIA PINTO ALVES~~
lembrança afetuosa
de Moussia

Moussia, Al. Barão
piracicaba 791
S. Paulo

Moussia Pinto Alves
51.5661 Al. Barão
piracicaba 791.

Exmo. Sr. Alfred Barr

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R.30

a arte do **bauhaus**

1512

lunch Fri noon
michel & Ph & Breuer

exposição oficial da alemanha
na IV bienal do museu de arte moderna de são paulo

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o "bauhaus" foi fundado em 1919 em weimar pelo o arquiteto walter gropius. gropius quiz substituir a academia e a escola de arte aplicada por um instituto que partia da forma artística como de um todo no qual a pintura e a escultura nao viviam separadas da arquitetura e da forma do objeto. a configuração de todo o ambiente que cerca o homem, tal foi a missão que gropius confiou ao "bauhaus" para ser levada a efeito nos trabalhos das suas oficinas. no "bauhaus" gerou-se um método de educação criadora que mais tarde viria servir de exemplo para muitas escolas e sobretudo para as escolas de arte norte-americanas.

a partir do ano de 1923, o "bauhaus" tournou-se célula fundamental da "nova arquitetura" e, portanto, da construção de moradias de estilo moderno.

em 1925 o "bauhaus" foi transferido de weimar para dessau, onde lhe estava destinado um grande programa construtivo, a começar pela edificação do complexo dos próprios edificios para o seu alojamento. walter gropius deixou em 1928 a direção de sua obra, seguindo-se-lhe hannes meyer até 1930 e depois ludwig mies van der rohe que, ao principiarem as perseguições hitlerianas, ainda tentou, mas baldadamente, continuar o "bauhaus" em berlim, em moldes particulares. em maio de 1933, o "bauhaus" foi encerrado pela polícia nazista.

por sugestão dos organizadores da bienal de são paulo, preparou-se êste ano, como contribuição alemã, uma exposição dos artistas que trabalharam no "bauhaus". os cofundadores e professores que também na sua maior parte acompanharam o "bauhaus" até o seu fim, formam as bases da exposição: feininger, itten, kandinsky, klee, moholy-nagy, muche, schlemmer que, com excepção de dois, já não pertencem ao número dos vivos. nada há a acrescentar à sua fama internacional. a êles seguiu-se a nova geração, que passou pela aprendizagem do "bauhaus" e que tomou conta das oficinas como jovem mestra. são êles albers, arndt, bayer, schmidt. a êstes vieram juntar-se os que estudaram no "bauhaus" e a deixaram, uma vez concluidos os estudos, para se tornarem independentes. não foi possível congregar todos os antigos discípulos que se dedicam atualmente à sua arte. é a primeira tentativa que aqui se faz para, por meio de uma exposição, tornar conhecida como escola a pintura do "bauhaus", de professores como de alunos.

o "bauhaus" atraiu e despertou muitos talentos artísticos. foi internacional desde os seus primórdios; professores e discípulos procediam de diversos países europeus e não-europeus. a nossa exposição demonstra que no "bauhaus" não se cultivavam "pequenos kandinskys" ou "pequenos klees"; fomentou-se, sim, a independência pessoal e o talento específico. os pintores que sairam do "bauhaus" não se igualam nas suas criações; cada um dêles seguiu o seu próprio caminho. o que une, o que torna comum não é a "manière", mas sim o espírito que preside, o sentimento de responsabilidade, a controvérsia séria e profunda sôbre os elementos e a essência da arte.

ludwig grote

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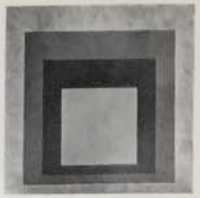
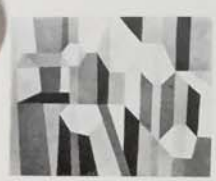


josef albers
nasceu em 1888 em bottrop (vestfália). estudos em berlim, essen, munique e no "bauhaus" em weimar. 1923–1933 professor do "bauhaus" em weimar, dessau e berlim. emigrou para os estados unidos onde lecionou até 1949 no "black mountain college". desde 1950 é docente da "yale university", new haven.

alfred arndt
nasceu em 1898 em elbing (prússia ocidental). desenhista de máquinas e de construção civil em elbing. 1920, estudos na academia de königsberg. 1921–1926 estudante do "bauhaus" em weimar e dessau. 1929–1933, professor no "bauhaus". trabalha atualmente como arquiteto em darmstadt.



herbert bayer
nasceu em 1900 em haag, proximidades de linz (danubio). 1918–1920, estudos em linz. 1920–1921, em darmstadt. 1921–1923, estudante do "bauhaus" em weimar. 1925–1928, professor no "bauhaus" em dessau. 1928–1938, em berlim. 1938 –1945, trabalhou em nova york. desde 1946 trabalha como desenhista, pintor e arquiteto em aspen (col).

max bill
nasceu em 1908 em winterthur (suiça). 1924–1927, escola de arte aplicada de zurique. 1927–1929, "bauhaus" em dessau. desde 1930 trabalha em zurique como arquiteto, escultor, pintor, publicista e desenhista para a indústria. em 1950, colaborou na fundação e construiu a "hochschule für gestaltung" (escola superior de desenho) em ulm. até 1956, como reitor e, diretor do departamento de arquitetura e desenho industrial. vive em zurique.

lyonel feininger
nasceu em 1871 em nova york. 1887–1888, estudante da escola de artes e oficios de hamburgo. 1890, na academia de berlim. 1892–1893, em paris, com colarossi. 1894–1906, em berlim. 1906–1908, em paris. 1908–1919, em berlim. 1919–1933, como professor do "bauhaus" em weimar e dessau. desde 1936 permaneceu em nova york. morreu em 1956.

theodore lux feininger
nasceu em 1910 em berlim. 1926–1929 estudante do bauhaus em dessau, com oskar schlemmer. 1929–1936, como pintor, na alemanha e nos estados unidos. desde 1953 é professor no fogg museum da harvard university, cambridge.

wilhelm imkamp
nasceu em 1906 em münster (vestfália). 1926–1929 estudante no "bauhaus" em dessau. 1929–1930, em paris. 1930–1939, em essem. 1939–1945, em serviço militar de guerra. 1948, em allendorf - zumda (hessen). desde 1948 vive em stuttgart.

johnnes itten
nasceu em 1888 em thun (suiça). estudos na academia de belas artes de berna e genebra. 1913–1914, aluno de adolf hölzel em stuttgart. 1915, primeiro curso de arte em viena. 1919–1923, professor do bauhaus em weimar. própria escola em berlim. após suas atividades como professor da escola de engenharia textil de krefeld seguiu para amsterdão. até 1954 foi diretor do "kunstgewerbemuseum" e da "kunstgewerbeschule" de zurique. vive em zurique.

gerhard kadow
nasceu em 1909 em ülzen (baixa saxonia). 1929–1932, aluno do "bauhaus" em dessau. 1933–1938, trabalhos de arte textil em nunspeet (holland), ülzen e berlim. 1938–1950, professor da escola de engenharia textil de krefeld. 1950, diretor do curso preparatório da escola de artes e oficios de krefeld. vive em krefeld.

wassily kandinsky
nasceu em 1866 em moscou. estudos de economia politica e jurisprudência. em 1896 foi para munique afim de estudar pintura. 1901–1903, professor da escola "phalanx". 1903–1908, viagem para a França, tunis e italia. 1908–1914, em munique e murnau (alta baviera). 1911, iniciou a exposição do "cavaleiro azul". 1914, retornou à russia. 1917–1921, grande atividade de organização na russia. 1922–1923, professor no "bauhaus" de weimar, dessau e berlim. desde 1933 residiu em neuilly-sur-seine, onde morreu em 1944.

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-1929 estudante do
chlemmer. 1929—
nos estados unidos.
useum da harvard

tfália). 1926—1929
au. 1929—1930, em
9—1945, em serviço
lorf - zumda (hessen).

estudos na academia
a. 1913—1914, aluno
primeiro curso de
sor do bauhaus em
. após suas
ola de engenharia
erdão. até 1954 foi
" e da "kunstge-
zurique.

axonia). 1929—1932,
933—1938, trabalhos
d), ülzen e berlim.
e engenharia textil
preparatório da
d. vive em krefeld.

dos de economia
foi para munique
3, professor da
gem para a França,
que e murnau (alta
do "cavaleiro azul".
grande atividade de
, professor no
rlim. desde 1933
morreu em 1944.

ida kerkovius
nasceu em 1879 em riga (letônia). primeiros estudos de pintura, em dachau foi aluna de adolf hölzel. após breve permanência em berlim, estabeleceu-se em stuttgart. de 1920 a 1923, estudou no "bauhaus", no curso de inverno. vive em stuttgart.

paul klee
nasceu em 1879 em münchenbuchsee, proximidades de berna (suiça). estudos na academia de munique. 1903—1906, primeiros trabalhos artísticos em berna. 1906—1920, em munique. desde 1912 relações de amizade com kandinsky e artistas do "cavaleiro azul". 1922—1930, professor no "bauhaus" em weimar e dessau. 1930—1933, professor da academia de düsseldorf. 1933 após a sua destituição, emigrou para a suiça (berna). em 1940 morreu em muralto-locarno.

fritz levedag
nasceu em münster (vestfália). depois de um curso de artesanato, estudou de 1913 a 1923 na academia de düsseldorf. 1926—1928, estudou no "bauhaus" de dessau. em 1929 mudou-se para berlim. 1932, em münster. 1934—1939, em düsseldorf. 1939—1945, serviço militar. desde 1946 em ringenberg (wesel). alí morreu em 1951.

laszlo moholy-nagy
nasceu em 1895 em borsod (ungaria). após um curso de direito, dedicou-se à pintura. 1920—1923, em berlim. 1923—1928 professor do "bauhaus" em weimar e dessau. 1928—1935, de retorno á berlim. 1935—1937, trabalhou em londres. 1937, fundou e dirigiu a "new bauhaus" mais tarde "institute of design" de chicago. em 1947 morreu em chicago.

georg muche
nasceu em 1895 em querfurt (saxonia). 1912—1915, escola de belas artes de berlim e de munique desde 1916, professor da escola de arte do "sturm" em berlim. 1920—1927, professor no "bauhaus" de weimar e dessau. 1927—1931, professor da escola de johannes itten em berlim. 1931—1932, professor na academia de breslau. desde 1939, professor na escola de engenharia textil de krefeld.

xanti schawinsky
nasceu em 1904 em basileia (suiça). estudos em zurique e berlim. 1924—1928, estudou no "bauhaus" de weimar e dessau. 1933, mudou-se para milão. 1936, professor do black mountain college, usa. vive desde 1939 em nova york.

oskar schlemmer
nasceu em 1888 em stuttgart (württemberg). 1909—1919 estudou na academia de stuttgart, sendo o discípulo favorito de adolf hölzel. 1920—1929, professor do "bauhaus" weimar e dessau. 1929—1932, professor da academia de breslau. 1932—1933, professor das escolas reunidas de belas artes de berlim. em 1933, depois da sua destituição, mudou-se para a floresta negra, (stuttgart e wuppertal). em 1943, faleceu em baden-baden.

joost schmidt
nasceu em 1893 em wunstorf (baixa saxônia). 1911—1914, estudou na academia de weimar. 1914—1919, serviço militar de guerra. 1919—1925, estudante do "bauhaus" em weimar. 1925—1933, professor do "bauhaus" em dessau e berlim. 1945, professor da escola superior de belas artes de berlim. em 1948 faleceu em nürnberg.

andor weininger
nasceu em 1899 na ungária. 1921—1928, estudou no bauhaus em weimar e dessau. 1928—1938, em berlim. 1938—1951, na holanda. desde 1951 reside em toronto (canada).

fritz winter
nasceu em 1905 em altenbögge (vestfália). recebeu formação de eletricista. 1927—1930, estudou no "bauhaus" de dessau. 1933—1935, em karlsfeld (münchen). 1935—1939, em diessen (alta baviera). 1939—1949, serviço de guerra . prisioneiro na rússia. desde então trabalha em diessen e desde 1954 encontra-se como professor da academia de desenho de kassel.

bill

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a arte do **bauhaus**

exposição oficial da alemanha
na IV bienal do museu de arte moderna de são paulo

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Mrs. Alfred H. Barr Sept 11 - 57

1415 Parker Avenue, Detroit 14, Michigan

Dear Alfred -

Did you find my letter at Rio - and my two at Sao Paulo? They were poor letters but news of me - Your beautiful cards from Cuzco were wonderful - What a memory for you! - Also the Andes book arrived and I am reading it or most of it - There is just what I want to know - the gold roofs and marvellous art but I can as yet find no reference to the society of the Spaniards!

Today I think you are in Sao Paulo where my card says your mail is to go or that you may be there until Sept 22.

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I hope this may reach you -
Andrew Eda Tony Mary + Kathy drove from Greensboro in one car stopping a night at Buffalo - Tony goes to Princeton next week - Elba is in Boston - where she is not visiting "Charlie's" relatives - Mary is the rosiest twinkiest girl you can imagine tall as I and twice as plump - but not too big I weigh 182 lbs now - a gain of 1 lb. My ribs are apparent my bust nil!
So all goes well. Hope you may arrive home safe and happy on the 24th - I shall enjoy hearing more details - Sorry about your flu - One does not recover through in a day
Love to you both
Maurice

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Mrs. Alfred H. Barr Sept 4 '57

1415 Parker Avenue, Detroit 14, Michigan

Dear Alfred - I am sick this morning
Your telegram and your card from Rima
Air port reached me this morning and
both were most welcome - By the time the telegram
reached me it was addressed to Bar Hotel
Rank Stone which a stupid girl at the
telephone decided was meant for the desk
though there is no bar - So it waited to
be given to Mrs Chapin this morning who
brought it to me - Now I wait for you
to reach ~~Rio or the~~ Sao Paolo -
All goes well here - Last night I had
a perfect sleep with no pains and
no medicines - I have had several
auto rides - Nurse takes me down to her
car in a chair and I just sit comfortably
in the auto - What I have to do now is to
try to walk without shortness of breath
but I may have that always -
Andrew Edna + Tony just telephoned
from Greensboro this minute - They will

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drive home on Sunday I think from their voices they have had a wonderful family vacation - little Elsa and Daddy that the little girls will be cestie! I fancy there is a good match of dominoes for all

Loved the cards from Tory - when will she be home - not until you do I fancy - My family evenly circled the globe -

I am writing on a bath in bed which makes my cheaky writing worse - Your clipping is correct "I am tinty" you know - Mary Ashland sent me a beautiful plant as a farewell and says she will see me the last of Sept - thank God if I can't walk he has left me my centre - This carries measure less love to Marga and my precious you - I hope Cuzco will be fully interesting sights -

Love Manowa -

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Mrs. Alfred H. Barr Aug 30 '57 Friday

1415 Parker Avenue, Detroit 14, Michigan

Dear Alfred - Your post cards came this morning. I had intended to write early to Lima but my intentions are seldom carried out these days - I hope this may reach you in Brazil. Your cards were cheerful and a good trip ensued ahead of you -

All goes well here, I am sitting at my desk - the heart seems to be okay now - my orders are to use my strength as far as possible. Mrs. Morton the nurse has a desk and I hope to take a ride after this is resulted - As I expected Christine balked at the nurse but is now better in health and cooperative - Time is all speed now - the hill looks large but not too steep - the nurse

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is under oath to stay until
Andrew and Eda return ~~to~~ where
they plan to do Sept. 4th
finally got away from the
hospital Aug 21st. Have not seen
many callers but Dr. Zanu came
yesterday for a nice visit -
So as I said all goes well
with me as I pray it may
with Margo and you - that
a wonderful world vacation
this trip will be for you both
and twice as much with you
together - Love to you both
dear dear children -
Mamoree -

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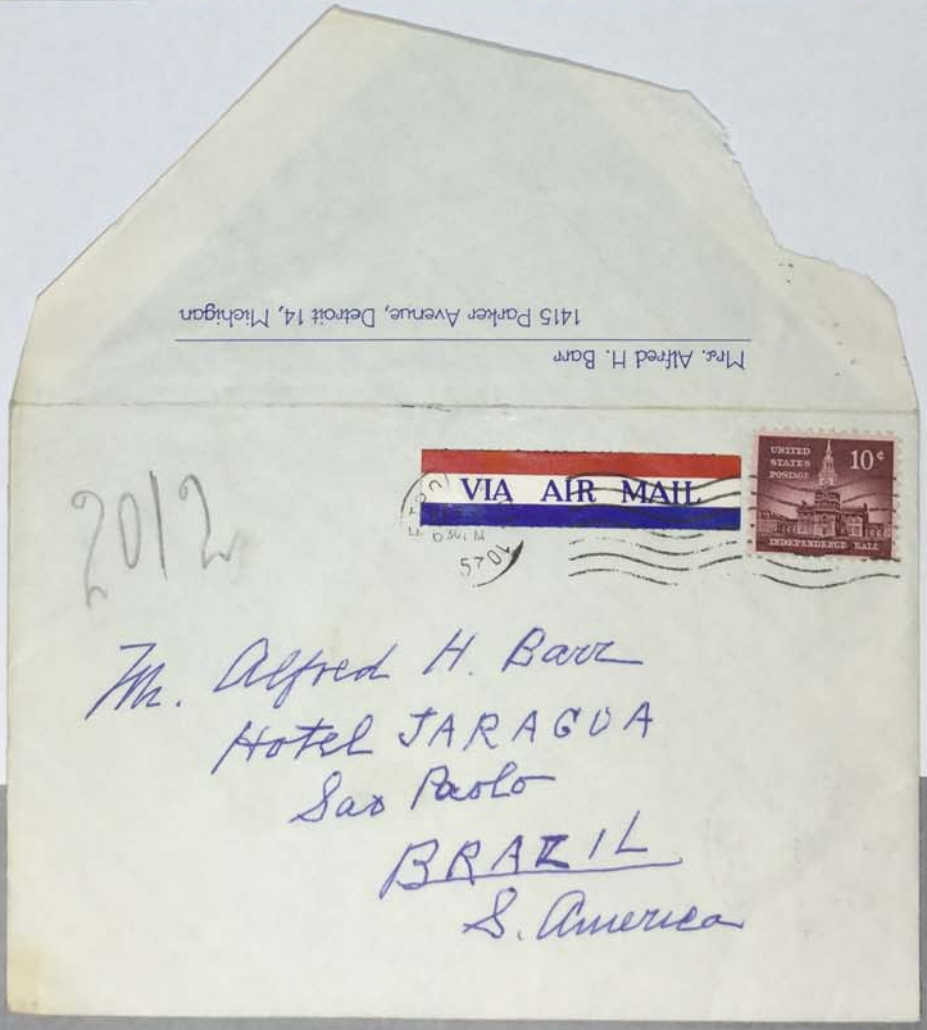

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Ciao!

630 - breakfast with Mr. Rockefeller!

10:30 - 11 the museum

11 - 3 lunch with Mr. Rockefeller

3 - 5 - flight to Amsterdam

will cable the moment I land.
Flight pleasant. Leo sends
tanti saluti.
See you both very very soon
much love, T

Printed in the Netherlands by Polaris Haarlem

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40¢

Mr. & Mrs. Alfred H. Barr

Museum of Modern Art

11 West 53

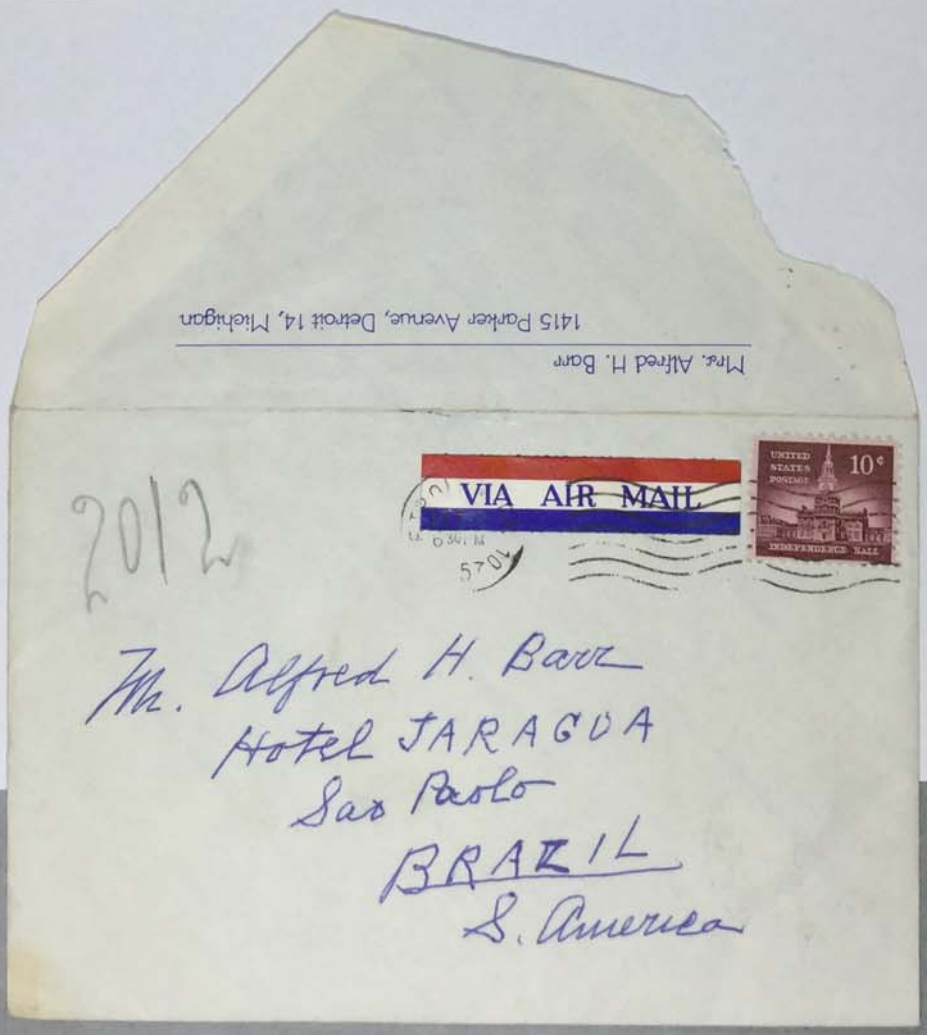
New York, N.Y.

U.S.A

KLM

Douglas DC-6B

Fragile is fascinating



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* sorry - I went to bed at 4 am last night (this morning, rather)

Sept 1, 1957

AUSTRALIAN EMBASSY,
THE HAGUE.

Dear Daddy,

Unfortunately this has to be a frantically quick note for life here at the Mc. - ~~Smith~~ Smiths just doesn't let one stop for a moment. I've been meaning to write you to put your mind at rest about my writing grandmother - your letter was waiting for me when I arrived here ~~one~~ Aug. 27 and I've been meaning to put your mind at rest ever since*. Thank goodness your letter was not needed for I must have written grandmother two long cards about a week and a half before - and probably they arrived in Detroit just a few days after you left. I'm awfully sorry I did not write you at the same time to tell you that I had got the cards off, it was very inconsiderate of me. And now actually heaven knows when this letter will get to you.

I hope that South America will be fun and not too tiring. Honestly even with the barage of letters I've received from mummy I'm a little confused still about what <u>you</u> are doing. What on you judging at Sao Paulo? Will you please send me some coloured postcards of where you are going. Mummy says you may be going to Russia

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AUSTRALIAN EMBASSY.
THE HAGUE.

too ~~the~~ after S.A. I think it is so wonderful that you will be getting so much "time off" from the Muse. Mummy also sent me some "N.Y." cartoons of people looking at the Pic. show! I still have great regrets that the show will be down when I get to N.Y.C. Missing seeing it by just 3 days is very frustrating. When I look at pictures I really prefer looking at them, then giving them a rest and then seeing them again, rather than "doing" it all at once.

The Hague has really been something, I'm sure this vague letter must be some indication of the busy life I've been leading. The biggest event was a trip to the Philips Electrical (lights, records, T.V., radio, tape recorders etc.) Works in the South of Holland. Mr. Mc-Smith went on an official visit and took many of us along. We stayed over night with some superb friends of theirs who had eight children, many of them ~~were~~ were around Katies and my age. So what with seeing this super-fascinating factory and being with this family ~~the~~ which was absolutely enchanting, I do feel rather worn out. Now the making of a

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	AHB	I.A.318

note: this family I'm talking about has nothing to do with the factory, they just live near it in the country and so we stayed with them.

AUSTRALIAN EMBASSY.
THE HAGUE.

radio seems less obscure to me. We ~~saw~~ saw them making T.V. screens and blowing electric light bulbs. Reminded me of Venetian glass works. And Daddy, I was really in the Land of "Major Barbara". The Philips works is in Eindhoven, a town almost completely owned by Philips. The conditions of the workers are so scientifically planned, down to the most minute detail. The Factories ~~stre~~ stretch out for miles. They have a foreign relations office, their own machine factory so they ~~are~~ are assured of the highest quality, their own paper factory so they can wrap their light bulbs properly, their own research labs, demonstration lab., ~~consult~~ consultants for hire, golf course housing, etc etc etc. etc.

Last night I stayed up until ~~five~~ four because Katie had a party for me and some of the members of that wonderful ~~Dut~~ Dutch family. We all had dinner here, 13 strong, and then at 11 proceeded to do a round of night clubs. Great fun for me since I adore to dance and never get a chance in New York, since, A) night clubs too expensive, B) my friends dance so badly. Anyway

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AUSTRALIAN EMBASSY.
THE HAGUE.

you know all about my sad plight in New York. It was great fun, Dutch boys have manners and grace and dance beautifully, for superficial fun nothing could be more ideal.

The Mc-Clure Smiths are wonderful fun, all of them and have been so kind to me. I feel so at ease here and have such fun talking to all of them. I keep wishing I could make more informed conversation with Mr., but I guess I'll have to wait a few years. Anyway, having heard that ~~they~~ you may be coming thru on the way to Moscow, they are clamoring to see you. Actually they talk incessantly about you, and at every step they tell me what they did with you and what you liked. What a hit you made here Daddy.

Gotta run to tea.

Tons of Love Have fun
Stay well

Tony

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	AHB	I.A.318

SOUTH AFRICAN SECTION.

SAO PAULO EXHIBITION - Sept. - Dec. 1957.

PAINTINGS

Artist	Title of Work	Medium	Price in Cruzeiros.
Walter Battiss	" 2 Running Figures	Oil	14700
" "	" The Artist and his Family"	"	31500
" "	" African Group"	"	16800
Cecil Higgs	" The Vortex"	"	17825
" "	" Evening, Hangklip"	"	ON LOAN
" "	" Sea Pool"	"	19925
Erik Laubscher	" Harbour Fragment"	"	12600
" "	" Evolving Tree Forms"	"	25200
Rupert Shephard	" The Heronry"	"	21000
" "	" Oxen & Native Children"	"	52500
" "	" Karoo Landscape"	"	21000
Irma Stern	" Night"	"	31500
" "	" Day of Liberation"	"	36750
" "	" African Idol"	"	42000
" "	" Madam R "	"	21000
" "	" Swazi with Cock"	"	25200
Maurice van Essche	" Watussi, Central Africa"	"	52500
" " "	" African Chief"	"	94500
" " "	" Water Carriers, Central Africa"	"	52500
Jean Welz	" Peaches and a Room"	"	ON LOAN
" "	" Vista with Fruit and Flowers"	"	ON LOAN
" "	" Village"	"	ON LOAN

SCULPTURE

Moses Kottler	" Native Girl"	Kiaatwood	ON LOAN
" "	" Mary, a Zulu Girl"	Bronze	" "
" "	" C.F. Andrews"	"	" "
" "	" Meidjie"	Cypress wood	" "
" "	" Mapula"	Bronze	" "
" "	" Reclining Figure"	Diorite	" "
Lippy Lipshitz	" The Lovers"	Onyx	52500
" "	" Sea Nude"	Colmari Stone	105000
" "	" Cape Washerwoman"	Yellow Wood	84000
" "	" Hollow Torso"	Stinkwood	84,000
Edoardo Villa	" The Assailants"	Bronze	70000
" "	" Music and Dance"	Steel	60000
" "	" Figure with Drapery"	Bronze	70000

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	AHB	I.A.318

All 10,000 cruzeiros

SOUTH AFRICAN SECTION

GRAPHIC WORK — SAO PAULO EXHIBITION Sept. - Dec. 1957.

Artist.	Title of Work	Medium.
Walter Battiss	The Artist of the Rocks	Woodcut
" "	Moving Forms	"
" "	1.	Linocut
" "	2.	"
Johan van Heerden	1. (No. 5)	Etching
" " "	2. (No. 5)	"
" " "	3.	"
" " "	4.	"
Katrine Harries	Young Woman reading	Litho
" "	Malay Girl 1.	"
" "	Malay Girl 2.	"
C. Skotness	1. (no. 1.)	Wood Engraving
" "	2. (" 21)	" "
" "	3. (" 18)	" "
" "	4. (" 5)	" "
" "	5. (" 28)	" "
" "	6. (" 14)	" "
E. Esmonde White	Zulus driving Cattle	" "
" "	Conversation	" "
" "	Story Teller	" "
" "	Swazi Rider	Coloured Litho.
B. Cilliers-Barnard	1.	Etching
" "	2.	"
" "	3.	Coloured Litho
R. Shephard	Native Women with Baskets.	Coloured Linocuts
" "	Morning Glory	" "
" "	In the Vineyards	" "
" "	Ciskei Women and Sheep	" "
" "	Native Women & Goats	" Litho.
" "	Children's Ballet	" "
Irma Stern	1. (No. 1.)	Drawing
" "	2. (No. 4)	"
" "	3. (No. 6)	"
" "	4. African Image 2.	Monotype
" "	5. " " 4.	"
" "	6.	"
" "	7.	"
S. Mc Corkindale	The Ascension	Coloured Litho.
" "	Death	Etching
Francois Krige	1.	Drawing
" "	2.	"

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Mr. A L F R E D B A R R

JURI INTERNACIONAL DE PREMIAÇÃO DA

IV B I E N A L DE S Ã O PA U L O

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IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Reunido no dia 16 de setembro de 1957 o Juri Internacional da IV Bienal além do grande premio São Paulo atribuido ontem a Giorgio Morandi, distribuiu os seguintes premios :

ao melhor pintor estrangeiro
(Premio Presidencia da República) Cr.$ 100.000,00
Ben Nicholson (Grã-Bretanha)

ao melhor escultor estrangeiro
(Premio Presidencia da Republica) Cr.$ 100.000,00
Jorge de Oteiza (Espanha)

ao melhor gravador estrangeiro
(Premio Presidencia da República) Cr.$ 50.000,00
~~Kaoru Yamaguchi~~ (Japão)
NOZO HAMAGUCHI

ao melhor desenhista estrangeiro
(Premio Presidencia da Republica) Cr.$ 50.000,00
Não atribuido

ao melhor pintor nacional Cr.$ 100.000,00
Frans Krajcberg

ao melhor escultor nacional Cr.$ 100.000,00
Franz Weissmann

ao melhor gravador nacional
Fayga Ostrower Cr.$ 50.000,00

ao melhor desenhista nacional Cr.$ 50.000,00
2 premios ex-aequo de Cr.$25.000,00 cada a:
Wega Nery Gomes Pinto e
Fernando Lemos

Premio Metalúrgica Matarazzo S/A. Cr.$ 100.000,00
2 premios ex-aequo de Cr.$50.000,00 cada a:
Antoni Clavé (França)
François Stahly (França)

Premio Regina Feijel Cr.$ 50.000,00
Robert Muller (Suiça)

TELEGR.: MODERNART BIENAL SÃO PAULO

1957 - SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.013 DE 21 DE NOVEMBRO DE 1955)

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IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

fl.2

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Premios de acquisição :

Premio Jockey Club de São Paulo Seymor Lipton (Estados Unidos)	Cr.$ 100.000,00
Premio Moinho Santista S/A. Emile Giglioli (França)	Cr.$ 50.000,00
Premio Ricardo Xavier da Silveira Austin Wright (Grã-Bretanha)	Cr.$ 50.000,00
Premio Nelly Jafet Carlos Mérida(União Panamericana)	Cr.$ 50.000,00
Premio Rayner Waller Octave Landuyt (Bélgica)	Cr.$ 50.000,00
Premio Diario de Noticias Lygia Clark (Brasil)	Cr.$ 50.000,00
Premio Sanbra Soc.Algodoeira do Nordeste ~~S/A.~~	Cr.$ 50.000,00
2 premios ex-aequo de Cr.$25.000,00 cada a: France Mihelic (Iugoslavia) e W.van Heusden (Holanda)	
Premio Arno S/A.	Cr.$ 35.000,00
2 premios ex-aequo de Cr.$17.500,00 cada a: Harold Town (Canadá) e Pla e Parodi (Paraguai)	
Premio Museu de Arte Moderna do Rio de Janeiro Tereza Nicolao (Brasil)	Cr.$ 20.000,00
Premio Museu de Arte Moderna do Rio de Janeiro Zelia Salgado (Brasil)	Cr.$ 20.000,00
Premio Museu de Arte Moderna do Rio de Janeiro Rosaini Quintas Perez (Brasil)	Cr.$ 10.000,00
Premio Museu de Arte Moderna do Rio de Janeiro Aldemir Martins (Brasil)	Cr.$ 10.000,00

TELEGR.: MODERNART BIENAL SÃO PAULO

1957 - SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.813 DE 11 DE NOVEMBRO DE 1955)

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	AHB	I.A.318

IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

fl.3

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Premio Armações de Aço Probel Cr.$ 20.000,00
José Claudio da Silva (Brasil)

for a Spanish American artist

O Premio Ernesto Wolf da importância de doll. 1.000 - foi atribuido a Nemesio Antunes (Chile)

O Premio Circolo Italiano foi atribuido - Cr.$ 60.000,00 - a Gianni Dova (Italia)

O Premio Centro Israel-Brasil de Cr.$ 20.000,00 foi atribuido a Ahron Giladi (Israel)

O Premio "Viagem a Sicilia" (ENIT) foi atribuido a Karl A. Wolf (Austria)

Menções Honrosas:

Em conformidade do Parag. F. do art. 14 do regulamento, o Juri Internacional indicou os nomes dos seguintes artistas para uma menção honrosa :

ARGENTINA:	Raul Soldi e Beatriz Juarez
BOLIVIA :	Armando Pacheco
CHINA :	Hsiao Min-Hsien
COLOMBIA:	Alejandro Obregon
C U B A:	Agustin Fernandez
EQUADOR :	Oswaldo Guayasamin
FINLANDIA :	Veikko Marttinen
GRÊCIA :	George Mavroidis
HONDURAS :	Antonio Velasquez
LUXEMBURGO :	Michel Stoffel
NORUEGA :	Harald Dal

TELEGR.: MODERNART BIENAL SÃO PAULO

1957 — SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.813 DE 21 DE NOVEMBRO DE 1955)

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	AHB	I.A.318

IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

fl.4

PANAMÁ:	Eudoro Silvera
P E R Ú:	Fernando de Szyszlo
PORTUGAL :	Fernando Azevedo
REPÚBLICA DOMINICANA :	Silvano Lora
TURQUIA :	Bedri Rahmi Eyüboglu
UNIÃO SUL AFRICANA:	Eduardo Villa
URUGUAI :	Maria Freire e Amalia Nieto
VENEZUELA :	Jacobo Borges e Barbaro Rivas
VIET NAM :	Tran-Tho

AO fazer seu julgamento sentiu o Juri que as suas escolhas, na realidade foram limitadas pela ausencia de determinados participantes cujas obras não puderam ser expostas à tempo por motivos indipendentes das cidades que as enviaram. Está neste caso o conjunto de obras de René Magritte só em parte recebido antes que se processasse a votação: o que motivou a retirada do seu nome, pelo comissário da Bélgica, da lista dos concorrentes, o que constituiu lastimável perda. Também Tchecoslovaquia, Costa Rica e Haiti não conseguiram expôr o seu conjunto de obras em tempo útil e por isso permaneceram à margem dos trabalhos do Juri.

Antes de encerrar seus trabalhos, os membros do Juri Internacional desejaram tornar explicito sua admiração pela obra poderosa e expressiva de Lasar Segall cuja sala visitaram, bem como a de Victor Brecheret, tomando conhecimento do valor destes dois mestres brasileiros já falecidos. Como Kupka, este grande pioneiro da arte abstrata, são figuras cuja ausencia lastimam.

TELEGR.: MODERNART BIENAL SÃO PAULO

1957 — SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.813 DE 21 DE NOVEMBRO DE 1955)

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IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

fl.5
RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

acrescentam afinal seu aplauso ao espirito de iniciativa de Francisco Matarazzo Sobrinho cuja obra em favor da arte internacional tem cada dois anos confirmada e ampliada sua importancia.

São Paulo, 17 de Setembro de 1957

ass: Ludwig Grote
Van Lerberghe
Luis Gonzales Robles
Alfred Barr
Jacques Lassaigne
Philip Hendy
J.C.Heyligers
Marco Valsecchi
Marcel Ianco
Shinken Kurihara
Jiri Kotalic
Livio Abramo
Wolfgang Pfeiffer
Lourival Gomes Machado
Maria Martins
Flexa Ribeiro

Ludwig Grote
Presidente do Juri

Arturo Profili - Secretário

TELEGR.: MODERNART BIENAL SÃO PAULO

1957 - SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.813 DE 21 DE NOVEMBRO DE 1955)

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IV BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Le Jury international de la IVème Biennale s'associe á la direction du Musée d'Art Moderne de São Paulo pour exprimer sa gratitude au gouvernement français qui a permis de réaliser pour la première fois en Amérique du Sud une exposition rétrospective de l'oeuvre de Marc Chagall qui illustre de façon éclatante le génie pictural du maitre et son rôle historique comme pionnier de l'art du XXeme siécle.

Le Jury remercie également le gouvernement fédéral allemand pour l'organisation de la rétrospective qui fait ressortir l'apport du Bauhaus á la formation de l'esprit moderne et le retentissement international de ce mouvement.

Le Jury, enfin, remercie le Musée d'Art Moderne de New York d'avoir mis sur pied une exposition rétrospective de l'oeuvre impressionante de Jackson Pollock.

Reuní le 15 septembre 1957, le Jury international de la IVème Biennale attribue le gran Prix São Paulo á l'oeuvre de Giorgio Morandi.

São Paulo le 16 septembre 1957

Arturo Profili Secretário

TELEGR. MODERNART BIENAL SÃO PAULO

1957 - SOB O PATROCÍNIO DA PREFEITURA DO MUNICÍPIO DE SÃO PAULO (LEI N.º 4.913 DE 21 DE NOVEMBRO DE 1955)

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Lista dos premios da IV Bienal de S.Paulo

PREMIO SÃO PAULO:		Cr.$ 300.000,00
PREMIOS REGULAMENTARES:		
ao melhor pintor estrangeiro		Cr.$ 100.000,00
)Premio Presidencia da Republica)		
ao melhor escultor estrangeiro		Cr.$ 100.000,00
(ao melhor gravador estrangeiro)		
(Premio Presidencia da Republica)		Cr.$ 50.000,00
ao melhor desenhista estrangeiro		
(Premio Presidencia da Republica)		Cr.$ 50.000,00
Ao melhor pintor nacional		Cr.$ 100.000,00
Ao melhor escultor nacional		Cr.$ 100.000,00
Ao melhor gravador nacional		Cr.$ 50.000,00
Ao melhor desenhista nacional		Cr.$ 50.000,00
PREMIOS DE AQUISIÇÃO:		
Premio Jockey Club de São Paulo		Cr.$ 100.000,00
Premio Metalurgica Matarazzo S/A		Cr.$ 100.000,00
Premio Circolo Italiano (para pintor italiano)		Cr.$ 60.000,00
Premio Sec.Sanbra Algodoeira do Nordeste S/A. (a um ou mais artistas)		Cr.$ 50.000,00
Premio Moinho Santista S/A		Cr.$ 50.000,00
Premio Ragner Walter (A.Plasticas)		Cr.$ 50.000,00
Premio Diarios/Noticias (pintor brasileiro)		Cr.$ 50.000,00
Ricardo Xavier da Silveira (A.Plast.)		Cr.$ 50.000,00
Nelly Jafet (A.Plast.)		Cr.$ 50.000,00
A r n o S/A.		Cr.$ 35.000,00
Armações de Aço Probel		Cr.$ 20.000,00
Museu de Arte Moderna do Rio de Janeiro		
(para pintura nacional)		cr.$ 20.000,00
(para escultura nacional)		Cr.$ 20.000,00
(para desenho nacional)		Cr.$ 10.000,00
(para gravura nacional)		Cr.$ 10.000,00

E N I T — PREMIO VIAGEM A SICILIA

Spanish American artist (Wolf) — $1000 U.S.

Muller Regina Feigh (artist) — 50,000

Social — 20,000

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RELAÇÃO DOS COMISSÁRIOS NA IV BIENAL DE S.PAULO

ALEMANHA:	PROF. LUDWIG GROTE
BÉLGICA:	PROF. VAN LERBERGHE
ESPANHA:	LUIS GONZALEZ ROBLES
ESTADOS UNIDOS:	ALFRED BARR
FRANÇA:	JACQUES LASSAIGNE
GRÃ-BRETANHA:	SIR PHILIP HENDY
HOLANDA:	DR.J.C. HEYLIGERS
ITALIA	DR.MARCO VALSECCHI
ISRAEL:	MARCEL IANCO
JAPÃO:	SHINKEN KURIHARA
TCHESCOSLOVAQUIA:	JIRI KOTALIC
BRASIL:	LIVIO ABRAMO
	WOLFGANG PF IFFER
	LOURIVAL GOMES MACHADO
	MARIA MARTINS
	FLEXA RIBEIRO

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	AHB	I.A.318

RELAÇÃO DOS PREMIOS DESIGNADOS PARA A IV BIENAL DE S.PAULO

PREMIO SÃO PAULO	Cr.$ 300.000,00	
PREMIOS REGULAMENTARES :		
Ao melhor pintor estrangeiro	Cr.$ 100.000,00	(Itamarati)
Ao melhor pintor nacional	Cr.$ 100.000,00	
Ao melhor escultor estrangeiro	Cr.$ 100.000,00	(Itamarati)
Ao melhor escultor nacional	Cr.$ 100.000,00	
Ao melhor gravador estrangeiro	Cr.$ 50.000,00	(Itamarati)
Ao melhor gravador nacional	Cr.$ 50.000,00	
Ao melhor desenhista estrangeiro	Cr.$ 50.000,00	
Ao melhor desenhista nacional	Cr.$ 50.000,00	
Premios de aquisições:		
Jockey Club de S.Paulo	Cr.$ 100.000,00	&
Metálurgica Matarazzo S/A.	Cr.$ 100.000,00	&
Circolo Italiano (a pintor italiano)	Cr.$ 60.000,00	
Museu de Arte Moderna do Rio de Janeiro (p/pintura brasileira)	Cr.$ 20.000,00	
(p/escultura brasileira)	Cr.$ 20.000,00	
(p/gravura brasileira)	Cr.$ 10.000,00	
(p/desenho brasileiro)	Cr.$ 10.000,00	
Sanbra Soc.Algodoeira do Nordeste (a ser contemplado à um ou mais prêmios)	Cr.$ 50.000,00	
Moinho Santista S/A.	Cr.$ 50.000,00	&
Arno S/A.	Cr.$ 35.000,00	&
Armações de Aço Probel	Cr.$ 20.000,00	&
E N I T	Premio Viagem à Sicilia)	

& - significa premios livres

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September 5, 1957

~~List~~ of Commissioners, IV BIENAL, Sao Paulo

* indicates jury member; 17 jury members in total

1. Argentina: Antonio Alonso (also coming: D. Jaun Angel Urcola)
2. Austria: Karl A. Wolf
3. Belgium: Prof. Van Lerberghe* - Conseiller au Ministere de l'Instruction Publique, Brussels
4. Brazil: Livio Abramo* - engraver
   Wolfgang Pfeiffer* - Technical Director, Museu de AM, Sao Paulo
   Lourival Gomes Machado * - Professor, Universidade de Sao Paulo
   (Maria Martins*- sculptor
   Prof. Flexa Ribeiro*-
5. Chile: Jorge Caballero C.
6. Czechoslovakia: Juri Kotalic* (also coming: Ludo Fulla, painter: Arnest Paderlik, Vice-Pres., Institute of Plastic Arts)
7. France: Jacques Lassaigne* - Association Française d'Action Artistique
8. Germany: Prof. Ludwig Grote* - Director, Germanisches Nationalmuseum, Nürnberg
9. Great Britain: Sir Philip Hendy* - Director, The National Gallery, London
10. Israel: Marcel Ianco*
11. Italy: Dr. Marco Valsecchi*
12. Japan: Shinken Kurihara* (also coming: Kioshi Mizutani)
13. Netherlands: Dr. J. C. Heyligers*
14. Pan American Union: Jose Gomez Sicre
15. Portugal: Carlos Botelho
16. Spain: Luiz Gonzalez Robles* - Museo de Arte Moderna, Madrid
17. Union of South Africa: Mr. P. Anton Hendriks*
18. United States: Alfred H. Barr, Jr.*
19. Yugoslavia: Marko Celebonovic*

Sh

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September 5, 1957

List of Participating Countries, IV BIENAL, Sao Paulo

Total: 42 countries, plus the Pan American Union

1. Argentina
2. Austria
3. Belgium
4. Bolivia
5. Brazil
6. Canada
7. Chile
8. China
9. Colombia
10. Costa Rica
11. Cuba
12. Czechoslovakia
13. Dominican Republic
14. Ecuador
15. Finland
16. France
17. Germany
18. Great Britain
19. Greece
20. Haiti
21. Honduras
22. Israel
23. Italy
24. Japan
25. Luxembourg
26. Netherlands
27. Norway
28. Panama
29. Paraguay
30. Peru
31. Poland
32. Portugal
33. ~~Sweden~~ Spain
34. Sweden
35. Switzerland
36. Turkey
37. Union of South Africa
38. United States
39. Uruguay
40. Venezuela
41. Vietnam
42. Yugoslavia

~~XBY~~ Pan American Union

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September 5, 1957

List of Jury Members, Architecture Section, IV BIENAL, Sao Paulo

1. Architect Kenzo Tange, Tokyo
2. " Marcel Breuer, U.S.A.
3. " Philip Johnson, U.S.A.
4. " Francisco Beck, Sao Paulo, Brazil
5. " Jakob Rutchi, Brazil
6. Mario Henrique Glicerio Torres, Rio de Janeiro, Brazil

(7. ~~Sxxxix~~ Ary Garcia Rosa, President, B.A.I. - Brazilian architects' institute - undecided whether will be on jury).

List ofmembers, jury of selection, Brazilian section:

1. Francisco Beck, Sao Paulo
2. Eduardo Kneese de Mello, Sao Paulo
3. Plinio Croce, Sao Paulo
4. Mario Henrique Glicerio Torres, Rio de Janeiro

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September 10, 1957

Dear Alfred:

The mail has been scarce since you left. I did send one batch to you in Sao Paulo which I hope you got -- to the hotel. I thought it very chancey to try to catch you in Rio where you would be only one night. I have heard that Porter has by no means received all mail sent to him and Waldo Rasmussen had received none of three letters written him by his wife, so I hardly dare send you anything at all, even to Sao Paulo.

I'm so sorry to hear about your cold. It must have been unpleasant and terribly frustrating to lose so much valuable time.

I'm enclosing the following things, none of which is dreadfully urgent, but you may want to think them over, particularly Charles McCurdy's note about slides:

1. Memo from McCurdy re slides for USSR. We understand that Liz is working on shots of the building, galleries, activities, etc.

2. Providence Art Club; lecture invitation

3. Letter from David J. Goell re Peters' suit to collect duty paid on Burri collage, and to get the law changed.

4. Memors from me re: Bareiss Pollock; Bareiss Beckmann; Mr. Husted and the checklist and Mrs. Levy; Mrs. Haupt Seventeen jury.

Sept. 11

Dorothy has probably told you in her letter enclosed that NAR is thinking over the Dora Maars, having seen them Monday and will let you know. He thinks the price is very high. He would want you to negotiate if he decides for them which he will do very soon. Hope his new hobby of collecting baseball teams doesn't interfere.

Connie reports that since Betty Chamberlain wrote you she has found all but one of Betty's Shahn things and returned them to her. She insists that she will try to find that one as soon as she can. *

5. Just received Husted's revisions of the gifts & bequests section a copy of which I enclose along with his slightly alter first paragraphs which you have already seen. We gave all the material to Frances Pernas today so that we should have galleys back by the time you arrive. Not knowing in what order you wanted the copy we have kept it in the order of the page numbering. This can be changed of course in galley. Shall I send a copy of Husted's revision to Colin who has such a sharp eye?

I talked to Jim Soby today to try to plan the first Collections Com. meeting. He is pressed with the Gris catalog deadline so would appreciate it if we could have it, say, the 9th of October, Wednesday, which is the day before the first Trustee's meeting, October 10. This would save Jim two trips to New York at a moment when he needs to save time badly. Does this sound all right to you?

Incidentally, you have accepted an invitation to attend the opening of the European Masters of Our Time show in Boston, October 10, 8:30-11:00. Perhaps you will want to cancel this since it does conflict with the first Trustees.

Jim White reports nothing new on dates of Russian trip but Mamedov is coming next week. At last visit she said she saw no reason to believe trip wouldn't take place.

Best, Betsy

P.S. Marie back looking happy and healthy; wallet returned.
PPS de Sapio won re-election as District leader by a 2-1 margin, but he was apparently quite worried and sent out lots of literature and I was even telephoned by a supporter urging me to vote for him which I didn't.

* This has not yet been confirmed with Betty who couldn't be reached today.

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1957 — UNDER THE PATRONAGE OF THE TOWN PREFECTURE OF SÃO PAULO (law n.o 4813 of november 21, 1955).

são paulo museum of modern art IV biennial

september - december 1957

ARAGUÁ

SÃO PAULO - BRASIL

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r e g u l a t i o n s

1 — The IV Biennial of the São Paulo Museum of Modern Art, an international exhibition of plastic arts, shall take place from September to December 1957.

2 — The Artistic Management of the Museum of Modern Art will draw up the program of the exhibition, the execution of which shall be entrusted to the Executive Management. The latter may, whenever required, appoint officials, either individuals or representatives of official bodies, whose power will be determined in the act of nomination, and may be withdrawn at any time, at the discretion of the said management.

3 — The general plan of organization of the IV Biennial foresees an International Architectural Exhibition, a III International Contest for Schools of Architecture — with special theme and regulations published separately — and an international cinematographic manifestation.

The International Exhibition of Plastic Arts of the IV Biennial will consist of the following:

a) halls reserved for the national representations of participating countries, expressly invited by the Directorate of the Museum of Modern Art. These representations may have special halls dedicated to one or more artists, living or dead.

b) special halls dedicated to collective movements, schools or groups, which had or have a plastic or historical influence on the development of modern art.

c) special halls dedicated to works by national or foreign artists expressly invited by the Biennial and who, according to the case, may be considered "hors-concours".

d) halls for the Brazilian representation, composed of national artists or artists resident in this country since more than two years, invited by the C. O., or spontaneously appearing before the Selection Committee with a maximum of five works of painting or sculpture, or eight works of drawing or engraving.
Invitations made imply no right to their renewal at the next biennials.

4 — National or resident artists shall comply with the following conditions:

a) artists shall take upon themselves to send their works to the Biennial office or receiving centre, the Biennial only bearing the unpacking and repacking expenses.

b) works shall be in perfect condition and suitably presented when reaching the Biennial office. Although every care with be taken in the handling of the same, the Biennial cannot accept any responsibility, and the artists are at liberty to have them suitably insured.

c) works shall reach the Biennial office on March 30, 1957, at the latest.

d) paintings must not exceed 120 cm. (4 ft.) wide at the most; compensation in the sizes being however allowable for works of a same author. In any case, works shall be sent ready for exposition, and drawings, gouaches and engravings protected with glass. The Biennial assumes no responsibility for damage to works of plaster, glass or terracotta.

e) each work must be accompanied by one copy of the entry form; the second copy, jointly with the identification card of the artist, must be sent to the Secretariat of the IV Biennial not later than February 1, 1957.

5 — For the purpose of the awarding of prizes, deceased artists will be excluded, unless the death was posterior to the opening of the exhibition.
Foreign artists residing in Brazil for more than two years will be treated on an equal basis as Brazilian artists.
Only artists expressly invited, and those having already exhibited at previous biennials, shall be entitled to vote.

6 — Representations of each country, organized by official or private bodies, will receive special invitations by the M.M.A. At their head, delegates shall be appointed by the organizers of the representations, and shall answer for them. They shall send to the Secretariat of the Biennial, along with the collective forms of their delegation, the names and biographical notes of the artists composing it, a selection of photographs of the works to be exposed, and a short preface, for the compilation of the official catalogue. The secretariat of the Biennial shall accept no responsibility for the non-publication of all these details, should the same arrive after March 15, 1957. Commissionners present in São Paulo shall enjoy free hospitality for the time required to arrange their respective halls.

7 — The Biennial shall keep a receiving centre in the port of Santos, State of São Paulo, Brazil, in order to facilitate the receipt of works reaching by sea, and a further one in São Paulo for those reaching by air.

8 — The entry forms must clearly mention if the artist is willing to sell his works and enter for the acquisition prizes, it being understood that such works shall only compete for prizes of equal or higher value than the prices fixed for sale. In no case, may this declaration be subsequently modified, or the declared price altered.

9 — A special section shall be maintained at the office of the Biennial for the sale of works, charging a 10% commission on the net amount of the acquisitions.

10 — There will be a Selection Committee, and a Panel of judges por the Awarding of Prizes. The Selection Committee shall consist of the President of the São Paulo Museum of Modern Art, or of his delegate, two members appointed by the artistic management of the Museum, and two further members elected by the competing artists by the majority of votes.

Artists shall mention on their entry form, by order of preference, the name of two artists whom they wish to elect as members of the Selection Committee and who shall be chosen by the majority of votes.

11 — The Panel of Judges for the Awarding of Prizes will consist of the President of the Museum of Modern Art or of his delegate, a representative of the artistic management of the Museum of Modern Art, the member of the Selection Committee elected by the competing artists and having obtained the greatest number of votes, and national or foreign critics, of international repute, designated by the artistic management of the São Paulo Museum of Modern Art.

12 — The decision of the above two Committees will be final.

13 — The selection Committee will end his work 60 days before the opening of the Biennial, and the Panel of Judges for the Awarding of Prizes shall end his, within the first thirty days, but shall publish the results 15 days after the inauguration of the exhibition.

14 — The following prizes have been instituted by the IV Biennial, without prejudice to any other prizes that may be announced later:

	Cr$
best foreign painter (exhibited works)	100.000,00
best national painter (exhibited works)	100.000,00
best foreign sculptor (exhibited works)	100.000,00
best national sculptor (exhibited works)	100.000,00
best foreign engraver (exhibited works)	50.000,00
best national engraver (exhibited works)	50.000,00
best foreign draughtsman (exhibited works)	50.000,00
best national draughtsman (exhibited works)	50.000,00

b) "São Paulo Prize" — This prize, of a permanent character and a value of Cr$ 300.000,00, will be granted to the national or foreign artist, in whatever category or section, who will have obtained the unanimity, or at least 9/10 of votes of the Panel of judges for the Awarding of Prizes. The criterion for the attribution of this prize will be founded upon the quality of the works presented at the Biennial, so as to reward the best ensemble exposed.

c) all other prices that may be decided upon later, are subject to the acquisition clause, and works thus rewarded shall become the property of the São Paulo Museum of Modern Art.

d) by mutual agreement with the Biennial of Venice, it has been determined that artists who will have been awarded international prizes at a Biennial, may not compete for corresponding prizes at the following one. Therefore, the IV Biennial of São Paulo shall consider "hors concours" all prize-winners of the XXVIII Biennial of Venice.

e) the Panel of Judgens for the Awarding of Prizes may abstain from conferring one or more prizes, and likewise may subdivide them.

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f) after the distribution of prizes and the eventual acquisition funds, the Panel of judges for the Awarding of Prizes may, to encourage the participating delegations, deliver to the best artist of each representation, who will not have received any prize, a special honorary distinction, to be decided by the jury in private meeting.

15 — On signing the entry form, the artists implicitly agree to observe the present regulations, and to accept the decisions of the Committees as final, giving full liberty to the Artistic Management of the Museum of Modern Art, as to the choice of the place for the exhibition of their work.

16 — Any postponements or prorogation decided upon by the Management of the Biennial shall, in no way, alter or restrict the provisions of the present regulations.

N. B. All prizes are payable after the conclusion of the exhibition and after deduction of all legal taxes according to national rules and regulations then in force.

São Paulo, February 1956.

Francisco Matarazzo Sobrinho
President

All correspondence, as well as entries, shall be addressed to:

SECRETARIA DA BIENAL DO MUSEU
DE ARTE MODERNA DE SÃO PAULO
Rua 7 de Abril, 230 — São Paulo — Brazil.

1957 — UNDER THE PATRONAGE OF THE TOWN PREFECTURE OF SÃO PAULO (law n.o 4813 of november 21, 1955).

são paulo museum of modern art IV biennial

september - december 1957

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To Meet the American Charge d'Affaires

and Mrs. Wallner

The American Consul General

and Mrs. Butrick

requests the pleasure of the

company of

JARAGUÁ

SÃO PAULO - BRASIL

September 4, 1957

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SÃO PAULO - BRASIL

September 4, 1957

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TEL JARAGUÁ

BRASIL

To Meet the American Charge d'Affaires

and Mrs. Wallner

The American Consul General

and Mrs. Butrick

requests the pleasure of the

company of

Mr. Alfred H. Barr, Jr.

for cocktails, September 21

6:30 to 8:30 pm

Avenida Europa 655

at a Reception in honor of the
University of Minnesota Theater Players
at the
Teatro Bela Vista
on
Monday, September 23rd 6-8 p.m.

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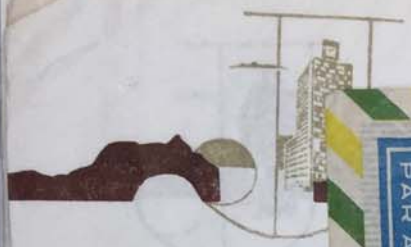

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ULO - BRASIL

Dois pontos altos em São Paulo

4, 1957

Mr. Alfred
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EXPRESSA

on the occasion of the IV Bienal - I Theater Bienal

The Public Affairs Officer
of the American Consulate General
and
Mrs. Dwight B. Herrick
Request the pleasure of the company of
Mr and Mrs Alfred H. Barr
at a Reception in honor of the
University of Minnesota Theater Players
at the
Teatro Bela Vista
on
Monday, September 23rd 6-8 p.m.

ma Gandhi 14
Janeiro, Brasil
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BRASIL CORREIO

SELO

1914

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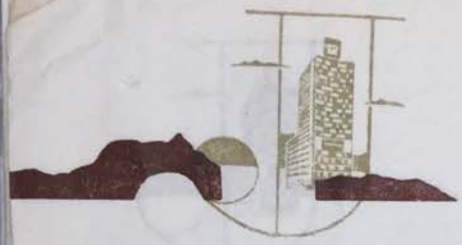

HOTEL JARAGUÁ

SÃO PAULO - BRASIL

Bons pontos altos em São Paulo

September 4, 1957

Mr. Alfred H. Barr, Jr.
Gloria Hotel
Rio de Janeiro, Brasil

of the Palacio Itamarati, now the Department of Foreign Affairs, and its interior if possible -- one of the few decent 19th-century buildings surviving; (5) the Pedregulho community by Reidy; (6) possibly the University City by Moreira; (7) the Monasterio Sao Bento, the only colonial building remaining in Rio of any special quality. The all-gold interior of the church is pale by Cuszo standards, but it and the adjoining cloister are quite handsome.

As you probably know, Philip plans to arrive in Sao Paulo on the 9th for a few days of jury duty before taking off for other sections of Brazil. All of us will be at the Jaragua.

The Bienal is proceding at a snail's pace and for the first time even Profili and Matarazzo seem demoralized. In spite of detailed letters and measured drawings of our installation, upon arrival we were

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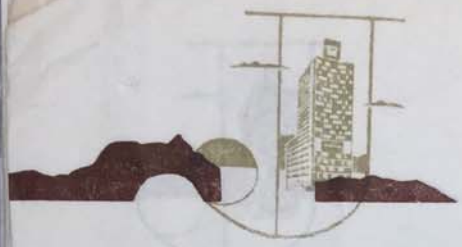

HOTEL JARAGUÁ

SÃO PAULO - BRASIL

Bois pontos altos em São Paulo

September 4, 1957

Mr. Alfred H. Barr, Jr.
Gloria Hotel
Rio de Janeiro, Brasil

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HOTEL JARAGUÁ
SÃO PAULO - BRASIL

Dois pontos altos em São Paulo

September 4, 1957

Mr. Alfred H. Barr, Jr.
Gloria Hotel
Rio de Janeiro, Brasil

Dear Alfred:

Today I have received your letter of August 27th outlining your and Marga's plans for Peru and Brazil. I hope schedules, weather and altitudes notwithstanding that your objectives were accomplished.

I have telegraphed Lawrence Morris, our cultural attache, of your arrival in Rio in hopes that he will supply an Embassy car and assistance if necessary in a sometimes sticky customs.

Because it is almost impossible to organize any kind of expedition on one's own, I have also telegraphed Alfonso Reidy, architect of the new modern museum in Rio, of your arrival. He is a very sensitive and intelligent man who knows our museum and whom I took to Philip's in New Canaan two years ago.

If time and your inclination allow, I would urge you to drive up to Petropolis with someone who knows his way around the town. Perhaps Niomar Sodre Bittencourt would offer a car for this trip. Several of the summer palaces and one or two of the fine old colonial fazenda houses just out of the town are worth seeing. In Rio you will see (1) of course, the Ministry of Education Building on which Reidy and Costa worked with Niemeyer; (2) the new Museum of Modern Art partially under construction; (3) the Quinle apartments by Costa; (4) the inner court of the Palacio Itamarati, now the Department of Foreign Affairs, and its interior if possible -- one of the few decent 19th-century buildings surviving; (5) the Pedregulho community by Reidy; (6) possibly the University City by Moreira; (7) the Monasterio Sao Bento, the only colonial building remaining in Rio of any special quality. The all-gold interior of the church is pale by Cuszo standards, but it and the adjoining cloister are quite handsome.

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HOTEL JARAGUÁ

SÃO PAULO - BRASIL

notified for the first time of this year's plan to economize by using only panel screens some two feet above the floor. Since many of our paintings were larger than the panels, the resulting effort to get adequately high walls has presented quite a crisis. All one can say is that they are in progress. Our own Consulate and Embassy are getting along with some assistance on press translations, but this is having to be supplemented by outside help. We have at last cleared the show through customs but are still wrangling over the release of the catalogs.

In view of the fact that you will probably not reach your hotel before ten o'clock on Thursday evening and since it requires from two to three hours to complete a call from Rio to Sao Paulo, I suggest that you place your call Friday morning. I shall remain at the Jaragua until 11.

I do hope all goes well and look forward to seeing you both. Do telegraph your airline, flight number and expected hour of arrival a day in advance if possible.

Best,

Porter!

P. S.

It is possible that Counselor Jose Oswaldo Meira Penna, Chief of the Cultural Division at the Ministry of Foreign Affairs (at the Palacio Itamarati) may be in touch with you during your stay in Rio.

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column over the byline of John Rellim (a rear-view Miller).

In the three years since he joined the paper, Miller has sold his *Enquirer* sweepings to the *Chronicle* and three other dailies, two of which—the Erie (Pa.) *Times* and the Cincinnati *Times-Star*—

TV & RADIO

Sunday Sops

To TV's hucksters, Sunday afternoon is known as an "intellectual ghetto" where the networks stow their small sops to the

Segall

No 61 Floresta Enseolarada 1955

No 38 Navio de Emigrantes

Jose Serpa
Lygia Clark

Janeira (prim)

Heitor Prasares

Sculptor *Weissman
?? Seskicli (chez Nimeyer)

Bruno Giorgio
Sesk

*Volpi - Peter

* MM

Lygia Pape
ROBERTO

umn printed anywhere. Besides the [illegible] bylined sinerama each week, thick-set ("six feet when I stand up straight") John Miller also grinds out five other *Enquirer* features: a tearjerker called "Millerdramas," a trade-talky TV column bylined John Jay, "Inside Politics" by James Miljae, "Hollywood Keyhole" by Gene Carter, and a second titter-tattle

hours, then bangs out one of his columns.

This schedule leaves Columnist Miller almost no time for relaxation, or for more than a peep at his three-month-old daughter, but he does not chafe at being chained to a golden keyhole. "I consider my work just fabulous," young Miller confides. "My job is me."

Rizzoli

PICASSO ON NBC
Up the ladder.

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Walter Daran

GOSSIPIST MILLER
Nonpartisan malice.

done to both the President and the Vice President."

The cause of Hagerty's rebuke, carried without comment in the pro-Eisenhower *Chronicle* (circ. 190,045) last week, was a gobbet of gossip in a syndicated column that appears in the *Chronicle* each Sunday under the head "Confidential Memo," by John J. Miller. The item: "Vice President Nixon is talking behind President Eisenhower's back and saying things that would be considered in the worst taste if ever printed. Perhaps the mildest statement he made at one gathering recently was, 'Sometimes I think he's just a jerk'—meaning Ike, of course."

Manhattan-based Gossipist Miller's ineffable tastelessness sparked the sharpest rebuke ever dealt a reporter by the Eisenhower Administration. But the slur that caught Hagerty's eye was not inspired by mere partisan malice. In recent months, Miller's column has unstoppered fetid allegations about Adlai Stevenson that make the Nixon item seem fragrant.

Sinerama. Though barely old enough to vote, brash, nightclub-pallid John J. Miller is precocious enough to be Broadway's most scurrilous keyhole peeper. For Manhattan's *National Enquirer* (circ. 119,055), a Sunday tabloid ("The World's Liveliest Paper") that caters to subway society with a churnful of cheesecake, a flutter of racing tips and leering feature stories (LANA TURNER: A GIRL NEEDS MORE THAN A BOSOM), Miller writes what is probably the yeastiest scandal column printed anywhere. Besides his own bylined sinerama each week, thick-set ("six feet when I stand up straight") John Miller also grinds out five other *Enquirer* features: a tearjerker called "Millerdramas," a trade-talky TV column bylined John Jay, "Inside Politics" by James Miljae, "Hollywood Keyhole" by Gene Carter, and a second titter-tattle column over the byline of John Rellim (a rear-view Miller).

In the three years since he joined the paper, Miller has sold his *Enquirer* sweepings to the *Chronicle* and three other dailies, two of which—the Erie (Pa.) *Times* and the Cincinnati *Times-Star*—have dropped him. The third, the New Orleans *Item*, deleted the Nixon item from Miller's copy. Memo-Merchant Miller uses the same raw material to tape-record 30-second hotspots that are used around the clock by 15 radio stations (top price: $50 weekly). Now Miller has filmed his first TV keyhole show (which he hopes to sell to WXEX in Richmond, Va.), and will sign a syndication contract with Intermountain Network, Inc., which will add its 57 Western stations to his string in October and, he hopes, boost his total income from $50,000 to $75,000 a year.

Quos for Pros. John Joseph James Miller uncovers the celebrities like a one-man *Confidential* (whose contents he dismisses as "despicable"). His stuff ranges from the smutty to the delirious. Samples: "A bungled assassination attempt on the Queen of England was hushed up real fast." "Sophia Loren likes to stand in front of a mirror for hours admiring herself while wearing nooding." "Marlon Brando slugged the hairdresser at the beauty parlor he visits daily."

In all his columns each week, Gossipist Miller ticks off more than 300 names of celebrities against a catalogue of follies and foibles that range from adultery to vandalism. Yet Miller has never been horsewhipped or even sued for libel—probably because nobody takes him that seriously. He has no paid professional legmen, but he finds policemen "fantastic sources—after all, they've got eight hours to watch four blocks," and admits that pressagents give him tips and check items for him on a *quid pro quo* basis. The *quo*: "Tickets for a play, or maybe a member of their family needs a job."

"My Job Is Me." Miller's only jobs before going to the *Enquirer* as a full-fledged columnist at 19 were as a part-time office boy at 20th Century-Fox's Manhattan offices and as a hired hand for a Broadway pressagent. He explains that his journalistic training consisted mainly of burrowing through public-library files for old columns by Ed Sullivan, Louis Sobol and mostly, Walter Winchell, the grand old man of keyhole journalism.

To get out six columns a week plus his syndicated name-droppings, Miller teetotals through the nightspots until 4 a.m. On dull nights he prowls for crime stories, Winchell-fashion, in a black 1957 Chrysler equipped with three short-wave radios. By 5 a.m. he goes home for supper with his wife, a onetime singer named Cindy Stoker, sleeps for an average of four hours, then bangs out one of his columns.

This schedule leaves Columnist Miller almost no time for relaxation, or for more than a peep at his three-month-old daughter, but he does not chafe at being chained to a golden keyhole. "I consider my work just fabulous," young Miller confides. "My job is me."

TV & RADIO

Sunday·Sops

To TV's hucksters, Sunday afternoon is known as an "intellectual ghetto" where the networks stow their small sops to the minority. Thus when two unsponsored NBC shows landed quietly in the ghetto this week, it was not surprising that both turned out to be far more impressive than the season's new commercial fare. *Wisdom*, a filmed series of interviews with "the world's foremost seminal doers and thinkers," and *Look Here!*, a live, remote interview show with public figures, proved again that the most effective TV comes straight from life.

Wisdom offered an extraordinary visit with Pablo Picasso, whose serene and massive figure illuminated the screen with almost as much distinction as his art. In his cluttered studio in the south of France, the 75-year-old artist sketched a town scene, fashioned a big-beaked bird from a freshly molded clay vase and made a figure on the floor from a clay pipe, broken bits of pottery and an olive branch. But he never uttered a sound. "I do not talk," Picasso had told NBC. "I only paint." In a fascinating finale, Pablo, bare-chested and wearing soiled black shorts, clambered up a ladder and with no preliminary sketches drew dancing goddesses across the wall of a chapel with an ease and grace that made genius look simple. The stunning close-ups of his works (pink eyes, blue breasts) provided color-conscious NBC with its best argument for color TV.

Look Here! brings NBC's bowstring-taut Martin Agronsky, 42, into what he calls "the tremendously rich area between Mike Wallace and Ed Murrow." In the

Rizzoli

PICASSO ON NBC
Up the ladder.

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THE PRESS

New Tonic for the *Trib*

After the family scuffle that kicked the New York *Herald Tribune's* President Whitelaw Reid upstairs in 1955, younger brother Ogden ("Brownie") Reid took over the ailing paper with the titles of president, publisher and editor. Brownie Reid, Yale '49, brought with him a $2,250,000 insurance company loan on the 20-story *Herald Tribune* Building in midtown Manhattan (41st Street) and an ambitious two-year plan for a "lighter, brighter" *Trib*.

For the reliable, respectable Republican *Herald Tribune*, longtime morning rival of the good, grey and sometimes Democratic New York *Times* (circ. 623,000), Publisher Reid, then 29, confidently prescribed such bitter potions as brassy circulation-building contests and a mint-green third news section. He cut down on serious news coverage in order to trowel crime and cheesecake across Page One, souped up the gossip columns and, in fact, gave Broadway Gossipist (and onetime pressagent) Hy Gardner a power-ful voice in the paper's inner councils.

Soon thereafter the *Trib* became lighter—if not brighter—by the departure of a dozen disgruntled top *Trib* hands, among them City Editors Joseph Herzberg and Fendall Yerxa, Pulitzer Prize-winning Correspondent Homer Bigart (who went to the *Times*). The revamping job turned the paper into a vamp, neither *Times* nor tabloid—nor *Trib*. By then the smallest of Manhattan's seven major dailies, the *Herald Tribune* earned the additional distinction of being the only morning paper that had a substantial weekday circulation drop: from a 1955 peak of 387,276 to 367,248 this year. And despite such costly come-ons as a handy

Walter Daran

PUBLISHER REID
A vamp revamped.

pocket-size TV supplement (editor: Hy Gardner) and a staff-produced feature magazine, Sunday circulation slipped from 596,308 in early 1956 to 576,488 in 1957; since 1946 it had dropped 18%.

Newspaperman's Newspaper. Last week, plainly in need of stronger medicine, the *Herald Tribune* was about to get the biggest pick-me-up in its 116-year history (all accompanied by the adjectival drumbeating of Tex McCrary Inc., the radio-TV performer's public-relations outfit). Though it has owned the paper outright ever since Brownie's grandfather Whitelaw took over the old *Tribune* in 1872, the Reid family decided to reorganize its closed corporation as a Delaware stock company in order to bring in outside capital, lined up several potential investors. To London last week went Publisher Reid and Pressagent McCrary, for brass-tack talks with multimillionaire Republican John Hay ("Jock") Whitney, U.S. Ambassador to the Court of St. James's and lifelong friend of McCrary, who had already expressed interest in helping the paper (with a rumored transfusion of $2,000,000). To keep a sober eye on editorial policy under Editor-Publisher Reid, the paper was recruiting an advisory board composed of business and G.O.P. leaders.

With the promise of new capital came an assurance that the *Herald Tribune* would again cultivate its biggest asset: the tradition of serious, independent journalism that started with Founder Horace Greeley and under the late Publisher Ogden Reid Sr. earned the paper the reputation of being a newspaperman's newspaper.* In support of this aim, the *Trib* plans to add up to 16 columns to its news space and put its emphasis on the first rather than the second half of Brownie Reid's credo: "More News in Less Time."

All That Glitters. In a flurry of new appointments and policy changes, the *Herald Tribune* announced that its editorial-page section, to be increased to two full pages daily and Sunday, will be headed by William J. Miller, 45, veteran of the Cleveland *Press* and TIME, onetime Nieman fellow at Harvard, and for the past three years an editorial writer for LIFE. To a new job called "News Development Editor," with the task of applying newsmagazine techniques to daily reporting, went Arthur Twining Hadley II, Yale '49, onetime (1950-56) staffer on *Newsweek*. Other additions: Society Gossipist Charles Ventura, longtime international-set reporter for the New York *World-Telegram and Sun*; Elmo Wilson's World Poll, first globe-girdling opinion survey to appear in any U.S. daily; *Newsweek* Staffer Terry Ferrer as education editor.

* Among its newspapermen's newspapermen: Robert Benchley, Heywood Broun, Nunnally Johnson, Franklin P. Adams, J. P. Marquand, Don Marquis, John O'Hara.

Martha Holmes

AMBASSADOR WHITNEY
An asset recultivated.

The *Herald Tribune* already has one of Manhattan's most readable sport sections, backstopped by literate Columnist Red Smith, a fine drama critic in Walter Kerr, plus a strong stable of pundits —Walter Lippmann, the Alsops, Roscoe Drummond, David Lawrence. Under Brownie Reid, the *Trib* has opened a Moscow bureau (cost: $75,000 a year), staffed by able B. J. Cutler. Under longtime Associated Press Correspondent Don (*The FBI Story*) Whitehead, its Washington bureau in the past two years has turned in many a solid reporting job, such as the series last year by Tom Lambert and Robert S. Bird on the inefficiency of military aircraft procurement policies.

The new *Herald Tribune's* unknown quantity, to many staffers, is still Publisher Reid, a portentously high-minded young man who sincerely believes that "the *Trib* is one of the world's most important papers"—yet must take the blame for much in the recent past that has made it merely trivial. Even last week, as *Trib*men spoke earnestly of their plans for a better paper, radio commercials and full-page ads for a new circulation-boosting Tangle Towns contest struck a dissonant note. Nevertheless, the decision to refinance and remold the *Herald Tribune* argued powerfully that young Brownie Reid has learned that all that glitters is not bright nor light.

The Keyhole Kid

"I was completely amazed," White House Press Secretary Jim Hagerty wrote the San Francisco *Chronicle*, "to read in the *Chronicle* . . . one of the most scurrilous pieces of gossip that I have ever seen printed. I am sure I do not have to tell you that this is completely false and was either maliciously invented or deliberately planted. Officially and personally, I want to protest the terrible injustice

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American Embassy
Rio de Janeiro
September 12, 1957

Dear Mr. Barr,

I was greatly distressed that I missed you over the week-end. Your note written on Sunday afternoon did not reach me until Tuesday evening when our maid at the house gave it to me. She told me the doorman had had it for a day or so before giving it to her. Such is the delightful informality of the Brazilian treatment of time, more human in one sense than our subservience to time, but still with its disadvantages.

I hope you are fully recovered from the bout of flu at Cuzco. When Porter's telegram came, I was not able to go out to the airport myself as we were giving a reception that evening for one of our grantees who was about to leave for the States. John Ewing, of the Cultural Section, and his wife went to the airport and were sorry not to have the pleasure of meeting Mrs. Barr and yourself.

I hope the arrangements for the opening of the Biennal are going along without any hitch, and look forward to meeting you on that occasion.

Sincerely yours,

Lawrence S. Morris
Cultural Attaché

Mr. Alfred H. Barr, Jr.
Hotel Jaragua
São Paulo.

CC of the original to Mr. Barr, care of Mr. Fasoli, USIS, São Paulo

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September 4, 1957

Dear Alfred:

The mail has been rather unrewarding these past few days so I'M sending on only:

1. Letter from Tory which came today
2. Letter from Grace L. McC. M. (I have sent copy to J. White)
3. Letter from Mr. Zabel re Chic. U. lecture because you may want to think about the answers to his questions.
4. Letter from Encyclopedia Americana because of their deadline.

I will acknowledge 2.,3.,4., explaining you are away just now but that I am forwarding their letters.

There have also been thank-you notes from Mrs. Gug. for Burlington Mag., from Jostens for Picasso Studio announcement.

The weather here (the next most important subject to be considered) has been growing beastly. Today the humidity is in the nineties and the temperature in the eighties. Monday night we had thunder and lightning beginning about nine in the evening, dwindling, then letting all hell break loose for one solid hour between 2 and 3 a.m. It seemed to be circling right over head.

Dorothy and Helen Franc spent the Labor Day weekend at Stockbridge and Marie happened into New York again so she buzzed up to see them. However I saw her on Saturday and she looked quite healthy and rested and tanned, too, although she says it was very nearly zero in parts of Maine and she was never out of her red flannels the whole time. She had just lost her wallet a few minutes before she arrived at my apt. A real blow since she lost it earlier this year, too, and has already had to go through the annoying business of replacing documents, etc. While DM was unloading her car from Stockbridge yesterday she had an attack which terrified her and all of us. Her heart started to beat very hard and her face got very red. She looks and feels all right today and said she calmed down after an hour or so. She now thinks it was heat exhaustion combined with nerves -- she had to double park in front of her apt. to unload and there was a cop giving out tickets just down the block and she was afraid he'd catch her so she unloaded too fast.

Tish looks somewhat rested. She is now the owner of a Monet. It belonged to her father and has fallen her lot in the dividing up of the estate. She says it is nice but not terrific.

I hope Peru was exciting. Your profile of the mountains on DM's postcard gave us an inkling, but I fear the worst was yet to come when you wrote it -- and the best, too, of course.

I imagine the Bienal will be less taxing, physically at least. I hope my friend Waldo Rasmussen who is helping Porter on our show is getting along. He's very intelligent and well-informed soI'm sure he'll be all right, but this is his first sortie out of the 48, so there is great novelty and excitement for him in Sao Paulo.

Best Regards Marga and you,

Betsy

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Sequel to Sept. 4

Sept. 5, 1957

Didn't get yesterday's batch off after all so am supplementing it with today's mail:

1. Letter from Mrs. van Doesburg and letter from Sweeney to her. The whole affair does seem jinxed.
2. Memo from Jim White re Russians
3. " " Sara Mazo re Frank Lerner's trip to Russia
4. Letter from Sandberg re Delaunay loan and Malevich exhibition
5. Letter from Seymour Peck re Roszak Kitty Hawk. I called Peck and explained you were away, which he'd already leanred from Liz, and asked him how soon he would need your statement. He said he'd like to have it within two weeks from today.

Further news:

Mrs. Boyer called today to say that NAR agrees with you about the Laurencin portrait of Picasso, namely that it is interesting; but he is not wild about it and suggests that you do try to interest other buyers. If you don't succeed in that he would buy it just to keep it from being lost. They are returning the transparency. Is there a Number 2 possibility to whom I should send it? P/P She also reports that NAR plans to be in the city on September 9 so we have arranged to have the two Dora Maar pictures available for him to see that day. If he doesn't make it that day we can hold them for awhile at least.

Publicity sent out their mimeographed exhibition calendar containing the announcement of our Chagall 75th Birthday show and promptly received a correction: He is only 70. To make it worse, 70 is his official age but according to our folder he was actually born in 1889, but to get working papers as a child he had to say he was born in 1887. But I think there have been great number of 70th birthday parties for him this summer, haven't there? So perhaps he chooses to think of himself as that age. In any case we will change our calendar.

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SÉDE DA COMPANHIA, "ELECTRA HOUSE", VICTORIA EMBANKMENT, LONDON, W. C. 2

saw Oct 9 meeting.

KS/js
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LT ALFRED BARR HOTEL BAHIA BAHIA

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BLM — Belém
SLZ — São Luiz
FLA — Fortaleza
NTL — Natal, RGN
JPA — João Pessôa
CGR — Campina Grande
RCE — Recife
MAC — Maceió
SDR — Salvador
VTA — Vitória
BHE — Belo Horizonte
RIO — Rio de Janeiro
STOS — Santos
CAM — Campinas
SPLO — São Paulo
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RIO — Rio de Janeiro
STOS — Santos
CAM — Campinas
SPLO — São Paulo
CBA — Curitiba
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August 27, 1957

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RIO DE JANEIRO
BRASIL

Mrs. A
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to New York, i.e., PAA #202, is not definitely confirmed at this time; however, they have given us positive assurance that it will clear. This you should check on in Lima. Mr. Barr's flight for September 23rd, however, is definitely confirmed.

We appreciate your having called upon us, and we trust that you will have a most pleasant trip to South America and will find our agents of good assistance. We look forward to hearing from you on your return.

Most sincerely,

Katherine T. L. Spencer

Katherine T. L. Spencer

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ROY LEONARD • SECRETARY-TREASURER
TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT
PARIS, FRANCE

CABLE ADDRESS: TAYTRASER

August 27, 1957

Mrs. A
49 East
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TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT
PARIS, FRANCE

CABLE ADDRESS: TAYTRASER

August 27, 1957

Mr. Carroll Cartwright (whose wife works for Jr. Coun.) is a Peruvian authority and has kindly lent this material for your guidance in planning trip.
If you want to ask his advice at any time, he can be called at J. Walter Thompson, MU 6-7000. He would be glad to help and is familiar with much of South America.

Books may be returned via Mrs. Cartwright upstairs.

Marie

Call courtesy of Mari (Hartell)

Mrs. A
49 East
New Y

Dear M

for you

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to New York, i.e., PAA #202, is not definitely confirmed at this time; however, they have given us positive assurance that it will clear. This you should check on in Lima. Mr. Barr's flight for September 23rd, however, is definitely confirmed.

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Tailored Travel, Inc.

32 EAST 69th STREET, NEW YORK 21, N.Y.
TRAFALGAR 9-8970

LOUIS L. LORILLARD • PRESIDENT
WILLIAM J. TAYLOR • VICE-PRESIDENT
ROY LEONARD • SECRETARY-TREASURER
TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT

Graham — Mellon
graveyard
(Legonier) Scrog's
Church Andrew

Uncle Rob met
Andrew Mellon —
was stuck in
Pittsburg. Mellon
said: Say, do
you know we're
related? Descended
from Grahams
Graham — Dick
Anna Graham Dick (another mother)

RASER

957

Mrs. A
49 East
New Y

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We appreciate your having called upon us, and we trust that you will have a most pleasant trip to South America and will find our agents of good assistance. We look forward to hearing from you on your return.

Most sincerely,

Katherine T. L. Spencer

Katherine T. L. Spencer

KS/js
Enclosures

P.S. Copy of itinerary and our invoice has been sent directly to MR. BARR's secretary at the Museum — KS.

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ROY LEONARD • SECRETARY-TREASURER
TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT
PARIS, FRANCE

CABLE ADDRESS: TAYTRASER

August 27, 1957

Mrs. A
49 East
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ESPECIALIDADES:
LAZANHAS AO FORNO
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TODAS AS MASSAS SÃO
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MANIPULADAS EM CASA

CABRITO, CARNEIRO, LEITÃO E FRANGO AO ESPÊTO

Cantina "Posillipo"

DIRIGIDA PELO PROPRIETARIO
VICENTE COZZI

COSINHA GENUINAMENTE ITALIANA
ALIMENTOS PARA OS MAIS EXIGENTES PALADARES
AMBIENTE SELECTO
(a 100 metros do Teatro Maria Della Costa)

RUA PAIM N.º 277
Fone: 36-3663
SÃO PAULO

[illegible] to New York, i.e., PAA #202, is not definitely confirmed at this time; however, they have given us positive assurance that it will clear. This you should check on in Lima. Mr. Barr's flight for September 23rd, however, is definitely confirmed.

We appreciate your having called upon us, and we trust that you will have a most pleasant trip to South America and will find our agents of good assistance. We look forward to hearing from you on your return.

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ROY LEONARD • SECRETARY-TREASURER
TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT
PARIS, FRANCE

CABLE ADDRESS: TAYTRASER

August 27, 1957

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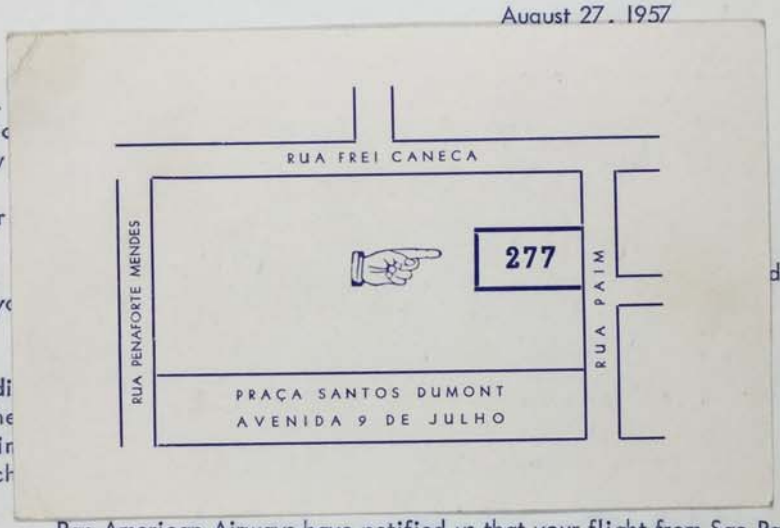

ds

Pan American Airways have notified us that your flight from Sao Paulo to New York, i.e., PAA #202, is not definitely confirmed at this time; however, they have given us positive assurance that it will clear. This you should check on in Lima. Mr. Barr's flight for September 23rd, however, is definitely confirmed.

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WILLIAM J. TAYLOR • VICE-PRESIDENT
ROY LEONARD • SECRETARY-TREASURER
TAYLOR TRAVEL SERVICE
11 RUE TAITBOUT
PARIS, FRANCE

CABLE ADDRESS: TAYTRASER

August 27, 1957

Mrs. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Dear Mrs. Barr:

Enclosed herewith please find air tickets, itinerary and tourist cards for you and Mr. Barr for your trip to South America.

As you know, there are a few confirmations and arrangements still pending: first of all, hotel accommodations, transportation and sightseeing in the Cuzco area, which we would advise your discussing with Alltransport in Lima upon arrival. Secondly, your hotels and flights in Brazil about which you will be informed through the same agent.

Pan American Airways have notified us that your flight from Sao Paulo to New York, i.e., PAA #202, is not definitely confirmed at this time; however, they have given us positive assurance that it will clear. This you should check on in Lima. Mr. Barr's flight for September 23rd, however, is definitely confirmed.

We appreciate your having called upon us, and we trust that you will have a most pleasant trip to South America and will find our agents of good assistance. We look forward to hearing from you on your return.

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Pan American every day
leaving Tue & Sat 16 - 13.40
Braniff Tue Fri Sat
13.10 12.10 13.10

Maria C. Trujillo

Sendi
leaves 21.20 Rio - Caracas
11 4 16.05

Pam
leaves Friday 18.45

Miss Sophia
36 ~~601~~ 01 - 91

Parque Ipiranga Ibiza Puera
Palacio das Industrias
Blackwidow - Prado Clarinian ship rear mudguard

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ITINERARY FOR

MR. AND MRS. ALFRED H. BARR, JR.

TAILORED TRAVEL, INC.
32 East 69th Street
New York 21, New York

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Wednesday, August 28th	LV NEW YORK(Idlewild)	5:00PM	Panagra flt. #701
Thursday, August 29th	AR LIMA	8:45AM	
	Upon arrival you will be met by a representative of Alltransport S.A. and transferred by car to the Hotel Crillon, for one night. (Mr. Bezzola, Mgr.)		
Friday, August 30th	LV LIMA	6:30AM	Fawcett Airlines flt. #215
	AR CUZCO	8:30AM	

August 30th to September 2nd - in Cuzco.

Monday, September 2nd	LV CUZCO (This flight requested - check in Lima for confirmation)	10:00AM	Fawcett Airlines flt. #216
	AR LIMA	12 Noon	

September 2nd to September 5th - in Lima at Hotel Crillon.

Thursday, September 5th	LV LIMA	8:10AM	Braniff flt. #603
	AR RIO DE JANEIRO	8:15PM	
	Upon arrival you will be met by a representative of Tourservice and transferred by car to the Hotel Gloria for one night.		
Friday, September 6th	LV RIO DE JANEIRO(Santos Dumont Airport)	4:30PM	Panair do Brasil #390
	AR BELO HORIZONTE	6:10PM	
	Reservations at Hotel Normandy requested through Tourservice, Rio de Janeiro, for one night.		
Saturday, September 7th	LV BELO HORIZONTE	Early AM	By private car or train
	AR OURO PRETO	Same Day	
	Arrangements for transportation and hotel in Ouro Preto requested through Tourservice, Rio de Janeiro, and are pending confirmation.		

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Sunday, September 8th	LV OURO PRETO		By private car or train
	AR BELO HORIZONTE		That evening
	Reservations at Hotel Normandy requested through Tourservice, Rio de Janeiro, for one night.		
Monday, September 9th	LV BELO HORIZONTE	9:30AM	Panair do Brasil flt. #274
	AR SAO PAULO(Congonhas Airport)	12:25PM	
	Reservations at Jaragua Hotel arranged through Museum of Modern Art.		
Thursday, September 12th	LV SAO PAULO (Mrs. Barr only) (Congonhas Airport)	9:20PM	Pan American flt. #202
Friday, September 13th	AR NEW YORK(Idlewild)	4:05PM	

****

Monday, September 23rd	LV SAO PAULO (Mr. Barr only)	7:45PM	Pan American flt. #202
Tuesday, September 24th	AR NEW YORK(Idlewild)	4:05PM	

(Note: Mr. Barr's flight is slightly longer than Mrs. Barr's due to the fact that PAA's flight #202 stops at Belem on its Monday departures from Sao Paulo.)

All times quoted above are local city times. PLEASE BE SURE TO RECONFIRM YOUR CONTINUING FLIGHT RESERVATIONS UPON ARRIVAL IN EACH CITY.

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The following are travel correspondents of Tailored Travel and will be only too glad to assist you in rendering any additional services you may wish:

Mr. Gustavo Gasser
Alltransport S.A.
Espalda de la Municipalidad 137-141
Lima, Peru

Mr. D. Umberto Stramandinoli, President
Tourservice
Hotel Serrador
Praca Mahatma Gandhi (Mr. Homero Samico - guide)
Rio de Janeiro, Brazil
Tel: 22-9116

Mr. Alexandre Barros, Mgr. 176 sej-515/7
Tourservice
Rua 7 de Abril
Sao Paulo, Brazil

Mr. Gordon K. McCoun
Sales Manager - South America
Pan American- Grace Airways
Lima, Peru

Mr. and Mrs. Victor V. Von Hagen
Av. Wilson 911 - Room #505 (office)
Lima, Peru
Tel: 43926

(This is the office of Mrs. Von Hagen - Silvania Prints S.A, who is a friend of Mr. Gasser.)

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Room 920

THE MUSEUM OF MODERN ART

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

Date

Vera Pacheco Jordon

To: Mr. Alfred H. Barr, Jr.

Re:

From: Porter McCray

PM

Dear Alfred: Mr. Ruy Dos Fosa, 460 apt 502
258466

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

   acc. 37.334
   off 22-2797
   22-6138

2. Mr. Lawrence Morris
   Cultural Affairs Officer (American Embassy)
   USIS
   Rio de Janeiro, Brazil

3. Alfonso Reidy
   Ave. Marechal Camora, 350
   10º Andar
   Rio de Janeiro, Brazil

4. Senhora Carlos Martins
   45-29-17
   664 Avenida Ruy Barbosa (Apt 1001)

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 accesibility, regular water supply,etc.

Profili has just cabled that your hotel in Sao Paulo will be _____.
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:

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 fliesdirectly 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 Contemporameo
   Ocona 174
   Lima, Peru

3. Carlos Rodriquez 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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Western

TELEGRAPH COMPANY, LIMITED

EM LIGAÇÃO COM A WESTERN UNION PARA A AMÉRICA DO NORTE E COM A CABLE AND WIRELESS LIMITED PARA O RESTO DO MUNDO

COMPANY 21 SET. 1957

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MODERNART
NEWYORK

PREFER JANUARY ACCEPT HAUPT PETERS REFUSE PROVIDENCE

ROSZAK MAILED SEVENTEENTH POSTPONEMENT RETURN

UNCERTAIN

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COPIE

Nome do transmitente A. H. BARR Endereço HOTEL JARAGUA Telefone 2102.

N.º da Conta Corrente

Peço que êste telegrama seja transmitido de acôrdo com as condições especificadas no verso dêste formulário, com as quais concordo.

CHAMA-SE A ATENÇÃO PARA A NECESSIDADE DE ESCREVER LEGÍVELMENTE.

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MEETING AND TRANSFER SERVICE, 1 to 4 Persons — TOTAL $ 6.00
Commision $ 0.90

(Either directions, between airport or Maritim Terminal and hotel.
Services between 7:00 P.M. and 6:00 A.M. — Additional net Charge $ 2.00
Receptions by an English-speaking staff member, tip to bagage porters, assistance through Customs and Inmigration, and transfer by chauffeur-driven limousine.

SIGHTSEEING TOURS - 20% Commision to agents.
1 - 5 Passenger Limousines.

TOUR # 1. COLONIAL LIMA — TOTAL $10.00
One or two, persons plus $3 each additional Person

Visit the Plaza de Armas, Cathedral, Torre Tagle Palace, Gilded Church of San Pedro, Hall of the Inquisition, The Paseo de Aguas, Alameda de los Descalzos, and the marvelouse Inca Museum.

9:00 A.M. or 3:00 P.M. - DAILY.

TOUR # 4. INCA TOUR — TOTAL $ 14.00
One or two persons, plus $3 each additional Person

Via avenida Arequipa to Miraflores, Barranco and Chorrillos, traveling the Pan American Highway over the sand dunes to the Inca Ruins of Pachacamac, 20 miles from Lima. Visit the Temple of the Sun God, the cementery, the Temple to the Moon God, and the aquaducts. Return to Lima via San Isidro and the Country Club.

9:00 A.M. or 3:00 P.M. DAILY.

TOUR # 5. HIGHLAND TOUR (Luncheon not included) — TOTAL $ 33.00
One or tw o persons plus $ 14.00 each additional (person

Depart from the hotel by auto accompanied by English speaking guide. Travel via Chosica, Matucana, San Mateo, the famous Infiernillo Canyon, Rio Blanco and the important mining center of Casapalca, to La Cima (15,862 ft.) highest point in the world reached by automobile. A fine opportunity to know the country, enjoy remarkable scenery Llamas and Indian Life; on the way back if time available you may see the Pre Inca Ruins of CAJAMARQUILLA.

7:00 A.M. DAILY
Return 5:00 P.M.

TOUR # 5-A. HIGHLAND TOUR (luncheon included) — TOTAL $ 15.00 per persons
All day.

Transfer from hotel to railroad depot for all day train trip with guide-escort to either Rio Blanco or Casapalca and return. Beautiful views of the Cordillera de los Andes, highest mountains in South American, many Indians villages, and Llamas, the aristocrats of the Andes. Return to Lima in late ofternoon with transfer from depot to hotel provided.

6:30 A.M. DAILY (Minimun two persons)
INCLUSIVE SIDE TRIPS FROM LIMA - 15% Commision.

Including transportation, transfer, hotel accommodations, all meals (Except on trains), sightseeing as described, guide service, taxes and entrances fees.
RESERVATIONS REQUIRED APPROXIMATELY TWO WEEKS IN ADVANCE ON INLAND TRIPS.

TRIP A. INCA LAND TRIP(CUZCO, MACHUPICCHU). — Two persons each $ 99.00
One person $103.00

First day; transfer to airport, three hours flight to Cuzco and the Inca Ruins Second day; By rail to La Maquina, thence ascended to fantastic Machupicchu by auto. Return to Cuzco in evening. Third day; return to Lima by air. Transfer.

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6:00 A.M. Mondays and wednesdays.
Return 12:00 Noon Wednesdays and Fridays.

NOTE: Trip A may be sold as trip A-1 departing Lima on Friday and returning on Mondays. 4 days 3 nights tour. 2 persons $108.00 each. One person $113.00

TRIP B. AREQUIPA-PUNO-CUZCO-MACHUPICCHU-PISAK. Two persons each $ 114.00
6 Days 5 Nights. One person $ 122.00

First day; Transfer to airport, two hours flight. to Arequipa and transfer to hotel. Half day sightseeing in Arequipa. Depart via overnight railroad sleeper to Puno. Second day; Arrive Puno and depart via connection train for Cuzco and arriving late afternoon. Transfer to hotel. Third day; In Cuzco with half day sightseeing excursion. Fourth day; Full day side trip to Machupicchu. Fifth day; half day trip to visit Pisak Market. Sixth day; Flight to Lima and transfer to hotel.

7:00 A.M. Wednesdays and Fridays.
Wednesday is best departure day in order to visit Pisak on Sunday Market day.

TRIP C. AREQUIPA-PUNO-COPACABANA-CUZCO-MACHUPICCHU. Two persons each $205.00
8 Days 7 Nights. One person $225.00

Monday; Mornig flight to Arequipa, local sightseeing, and depart on night sleeper train. Tuesday; Arrive Puno and transfer to hotel. All day boat excursion on Lake Titicaca visiting several UROS INDIAN villages. Wednesday; By motor around Titicaca to Copacabana. Visit Virgin Sanctuarium then return to Puno. Thursday; By daylight train to Cuzco. Friday; Cuzco sightseeing in the morning. Afternoon visit ruins of KenKo, Tampumachay, and Sacsahuaman. Saturday, Autocarril trip to Machupicchu. Sunday; Visit famous indian market at Pisak. Monday; Return by air to Lima.

6:00 A.M. Mondays.
Return 12:00 noon Following Monday.

TRIP D. AREQUIPA-LA PAZ-CUZCO-MACHUPICCHU-PISAK. Two persons each $205.00
11 Days 10 nights. One person $280.00

Friday; Flight to Cuzco. Afternoon sightseeing. Saturday; Whole day Machupicchu Sunday; Pisak Market. Monday; Transfer and depart for Puno, Guaqui, La Paz. Tuesday; Arrive La Paz; Sucre Palace Hotel. Wednesday; All day tour. Thursday; All day tour. Friday; Leave La Paz by car through TIAHUANACU country to Guaqui board the Lake Steamer for Puno. Saturday; Arequipa Tourist Hotel. Sunday; All day tour. Monday; At leisure. Tuesday; flight to Lima.

6:30 A.M. Fridays.,
Return 4:00 P.M. Tuesdays.

TRIP E. TARMA-CHANCHAMAYO-VALLEY-HIGH ANDES. Two persons each $118.00
4 Days 3 Nights One Person $190.00

Saturday; By automobile into the high mountains via Chosica, Rio Blanco, Matucana, Infiernillo Canyon, Tamboraque, Oroya Mining center (16.000 ft.) thence down into the valley of Tarma for overnight stop. Side trip from Tarma through the Chanchamayo valley to San Ramón visiting the Campas Indian market at La Merced, Return to Tarma for overnight. Monday; Morning drive from Tarma via Pampa Hermosa, Jauja, Concepción and San Jerónimo, to Huancayo. Afternoon free. Tuesday; Motor from Huancayo through many indian villages, cross the Andes at La Cima, then via San Mateo to Lima.

6:00 A.M. Saturday.
Return 7:00 P.M. Noon following Tuesday.

NOTE Rate for three persons traveling together, $ 105.00 each.

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AMAZON JUNGLE HUMAN LIFE.

TRIP I AMAZON BASIN HUMAN LIFE. TWO persons each $ 320.00
6 days 5 nights. Three or four persons each $ 269.00

First day; Mornig flight across the Andes to Pucallpa on the Ucayali River. Hotel Mercedes. Afternoon motor trip to beautiful lake Pacacocha, Second day; Motor to Yarinacocha. By launch visit the Shipibo Indians Village and see the Yarima palms, a source of ivory. Wednesday; By launch up the Ucayali River to Tamaya River for a visit to the Conibo Indians and their villages. Fourth day; By Motor to the Boqueron "Padre Abad" where the Aguaytia River flows though a narrow chasm in the Cordillera Azul. Visit the Campas Indians. Fifth day; By launch to the Utoquina River, visiting the Shipibo Indians and the setlements of the Mestizo river dwelers. Sixth day; Return flight to Lima.

6:00 A.M. Mondays and Wednesdays.
Return 12:00 noon. Saturdays and Mondays. Best months, May to December inclusive.

TRIP I-a AMAZON BASIN HUMAN LIFE. Two persons each $ 320.00
Three persons each or four $ 269.00

Same as Trip abowe with departure from Lima, on any day by private car between Lima and Pucallpa instead of by air. Total time required is eight days, with cost per persons same as trip I.

TRIP K DISCOVERING YOUR SELF THE AMAZON RIVER AND SURUNDINGS FROM IQUITOS TO BELEM (BRAZIL)

A wonderful and exciting trip which will leave you with unforgotable memories of its exotis, exhuberant, and magnificant scenery, its picturesque inhabitans with their quaint customs, colorful dresses and primitive songs and dances all, those and many other unusual experiences can be yours if you take this extraordinary trip pf 2,000 miles lasting 10 day.

From Iquitos depart every 5th of the Month sub to confirmation. From Lima leave 6:30 A.M. Tuesday and Saturday.

These rates includes: transfer in Lima; Air transportation Lima - Iquitos; Hotel room with pb. A.P.; First class Steam Ship Acomodation, meals, etc.
Two persons each $ 290.00
One person $ 331.00

-.-.-.-.-.-.-.-.-.-.-

TRIP 500 IQUITOS AMAZON JUNGLE Two persons each $ 140.00
One persons $ 175.00
4 Days 3 Nights.

Saturday; Flight from Lima to Iquitos, Transfer to Tourist Hotel. Half day sightseeing trip to visit straw hat factory and government fish hatchery. Sunday; All day launch excursion on the Amazon river and lakes Itaya, Nanay, and Morona, Monday; Half day sightseeing trip. Visit the fruit market and also see smakes and wild life from the jungle. Tuesday; Return flight to Lima.

5:00 A.M. Saturdays. May to December inclusive.
Return 3:30 P.M. Tuesdays.

NOTE: Rate for three persons traveling together $125.00 each. 4 persons $118.00 (each.

TRIP 500-A. IQUITOS AMAZON JUNGLE. Two persons each $155.00
One person $185.00
5 Days 4 Nights.

Covers same itinerary as trip 500, but is extended to five days, four nights.

5:00 A.M. Tuesday May to December Inclusive.
Return 3:30 P.M. Saturdays.

-.-.-.-.-.-.-.-.-.-.-

All this excursions and Trips operated by
TRAVEL SERVICE OF PERU S.A.
INTERNATIONAL TRAVEL BUREAU.
P.O. Box 2944.- Lima, Perú
Branch offices
Juliaca-Puno-Pucallpa-Iquitos.

Cable: TRAVELSEA. Phones: 32-9-64
91-0-72.

Vicente Orban
G. Manager.

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FISHING TRIPS.

TRIP F. LAKE TITICACA RAINBOW TROUT FISHING TRIP. Two persons each $163.00
7 Days 6 Nights. One Person $239.00

Monday; Flight to Arequipa. Transfer to hotel. Day at leisure until departure by railroad sleeper in the evening. Tuesday; Arrive Juliaca and transfer to hotel. Fishing kits available for fly casting, bait, trolling, spinner, at daily rate of $ 6.00 per person. Wednesday; Thursday, and Friday, Fishing expedition on Lake Arapa and Lake Titicaca. Saturday. Last day of fishing, Depart on evening railroad sleeper. Sunday; Breakfast in Arequipa, then flight to Lima.

7:00 A.M. Mondays.
Return 5.00 P.M. Sundays.
Departures also possible on Fridays with return on Lima Wednesdays.

NOTE: Rate for three persons traveling together, $ 147.00 each; 4 persons $137.50 (each.

TRIP G. TAMAYA RIVER FISHING TRIP. Two persons each $414.00
8 Days 7 Nights Three or four persons each $280.00

Wednesday; Mornig flight across the Andes to Pucallpa on the Ucayali River. Hotel Mercedes. Thursday; Board private launch completely equipped and start on fishing trip, of rivers and lakes. Friday to Tuesday; Fishing in the heart of the Amazon jungle, for El Dorado, Paiche, and fresh water Dolphin on the Ucayali and Tamaya Rivers, and the Naranjal, Chanahau, Bahuanisha, and Irimia Lakes. Wednesday; Return to Pucallpa. Thursday; Return fligh to Lima.

6:00 A.M. Wednesdays and Saturdays.
From May to December inclusive.
Return 12:00 Noon, Wednesdays and Saturdays.

HUNTING TRIPS S A F A R Y

TRIP H. AMAZON JUNGLE HUNTING TRIP. Two persons each $550.00
8 days 7 nights. Three or four persons each $415.00

First day; Morning fligt across the Andes to Pucallpa on the Ucayali River. Hotel Mercedes. Second day; Board private launch completely equipped and start on hunting trips. Third to Sixth day; Down the Ucayali River and up the Aguaytia Pisque and Cushabatay rivers to the wildest of hunting grounds. were civilized man seldom trod. All kind of wild animals includind jaguars, crocodiles, wild boar, tapirs, and acelots, also teeming small game for the hunter. There are no restrictions in Perú. High powered rifles are provided. Four perpersons maximun on each shoot. Reservations required two months in advance with 50% seposit not refundable if cancelled. NO YELLOW FEVER OR MALARIA IN ZONE VISITED.
Seventh day; Return to Pucallpa. Eighth day; Fligh to Lima.

6:00 A.M. Wednesdays and Saturdays.
Return 12:00 Noon, Wednesdays and Saturdays. Best hunting season, May to December inclusive

NOTE: Trip H may be sold as Trip H-1. Depart Lima on any day by auto car cross the high Andes, Huánuco, Tingo-María, Pucallpa and following the same itinerary of trip H,12 days 11 nights. Two, persons $ 620.00 each; three of four persons $585.00 each.

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	AHB	I.A.318

BAHIA TURISMO S/A.

RUA CONDE D'EU, 6
TEL. 3005 - 5369
SALVADOR - BAHIA.

PREÇOS - 1957

TRASLADOS - DO AEROPORTO AO HOTEL - EM AUTO PARTICULAR 1 A 4 PESSÔAS..... $ 1.000,00
DO CAES DO PORTO AO HOTEL - EM CARRO (NÃO INCLUINDO CARREGADOR DE MALAS..... 300,00

EXCURSÕES -NOSSA TABELA	CARRO	ONIBUS P/PESSÔA.
A - BAHIA HISTORICA E MODERNA (CIDADE BAIXA)	1.150,00	220,00
B - BAHIA HISTORICA E MODERNA (CIDADE ALTA)	"	"
C - BAHIA HISTORICA E MODERNA (CID.ALTA/BAIXA)	"	"
D - BAHIA HISTORICA E MODERNA (FORTES/PARQUES)	"	"
E - LAGÔA DO ABAETÉ E PRAIAS	1.500,00	300,00
F - BAHIA NOTURNA =(CLUBS NOTURNOS)	1.200,00	450,00
G - CACHOEIRA PAULO AFONSO (IDA UM DIA E VOLTA NO OUTRO S/HOSPEDAGEM)		2.500,00
H - ILHA DE ITAPARICA (LANCHA) C/ALMOÇO .		450,00

(SOMENTE DOMINGOS E FERIADOS)

NOTA- OS SERVIÇOS DE ÔNIBUS SÓ PODERÃO SER FEITOS COM UM MÍNIMO DE 12 PESSÔAS.

H O T E I S

HOTEL DA BAHIA-1ª CATEGORIA -SITUADO A PR.2 DE JULHO

APARTAMENTO C/QUARTO DE BANHO	1 PESSÔA	300,00	350,00
IDEM, IDEM	2 "	500,00	550,00
LUXO		700,00	

ÊSTES PREÇOS SÃO C/CAFÉ PELA MANHÃ.

POSSUE RESTAURANT - REFEIÇÕES AO MENU Cr$125,00 E SERVIÇO A LA CARTE.

PALACE HOTEL

APART.C/DORMITÓRIO,SALA DE RECEPÇÃO,TELEFONE E INSTALAÇÃO SANITÁRIA COMPLETA.....	480,00	590,00
APART.C/DORMITÓRIO C/2 CAMAS E INSTALAÇÕES SANITÁRIAS COMPLETAS.....	370,00	450,00
APART.C/DORMITÓRIO C/2 CAMAS,SEM INSTALAÇÕES SANITÁRIAS.....	300,00	360,00
CONSTANDO DE DORMITÓRIO E INSTALAÇÕES COMPLETAS (P/SOLTEIROS).....	340,00	
CONSTANDO DE DORMITÓRIO S/INSTALAÇÕES SANITÁRIAS (P/SOLTEIRO).....	230,00	
CONSTANDO DE DORMITÓRIO S/INSTALAÇÕES (P/SOLTEIROS-APART. INTERNOS).....	170,00	

CREANÇAS - ATÉ 2 ANOS GRÁTIS - DE 3 A 9, 50% DE CÔMODO OCUPADO.
DE 10 ANOS ACIMA DIÁRIA COMPLETA.

NOS PREÇOS ACIMA ESTÁ INCLUIDO O CAFÉ DA MANHÃ.

COMISSÕES - SÔBRE AS EXCURSÕES DAREMOS 10% DE COMISSÃO E SÔBRE AS DIÁRIAS LÍQUIDAS NOS HOTEIS 5%.
TRASLADOS NÃO TEM COMISSÕES.

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	AHB	I.A.318

Sept 17 · 1957

Dearest A. Just a few words to keep contact — yesterday I got yr cable about Morandi and I had to wonder why you had sent it to me & why it was top confidential — anyway all I did when speaking to Marie was to say that I knew in case some time later this info. shd be necessary — It was cute of y to cable me this mystifying because we knew that whoever got the prize would not be very interesting or satisfactory — No, what I hope is that now you may have to spend less time in that miserable building — and more time going on little expeds or taking it easy — I have impressed on Marie + importance & urgency of letting you know anything ab't + Russ. exped. by cable. She's writing y — but I think + situation is as y left it & Mamedova in Cal. Jim White Marie says thinks that some sort of OK from the State Dept. has to go through now. Yes. Art news wants + Kupka, they've printed yr long protest in the Sept. issue — Tom Hess answers & qualifies his attack in a v. fuzzy, wordy, unwitty way remarking in his first paragraph that "Mr Barr is probably + most informed courageous & efficacious champion of Modern art since Apollinaire". Tony departed in a very competent and calm way for N. Haven. The weather here is such that few strong feelings & emotions are possible — It is if possible worse

FOLD SIDES OVER AND THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL
NO OTHER ENVELOPE SHOULD BE USED

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	AHB	I.A.318

than time because it's also raining. John the A-
is coming down this Thur & Fri and I hope to
do some few nice things w. him & also hear all
Greek lore. I received a letter from Sheila yest. on
the subject but as she mentions them only once I
imagine they did not make a parade w. our little
Joan of Arc. I've spoken to Mr. Hill & on
Monday 23 I report to 333 W. 42 - However within that
week we move to 18 east or west 41 till December. The good
thing is that the rotten dry nurses Brately with whom I

SECOND FOLD

FIRST FOLD

would have had to work is being sent to Rome for 2 months.
There'll be some one else new instead of her & maybe
it will be someone more human & amusing -
I do hope that my bed proved more satisfactory than
yours & that they didn't migrate. We had been
asked by the Rutgers Jones' to go there this Fri to
meet some recently returned friends from Russia
but I refused but said to let me know if they
eat he recaptured in M.Y. This is all for the
moment & I still have no notion how long
the mail takes & what stamps to put. Tons of love
wish I were here. I liked it there, keep well

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	AHB	I.A.318

Dearest A- This is 2 pm of Fri 13 & we're supposed to reach N Y at 5.30 about an hr & some minutes late. It has been till now a swell flight - after I left the airport I had to wait another hr. I struck up an acquaintance w the nice stewardess who told me to keep an eye on her if I ed not under- stand the announcing system. It turned out that she spoke it. & was from Vicenza. So there was another Sent she was keeping an eye on - from Milan carrying a huge pkt & blue blanket but otherwise v. distingd. At last we got on a small 2 ~~motor~~ engine Cruzeiro do Sul plane. We got over the clouds not too badly & he & I chatted in desult. way till it got too cold for words. We reached Rio ar. 10.30 still w'out dinner. We were shepherded into the rest. in the airp. & given a hasty measly meal but I had a couple of drinks - At last we boarded this Pan Am D7b an admirable "craft" positively huge - The weather was supposd to be v stiffy over Rio but not a quiver. I am still with at the moment beside my quiver. I am stiff as Pitts so indescribably American in the worst sense that he too is little a caricature - Something that I & I hardly ever run into though I did in the last of 1925-30. Perfectly decent & generous guy however. I spent much time in the sitting room section of this lordly conveyance & continued chat w Milanese who got off Caracas - Really Its are so interesting because they tell all. Any way we're here for Dria Viscosa & especially

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	AHB	I.A.318

because he makes paper that simply cannot be torn - I have some samples in my pocket book - v. useful for money - for arch's blueprints etc. Overhearing a fellow "got into conversation" w a blond beating him - I got into conversation w a blond beating Englishman much more cultivated - From the plane I saw the Orinoco, a great iron mine on a hill v. celebrated & then after Caracas Puerto Rico - water color of Fr. Riviera - Caracas airport (accommodating) overcrowded noisy stifling but city way up above in hills w sheer rd mounting to it - an. engineering feat. They've given us spectacular amounts of food & drink here tho food not high in quality - so all to big despite my fear & abject revolting cowardice I've had a splendid time - after P. Rico all + flight is on + ocean - it is sunny w. sparse small clouds I keep trying to "see" the Gulf Stream because I've always been told it was a different color - I'll complete this letter after sending my cable & after seeing Tony - But I think you'll like this flight - we passed + Amazon at night worse luck.

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	AHB	I.A.318

It is now Sat morn 14th. To finish w the flight. The poor guy sitting beside me wsa not half so bad after all. He must just have been drunk with exhaustion. ~~Xxxx~~ We eventually chatted some more and he turned out to know EVERYONE we know in Pitts. His name is Knowles and we must remember to ask Dave Thompson ab't him.
T came o pick me up at Idlewild wh. was such a pleasure for me. She looks exactly the same - except that she is unquestionably an adult. Independent , competent and selfconfident to a degree that makes me smile. We ate at home and I dropped into bed at 9 and slept till 7 . The weather is damp and hot. Yest. official temp was 89 so in a way we were luckier in Aug. than I am now. We did a lot of talking of course but not in gr detail because I was so tired. The essentials are that she is absolutely wild about Eur. - she made a success of all her visits but the bestest was The Hague - I don't have the impression that she has collected any new important follower as it is now 8.15 a.m. I have not communicated w any Muse person nor yet handed over Porter's letter to Hel. Frank. The Ital. stayed at the Clarridge - he liked it a lot - says the food is admirable the place is run by two v. competent Italians. So this proves that y were right except that I am still convinced that it wd be noisy. Gosh I hope you don't catch cold in that drafty exposition bdg. and I hope y go to Santos and that y have a little fun mixed in w. the rest.
I found conversation w Valsecchi not boring at all. He told me that a person called Dell'Acqua is now director of the Brera, commissioner for fine arts for Lombardy AND the new boss of the BIENNALE. So I said good heavens why did they not distribute these jobs and why did they not give the Biennale to someone interested in the modern. He said that he himself had been offered the Bienn. and I cannot remember why he refused. I think because he wanted more liberty than he wd have had w the Bienn. set up as it now is. He is just a newspaper critic. He knows Carrieri and Vitali. Tory sends you the message that for minor trots the thing to take is NOT a small amount of paragoric but an ENTEROVIOFORM wh. I left top shelf bathroom small yellow square box on pill tube. I think I'd best mail this to you k now though I can't imagine what to put on it as stamps. Then when new items arise I'll sue a n aerogramme.
I hated to leave you there alone especially because I fear v much that y arre attacking this job too conscientiously and going to wear y'self out INSTEAD of knocking a little diversion out of it. What is GOOD is that this will reinforce yr friendship w Porter who adores y and who is so thrilled to be able hang WITH you - he is touchingly grateful and he wants so much to learn all yr theories and principles in this filed. I asked him why he did not go into the galleries in the muse when y are hanging and he said that he felt that it wd be indiscreet although he was always dying to.
This is all - it is 8.30 and T is up.
Tell Wanda Svevo that I have left a note on Mrs. Scmitz Svevo's threshold to phone me when she wakes. Great great love & wishes M

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São Paulo / 1957

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Unsigned drawing by Mrs. B. from 96th St. Apt. & given to me 12/12/84. RR

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	AHB	I.A.318

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Unless drawn by Mrs. B. from 960 5th Apr & given to me 12/12/84.
RR

Dearest Beard - I have been remiss but have been in a real panzy since you left now, I'm glad to say a lot about Wind you about Moran & Nicholson got 2nd prize for Pop. Oteiza, with solid Calder support got 1st sculpture, Lipton 2nd. Chagall overwhelmingly defeated or, rather, the French but they picked up several minor prizes partly at instigation of Mat. Gosh wish you were here - it would be twice so much fun! much much love B.

This is where I want to be Bahia

6/ Brasil 2102

Sr. Alfred H. Barr Jr.
49 East 96
New York
N.Y.
E.U.A.

Cr$ 6.50
CORREIO
MATRICULA

13.9.57
S.P.

Sept
from Argentina, 1957