

# Portinari of Brazil

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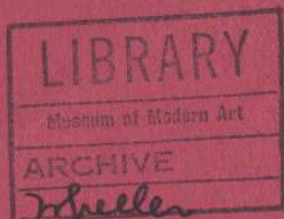
# *Portinari of Brazil*

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PLEASE RETURN TO OFFICE OF  
MONROE WHEELER



*Portinari of Brazil*

THE DETROIT INSTITUTE OF ARTS





17. LABORER EATING.  
1938. Oil on canvas,  
16 $\frac{1}{8}$  x 13 inches. Lent  
anonymously.

## *Acknowledgment*

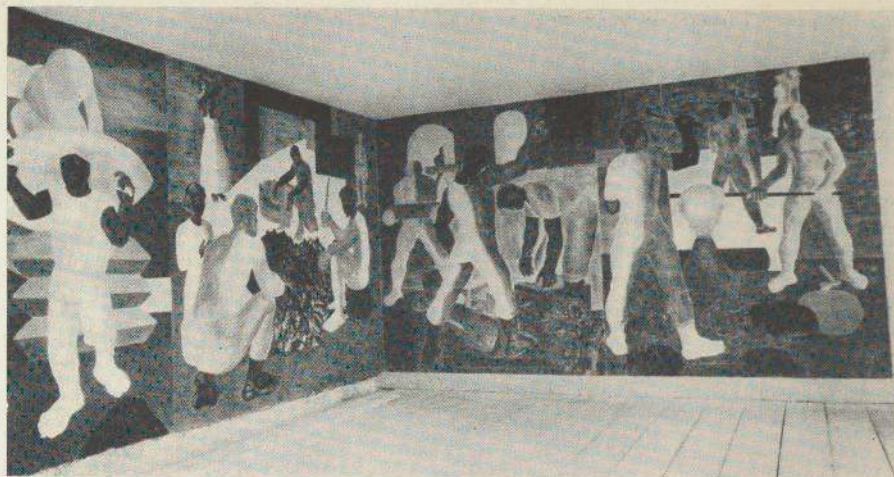
*Most of the works listed were first shown in the United States at the Detroit Institute of Arts; some forty additional works were secured for the exhibition at the Museum of Modern Art in New York. The augmented exhibition will be available to other museums throughout the United States.*

*This catalog was prepared by the staff of the Museum of Modern Art with the assistance of the staff of the Detroit Institute of Arts.*

*The two museums are greatly indebted to Miss Florence Horn of New York and Dr. Robert C. Smith of the Library of Congress for their articles on Portinari; and to Mr. Josias Leão, Vice-Consul of Brazil in Chicago, for his assistance in preparing the catalog.*



FRESCOS IN MINISTRY OF  
EDUCATION, RIO DE JA-  
NEIRO, 1938. Compare  
studies, numbers 95-122.



## *Portinari of Brazil*

BY FLORENCE HORN

In the coffee country of southern Brazil the hills are slightly rolling, the coffee trees a dark, rich green, and the earth a very bright red. *Terra Roxa*, the blood-red earth of coffee appears in many of these paintings for Cândido Portinari was born in southern Brazil in 1903. His parents were Italians who as children had immigrated to Brazil like many other Europeans in the last century. They were coffee workers on the Santa Rosa plantation in the interior town of Brodowski which got its name from earlier Polish immigrants. As coffee workers they were assigned by the plantation owner a certain number of coffee trees to tend for a whole year. The number of trees depended on the size of the family and the ages of the children. In return for keeping the earth clean around the trees and harvesting the berries they got a small primitive dwelling, credit at the plantation store and, at harvest time, some cash.

The second of twelve children, Portinari had an irregular and brief schooling. The child's services were needed in the fields as soon as he was strong enough. His education ended with primary school. Like all Brazilian boys he found time to play "football" which in Brazil means soccer. It was in a football game that he broke his leg. Because it was not set properly he was left with a permanent limp. Brazilians who complain today that Portinari paints "big feet; exaggerates legs and feet," sometimes explain it by saying that his childhood injury and his present limp account for this characteristic in his painting. Leonardo da Vinci has written: "The painter who has clumsy hands will paint similar hands in his pictures. . . . The soul guides the painter's arm and makes him reproduce himself."

He scribbled drawings on paper, fences and walls and the idea of painting as a career occurred to him when he was eight. Some itinerant painters came to Brodowski to redecorate the local church. Portinari hung around and watched. Soon they allowed the boy to mix paint for them and finally to get up on the scaffolding and paint stars on the ceiling. Those stars were the only brush strokes he was permitted to make, but through them he got the notion that he wanted to learn to paint pictures. When the painters were ready to leave Brodowski, Portinari begged to be allowed to go on with them to other towns. Because they had no specific jobs in view they refused.





5. COFFEE GROWERS.  
1934. Oil on canvas, 27  
x 32 $\frac{3}{4}$  inches. Lent by  
Mme. Helena Rubin-  
stein.

Seven years later his parents had saved enough money to pay Portinari's way second class to Rio. On the long journey he took only three shirts and a pair of pants wrapped up in a flour bag. In Rio he found his way to the art school. Arriving at the imposing structure which is the School of Fine Arts he was frightened at the grandeur of the place. He walked round and round it and finally asked a Negro guard how a boy went about becoming an art student. The guard gave him confidence and after submitting an acceptable drawing to the school he was enrolled in the life class.

He found lodging in Rio. He rented sleeping privileges in the bathroom of a boarding house with the understanding that he must be up and out of the place by five in the morning when the other boarders would want to bathe. The cost of his quarters was very small and included a bowl of soup once a day. The amiable landlady gave him extra food now and then in exchange for help in the kitchen. To get funds for his rent, more food and clothing he found a job with a photographer. Provided with small photographs Portinari drew painstakingly accurate portraits. He could turn these out for a lower price than the photographer would charge for true enlargements. Since the Portinari "enlargement" was done with excessive fidelity to the small photograph the purchaser was entirely satisfied.

Good-natured professors with a generosity characteristic of Brazilians paid his tuition which was small. They saw talent and a stubborn persistence in the boy. Soon Portinari made friends of his own. Some of them had him paint their portraits for a very small sum plus materials. Other friends gave him supplies to use in the school. In exchange he returned to



them the work done with those materials. For this reason Portinari today has almost none of his early work.

In the ten years between 1918 and 1928 Portinari continued to study, to live skimpily on whatever he could get from portraits. In the early twenties he began to get a few medals and prizes which brought him enough renown in Rio to get portrait commissions from people other than his immediate friends and the local photographers. In 1928 he won a Prix de Voyage which permitted him to go to Europe. He went to France, to Italy, to England and Spain. He did almost no painting. He visited galleries, talked with people, read omnivorously. A whole new world opened to the coffee worker's son.

When he returned to Rio he brought back one small canvas, a rather conventional still life. The Rio art world was scandalized. All other painters had come back from their Prix de Voyage trips with an enormous production, many canvases huge in size. In fact a visit to the museum in Rio impresses one forcibly with the vast areas of canvas covered by Prix de Voyage men. Portinari had wasted his time in Europe. He had done nothing. It was useless for him to try to explain that he had seen and learned and grown.

Besides the unimportant little still life, Portinari brought back from Europe a wife, Maria, a Uruguayan he had met in Paris. She, like the period of intellectual growth in Europe, has been of great importance to Portinari's development. She is a firm and a stern critic. Even more important, she has urged him to paint persistently and continuously during the last ten years pictures which no one wanted to buy. Portraits have provided food and shelter for the Portinaris but the bulk of the painter's energy and enthusiasm has gone into pictures of Brazilian life, painted as he wanted to paint them. Because a good many Brazilians have felt that these pictures libel Brazil, most of them have piled up in his studio unsold. This has not worried Maria at all. She is a quiet person whose voice is seldom heard in the spirited

3. MORRO. 1933. Oil on canvas,  $44\frac{1}{2}$  x  $57\frac{3}{8}$  inches. Collection of the Museum of Modern Art.







COFFEE. 1935. Oil on canvas. Collection of the National Museum of Fine Arts, Rio de Janeiro. Awarded Second Honorable Mention in Carnegie International Exhibition, 1935.

discussions on anything and everything which go on in the Portinari home to which are attracted some of Brazil's most active minds. As they sit around the dining room table for hours after supper, Maria seldom speaks. If for some reason—and it is rare—Maria is absent, Portinari's animation and intensity are gone.

They returned from Paris broke. Maria was ill. To get a little money Portinari convinced a graduating class of forty architects that he could undersell a photographer in providing them with handsome likenesses befitting the occasion. He got paid in advance, less than a dollar each, and finished the forty portraits. Most of the men neglected to call for their portraits, so that Portinari today has the nearly complete set of this early work which he considers the most grueling job he ever had to do.

When he talks of his early life, the poverty of his childhood in Brodowski, his miserable living in Rio in the bathroom or his mass production of the portraits of architects, he never makes himself pitiful. He is wryly humorous about his own life, but out of the hard poverty have come Portinari's warm interest in and sympathy for the very people from which he came. This is apparent in his pictures. And he has made use of the innumerable physical things which are part of the lives of the Brazilians: the red clay water carafe; the gaily decorated, round-topped box which contains whatever the poor Brazilian considers precious, the rosary, the marriage certificate, perhaps some jewels and legal papers; the stiff little flag on the mast outside of the village church; the *jangada*, a primitive fishing raft with a sail, and with a rock for its anchor; the inevitable kerosene can which when emptied the women use to carry water on their heads.

Each year at Carnival time the city of Rio belongs to the poor. The streets throb and beat with the *samba* and *marcha* tunes. After a year's work and saving and planning, the people come down in their song and dance groups, from the Morro slums, from the nearby towns to show all of Rio their own particular *samba*, with its elaborate costuming and naïve pageantry. Each year during Carnival week Portinari paints three special pictures. They may not be of



the Carnival at all. They are, in some complicated fashion, Portinari's own sentimental celebration of the week when Rio is taken over by music-mad people at large. Each year during the hot months (our winter) Portinari returns for a few weeks to Brodowski where he has a small house near his family. His father is awed by the son's chosen career, and thoroughly bewildered by the strange big pictures. When the Portinari baby was born in January 1939, Maria and Portinari (everyone, even his wife calls him Portinari) took the long journey to Brodowski for the child's christening. It seemed to be so important to the grandparents. No matter how Portinari has grown intellectually, nor how well thumbbed the modern French books in his home, nor how wide the world of ideas in which he now lives, he is still the simple son of the Italian coffee picker in Brodowski. He understands his father even if it does not work the other way around.

The fact that Portinari scarcely painted at all in Europe is important. He was influenced deeply but not specifically by any one school or manner. He came back entirely himself, but intellectually awakened. He came back determined to discover and paint his own country. In 1932 the painter Fajita visited Rio. He and Portinari became good friends, and through Fajita he came to know the staff of the Italian embassy in Rio. He painted a portrait of the counsellor of the embassy, and of the Ambassador's wife. Soon Portinari was asked to paint other important people in the diplomatic and foreign colony in Rio. He almost became Rio's fashionable portrait painter. This helped him economically, and he continued to paint for himself more and more of those other pictures, the ones that would not sell.

It was in 1935 that Portinari sent his first picture to the United States, to the Carnegie International in Pittsburgh. Before it was packed Maria Portinari fastened on its back a *figa*. A good luck charm respected all over Brazil, the *figa* is made in the form of a closed hand, the thumb sticking out between the first and second fingers. The picture, showing coffee pickers, won the second honorable mention. Of it Meyric Rogers wrote: "Brazil is being rescued from obscurity by Portinari's *Coffee*, which is a satisfactory effort to say something with distinct flavor not based on Paris models." In 1936 Portinari got a job, the first adequate income he had had in his life unless you count the Prix de Voyage. He joined the faculty of the University of the Federal District in Rio. This regular income continued until the spring of 1939 when the university was closed.

In 1938 the Brazilian government commissioned him to paint frescos for a handsome new

6. DISPOSSESSED. 1934. Oil on canvas, 14 $\frac{5}{8}$  x 23 $\frac{3}{4}$  inches. Lent by the artist.







71. SCARECROW. 1940. Oil on canvas, 51½ x 64 inches. Lent by the artist.

modern building to house the Ministry of Education in Rio. A large area was placed at his disposal and on it he made a powerful series of frescos showing laborers at work in Brazil's incredibly rich earth producing minerals, cotton, coffee, cacao, rubber, etc. That same year he was asked to paint three panels for the Brazilian pavilion at the N. Y. World's Fair. Also in 1938 he painted two large canvases, more exotic and purely decorative than most of his work, showing Brazilian jungle growth and animal life, for the home of José Nabuco in Rio. In 1939 the Ministry of Education in Rio held a comprehensive show of Portinari's work, exhibiting 269 items including many details for the frescos.

Until recently Portinari has been accepted in Rio only as a portrait painter. The large number of paintings which he himself liked, the pictures of Brazilian life, met for the most part with open disapproval. But this is the story of many modern painters—in New York, London or anywhere—working in an environment which passes such judgments as: "he paints gross subjects grossly; he distorts the human figure; the people he chooses to paint are ugly." Like other modern painters he has always had a small following, friends who urged him on, whether they could buy or not. From Gustavo Campanema, Brazil's Minister of Education, he has had steady encouragement. Mario de Andrade, the Brazilian writer, and the Rio lawyer, José Nabuco, have believed in him for years.

Besides the usual complaints a modern painter hears, like "he paints ugly things," Portinari met with one other criticism. "He paints negroes and mulattoes." Brazil, of course, has a large negro and a still larger mulatto population. It is true that within the country the negro and mulatto are treated with far greater justice and understanding than they are in New York City. But Brazilians are extremely sensitive about their racial composition when



the outside world is concerned. For example photographs in tourist literature usually show only white people. Actually Brazil's self consciousness about race is due more to the outside world's prejudices than to any basic racial prejudice within the country. But Portinari has met with considerable opposition on this one issue.

He has insisted on painting Brazilian life as he sees it. Believing that the mulatto and the negro are indeed important elements in Brazil, he paints them no matter what the consequence to him may be. He has ignored both explicit hints and specific instructions in regard to what kind of people he should paint in certain of his commissions. He is uncompromising on this, and the more he has been thwarted and obstructed, the deeper his loyalty to the mulatto and negro has become. The more he has been accused of libeling Brazil, the more appealing to him have become the habits and manners and life of his people. His paintings reveal not only his affectionate interest in them but also a gentle humor which can come only from a thorough understanding of their lives.

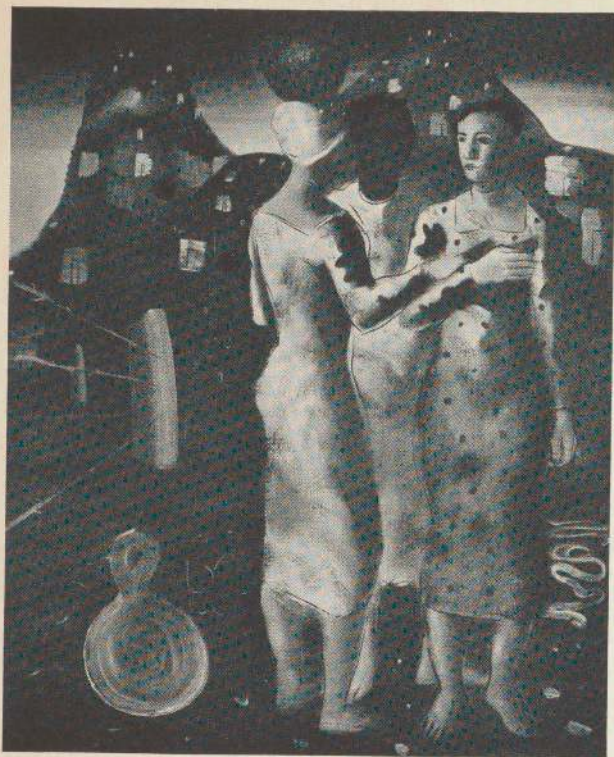
His preoccupation with Brazil's racial composition is often apparent in his pictures. Again and again one sees, for instance, the figures of two girls, one lighter in color than the other, standing in an attitude of trusting affection. Portinari seems to be indicating that there is no race issue among the people themselves, or perhaps that the Brazilian is developing out of the mixture of races.

Portinari is short and plump. He has a lively and often satirical sense of humor and still retains a good deal of that naïve wonder he had when he first came to Rio at fifteen. Like most Brazilians he has an absorbing interest in the United States. He goes to the movies every day. Because practically all movies shown in Rio are American ones he has a detailed, vivid and somewhat inaccurate knowledge of the United States. For nearly two years he has seriously thought of visiting this country. His friends have a theory that he has hesitated because his roots are so deep in Brazil. He wants them to remain very deep. His lifetime assignment is to paint his own country. However, he does intend, at last, to come here this fall.

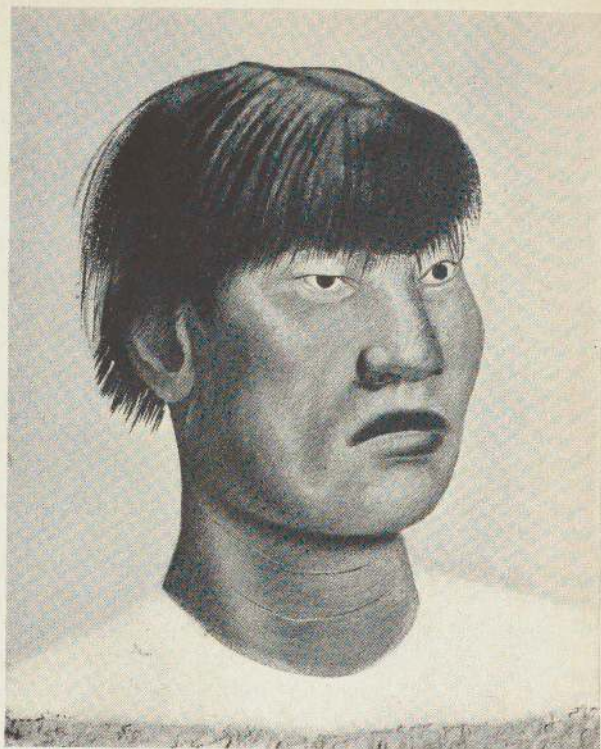
42. TWO WOMEN AND ROPE. 1939. Oil on canvas,  $38\frac{3}{4}$  x  $23\frac{5}{8}$  inches. Lent by Florence Horn.







14. FRIENDS. 1938. Oil on canvas,  $28\frac{3}{4} \times 23\frac{5}{8}$  inches. Lent by the artist.



HEAD OF AN INDIAN. 1938. Detail of fresco in Ministry of Education, Rio de Janeiro.

## *The Art of Candido Portinari*

BY ROBERT C. SMITH

Just as the Indian and the mestizo have been of prime importance to those Latin American painters of the Mexican Renaissance, Charlot, Rivera and Orozco, the negro and the mulatto have been the principal inspiration of Cândido Portinari. In this predilection he not only follows the general direction of the modern Brazilian school but returns to some extent to the origins of painting in his country. For it was the negroes who first fascinated the artists who accompanied the 17th century Dutch governor of Pernambuco, Maurice of Nassau-Siegen. Albert Eckhout and Frans Post painted exotic portraits of Brazilian slaves and filled their landscapes with colorful African figures. The debt that modern Brazilian culture owes to the folklore, the dances, the music, the cult art of the negro was acknowledged by the intellectuals of São Paulo in that Week of Modern Art of 1922 which was the first public recognition of indigenous and regional art in Brazil.

Since then a school of startling vigor inspired to a large extent by the negro has grown up. Forswearing the artificial picturesqueness of their francophile predecessors the modern Brazilians have tried to understand the negro and his relation to themselves, and upon the



resulting conceptions they have based their art. The mystery of the negro infuses the poetry of Jorge de Lima; the passionate rhythms of his dances and the subtle melodies of his songs are sounded in the music of Villa-Lobos and Oscar Fernandes; the tragic lives of the negroes of Pernambuco and Baía have inspired the novels of José Lins do Rêgo and Jorge Amado. Mario de Andrade and Artur Ramos have analyzed their folklore and cataloged it with care. Gilberto Freyre has vitalized the negro as an essential force in the social history of Brazil. Cicero Dias of Recife, Lasar Segall and Antonio Gomide of São Paulo have painted the negroes of their regions with intimate discernment. But Cândido Portinari has shown the negro of all Brazil as a solid symbol in the vigorous, changing life of his country.

Portinari's art, serenely sure on the surface, is remarkably varied in technique, in style and in theme. He first won a reputation as a portrait painter. Over a number of years he has produced a distinguished series of clear-cut, solid portraits of his family and his friends, the Brazilian intellectuals. They have a Renaissance straightforwardness and force of simple modeling and linear clarity which remind one that his father was a Florentine. In the presence of his negro and mulatto sitters these qualities are given a monumental dignity whether in the sensitive portraits of kneeling children or the masterful nude studies for his most recent frescos that recall the negro sketches by Rubens and Van Dyck.

From these solid portraits and figure studies of negroes he built a group of key pictures representing with a certain realism the life on the *fazendas* of the coffee country of São Paulo, or the crowded *morros* of the city—gathering coffee, transporting it in sacks, splitting wood, celebrating with fires and balloons the night of São João. A certain number of accented figures—Michelangesque stock characters—a stooping man, imperiously gesticulating overseers,

64. PORTRAIT OF ARTUR RUBINSTEIN. 1940. Oil on canvas, 29 x 23¾ inches. (Lent by Artur Rubinstein.





majestic seated women, are bound together by rhythmic patterns of repeated gestures, and details of simplified landscape, long lines of palm trees, or coffee plants, women carrying cans of water on their heads, rows of men planting in the fields. These paintings are the basis for the style of Portinari's new frescos at the Ministry of Education. The figures and the gestures are the same, yet the composition has been greatly simplified and the details of the background have all been suppressed in favor of a simple, impressive pattern of dark and light abstract forms. There is distortion for dramatic effects, and a sense of overwhelming rhythmic movements. The subject, the essential industries of Brazil, provides a synthesis of negro types and activities, from the cattle raising of the extreme south to the sugar culture of the far north.

Concurrently Portinari had developed a looser technique of flowing surfaces and wiry outlines for use in his gouache paintings of genre subjects. This style we have seen in the New York Fair murals with their greater sense of atmosphere—the wind blowing through the sails of the fishing raft, the Pernambucan *jangada* and the hair of the toiling fishermen. We see it now in those picturesque and flamboyant studies of girls embracing, conversing, and couples strolling that might be considered a less serious though immensely skillful aspect of the painter's style. Careful modeling is sacrificed for rapidly indicated patterns. Outlines are vague and surfaces are fluid. It is almost a Parisian manner that Portinari has borrowed, perhaps temporarily. This style is most delightfully employed in the occasional "folk art" paintings of animals and still life subjects.

Finally, Portinari has entered the realm of fantasy in a series of recent pictures. They are strangely beautiful scenes in which tiny clowns play leapfrog and miniature Baían women dance the Carnival against the limitless blue of the South Atlantic. One thinks of the back-country circuses of the novels of Jorge Amado, and the characters of Domenico Tiepolo and of Daumier. There are pictures, too, in which one senses the pathos of the youthful Picasso. Certain reflections of surrealism are suggested by the curious tree stumps, the diminutive trees and animals about the toylike children playing football in another of these fantasies. Each is a complicated tiny study in a mood of febrile intensity. In spirit they are the antithesis of the long calm outlook of the monumental portraits and majestic frescos.

From these various paintings it is obvious to me that Cândido Portinari is one of the most gifted of living artists. They demonstrate the exceptional quality and variety of his technique, the originality of his vision and conception, the diversity of his style. He has proved that Brazilian painting, in spite of its exotic past and constant borrowings from foreign sources, can be monumental and original. He is the foremost interpreter of that great force which is daily growing more articulate—the negro of the Americas. Unlike Rivera and the Mexicans he has no didactic social message to expound. But what he has observed he states with sympathy and dignity, untouched by propaganda. Upon such a firm basis Brazilian painting should continue to grow in importance and to play an increasingly significant role in the future art of Pan-America.



## Check List

An asterisk before a catalog number indicates that the painting is illustrated.

Pictures lent by the artist are for sale.

Not all pictures listed are shown in the exhibition.

### Paintings

1. FISHES WITH LEMON. 1932. Oil on canvas, 15 x 18 $\frac{1}{8}$  inches. Lent by Josias Leão.
2. DUCK AND JAR. 1933. Oil on canvas, 15 $\frac{1}{8}$  x 18 $\frac{1}{4}$  inches. Lent by Mrs. Josias Leão.
- \*3. MORRO. 1933. Oil on canvas, 44 $\frac{1}{2}$  x 57 $\frac{3}{8}$  inches. Collection of the Museum of Modern Art.
4. SEATED WOMEN. 1934. Oil on canvas, 29 x 36 $\frac{1}{2}$  inches. Lent by the artist.
- \*5. COFFEE GROWERS. 1934. Oil on canvas, 27 x 32 $\frac{3}{4}$  inches. Lent by Mme. Helena Rubinstein.
- \*6. DISPOSSESSED. 1934. Oil on canvas, 14 $\frac{5}{8}$  x 25 $\frac{3}{4}$  inches. Lent by the artist.
7. COMPOSITION WITH FIGURES. 1936. Oil on canvas, 28 x 22 $\frac{3}{4}$  inches. Lent by Paul Lester Wiener.
8. GIRL'S HEAD. 1936. Oil on canvas, 21 $\frac{5}{8}$  x 18 $\frac{1}{8}$  inches. Lent by Mme. Helena Rubinstein.
9. THE ARTIST'S BROTHER. 1936. Oil on canvas, 28 $\frac{3}{4}$  x 23 $\frac{3}{8}$  inches. Lent anonymously.
10. WOMAN AND CHILD. 1936. Oil on canvas, 39 $\frac{5}{8}$  x 32 $\frac{1}{4}$  inches. Lent by the artist.
11. COMPOSITION WITH TWO FIGURES. 1938. Oil on canvas, 70 $\frac{7}{8}$  x 31 $\frac{1}{4}$  inches. Lent by Mme. Helena Rubinstein.
12. WOMEN. 1938. Oil on canvas, 29 $\frac{1}{4}$  x 23 $\frac{7}{8}$  inches. Lent by the artist.
13. WOMEN TILLING. 1938. Oil on canvas, 32 x 39 $\frac{1}{2}$  inches. Lent by the artist.
- \*14. FRIENDS. 1938. Oil on canvas, 28 $\frac{3}{4}$  x 23 $\frac{3}{8}$  inches. Lent by the artist.
15. GIRL HOLDING FLOWER. 1938. Oil on canvas, 32 $\frac{1}{4}$  x 25 $\frac{7}{8}$  inches. Lent by the artist.
16. OXEN. 1938. Oil on canvas, 13 x 16 inches. Lent by João Cândido.
- \*17. LABORER EATING. 1938. Oil on canvas, 16 $\frac{1}{8}$  x 13 inches. Lent anonymously.
18. WOMEN. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 15 $\frac{1}{4}$  inches. Lent by the artist.
19. STILL LIFE. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
20. MULATTO WOMAN. 1939. Oil on canvas, 18 x 15 inches. Lent by the artist.
21. MULATTO WOMAN. 1939. Oil on canvas, 18 x 15 inches. Lent by the artist.
22. FAMILY. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
23. FAMILY. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
24. THE ARTIST'S SON. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 15 $\frac{1}{4}$  inches. Lent by Olga Portinari.
25. FIGURES. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
26. COMPOSITION. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
27. SACRIFICE OF ABRAHAM. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 15 inches. Lent by the artist.
28. BLACK MAMMY. 1939. Oil on canvas, 15 $\frac{1}{8}$  x 18 $\frac{1}{4}$  inches. Lent by the artist.
29. FIGURES. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
30. COMPOSITION. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
31. DRAUGHT. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by the artist.
32. SÃO JOÃO FESTIVAL. 1939. Oil on canvas, 15 x 18 $\frac{1}{4}$  inches. Lent by João Cândido.
33. THE ARTIST'S SON. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 15 inches. Lent by João Cândido.
34. COMPOSITION. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$  inches. Lent by the artist.
35. EARTHQUAKE. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$  inches. Lent by the artist.
36. WOMEN. 1939. Oil on canvas, 21 $\frac{3}{4}$  x 18 inches. Lent by the artist.
37. WOMEN. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$  inches. Lent by the artist.
38. TOBACCO. 1939. Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$  inches. Lent by the artist.
39. SÃO JOÃO FESTIVAL. 1939. Oil on canvas, 68 $\frac{3}{4}$  x 77 inches. Lent by the artist.



40. CATTLE. 1939. Oil on canvas,  $55\frac{1}{2} \times 55\frac{3}{8}$  inches. Lent by the artist.
41. MARIA. 1939. Oil on canvas,  $18 \times 15\frac{1}{8}$  inches. Lent anonymously.
- \*42. TWO WOMEN AND ROPE. 1939. Oil on canvas,  $38\frac{3}{4} \times 23\frac{5}{8}$  inches. Lent by Florence Horn.
43. HEAD. 1939. Oil on wood,  $12\frac{3}{4} \times 16$  inches. Lent by the artist.
44. BRODOWSKI SQUARE. 1940. Oil on canvas,  $32\frac{1}{8} \times 39\frac{1}{2}$  inches. Lent by the artist.
45. THE CIRCUS. 1940. Oil on canvas,  $32\frac{1}{8} \times 39\frac{5}{8}$  inches. Lent by the artist.
46. RAFT. 1940. Oil on canvas,  $32\frac{1}{8} \times 39\frac{5}{8}$  inches. Lent by Mr. and Mrs. Walter Hochschild.
47. BURIAL. 1940. Oil on canvas,  $32 \times 39\frac{3}{4}$  inches. Lent by Elim O'Shaughnessy.
48. SEESAW. 1940. Oil on canvas,  $32\frac{1}{8} \times 39\frac{3}{4}$  inches. Lent by the artist.
49. LEAPFROG. 1940. Oil on canvas,  $32 \times 39\frac{1}{2}$  inches. Lent by the artist.
50. FIGURES. 1940. Oil on canvas,  $39\frac{1}{2} \times 32\frac{1}{4}$  inches. Lent by the artist.
51. SURREALIST LANDSCAPE. 1940. Oil on canvas,  $32\frac{1}{4} \times 39\frac{3}{4}$  inches. Lent by the artist.
52. WOMAN AND CHILD. 1940. Oil on canvas,  $39\frac{1}{2} \times 32$  inches. Lent by the artist.
53. HARASSING JUDAS. 1940. Oil on canvas,  $32\frac{1}{8} \times 39\frac{5}{8}$  inches. Lent by Artur Rubinstein.
54. YELLOW SCARECROW. 1940. Oil on canvas,  $32\frac{3}{4} \times 28\frac{3}{4}$  inches. Lent by Artur Rubinstein.
55. NEGRO WOMAN OF BAFÁ. 1940. Oil on canvas,  $28\frac{3}{4} \times 23\frac{3}{4}$  inches. Lent by Artur Rubinstein.
56. FRIENDS. 1940. Oil on canvas,  $32\frac{3}{4} \times 28\frac{3}{4}$  inches. Lent by Artur Rubinstein.
57. OXEN AND LANDSCAPE. 1940. Oil on canvas,  $24 \times 29\frac{1}{8}$  inches. Lent by the artist.
58. WEDDING. 1940. Oil on canvas,  $23\frac{3}{4} \times 29$  inches. Lent by Artur Rubinstein.
59. SOUTHERN CROSS. 1940. Oil on canvas,  $23\frac{3}{4} \times 29$  inches. Lent by the artist.
60. WOMEN. 1940. Oil on canvas,  $23\frac{3}{4} \times 23\frac{3}{4}$  inches. Lent by the artist.
61. NEGRO WOMAN OF BAFÁ. 1940. Oil on canvas,  $23\frac{3}{4} \times 28\frac{7}{8}$  inches. Lent by the artist.
62. THE CLEANER. 1940. Oil on canvas,  $23\frac{3}{4} \times 28\frac{7}{8}$  inches. Lent by the artist.
63. MME. ARTUR RUBINSTEIN. 1940. Oil on canvas,  $29 \times 23\frac{3}{4}$  inches. Lent by Artur Rubinstein.
- \*64. ARTUR RUBINSTEIN. 1940. Oil on canvas,  $29 \times 23\frac{3}{4}$  inches. Lent by Artur Rubinstein.
65. PAUL RUBINSTEIN. 1940. Oil on canvas,  $18\frac{1}{4} \times 15$  inches. Lent by Artur Rubinstein.
66. EVE RUBINSTEIN. 1940. Oil on canvas,  $18\frac{1}{4} \times 15$  inches. Lent by Artur Rubinstein.
67. PINTO. 1940. Oil on canvas,  $15 \times 18\frac{1}{4}$  inches. Lent by the artist.
68. OXEN. 1940. Oil on canvas,  $18\frac{1}{4} \times 21\frac{3}{4}$  inches. Lent by João Cândido.
69. CHILDREN SCARING OX. 1940. Oil on canvas,  $18\frac{1}{4} \times 21\frac{3}{4}$  inches. Lent by the artist.
70. FOOTBALL. 1940. Oil on canvas,  $51\frac{3}{8} \times 64\frac{1}{4}$  inches. Lent by the artist.
- \*71. SCARECROW. 1940. Oil on canvas,  $51\frac{5}{8} \times 64$  inches. Lent by the artist.
72. CARCASS. 1940. Oil on canvas,  $51\frac{1}{2} \times 64\frac{3}{8}$  inches. Lent by the artist.
73. MARIA SERMOLINO. 1940. Oil on canvas,  $28\frac{3}{4} \times 23\frac{1}{2}$  inches. Lent by Maria Sermolino.
- 74-94. Oil paintings of 1940 to which the artist has not yet given titles.

### *Studies for Frescos*

in the Ministry of Education, Rio de Janeiro. Lent by João Cândido, except No. 100 which is lent by Florence Horn.

95. PRIMARY SCHOOL. 1936. Black chalk,  $22\frac{1}{2} \times 19\frac{3}{8}$  inches.
96. DRAWING. 1937. Red and black chalk,  $20 \times 14\frac{1}{2}$  inches.
97. DRAWING. 1937. Black chalk,  $22\frac{1}{2} \times 19\frac{1}{2}$  inches.
98. DRAWING. 1938. Red and black chalk,  $18\frac{3}{8} \times 18\frac{1}{2}$  inches.
99. DRAWING. 1938. Black chalk,  $28\frac{3}{4} \times 20$  inches.
100. DRAWING. 1938. Mixed medium,  $17\frac{7}{8} \times 15\frac{1}{4}$  inches.



101. SINGING SCHOOL. 1938. Red and black chalk,  $24\frac{1}{4} \times 16\frac{3}{4}$  inches.
102. COFFEE. 1937-38. Pastel,  $28\frac{3}{4} \times 20$  inches.
103. DRAWING. 1937-38. Pastel,  $16\frac{3}{4} \times 16\frac{1}{2}$  inches.
104. CACAO. 1938. Red and black chalk,  $28\frac{7}{8} \times 20$  inches.
105. DRAWING. 1938. Red and black chalk,  $28\frac{7}{8} \times 22\frac{1}{4}$  inches.
106. DRAWING. 1938. Red and black chalk,  $28\frac{7}{8} \times 22\frac{1}{4}$  inches.
107. IRON. 1937. Black chalk,  $21\frac{7}{8} \times 20$  inches.
108. DRAWING. 1937. Black chalk,  $28\frac{7}{8} \times 20$  inches.
109. DRAWING. 1937. Black chalk,  $28\frac{7}{8} \times 20$  inches.
110. DRAWING. 1937-38. Black chalk,  $28\frac{7}{8} \times 20$  inches.
111. BRAZIL WOOD. 1938. Black chalk,  $28\frac{7}{8} \times 19\frac{3}{4}$  inches.
112. DRAWING. 1937-38. Black chalk,  $28\frac{3}{4} \times 20$  inches.
113. SUGAR CANE. 1938. Gouache,  $27\frac{1}{2} \times 19\frac{3}{4}$  inches.
114. CATTLE. 1937. Black chalk,  $28\frac{7}{8} \times 20$  inches.
115. DRAWING. 1937. Black chalk,  $28\frac{7}{8} \times 20$  inches.
116. DRAWING. 1938. Gouache,  $27\frac{1}{2} \times 19\frac{3}{4}$  inches.
117. PANNING GOLD. 1937. Black chalk,  $24\frac{3}{4} \times 19$  inches.
118. TOBACCO. 1937. Black chalk,  $28\frac{7}{8} \times 20$  inches.
119. DRAWING. 1937. Black chalk,  $24\frac{1}{2} \times 18\frac{3}{4}$  inches.
120. DRAWING. 1937. Black chalk,  $20 \times 28\frac{7}{8}$  inches.
121. COTTON. 1938. Black and white wash,  $28\frac{7}{8} \times 20$  inches.
122. DRAWING. 1937-38. Black chalk,  $28\frac{3}{4} \times 20$  inches.

### *Studies for Murals*

in Brazilian Pavilion, New York World's Fair. Lent by the artist.

123. FESTIVAL. 1937-38. Gouache,  $25\frac{1}{2} \times 17\frac{1}{2}$  inches.
124. SOUTH BRAZIL. 1937-38. Gouache,  $12\frac{3}{4} \times 13\frac{3}{4}$  inches.
125. MULATTO WOMAN. 1935. Sepia,  $28\frac{7}{8} \times 20$  inches. Lent by the artist.

126. SEATED WOMAN. 1936. Pencil,  $16\frac{3}{4} \times 12\frac{1}{2}$  inches. Lent by the artist.
127. HEAD. 1937. Pencil,  $28\frac{3}{4} \times 20$  inches. Lent by the artist.
128. THE ARTIST'S SISTER. 1938. Red and black chalk,  $18 \times 13\frac{1}{2}$  inches. Lent anonymously.
129. SCHOOL. 1939. Black chalk,  $13\frac{1}{4} \times 11\frac{3}{4}$  inches. Lent by João Cândido.
130. WOMAN. 1940. Black chalk,  $28\frac{7}{8} \times 20$  inches. Lent by the artist.

131  
to *Drawings*—1940.  
159.

### *Prints*

160. LITHOGRAPH. 1939.  $7\frac{5}{8} \times 6\frac{1}{2}$  inches. Lent by the artist.
161. LITHOGRAPH. 1939.  $5\frac{1}{8} \times 6$  inches. Lent by the artist.
162. LITHOGRAPH. 1939.  $11\frac{3}{4} \times 9\frac{1}{2}$  inches. Lent by the artist.
163. LITHOGRAPH. 1939.  $7\frac{1}{2} \times 7\frac{1}{4}$  inches. Lent by the artist.
164. LITHOGRAPH. 1939.  $5\frac{5}{8} \times 7\frac{1}{8}$  inches. Lent by the artist.
165. LITHOGRAPH. 1939.  $13 \times 11\frac{3}{4}$  inches. Lent by the artist.
166. LITHOGRAPH. 1939.  $11\frac{3}{4} \times 9\frac{1}{4}$  inches. Lent by the artist.
167. WOMAN AND CHILD. 1938. Monotype,  $19\frac{5}{8} \times 14$  inches. Lent by the artist.
168. WOMAN. 1939. Monotype,  $19\frac{3}{4} \times 13\frac{3}{4}$  inches. Lent by the artist.
169. MOTHER. 1939. Monotype,  $19\frac{3}{4} \times 13\frac{7}{8}$  inches. Lent by the artist.
170. BOY AND OX. 1939. Monotype,  $19\frac{3}{4} \times 13\frac{3}{4}$  inches. Lent by the artist.
171. TRANSIENT FAMILY. 1939. Monotype,  $19\frac{3}{4} \times 13\frac{7}{8}$  inches. Lent by the artist.
172. BLIND MAN. 1939. Monotype,  $19\frac{5}{8} \times 13\frac{7}{8}$  inches. Lent by the artist.
173. BLIND MAN AND SON. 1939. Monotype,  $19\frac{3}{4} \times 14\frac{7}{8}$  inches. Lent by the artist.



174. HEAD OF MULATTO WOMAN. 1940. Monotype,  $25\frac{3}{4} \times 19\frac{3}{4}$  inches. Lent by Mario de Andrade.
175. WOMAN AND CARCASS. 1940. Monotype,  $25 \times 19\frac{3}{4}$  inches. Lent by the artist.
176. HEADS. 1940. Monotype,  $19\frac{3}{4} \times 25\frac{7}{8}$  inches. Lent by the artist.
177. NEGRO. 1940. Monotype,  $25\frac{3}{4} \times 19\frac{3}{4}$  inches. Lent by the artist.
178. GIRL. 1940. Monotype,  $25\frac{7}{8} \times 19\frac{3}{4}$  inches. Lent by the artist.
179. WOMEN. 1940. Monotype,  $19\frac{3}{4} \times 25\frac{7}{8}$  inches. Lent by the artist.
180. VULTURE. 1940. Monotype,  $13 \times 19\frac{3}{4}$  inches. Lent by the artist.
181. GIRLS. 1940. Monotype,  $19\frac{3}{4} \times 25\frac{3}{4}$  inches. Lent by the artist.
182. NUDE. 1940. Monotype,  $26 \times 20\frac{1}{4}$  inches. Lent by the artist.
183. ARCOZELO. 1940. Monotype,  $19\frac{3}{4} \times 25\frac{3}{4}$  inches. Lent by the artist.
184. OXEN AND CHEST. 1940. Monotype,  $19\frac{3}{4} \times 25\frac{7}{8}$  inches. Lent by the artist.
185. HEAD. 1940. Monotype,  $25\frac{3}{4} \times 19\frac{3}{4}$  inches. Lent by the artist.
186. WOMEN. 1940. Monotype,  $19\frac{3}{4} \times 14\frac{3}{4}$  inches. Lent by the artist.

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*Portinari, his life and art*, edited by Josias Leão, with an introduction by Rockwell Kent is shortly to be published by the Chicago University Press. It will contain 100 full page reproductions, 8 of which will be in color.

\*In the library of the Museum of Modern Art.



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