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VOKS: Ul. Kalinina, 14) Madame Popova
Moscow K-9) Madame L. D. Kislova
CABLE: CULTSVIAS)

N.Y. TIMES: (offices:) Moscow Bureau
Apartment 98
Prospekt Mira 74
Telephone: 8-45550

Harrison Salisbury ~~(& Mr. Carruthers)~~ Mr. Osgood Carruthers HOME
~~Hotel Metropole~~ Sadovo Samotechnaya 12-24 Tel 948334
~~Room 329~~ Home Phone them when you arrive.
Hotel Leningradskaya
Moscow

LIFE: Ed Stevens
Metropole Hotel
Will get in touch with you.

UNION TOURS: Cable: UNIONTOURS
Mr. Robert J. Ellyn
1 East 36th Street
OR 6-1155

Russian Acquaintances: (1956)

Prof. Alexander I. Zamoshkin, Director
Pushkin State Museum of Fine Arts

Mr. A. Chlenov
Artists' Union
20 Kusnetsky Most

Home: Staro-Pimenovsky
13 Kv. 26
Moscow, K-6

Mr. Nicolai Valentinovich Tchorny (Porcelain Museum, Moscow)
Pirogovskaya Street 216
Apartment 206
Moscow 48

Professor P. Lebedev, ~~former~~ Director
The State Tretyakov Gallery

Mr. V. A. Pushkarev, Director of Russian Museums

Mr. Koziatko: discussed exchange of exhibitions in 1956.

Mr. G. D. Costakis, Canadian Embassy in 1956

Mr. Yuri (Georgi) Zhukov, Minister in charge of policy making for cultural Exchange

LENINGRAD HERMITAGE: (1956)

~~Dr.~~ Mr. Artamonov, Director
V. P. Kyparusov, Assistant Director
M.A. — Provessor Goukovski, Curator of Western Art Dept. of Western Art.
Madame Antonina Nicolaevna Izerguina ~~(Yzerguina)~~, ~~Modern painting, 17th century German.~~
Madame Simonovskaya (guide/docent)

Dr. Timofiev - Dep. Director
Madame Kroll - Specialist in British Art (translates Am. writers.
Mr Porkayev - Leningrad Voks

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(8-) 5 2-00-08 (+12) Marie Cheatham ext 248

Uliza Tchaikovskaya 1/19/21 dicent. natat

MOSCOW

Bossolatva Americanchon

Thompson, Llewellyn E., A. E. and P.
– Davis, Richard H., min-couns.
Barnes, Harry G., Jr., 2d sec., cons., p.p.off.
– Barr, Brady G., 2d sec.; v.c.; gen.sers.asst.
Bowden, Lewis W., 2d sec.; cons.; cons. off.
Charlott, Theodore, att.; bldg.supt.
Corinha, Mary G., pers.asst.
Harmstone, Richard C., 2d sec.; v.c.; ec.off.
Hurwitz, Edward, 3d sec.; staff aide
Johnson, Gordon D., 2d sec.; cons.; g.s.o.
Jones, Ralph A., 2d sec.; pol. off.
Killham, Edward L., 2d sec.; cons.; cons. off.
Langelle, Russell A., att.
Mark, David E., 1st sec.; cons.; pol.off.
Martens, Robert J., 2d sec.; cons.; pol.off.
Miller, Clorene A., 2d sec.; d.o.
Morton, Byron B., Jr., 2d sec.; p.p.off.
Owen, Robert I., 1st sec.; pol.off.
Phelps, William Woodrow, att.; coms-rec. supvr.
Pitman, Chalmer E., att.; coms. tech.
Prokofieff, Vladimir P., 2d sec.; cons.; pol.off.
Rimestad, Idar, 1st sec.; cons.; adm.off.
Rothenberg, Morris 2d sec.; pol.off.
Scanlan, John D., 3d sec.; v.c.; gen.sers.asst.
Toumanoff, Vladimir I., 2d sec.; pol.off.
Tuch, Hans N., att.; publ.off.
Washenko, Steve, 2d sec.; ec.off.
Wetzork, Harry J., 2d sec.; cons.; b.f.off.
Winters, George P., Jr., att.; ec.off.
Young, Jennie B., clk-steno.

9

Leslie (Lee) Brady

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UNION TOURS

INCORPORATED

1 EAST 36TH STREET
NEW YORK 16, N. Y.

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FOR TRAVEL SERVICES:
OREGON 9-7878

FOR PARCELS AND FREIGHT:
MURRAY HILL 6-1155

CABLE ADDRESS
UNIONTOURS

ITINERARY ESPECIALLY PREPARED 1956

FOR

DR. ALFRED BARR

May 30 -	Leave New York International Airport (Idlewild) SAS Flight 904	2:00 PM
" 31 -	Arrive Copenhagen Cokanhotel	7:05 AM
June 3 -	Leave Copenhagen Aeroflot Flight 032 Arrive Moscow	4:10 PM 5:20 PM
" 24 -	Leave Moscow Aeroflot Flight 113 Arrive Vienna	6:30 AM 1:35 PM
" 29 -	Leave Vienna Alitalia Flight 253 Park Hotel Arrive Venice	8:25 AM 10:15 AM
July 3 -	Leave Venice Alitalia Flight 253 Arrive Rome	11:05 AM 12:20 PM
" 3 -	Leave Rome Alitalia Flight 160 Arrive Catania —— Daphne Phelps - *	6:20 PM 8:00 PM
Aug. 1 -	Leave Catania Alitalia Flight 423 Domestic flight Arrive Rome	11:35 AM 1:20 PM
" 1 -	Leave Rome Alitalia Flight 220 Arrive Dusseldorf	5:50 PM 9:50 PM
" 3 -	Leave Dusseldorf Lufthansa Flight 402	9:00 PM
" 4 -	Arrive New York International Airport	9:25 AM

IMPORTANT NOTICE:

It is requested by the airlines that you reconfirm your continuing reservations 72 hours prior to departure time. In this way you may be advised of any changes that may have occurred in your schedule. When reconfirming, please verify the hour of departure.

* Miss Daphne Phelps
Casa Cuseni
Taormina, Sicilia
Italia

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AMERICAN SOCIETY OF TRAVEL AGENTS ASTA

ITINERARY ESPECIALLY PREPARED

FOR

MRS. MARGARET BARR

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" 24 -	Leave Moscow Aeroflot Flight 113 Arrive Vienna	6:30 AM 1:35 PM
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	Venice-Turin - (Own arrangements)	
	Turin-Rome (Open air ticket)	
	Rome-Catania (Open air ticket)	
Aug. 1 -	Leave Catania Alitalia Flight 423 Arrive Rome	11:35 AM 1:20 PM
" 1 -	Leave Rome Alitalia Flight 220 Arrive Dusseldorf	5:50 PM 9:50 PM
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Prospekt Mira 74 — Room 329 — Phone them when you arrive.
Telephone: 8-4550

LIFE : Ed Stevens
Metropole Hotel — Will get in touch with you.

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Artists' Union — 13 Kv. 26
20 Kusnetsky Most — Moscow, K-6

Mr. Nicolai Valentinovich Tchorny (Porcelain Museum, Moscow)
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Madame Simonovskaya (guide/docent)

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TRIP

cc Mr. Burden
Mr. Barr
Mr. d'Harnoncourt

June 7, 1956

Mr. John Hay Whitney
630 Fifth Avenue
New York 20, New York

Dear Jock:

Attached is a file of correspondence and memoranda which were written during our trip to the Soviet Union.

I think that you will find this file fairly self-explanatory and feel sure you will find it interesting. The best way that I can describe the current situation is that the Russian position currently is not "nyet"; it is not "da" - it seems to be a rather resounding "neechevo". As soon as I have a day or two to catch up with all the Museum matters which are on my desk, I plan to write a short description of our trip and its possible effects.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

Enclosures:
1. Letter to the Soviet Minister of Culture from Mr. Burden requesting Soviet-owned Picassos
2. Letter to the Soviet Minister of Culture from Mr. Burden outlining proposed exhibition of 19th Century Russian Painting
3. Appendix to Letter No. 2
4. Tentative list of Russian paintings which might be included in proposed exhibition
5. Translation of letter to Mr. Burden from Acting Minister of Culture
6. Release to press in Moscow

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cc Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Mr. Robert O. Blake
EUR: EE
U. S. Department of State
Washington 25, D. C.

Dear Mr. Blake:

Thank you for your recent letter and also that of Mr. Robert Owen in connection with the correspondence I had forwarded to you concerning our interest in an artistic exchange with the Soviet Union.

Attached is a file of correspondence and memoranda which were written during the trip to Moscow of Messrs. Burden, d'Harnoncourt, and Barr.

I will of course communicate with you when further developments materialize.

Cordially,

James Platt White, Jr.
Special Assistant to the Director

jpw:f

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cc Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Mr. Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

Dear Nelson:

Attached is a file of correspondence and memoranda which were written during our trip to the Soviet Union.

I think that you will find this file fairly self-explanatory and feel sure you will find it interesting. The best way that I can describe the current situation is that the Russian position currently is not "nyet"; it is not "da" - it seems to be a rather resounding "neechevo". As soon as I have a day or two to catch up with all the Museum matters which are on my desk, I plan to write a short description of our trip and its possible effects.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

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cc Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Mr. Perry T. Rathbone, Director
Boston Museum of Fine Arts
Boston 15, Massachusetts

Dear Perry:

Attached is a file of correspondence and memoranda which were written during our trip to the Soviet Union.

I think that you will find this file fairly self-explanatory and feel sure you will find it interesting. The best way that I can describe the current situation is that the Russian position currently is not "nyet"; it is not "da" - it seems to be a rather resounding "neechevo". As soon as I have a day or two to catch up with all the Museum matters which are on my desk, I plan to write a short description of our trip and its possible effects.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

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cc Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Dear Dan:

Attached is a file of correspondence and memoranda which were written during our trip to the Soviet Union.

I think that you will find this file fairly self-explanatory and feel sure you will find it interesting. The best way that I can describe the current situation is that the Russian position currently is not "nyet"; it is not "da" - it seems to be a rather resounding "neechevo". As soon as I have a day or two to catch up with all the Museum matters which are on my desk, I plan to write a short description of our trip and its possible effects.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

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cc Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Dr. Grace L. McCann Morley
Director
The San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Grace:

Attached is a file of correspondence and memoranda which were written during our trip to the Soviet Union.

I think that you will find this file fairly self-explanatory and feel sure you will find it interesting. The best way that I can describe the current situation is that the Russian position currently is not "nyet"; it is not "da" - it seems to be a rather resounding "neechevo". As soon as I have a day or two to catch up with all the Museum matters which are on my desk, I plan to write a short description of our trip and its possible effects.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

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cc: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

June 7, 1956

Mr. Allen Klots
Winthrop, Stimson, Putnam & Roberts
40 Wall Street
New York 5, New York

Dear Mr. Klots:

Thank you for your telephone call this week in regard to my previous conversation with Mr. Husted concerning possible legal procedures involving exchanges of paintings with the Soviet Union. Attached is a file of correspondence and memoranda which were written during the trip to Moscow of Messrs. Burden, d'Harnoncourt, and Barr.

Thank you for your interest in our problem. I shall appreciate hearing from you when some development materializes.

Cordially,

James Platt White, Jr.
Special Assistant to the Director

jpw:f
Attachments:
1. Letter to the Soviet Minister of Culture from Mr. Burden requesting Soviet-owned Picassos
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Mr Barr

[illegible] the President

May 25, 1956.

[illegible]
Excellency
Ivolai Aleksandrovich Mikhailov,
Minister of Culture,
Union of Soviet Socialist Republics,
Moscow.

My dear Mr. Minister:

For several weeks we have been planning a great exhibition of the work of Picasso to open here at the Museum of Modern Art in [illegible] and to be shown thereafter at Chicago and Philadelphia.

I write to tell you of our great desire to borrow for the exhibition a number of the famous paintings by Picasso formerly in the Museum of Modern Western Art in Moscow. These paintings include some of Picasso's greatest works of the period from 1907 to 1917.

Although the Picasso exhibition will include several hundred works borrowed from many collections in Europe and America, a group of important paintings lent from the USSR would be the chief center of attention. Not only the American people would be greatly gratified, but also, we are sure, Picasso himself.

I hope you will agree that our request is not an exceptional or unreasonable one when I remind you that the USSR has already lent works by Picasso to the great Picasso show in Milan in 1953, to a special exhibition in Rome in 1954, and then thirty-five works to the Picasso exhibition at the Maison de la Pensee Francaise in 1955.

Although our Picasso exhibition is not to be confused with the exchange of exhibitions now under discussion, we would hope that it might be possible to arrange the loan of the Picassos in the near future so that we may count on them for the exhibition next spring.

We hope that you would be willing to lend perhaps ten paintings, a list of which we attach.

[illegible] assure you that the three museums--The Museum of Modern Art, New York; the Art Institute of Chicago; and the Philadelphia Museum of Art--are prepared to meet all arrangements

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[illegible], transportation and insurance (at a valuation in dollars approximating the value of the works on the international market).

We are aware that there was an embarrassing incident in Paris in 1954. We believe that such an incident would not occur in the United States. In any case, the United States recognizes the title of the USSR to these paintings. We would ask the United States Government to supply you with written assurances should you desire it.

In the hope, Mr. Minister, that you may be willing to approve this very handsome gesture toward the art-loving American people and toward the great artist Picasso, we await your decision.

Respectfully yours,

Mrs. A. M. Burden
President

P.S. Mr. Barr, Director of the Exhibition, has already written your Second Secretary in Washington, Mr. Yuri I. Gouk, to open the question of borrowing the Picassos in a letter of April 17, 1956.

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APPENDIX A

RUSSIAN PAINTING OF THE 19th CENTURY

The People, Their Land, and Their History

The American people hear and love the music of 19th Century Russia. In the United States, Chaikovsky is one of the most popular of all great composers; Moussorgsky, Rimsky-Korsakoff, Borodin are also greatly admired.

Chekov's plays are continually presented on the American stage; Pushkin and Gogol are recognized. Dostoievsky, Turgenev, Tolstoy are read by millions. In fact, War and Peace is generally considered by Americans to be the greatest of all novels.

But, by comparison, the Russian painters, who were the contemporaries of these very composers and writers, are almost unknown in America. Very few Americans have heard the names of any 19th Century Russian painter with the possible exception of Vereshchagin and Repin, and even fewer have seen their work.

Reciprocally, we note that although our 19th Century writers, especially Emerson, Cooper, Mark Twain, and Whitman, are widely read in the USSR, our painters, excepting the expatriate Whistler, are virtually unknown.

To remedy our mutual ignorance and as part of a program of cultural interchange we would welcome an exhibition of representative works by the best Russian masters of the 19th Century. Rather than attempting systematic completeness or overwhelming size, such an exhibition should comprise not over 100 paintings and studies selected with the greatest care for their quality and interest.

As Americans, we should perhaps not venture to outline the exhibition, but since we have been asked to make suggestions and express preferences we do so, though diffidently.

Obviously the most significant Russian paintings of the 19th Century are the dramatically realistic pictures of the people, both of the artists' own times and of Russia's historic past. We were impressed, too, by Russian landscape painting, portraiture, and humanistic interpretations of religious subjects.

We would start perhaps with a few pioneer works by such painters of genre scenes as Fedotov, Venetzianov, Shchedrovski and Belantov. Then eight or ten compositions and portraits by the earlier masters of the Peredvishniki, particularly Perov, Kramskoi and Ge.

The two great masters, Surikov and Repin, should be represented generously. One would hope for at least two great compositions by each, accompanied by a good number of their studies

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and sketches. In addition, the extraordinary variety of Repin's art should be demonstrated by at least a dozen other canvases including smaller compositions, portraits and studies. Though a lesser artist, certainly Vereshchagin should be seen in one major work and some studies.

The remarkable discovery and poetic interpretation of Russian landscape painting seemed to us best represented by Savrasov, Shishkin, Vassiliev, Levitan, Stepanov, Kuindze, and the early work of Grabar.

The Mir Iskusstva artists are already known in America as designers for the ballet, thanks to the efforts of Sergei Diaghilev. But there are extraordinary figure paintings by Serov and Somov which should be included in our exhibition together with two or three canvases by Vrubel whose brilliant, imaginative work might bring the exhibition to a conclusion.

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May 25, 1956.

His Excellency
Nicolai Aleksandrovich Mikhailov,
Minister of Culture
of the Union of Soviet Socialist Republics,
Moscow.

My dear Mr. Minister:

First of all let me thank you for the cordial reception that was given to me and Mr. d'Harnoncourt and Mr. Barr by the Ministry of Culture. We are particularly grateful for the arrangements your Ministry made with the various museum officials who showed us great courtesy and made our visit to their institutions both fruitful and enjoyable. We also want to thank you for the excellent services of the interpreter whom you so generously put at our disposition during our stay in Moscow and Leningrad.

We were greatly encouraged by the enthusiasm expressed by Mr. Koziatko for the general idea of initiating a program of cultural interchange in the field of the visual arts between the USSR and the USA. We hope very much that the following proposed outline for the initial projects of such a program will meet with your approval.

Previous to our first letter to you on this subject (December 22, 1955), we discussed our proposed plans with the officials of the museums of Chicago, Boston, and San Francisco and have the assurance of their enthusiastic collaboration which would make it possible to show exhibitions coming from the USSR throughout the United States.

I. Proposed Exhibitions from Museums in the USSR to be Shown in the U

A. 19th Century Russian Masters.

The lively enthusiasm currently shown in the United States for the arts of the 19th Century together with the great interest we have come to feel in the work of the Russian masters of that same period makes us believe that an exhibition of Russian 19th Century painting, though as yet very little known in America, would make a valuable and suitable part of the initial exchange between our two countries in the field of the visual arts.

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Furthermore, American knowledge and love of 19th Century Russian music and literature should provide a sympathetic background for the introduction of 19th Century Russian painting.

The exhibition we suggest should number about 100 carefully selected paintings. It would begin with the pioneers of realism before 1850 followed by the artists of the Peredvishniki: the great painters of the drama of Russian history, critics of Russian society, painters of portraits and landscapes. The show might end with a brief selection of Mir Iskusstva painting.

A more complete outline of the exhibition is given in Appendix A.

B. French Masters of the 19th Century from the Collections of the USSR.

This project was conceived to supplement the exhibition of Russian masters with a show that would demonstrate the international importance of the art collections in the USSR. Like the highly successful and effective exhibition of masterpieces from the Vienna and Munich Museums held in the United States a few years ago, this exhibition would give the American public an indication of the superb cultural resources of Soviet museums.

A list of the works proposed for inclusion in this exhibition is attached, Appendix B.

II. Proposed Exhibitions from Museums in the USA to be Shown in the USSR.

A. American Painting of the 19th Century.

This exhibition would consist of fine examples of American realistic and romantic painting of the same period as that of the Russian exhibition. It would put special stress on the artistic documentation of the opening of the West. A letter from Mr. Perry Rathbone, Director of the Boston Museum of Fine Arts, concerning this exhibition is attached, Appendix C, as well as three books illustrating some of the art of that period. The size of the exhibition is conceived roughly to correspond to that of the exhibition of Russian 19th Century painting.

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II. The Family of Man; an Exhibition of Artistic Photography.

Another American exhibition we believe would be of great interest to the Russian people not only because of the artistic excellence of the work included but also because of its humanistic significance. The Family of Man has been the most successful exhibition ever organized by our Museum. This exhibition while international in character is perhaps the best example of a new art form which has been developed in the United States, particularly by the great photographer, Edward Steichen, who is at present Director of our Museum's Department of Photography. In The Family of Man 500 photographs by photographic artists from 63 countries are welded into an extraordinary exhibition which is a work of art in itself, employing a dramatic installation of photographs, some of them as large as mural paintings.

The Family of Man which has been acclaimed as a monument to man's dignity, illustrates the sufferings and joy, the sorrows and aspirations of people from birth to death, each phase of life shown in examples taken from all major countries in the world.

The exhibition, enthusiastically received in New York and all the major cities of the USA, has, at the request of their governments, already been shown in many countries throughout Europe, Asia, and South America. It has recently been invited by the governments of India, the Scandinavian countries and Yugoslavia. Everywhere it has aroused extraordinary interest and attracted unprecedented crowds of people.

A book illustrating the entire exhibition is enclosed with this letter.

III. Proposed Financial Arrangements.

In the case of the exhibitions of Russian and American 19th Century painting it is suggested that the institutions of each country pay for the packing, insurance and international transportation of their respective exhibitions. However, it would probably prove more efficient and economical if the installation and the publication of the catalogues of these exhibitions should be financed by the institutions where they are shown.

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The Family of Man exhibition could be handled in a similar way, while in the case of the exhibition of French paintings from the 19th Century the American museums would assume the expenses of ocean transport and insurance provided that the insurance could be taken out in dollars on the basis of the value of the paintings on the international market.

Suggested Dates.

The actual dates for this project will of course have to be settled in consultation with all the institutions involved. However, it seems desirable that the project be realized as soon as possible within the next two years.

Conclusion.

The institutions which we represent as well as our own Museum believe it to be essential that both the exhibition of Russian 19th Century masters and the exhibition of French paintings from Soviet collections be announced and shown simultaneously in the USA. We do not propose that both exhibitions be shown at the same time in any one of the participating museums but rather that two separate circuits be arranged which will eventually give each museum both exhibitions and yet keep both of them on view always in separate cities.

The enormous existing interest in French 19th Century painting will serve not only to make known the fabulous wealth of the collections of the USSR but it will also greatly help in creating additional interest in the exhibition of the as yet lesser known Russian masters by bringing the entire project to the public's attention.

Respectfully yours,

Wm. A. M. Burden
President

Appendix A.
Outline of the Exhibition.

Appendix B.
List of Works Proposed for Inclusion in the Exhibition.

Appendix C.
Letter from Mr. Perry Rathbone.

Appendix D.
Book Illustrating the Entire Exhibition.

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COPY OF TRANSLATION

Mr. William Burden
President
Museum of Modern Art
New York

Dear Mr. Burden:

Permit me to express my gratitude to you and your colleagues, d'Harnoncourt and Barr, for having taken upon yourselves the trouble of coming to the Soviet Union in order to acquaint yourselves with the museums of Fine Arts and for discussions on picture exchange between our countries.

Your suggestions presented in the memorandum you have sent us are very clear and concrete, which helped us very much in studying them.

I am glad to inform you that, in principle, we accept your suggestions concerning the exchange of picture exhibitions and we are ready in case of a complete agreement to send to the U.S.A. immediately an exhibition of Russian classical painting, and we accept on our part an exhibition of American painting of the 19th century.

The final arrangements about the exchange of exhibitions, the number of paintings, the time and financial conditions we shall be able to decide after a group of Soviet specialists visit the U.S.A. in order to acquaint themselves with American paintings. The names of the specialists that we are intending to send to the U.S.A. will be sent to you in the near future. It is possible that Mr. A. G. Kosiatko will be at the head of the group.

Respectfully,

G.A. Orvid
Acting Minister of Culture of the USSR
10 Kuibyshev Street
Moscow, USSR

G. Orvid

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THE MUSEUM OF MODERN ART

RELEASE TO PRESS, MOSCOW, MAY 1956

We have come to the U.S.S.R. to make ourselves better acquainted with Russian art and with the treasures of the museums of the Soviet Union, and to explore with the Ministry of Culture the possibilities of a future cultural exchange between museums of the/countries.
two

We are very grateful for the cordial and courteous reception given to us by the officials of the Ministry of Culture who gave us assistance in many ways and made it possible for us during our short stay to visit the major museums of Moscow and Leningrad under the guidance of museum experts. We were overwhelmed by the wealth of the museums' collections, both of Russian and foreign art.

We were happy to find the Ministry of Culture very receptive to the idea of interchange between museums and are hopeful that the negotiations initiated during our visit will bring results that will be fruitful and beneficial for both our countries.

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cable? address? postage

address in Moscow: INTOURIST
NATIONAL-HOTEL
Moscow

THE MUSEUM OF MODERN ART

Savoy
National
Metropole

Date May 11, 1956

To: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

Re: Trip to Russia

From: James White

Gum dept store

Gentlemen:

Herefollows a general run-down of your schedules and pertinent details in connection with your journeys to the Soviet Union.

1. Mr. Burden and Mr. Barr depart Idlewild, Monday, May 14, 6 pm SAS Flight 908. They arrive Stockholm at 6:05 p.m., May 15.

Overnight accommodations have been requested at the Hotel Grand, Stockholm, May 15. I am informed that SAS is responsible for payment for these accommodations. However, Mr. Burden's wish to have a sitting room reserved will doubtless have to be paid for separately.

2 1

Mr. Burden and Mr. Barr continue Wednesday, May 16, SAS Flight 762, leaving Stockholm 4:45 p.m., arriving Moscow 12:45 a.m., May 17.

2. Mr. d'Harnoncourt departs Vienna 8:45 a.m., Tuesday, May 15, AEROFLOT Flight 114, arriving Moscow at 8:35 p.m. Unfortunately, this schedule puts Mr. d'Harnoncourt in Moscow a day in advance of Mr. Burden and Mr. Barr, but this is the only way the flight can be worked out, inasmuch as there are no daily flights from Vienna to Moscow. It seemed feasible to me for Mr. d'Harnoncourt to arrive in Moscow in advance of Mr. Burden and Mr. Barr rather than subsequent to their arrival.

3. Mr. d'Harnoncourt's Pan-American round trip ticket, New York-Vienna, has been amended and payment has been made from New York by the Cosmos Travel Agency. Mr. d'Harnoncourt has been advised by cable of this circumstance. (See attachment no. 1).

4. The Cosmos Travel Agency informs me that Intourist will meet Messrs. Burden, Barr, and d'Harnoncourt upon their arrivals in Moscow and will escort them to their hotel: either the National of the Metropole. Evidently one does not know in advance in which hotel one is going to be placed. In any event, Cosmos Travel Agency has been told to inform Intourist that all three members of your party must be placed in the same hotel.

5. The Cosmos Travel Agency tells me that they are informed by the Soviet Embassy, Washington (Mr. Gouk), that your party are semi-official guests of the Soviet Union. Note: it is anybody's guess whether this means that your bills will be paid in the Soviet Union or whether it means merely that you will be given a luncheon party, a Zis limousine, and a guide or two. My bet would be on the latter.

VOKS - Stuart on Leningrad Records

Lapin - Vodka at Gastronome - Gorki St.
Taxis 4 to 10 rubles to Am. Embassy
water = Narzan

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THE MUSEUM OF MODERN ART

Date May 11, 1956

To: CONTINUED

Page Two

From:

Re: Trip to Russia

6. Money: I am informed that American Express travelers' checks are negotiable in Moscow via Intourist. Intourist apparently has desks in the hotel lobbies. However, the cashing of checks is not a particularly swift matter, I am told, and it will be advisable for each member of the party to have dollars in his possession. The rate of exchange is four rubles to one dollar.

7. Insurance: The maximum amount of flight insurance can be taken out at the airport by each traveler, the fee amounting to an approximate $15.00.

8. Berths have been purchased for Mr. Burden and Mr. Barr for their flights over and for Mr. Burden and Mr. d'Harnoncourt for their return flights.

9. Within the Soviet Union, each gentleman's ticket includes a portion for air travel from Moscow to Leningrad and return to Moscow. I am informed that this particular air travel is temporarily suspended, but there is no way of knowing what that means. If one cannot fly from Moscow to Leningrad, there is an overnight train which takes ten hours. Sleeping accommodations are available. If train travel is employed for the Moscow-Leningrad trip, your tickets must be purchased in Moscow; they cannot be purchased here in New York.

10. Mr. Bohlen has been informed by cable of your arrivals. (See attachment no. 2).

11. The Ministry of Culture has been informed by cable of your arrivals. (See attachment no. 3). This was done on the advice of the Cosmos Travel Agency who informed me that Mr. Gouk had advised them that this cable should be sent - by us.

12. The best available listing of prominent persons in the Ministry of Culture which I have been able to obtain from the Department of State is enclosed. (See attachment no. 4).

13. Messrs. Burden, d'Harnoncourt, and Barr depart Moscow at 9:05 a.m., May 31, SAS Flight 761 arriving Stockholm at 1:10 p.m. Overnight hotel accomodations, identical to those previously employed, have been requested. (The date of departure from Moscow is selected according to availability of space on flights.)

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THE MUSEUM OF MODERN ART

Date May 11, 1956

To: CONTINUED

From: Page 3

Re: Trip to Russia

14. Mr. Burden and Mr. d'Harnoncourt depart Stockholm, 5 p.m., June 1, SAS Flight 911, arriving Idlewild, June 2, 9:20 a.m.

15. Mr. Barr departs Stockholm 8:45 a.m., June 1, SAS Flight 565, arriving Copenhagen, 10:20 a.m. Overnight accommodations have been requested at ~~either the Hotel Grand or~~ the Hotel d'Angleterre in Copenhagen. On Sat — June 8, Mr. Barr departs Copenhagen at 4:05 p.m., BEA Flight 221, arriving Sun London 6:50 p.m. The remainder of Mr. Barr's ticket is open and it will be his responsibility to make further reservations as desired.

16. All three members of the party should hang on to remaining and/or unused portions of the flight tickets so that any rebates possibly due may be collected subsequent to their return to New York.

17. If hotel accommodations are not as indicated and requested it is the responsibility of SAS through whose offices the Cosmos Travel Agency must operate in this regard. I doubt that we will obtain firm confirmations prior to Monday, May 14.

18. Additional copies of this memorandum are provided for each gentleman's office, and for the information of Mesdames, Burden, d'Harnoncourt, and Barr. A copy is in our Treasurer's Office, and a copy has also been sent to the Cosmos Travel Agency so that we are all in accord on the details.

19. I have provided the Russian Desk of the Department of State with the information regarding your arrivals in Moscow. At my request, a cable is being sent by the Department of State through diplomatic channels to AMEMBASSY, Moscow.

20. Happy hunting!

jpw:f

Rondale House, 82 Gloucester Pl. Mrs Hawkins

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No. 1

5/10/56

RENE D'HARNONCOURT
HOTELREGINA
VIENNA AUSTRIA

PRESENT YOUR TICKET PANAMERICAN OFFICE VIENNA FOR REROUTING. PAYMENT HAS BEEN ISSUED FROM NEW YORK. YOU TRAVEL AEROFLOT FLIGHT114 LEAVING VIENNA 8:45 A.M. MAY 15 ARRIVING MOSCOW 8:35 P.M. BURDEN BARR ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. BOHLEN AND MINISTRY CULTURE NOTIFIED. YOU MAY EXPECT INTOURIST MEET AND ESCORT TO HOTEL NATIONAL OR METROPOLE.

WHITE

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No. 2

MAY 11, 1956

CHARLES E. BOHLEN
AMBASSADOR OF THE UNITED STATES
UNITED STATES EMBASSY
MOSCOW USSR

ALFRED H. BARR JR. DIRECTOR MUSEUM COLLECTIONS AND I ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. RENE D'HARNONCOURT DIRECTOR MUSEUM ARRIVES MOSCOW AEROFLOT FLIGHT 114 8:35 P.M. May 15. MINISTRY OF CULTURE IS ADVISED.

WILLIAM A.M. BURDEN
PRESIDENT
MUSEUM OF MODERN ART

Kremlin tour = schedule early—

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No. 3

MAY 11, 1956

HIS EXCELLENCY THE MINISTER OF CULTURE
MINISTRY OF CULTURE
MOSCOW USSR

PURSUANT TO OUR PREVIOUS CORRESPONDENCE WITH MR. A. KOZIATKO OF YOUR MINISTRY I AM HAPPY TO PRESENT MY COMPLIMENTS AND ADVISE YOUR EXCELLENCY THAT ALFRED H. BARR JR. DIRECTOR MUSEUM COLLECTIONS AND I ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. ALSO RENE D'HARNONCOURT DIRECTOR MUSEUM ARRIVES MOSCOW AREOFLOT FLIGHT 114 8:35 P.M. May 15. WE GREATLY LOOK FORWARD TO OUR VISIT TO YOUR COUNTRY AND TO OUR DISCUSSIONS.

WILLIAM AM BURDEN
PRESIDENT
MUSEUM OF MODERN ART

Gum dept store
change money in hotel
Kremlin tour = schedule early—

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Color reproduct^n books coming out at Hermitage
when what—
Go to the theatre— Puppet show called ~~Nakovalnya~~
concert schedule a day ahead— tours
Klop the bed bug— silly realistic ~~of~~ style— movie
insertions
about Othello
ask Bobik what he should see in theatre
should see Baatchesarie fountains Kuvuna
whole house on style— fantastic Mongolian Scene
Swan Lake ballet
Go to Circus
Gum dept store opposite Red Square
change money in hotel
Kremlin tour = schedule early—

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THE MUSEUM OF MODERN ART

Date May 11, 1956

To: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

From: James White

Re: Trip to Moscow

For your reference attached are copies of our general letter to the Counselor of the Soviet Embassy in Washington; and a copy of the translation of the reply received by us from the Ministry of Culture signed by Mr. A. Koziatko; and a copy of our reply to their letter.

jpw:f

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December 22, 1955

My dear Mr. Counselor:

May I convey the great appreciation of our group for the courteous attention, interest and hospitality offered to us by you and your colleagues at the time of our meeting at your Embassy on Friday, December 9, 1955.

In accordance with the suggestion you made at this meeting, I am transmitting to you an outline of our proposal for a loan exhibition from the museums of the Union of Soviet Socialist Republics to a group of museums in the United States which we hope to request from your government. As you are aware, the Museum of Modern Art is joined in this project by the Museum of Fine Arts of Boston, the Art Institute of Chicago and the San Francisco Museum of Art.

It is a well known fact that the collections of paintings of the late 19th century and early 20th century in the Soviet Union are the finest of that period in the world. We firmly believe that showings of such an exhibition, including 50 to 100 masterpieces, in the major museums of the United States would meet with the most outstanding success - both with the art world and the general public.

The art of this period, and particularly that of its outstanding artists (such as Cezanne, Renoir, Gauguin, Van Gogh, Matisse and Picasso), is at present in the very focus of our public interest. Such an exhibition would bring before the public not only the finest work by these artists but paintings which great numbers of people have not yet seen.

The International Program of the Museum of Modern Art has had extensive experience in the preparation and sending abroad of exhibitions. Accordingly, we have learned that the showing of French masterworks of this period has created a most favorable reaction toward our country and institution. Such exhibitions have not only met with an unheard of success when shown in Paris but also have created the strongest demand for showings in other countries. For example, one exhibition of this type has been seen abroad, in one city in a ten and one-half week period, by 178,535 persons who paid admissions and 10,000 additional group visitors, breaking all records of attendance. It received, further, the most detailed and enthusiastic press coverage.

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It is our firm conviction that the exhibition of French paintings from the Soviet collections would be precisely the right one with which to open a program of exchange. At this particular time, it is sure to meet with such overwhelming success that a climate of enthusiasm would thus be created for the project as a whole. In fact, if it should be deemed feasible, we believe that such an exhibition would be enthusiastically welcomed in every one of the major cities of the United States.

We are keenly aware of the importance of consideration of the safety of the works of art in the instance of so major an exhibition. Such priceless masterworks as The Madonna and Child of Michelangelo, from the Bargello, Florence, and The Birth of Venus of Botticelli, from the Uffizi, Florence, have been shown in San Francisco and Chicago as well as in New York. We are, of course, prepared to provide you with detailed data pertaining to insurance and safety precautions in transit, installation, display, et cetera.

We feel that the theme which we discussed for a possible exhibition to be sent to the Soviet Union from the United States - namely realism in American painting - would be most appropriate for this purpose and would provide an exhibition which we might all expect to be of considerable interest to the people of the Soviet Union. This exhibition should, we believe, begin with the realism school of the mid-19th century, depicting scenes from the opening of the West, and include the work of artists then living in the larger cities of the East. It would trace the Development of realism in American art to its outstanding contemporary representatives.

We are also extremely interested in the possibility of subsequent exchange exhibitions in the field of folk art. Knowing the fabulous wealth and variety in the folk art of the various regions of the Soviet Union and the wide scope of the folk art of the United States, we are convinced that this field can be of enormous mutual value.

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Should your government, in principle, favor our proposal, we shall be happy to supply you with more detailed plans and, if you wish, send a representative to Moscow for direct discussion with your government.

I shall look forward to our further correspondence and meeting in pursuit of so worthwhile and fascinating a project.

Respectfully yours,

William A. M. Burden

The Honorable,
The Counselor of Embassy
Mr. Konstantin G. Fedosseev
Embassy of The Union of Soviet Socialist Republics
1125 16th Street, N. W.
Washington 6, D. C.

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TRANSLATED FROM THE RUSSIAN - March 13, 1956

MINISTRY OF CULTURE OF THE SOVIET UNION

Administration of Representational Art

Moscow, March 3, 1956

Much Esteemed Mr. Director:

Through Mr. Cook, we have learned of the conversations that have taken place with you concerning the exchange of exhibitions of paintings between the United States and the Soviet Union. It pleases us to learn of your willingness to cooperate in this important matter. We believe that you, Mr. Director, share our opinion regarding the great significance of cultural interchange between our countries. We think this exchange should be realized in the most varied fields of culture. This, we believe, would be of great help in establishing reciprocal understanding between our nations.

Since your, Mr. Director, represent the field of representational art, we should like to put before you, officially, the question of exchange of exhibitions of paintings. There is no doubt that there is a general interest in such exhibitions in our country; we are particularly interested in showing in the Soviet Union the best work created by the American people. We also hope that the citizens of America will be no less interested in acquainting themselves with the achievements of the Soviet people in the field of representational art.

In this connection, we would very much like to have your opinion regarding the exchange of exhibitions of the classical Russian school as well as exhibitions of Soviet representational art for the United States and exhibitions of American achievements in the field of representational art for the Soviet Union, after which it will be possible to contemplate concrete questions connected with such an exchange.

We are sending you herewith catalogs of the "Exhibition of French Art of the 19th & 20th Centuries" now being shown in Moscow, in which you have expressed interest.

With expressions of great esteem,

/s/ A. Kosiatko

Mr. d'Harnoncourt
Museum of Modern Art
11 West 53rd St.
New York 19, U.S.A.

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April 10, 1956

To the Attention of:

Mr. A. Koziatko
Administration of Representational Art
Ministry of Culture of the Soviet Union
Moscow, U. S. S. R.

My dear Mr. Minister:

I am happy to present my compliments and to acknowledge the receipt of the communication of the Ministry of Culture of the Soviet Union dated March 3, 1956.

We are presently in consultation with our colleagues who represent the other American museums directly concerned with the proposed artistic exchange. I hope soon to be able to write again in more specific terms.

Meanwhile, let me say how pleased I am that they way is open for us to pursue our discussions in connection with what would be - I am sure we all agree - a most wonderful project.

Respectfully yours,

Rene d'Harnoncourt

rdh:f
cc Mr. Burden
Mr. Barr
Mr. Yuri I. Couk (Soviet Embassy)
Mr. Robert O. Blake (State Department)
Mr. Perry Rathbone
Mr. Daniel Catton Rich
Dr. Grace L. Morley

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THE MUSEUM OF MODERN ART

cc: Jim White

Date May 9, 1956

To: Alfred Barr

Re:

From: Betsy Jones

Miss O'Brien in Burden's office called today with the following questions and suggestions from him about the trip to Russia. She explained that he felt that since Mr. d'Harnoncourt is gone you are the person who should be responsible for making these arrangements:

1. Whom should you try to see? The Minister of Culture? Who else? Burden naturally thinks you should try to see the top man.

2. Bohlen apparently has suggested that you have already typed up when you see the proper people an outline of the various propositions and alternatives.

   a.) In this connection Burden wonders whether either you or René can type. If so, he thinks you should take a portable typewriter along.

3. Burden's rough outline of the alternatives was:

   a.) Ask for a complete show of 19th-20th century pictures - i.e. 50 or 60.

   b.) Ask for a smaller show of " " " "

   c.) Ask for Picassos

4. Burden thinks it would be courteous if you were to inform John Walker about the trip.

5. He thinks you should have some written description to give the Russians of the kind of show we could offer them. Suggests that Perry Rathbone could be asked to write this before you leave.

6. Thinks you should perhaps bring along photographs of the kind of pictures we could send them.

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cc Mr. d'Harnoncourt
Mr. Burden
Mr. Barr

THE MUSEUM OF MODERN ART

Date April 6, 1956

May 3, 1956

Mr. Konstantin G. Fedoseev
Counselor
Embassy of the Union of
Soviet Socialist Republics
1125 Sixteenth Street N.W.
Washington, D. C.

My dear Mr. Counselor:

Reference is made to our telephone conversation today in regard to the issuance of visas to the Soviet Union on behalf of Mr. William A. M. Burden, President of the Board of Trustees of the Museum of Modern Art, Mr. Rene d'Harnoncourt, Director of the Museum, Mr. Alfred H. Barr, Jr., Director of the Museum Collections, and Mrs. Alfred H. Barr, Jr.

Mr. d'Harnoncourt leaves today for Vienna. As we agreed, he will take his passport on Monday, May 7 to the Soviet Embassy in Vienna by which time that Embassy will have received word from you that his visa is to be issued. Mr. d'Harnoncourt will expect to fly on May 15 from Vienna to Moscow.

The passports of Mr. Burden and Mr. and Mrs. Barr are enclosed for validation in Washington of their visas to the Soviet Union. Mr. Burden and Mr. and Mrs. Barr will plan to leave New York by air on May 14, to arrive in Moscow on May 16. It will be greatly appreciated if the validation of these three visas could be accomplished at your earliest convenience. Would you please be kind enough to return the three passports directly to me?

As you know from previous discussions, the four visitors will plan to be in the Soviet Union for an approximate period of two to three weeks.

I shall convey your greetings to Mr. Burden, and may I assure you that all four travelers are most grateful to your Embassy for the speedy effectuation of permission for their visas. They are all looking forward to visiting your country with the greatest anticipation.

Respectfully yours,

James Platt White, Jr.
Special Assistant to the Director

jpw:f

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THE MUSEUM OF MODERN ART

Date April 24, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Cosmos Travel Bureau

Dear Rene:

As requested, I have spoken with Mr. Gabriel Reiner, Cosmos Travel Bureau, 45 West 45th Street, CI 5-7711, in regard to your proposed trip to the Soviet Union.

I explained to him that you have had conversations with, among others, Mr. Gouk, and that at the moment the applications of yourself, Mr. Burden, and Mr. and Mrs. Barr are proceeding through diplomatic channels as recommended by Mr. Gouk.

Mr. Reiner explained that he has no quarrel with this procedure, that his office works in frequent conjunction with Mr. Gouk and the Embassy, but he points out that - despite Mr. Gouk's good will in such matters - frequently diplomatic channels are slower and more involved in red tape than are his agency's purely commercial type of channel. He suggests that it might be helpful if each of you would provide him with one copy of your application for a Soviet visa, accompanied by a photo for each application, and that he would then forward this application and photo to his opposites in Moscow. Mr. Reiner says that he knows personally some of the "boys and girls" in Moscow, and that when he requests expedition he has learned that he is usually able to get them to pull visa applications from pending stacks and for more rapid processing than the Embassy is able to manage. In short, your sending duplicate copies of your visa applications to Mr. Reiner might speed up the operation, would in no way confuse or complicate the operation, and in any case you would have nothing to lose and might have something to gain, time-wise.

Secondly, I asked Mr. Reiner whether tentative travel arrangements should be made now, even though there is no firm indication that visas will be received and no firm dates can be fixed at the present moment. Mr. Reiner replied that this was not necessary and that last-minute arrangements could be made (and frequently are), just as well as tentative arrangements, which would have to be amended and/or cancelled. He did suggest that it would be helpful to the Cosmos Agency, and perhaps result in a financial saving for those persons hoping to go to Moscow to purchase their entire tickets from the Cosmos agency. In this way you - for instance - would buy a ticket to Moscow, first stop Vienna, and if you do not go to Moscow, that unused portion of your ticket would simply be refunded. This seems a sensible procedure and I should imagine it might be helpful to have some sort of communication with the Cosmos Agency's opposites in Moscow - whether or not you are there on a semi-official status. I told Mr. Reiner that I would be in further communication with him on this. Will you please talk with Mr. Burden and Mr. and Mrs. Barr and let me know how you feel?

jpw:f
cc: Mr. Burden
Mr. Barr

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THE MUSEUM OF MODERN ART

Date May 3, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Trip to Moscow

Mr. Reiner of the Cosmos Travel Bureau advises me that:

1. To arrive in Moscow on May 16 (Wednesday), Messrs. Burden and Barr would leave New York on May 14 for Helsinki. They would travel by SAS, Pan-American, or whatever Mr. Reiner works out as the best connection to Helsinki. They would stay overnight in Helsinki on the 15th. They would fly to Moscow on May 16 by either a Finnish or Soviet air line from Helsinki - again depending on the best connection.

2. Mr. d'Harnoncourt would proceed from Vienna on May 15 via the Soviet Commercial air line, AEROFLOT.

3. This brings all three gentlement to Moscow on May 16.

Next move?

jpw:f
cc: Mr. Burden
Mr. Barr

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THE MUSEUM OF MODERN ART

Date May 14, 1956

To: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr ✓

Re: Trip to Russia

From: James White J.

The Cosmos Travel Agency advised me this morning that the following change in schedule has been made. Please correct your copies of my memorandum of May 11 to read as follows:

Page 3, No. 14. Mr. Burden and Mr. d'Harnoncourt depart Stockholm, 6:25 p.m., June 1, SAS Flight 911, arriving Idlewild, June 2, 9:45 a.m. (instead of departing at 5:00 p.m. and arriving at 9:20 a.m.)

These additional points are brought to your attention:

1. I am informed that a representative either of Intourist or of the Ministry of Culture will meet you upon your arrivals in Moscow. There is no way of knowing what organization will meet you.

2. May I suggest that you regard your address as c/o Mr. Bohlen at the Embassy.

3. The Grand Hotel in Stockholm has not confirmed your reservations. However, Cosmos Travel Agency tells me that your party is regarded as "VIP" and, in any event, they will do the best they can for you in these matters.

4. Alfred, the Hotel d'Angleterre in Copenhagen has confirmed your reservation.

5. Porter McCray has put Messrs. Barr and d'Harnoncourt on our general insurance policy which the International Program carries for Museum personnel traveling abroad.

6. I should remind you that you may expect, as you probably are aware, changes in times and flight schedules, and in all cases you should check in advance.

7. Mr. Gabriel Reiner of the Cosmos Travel Agency informs me today, "When I visited Moscow last December, the most active man in charge of foreign relations in cultural affairs was Mr. Stepanov, Ministry of Culture, Moscow, USSR."

jpw:f

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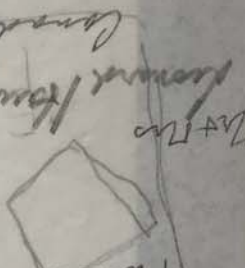
THE MUSEUM OF MODERN ART

Kremlin

Ostankino Theatre

Kolominskoi Church

Ragozhinka
Old Believers



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THE MUSEUM OF MODERN ART

J. C. B. Watkins
~~Paris~~ Ottawa
Gordeeva
Larionov
Ryabushkin

G. D. Costakis
Canadian
Embassy
Moscow
USSR.

(Bolshaia
Bronnaya 21
ap. 22.
Moscow
USSR

Udaltzova - living
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Not Mrs
Leonard Hauser
Canadian

Costakis -
Hauser -
Dept. of External
affairs
Ottawa

Isham
52-05-50

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СССР

„ИНТУРИСТ“

ДОКУМЕНТЫ НА КОМПЛЕКСНОЕ ОБСЛУЖИВАНИЕ

ГЕНЕРАЛЬНЫЙ ОРДЕР № 000111

„ЛЮКС“

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„ЛЮКС" Талон „Интурист" на питание

У Ж И Н

Талон предъявляется в ресторане вместе с туркнижкой

„ЛЮКС" Талон „Интурист" на питание

Ч А Й

Талон предъявляется в ресторане вместе с туркнижкой

Подпись

Печать

учае неиспользования

рдер №.....

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ых дней обслуживания,

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Справка действительна только в том случае, если в книжке имеется соответствующее количество талонов на полные дни обслуживания.

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Справка

заполняется Бюро обслуживания „Интурист" в случае неиспользования полных дней обслуживания

Генеральный ордер №.....

Г-н .....

не использовал ..... полных дней обслуживания,

посетил города .....

место и дата выдачи .....

Подпись **Печать**

Справка действительна только в том случае, если в книжке имеется соответствующее количество талонов на полные дни обслуживания.

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Генеральный ордер №.....

Впечатления туриста

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Мы будем признательны, если Вы заполните этот листок в конце Вашего путешествия и вручите его Отделению „Интурист" в СССР.

См. на обороте

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The Ambassador of the United States of America
and Mrs. Bohlen

Luncheon
on Friday, May 25
at 1.15 p.m.

To remind

№ 2
терства
апреля

на
ки
шего
шей
валют

№№ п/п.	золото, серебро, платина, металлы платиновой группы в монете, слитках, изделиях, ломе и сыром виде, драгоценные камни, жемчуг, и изделия из них) и имущественных документов	дан платежный документ, в какой валюте и на какую сумму	Примечание (№№ документов и т. п.)
	Кредитное письмо, выданное американским банком на сумму $ 1000 (одна тысяча долларов).		

ПРИМЕЧАНИЕ: Валютные ценности и имущественные документы, указанные в данном удостоверении, могут быть вывезены, за границу без ограничения срока лично владельцем при наличии выездной визы.

Печать таможенного учреждения

Подпись

Тип. В О «Межкнига» Зак. № 1187

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№ 1019

Dr. A. Barr
Hotel Moscow

Гостиница Москва.

...е № 2
...терства
...апреля

...56
...на
...ки
...шего
...шей
...валют

№№ п/п.	...золото, серебро, платина, металлы платиновой группы в монете, слитках, изделиях, ломе и сыром виде, драгоценные камни, жемчуг, и изделия из них) и имущественных документов	...дан платежный документ, в какой валюте и на какую сумму	Примечание (№№ документов и т. п.)
	Кредитное письмо, выданное американским банком на сумму $ 1000 (одна тысяча долларов).		

ПРИМЕЧАНИЕ: Валютные ценности и имущественные документы, указанные в данном удостоверении, могут быть вывезены, за границу без ограничения срока лично владельцем при наличии выездной визы.

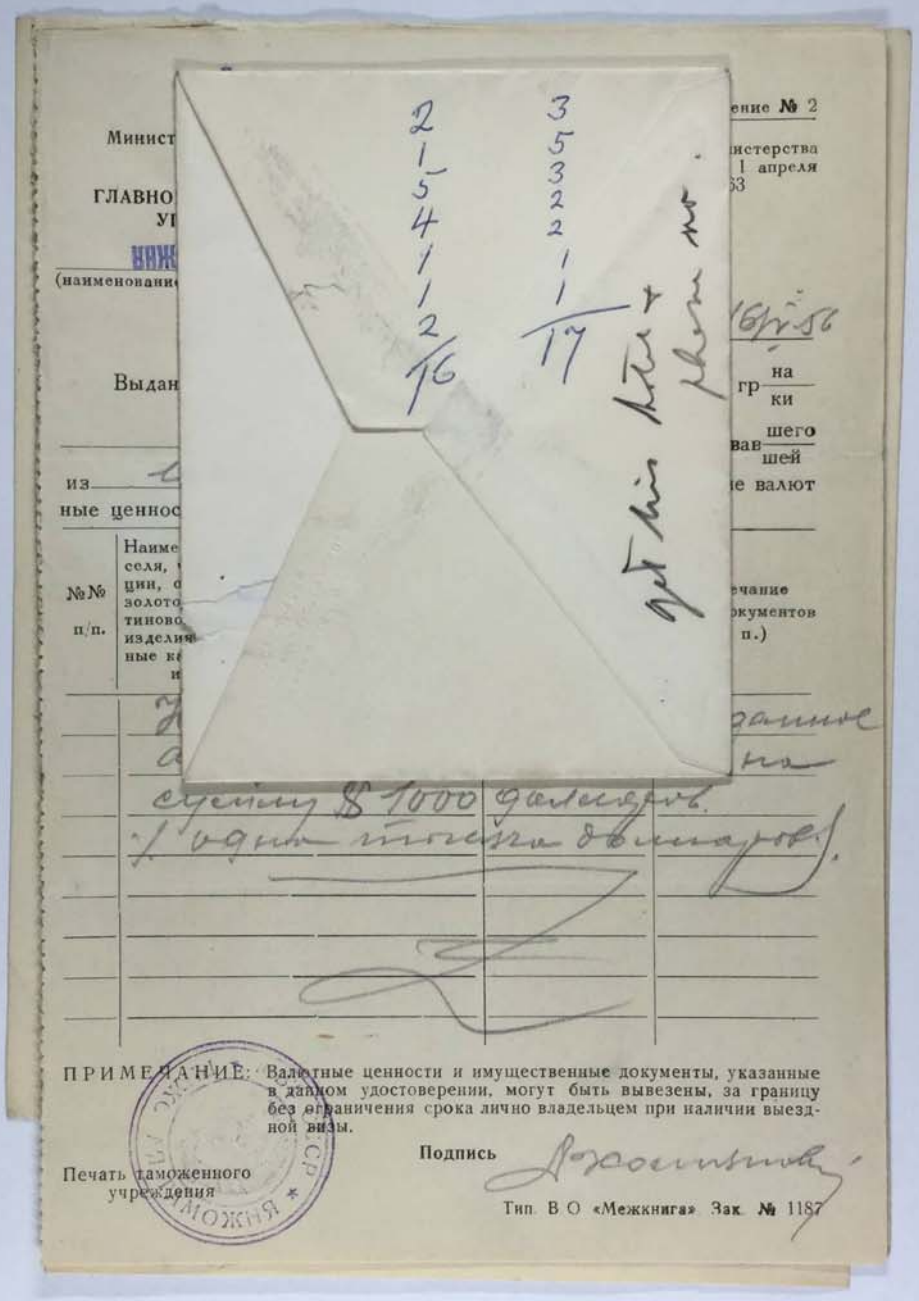
Печать таможенного учреждения

Подпись Дорошенко

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ение № 2

Минист... истерства

ГЛАВНО... 1 апреля
УП... 53

(наименование...

Выдан... 16/IV-56

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№№ п/п.	Наиме...	...ечание
	...селя, ... ции, ... золото... тиново... изделия... ные ка... и...	...окументов п.)
		...ранение на
		сумму $1000 (одна тысяча долларов).

ПРИМЕЧАНИЕ: Валютные ценности и имущественные документы, указанные в данном удостоверении, могут быть вывезены, за границу без ограничения срока лично владельцем при наличии выездной визы.

Печать таможенного учреждения

Подпись

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Рижская таможня

СССР

Министерство Внешней Торговли

ГЛАВНОЕ ТАМОЖЕННОЕ УПРАВЛЕНИЕ

Рижская таможня

(наименование таможенного учрежд.)

Приложение № 2

к Инструкции Министерства финансов СССР от 1 апреля 1949 г. № 463

Удостоверение № 18878 Дата 16/V-56

Выдано 16 мая 19 56 г. в том, что у гр на/ки

Барр

, следовав шего/шей

из Швеции в СССР, оказались следующие валютные ценности и имущественные документы:

№№ п/п.	Наименование валютных ценностей (векселя, чеки, переводы, аккредитивы, акции, облигации, купоны, к ним и т. п. золото, серебро, платина, металлы платиновой группы в монете, слитках, изделиях, ломе и сыром виде, драгоценные камни, жемчуг, и изделия из них) и имущественных документов	Каким кредитным учреждением выдан платежный документ, в какой валюте и на какую сумму	Примечание (№№ документов и т. п.)
	Кредитное письмо, выданное американским банкиром на сумму $ 1000 (одна тысяча долларов).		

ПРИМЕЧАНИЕ: Валютные ценности и имущественные документы, указанные в данном удостоверении, могут быть вывезены, за границу без ограничения срока лично владельцем при наличии выездной визы.

Печать таможенного учреждения

Подпись Дорошевич

Тип. В О «Межкнига». Зак. № 1187

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СССР

Министерство Внешней Торговли

ГЛАВНОЕ ТАМОЖЕННОЕ УПРАВЛЕНИЕ

Рижская таможня

(наименование таможенного учрежд.)

Приложение № 2

к Инструкции Министерства финансов СССР от 1 апреля 1949 г. № 463

Удостоверение № 18877 Дата 16/V-56.

Выдано 16 мая 1956 г. в том, что у гр-на/ки Барр, следовавшего/шей из Швеции в СССР, оказались следующие валютные ценности и имущественные документы:

№№ п/п.	Наименование валютных ценностей (векселя, чеки, переводы, аккредитивы, акции, облигации, купоны, к ним и т. п. золото, серебро, платина, металлы платиновой группы в монете, слитках, изделиях, ломе и сыром виде, драгоценные камни, жемчуг, и изделия из них) и имущественных документов	Каким кредитным учреждением выдан платежный документ, в какой валюте и на какую сумму	Примечание (№№ документов и т. п.)
	Чеки дорожные американского банка на общую сумму $ 990-00 долларов (Три чека) / Девятьсот девяносто долларов/		

ПРИМЕЧАНИЕ. Валютные ценности и имущественные документы, указанные в данном удостоверении, могут быть вывезены за границу без ограничения срока лично владельцем при наличии выездной визы.

Печать таможенного учреждения

Подпись

Тип. В/О «Межкнига» Зак. № 1187

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СССР

Министерство Внешней Торговли

ГЛАВНОЕ ТАМОЖЕННОЕ УПРАВЛЕНИЕ

Рижская таможня

(наименование таможенного учреждения)

Приложение № 1

к Инструкции Министерства финансов СССР от 1 апреля 1949 г. № 463

Удостоверение № 9116

Дата шестнадцатое

Выдано 16 мая 19 56 г. в том, что у гр-на(ки) Барр

при въезде в СССР из Швеции

оказалась следующая иностранная валюта американская

доллары 90-00 (девяносто).

на общую сумму $ 90-00

Примечание: Указанная в данном удостоверении иностранная валюта может быть вывезена обратно за границу лично владельцем в течение двух месяцев со дня ее ввоза.

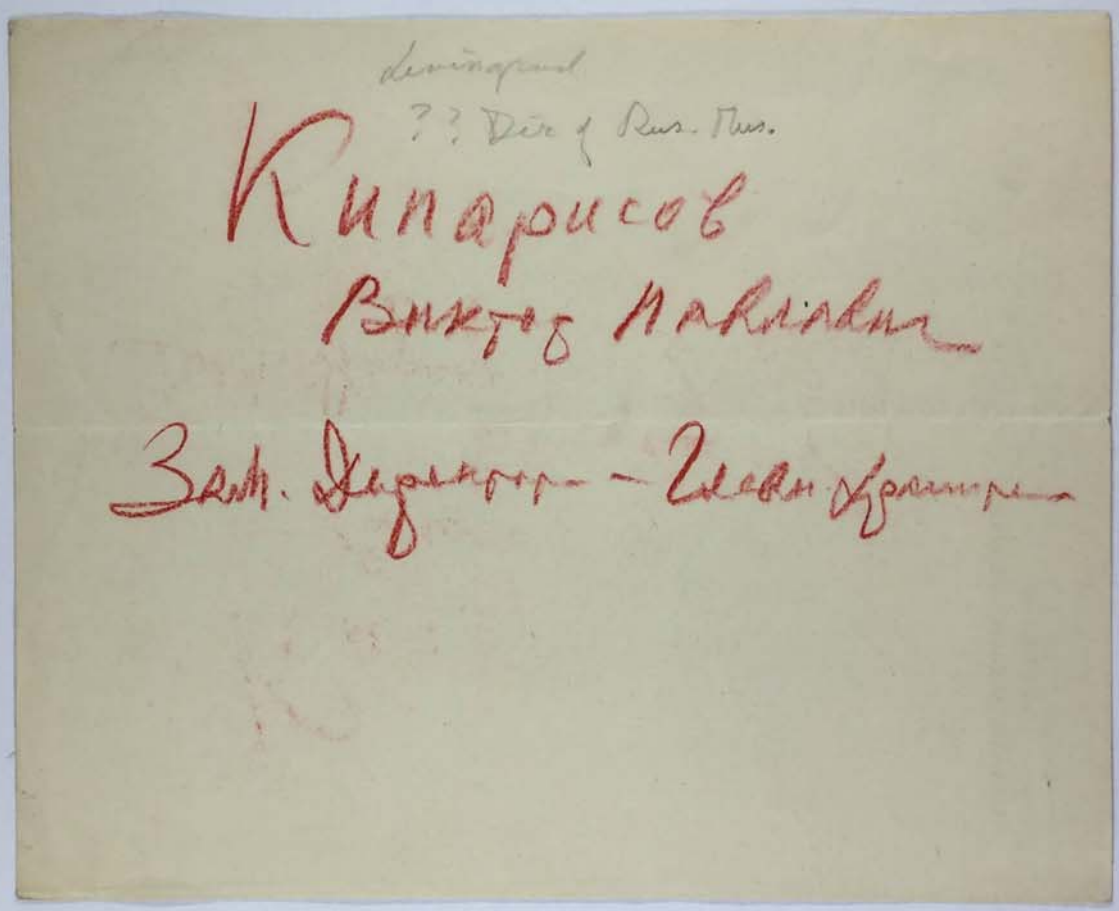
Печать таможенного учреждения

Подпись Дементьева

Тип. Внешторгиздата. Зак. № 4937

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[illegible] May 27, 1956

MUSCOVITES HAIL FRENCH ART SHOW

Signed Praise in Visitor Book Is as New as the Exhibition of Modern Paintings

By JACK RAYMOND

Moscow, May 24—The people of Moscow are responding with delight to the rush of fresh air coming through newly opened windows under the new regime. They are talking about it and drawing some significant comparisons.

The visitors' books at two unusual exhibitions here emphasize today, perhaps even more than the exhibits, how times are changing. Truly, the whole town is talking.

"How glad we are to see again in these halls masters who truly belong here—Picasso, Van Gogh, Gauguin," wrote D. Krass, Soviet artist, above his bold signature. "Since this wonderful Museum of Modern Western Art opened, this is unquestionably the most interesting exhibition."

Mr. Krass wrote this in the visitors' book at a show of French books and art in the former Museum of Modern Art, which is now an exhibition hall of the Soviet Academy of Fine Arts.

The Museum of Modern Art was closed at the beginning of World War II and never reopened. The paintings, including a vast collection of French moderns, were divided between the Hermitage in Leningrad and the Pushkin Museum in the Soviet capital.

More Western Art Shown

In the last few years more and more of the Western modern art have been brought out for public view. At the beginning of this year the entire French exhibit, brought together for the Paris exhibit at the Pushkin Museum but afterward returned again, most of it to the Hermitage, the French exhibit opened May 1st in connection with the visit of Premier Guy Mollet and Foreign Minister Christian Pineau of France. Today, as every day since the opening, police were on hand to maintain order in the crowds queueing to enter. The exhibition halls were crowded with young and old gazing at unfamiliar Western art works and prints, including nudes, which never grace a Communist canvas.

"Dear comrade artists, give up your boasting! Learn! As we see here, there is something we can learn," wrote one her artist.

And thus wrote another Muscovite, a worker:

"The show helped us become acquainted more closely with the works of Renoir and Utrillo. We have too little opportunity to know their works. How poor and hypocritical does our criticism appear when it declared the works of the great French impressionists to be reactionary and bourgeois! Long live the genius of the French people!"

"Instead of organizing such an exhibition, you had better organize shops of French and not only French, comrades," said a student.

This sentiment was expressed by others. Lia G. Smirnova, who said, "This is what we seriously desire," and a lieutenant colonel who said, "It would be fine not only to see these books here but to be able to buy them for private libraries. It should be possible, for instance, to sell French books in Moscow and other cities."

The new mode of self-expression was evident also at an exhibition of six Soviet artists, sponsored by the Union of Soviet Painters at the union's exhibition hall.

"Give way to these painters and we will see something decent at last," wrote one who signed himself "Student artist."

But not everyone liked the new trend evidenced in the impressionistic landscapes and portraits at the exhibit.

"This is a heap of disgusting trifles," wrote one visitor.

WELSH MINERS ACT TO SAVE LOST JOBS

Special to The New York Times

LONDON, May 25—One thousand Welsh coal miners, whose wildcat strikes and slowdowns have plagued the National Coal Board since 1948, appeared today to have saved their mines from being closed permanently by pledging to change their ways.

Two weeks ago the coal board announced that it was weary of unofficial labor troubles at two pits at Gwaun-Cae-Gurwen in Glamorgan County and would shut down the mines for good after today. The board said it had [illegible] on the two pits last year because the miners' conduct had cut production in half.

Output soared after the coal board's announcement. The miners returned from an unofficial strike and tried to get the national executives of their union to champion their cause. The union refused to condone their previous conduct but offered to intercede in their behalf if they would behave.

Under an agreement reached today, each pit will keep one coal face open next week, employing about one-quarter of the miners. If their conduct is good and normal production is maintained during this trial period the mines will be restored to full operation in stages over four weeks.

Smokers Urged to Use Holders

COPENHAGEN, Denmark, May 24 (Reuters)—A leading Danish cancer expert today recommended the use of cigarette holders—the longer the better—as a partial protection against lung cancer. But, Dr. Johannes Clemmesen said in the Copenhagen newspaper Berlingske Aftenavis, the best protection is to give up smoking.

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cc. Alfred Barr
W. A. M. Burden

April 20, 1955

Dear Bob:

Thank you very much for your good letter of April 8th concerning the proposal of obtaining from the Soviet government a loan exhibition of 19th and 20th century French paintings.

I can easily see that the chances of obtaining such a loan would be considerably greater if the request would originate from several American institutions of great prestige. However, I believe that in order not to ask for a too extended loan, the number of institutions should be limited to four or five.

On the matter of a possible reciprocal exhibition to go to Russia from the United States, I feel that it would be difficult to forsee what would seem desirable to them. Since the loan we would be asking for would not be of Soviet paintings, nor of works of art that enjoy particular prestige in the Soviet Union, I wonder if it would not be possible to make the first request without mentioning reciprocal action. Since negotiations of this kind, even if they are successful, are apt to be very lengthy, I do not want my absence in Paris to delay matters. I have discussed the proposals with René d'Harnoncourt, Director of the Museum, and wonder if you would be willing to have him call Mr. Stoessel for an appointment.

Thank you for giving this so much of your time and thought.

Sincerely,

William A. M. Burden

Mr. Robert Murphy
Deputy Under Secretary
The Secretary of State
Washington 25, D. C.

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Soviet

Address Official Communications to
The Secretary of State
Washington 25, D. C.

COPY

DEPARTMENT OF STATE
Washington

April 8, 1955

Dear Bill:

Upon receiving your letter of April 1, 1955 I discussed with the Officers in the Department who are concerned with United States-Soviet matters the proposal of the Museum of Modern Art to obtain from the Soviet Government a loan exhibition of Soviet-owned 19th and 20th Century French paintings.

As you know, the Art Institute of Chicago is already interested in the same project and, with the current publicity which is being given to Marshall MacDuffie's account of his proposal to Khrushchev that the Soviet Government sell or loan some of its modern French paintings for exhibition in New York and Chicago, there will probably be reactions from other art centers.

It has occurred to us that an approach to the Soviet Government on this subject might have more chance of success if we presented a joint proposal on behalf of all interested United States museums. We have also considered the possibility of enlarging the project to place it on a reciprocal basis to include the loan to the Soviet Government of a group of American-owned paintings.

The exhibition in the United States in 1953 of the Japanese art collection was the result of the joint effort of five museums, including the National Gallery of Art. As you will recall, this was a most successful undertaking.

Before we go any further into the matter I thought you might prefer to discuss it with us. Walter J. Stoessel, Jr., Officer In Charge of USSR Affairs in the Department, would be glad to make an appointment with you at your convenience.

Do not

Mr. William A. M. Burden,
President
The Museum of Modern Art,
New York 19,
New York.

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Do not fail to look in on me should my suggestion that you come to Washington be feasible. In the meantime I shall hold the letter which you addressed to Chip.

Sincerely yours,

/s/ Bob

Robert Murphy
Deputy Under Secretary

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

cc: Mr. Barden
Mr. Ritchie
Mr. Wheeler

Date February 25, 1955

To: René d'Harnoncourt

Re: Exhibitions: U.S.S.R. pictures

From: Alfred Barr

Dear René:

Apropos of our exhibition schedule, may I inform you for what it's worth that Marshall MacDuffie proposed to Khrushchev the possibility of borrowing pictures from the Museum of Modern Western Art as well as purchasing them.

The question was put under interesting circumstances. Khrushchev gave MacDuffie an interview just four days before the big news of Malenkov's fall broke. (You may have noticed MacDuffie's part in confirming the meeting of the Central Committee in a story on the first page of the New York Times.)

MacDuffie had a list of nine questions which had been translated into Russian to be handed to Khrushchev by the interpreter. Well down the list was the question about the paintings. Khrushchev read the list in silence and then, when he spoke, the first answer concerned the loan or sale of paintings. His answer seemed interested and favorable, but without committment.

Later MacDuffie talked with Kemenov, who is in charge of the paintings and seemed very much against the idea of selling any. He was notas convinced on loans.

You will remember that some ten days ago, when I first had some encouraging news by way of Mrs. MacDuffie, I raised the question of whether we might not be able to borrow a show. MacDuffie now informs me that the Art Institute of Chicago has already written to Kemenov. (You may recall that it was a Chicago meat-packing magnate whom MacDuffie accompanied to the U.S.S.R. as lawyer.)

In any case, MacDuffie thinks that we might have a good chance, possibly a better chance, though doubtless if Chicago got the show, we could have it second.

It occurs to me that Nelson's recent appointment and his even more recent action in backing the gift of wheat to the U.S.S.R. might possibly be brought to bear on the exhibition question.

I would be glad to bring MacDuffie together with any one in the Museum who can undertake negotiations. I cannot until I get the spring show underway. It's now sadly retarded.

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Stephen C. Clark
Singer Building
149 Broadway
New York 6, New York

C
O
P
Y

January 13, 1955

Dear Alfred:

I have received your letter of January 6th, in reference to the possibility of acquiring some modern pictures from the U.S.S.R., through Mr. Marshall McDuffie. My feeling about this matter is that it might be, in some way that we cannot foresee, a rather risky thing to do, particularly in view of the fact that there is a divergence of opinion in regard to Mr. McDuffie. Moreover, I think that the possibility of securing any really high class pictures from the Museum of Wester Art is very remote and that the title to the pictures you secure might be questionable.

It is a long time since I bought the four pictures from Russia and my recollection of just what I did at that time is not very clear. I do recall, however, that I bought these pictures through M. Knoedler & Company, who charged me a very moderate commission for negotiating the transaction* and I remember that Knoedler's went to a great deal of trouble to be sure that the Soviet Government could convey a valid title to these pictures. Nevertheless, in spite of that fact I was threatened with a law suit by the owner of the Degas pastel. The case, however, was never brought to trial.

I feel, therefore, that I would not like to have any part in the transaction which Mr. McDuffie suggests.

Sincerely yours,

STEPHEN C. CLARK

*It was part of a much larger transaction for Andrew W. Mellon.

Mr. Alfred H. Barr, Jr.

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THE MUSEUM OF MODERN ART

Date ~~May 11, 1956~~

To: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

Re: ~~Trip to Russia~~

From: James White

Gentlemen:

Here follows a general run-down of your schedules and pertinent details in connection with your journeys to the Soviet Union.

1. Mr. Burden and Mr. Barr depart Idlewild, Monday, May 14, at 6 p.m. SAS Flight 908. They arrive Stockholm at 6:05 p.m., May 15.

   Overnight accommodations have been requested at the Hotel Grand, Stockholm, May 15. I am informed that SAS is responsible for payment for these accommodations. However, Mr. Burden's wish to have a sitting room reserved will doubtless have to be paid for separately.

   Mr. Burden and Mr. Barr continue Wednesday, May 16, SAS Flight 762, leaving Stockholm 4:45 p.m., arriving Moscow 12:45 a.m., May 17.

2. Mr. d'Harnoncourt departs Vienna 8:45 a.m., Tuesday, May 15, AEROFLOT Flight 114, arriving Moscow at 8:35 p.m. Unfortunately, this schedule puts Mr. d'Harnoncourt in Moscow a day in advance of Mr. Burden and Mr. Barr, but this is the only way the flight can be worked out, inasmuch as there are no daily flights from Vienna to Moscow. It seemed feasible to me for Mr. d'Harnoncourt to arrive in Moscow in advance of Mr. Burden and Mr. Barr rather than subsequent to their arrival.

3. Mr. d'Harnoncourt's Pan-American round trip ticket, New York-Vienna, has been amended and payment has been made from New York by the Cosmos Travel Agency. Mr. d'Harnoncourt has been advised by cable of this circumstance. (See attachment no. 1).

4. The Cosmos Travel Agency informs me that Intourist will meet Messrs. Burden, Barr, and d'Harnoncourt upon their arrivals in Moscow and will escort them to their hotel: either the National or the Metropole. Evidently one does not know in advance in which hotel one is going to be placed. In any event, Cosmos Travel Agency has been told to inform Intourist that all three members of your party must be placed in the same hotel.

5. The Cosmos Travel Agency tells me that they are informed by the Soviet Embassy, Washington (Mrs Gouk), that your party are semi-official guests of the Soviet Union. Note: it is anybody's guess whether this means that your bills will be paid in the Soviet Union or whether it means merely that you will be given a luncheon party, a Zis limousine, and a guide or two. My bet would be on the latter.

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THE MUSEUM OF MODERN ART

Date May 11, 1956

To:

From: CONTINUED

Re: Trip to Russia

Page Two

6. Money: I am informed that American Express travelers' checks are negotiable in Moscow via Intourist. Intourist apparently has desks in the hotel lobbies. However, the cashing of checks is not a particularly swift matter, I am told, and it will be advisable for each member of the party to have dollars in his possession. The rate of exchange is four rubles to one dollar.

7. Insurance: The maximum amount of flight insurance can be taken out at the airport by each traveler, the fee amounting to an approximate $15.00.

8. Berths have been purchased for Mr. Burden and Mr. Barr for their flights over and for Mr. Burden and Mr. d'Harnoncourt for their return flights.

9. Within the Soviet Union, each gentleman's ticket includes a portion for air travel from Moscow to Leningrad and return to Moscow. I am informed that this particular air travel is temporarily suspended, but there is no way of knowing what that means. If one cannot fly from Moscow to Leningrad, there is an overnight train which takes ten hours. Sleeping accommodations are available. If train travel is employed for the Moscow-Leningrad trip, your tickets must be purchased in Moscow; they cannot be purchased here in New York.

10. Mr. Bohlen has been informed by cable of your arrivals. (See attachment no. 2).

11. The Ministry of Culture has been informed by cable of your arrivals. (See attachment no. 3). This was done on the advice of the Cosmos Trafel Agency who informed me that Mr. Gouk had advised them that this cable should be sent - by us.

12. The best available listing of prominent persons in the Ministry of Culture which I have been able to obtain from the Department of State is enclosed. (See attachment no. 4).

13. Messrs. Burden, d'Harnoncourt, and Barr depart Moscow at 9:05 a.m., May 31, SAS Flight 761 arriving Stockholm at 1:10 p.m. Overnight hotel accommodations, identical to those previously employed, have been requested. (The date of departure from Moscow is selected according to availability of space on flights.)

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THE MUSEUM OF MODERN ART

Date May 11, 1956

To: CONTINUED

From: Page 3

Re: Trip to Russia

14. Mr. Burden and Mr. d'Harnoncourt depart Stockholm, 5:45 p.m., June 1, SAS Flight 911, arriving Idlewild, June 2, 9:45 a.m. 6:25

15. Mr. Barr departs Stockholm 8:45 a.m., June 1, SAS Flight 565, arriving Copenhagen, 10:20 a.m. Overnight accommodations have been requested at either the Hotel Grand or the Hotel d'Angleterre in Copenhagen. On June 2, Mr. Barr departs Copenhagen at 4:05 p.m., BEA Flight 221, arriving London 6:50 p.m. The remainder of Mr. Barr's ticket is open and it will be his responsibility to make further reservations as desired.

16. All three members of the party should hang on to remaining and/or unused portions of the flight tickets so that any rebates possibly due may be collected subsequent to their return to New York.

17. If hotel accommodations are not as indicated and requested it is the responsibility of SAS through whose offices the Cosmos Travel Agency must operate in this regard. I doubt that we will obtain firm confirmations prior to Monday, May 14.

18. Additional copies of this memorandum are provided for each gentleman's office, and for the information of Mesdames Burden, d'Harnoncourt, and Barr. A copy is in our Treasurer's Office, and a copy has also been sent to the Cosmos Travel Agency so that we are all in accord on the details.

19. I have provided the Russian Desk of the Department of State with the information regarding your arrivals in Moscow. At my request, a cable is being sent by the Department of State through diplomatic channels to AMEMBASSY, Moscow.

20. Happy hunting!

jpw:f

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Attachment 1

MAY 10, 1956

RENE D'HARNONCOURT
HOTEL REGINA
VIENNA AUSTRIA

PRESENT YOUR TICKET PANAMERICAN OFFICE VIENNA FOR REROUTING. PAYMENT HAS BEEN ISSUED FROM NEW YORK. YOU TRAVEL AEROFLOT FLIGHT 114 LEAVING VIENNA 8:45 A.M. MAY 15 ARRIVING MOSCOW 8:35 P.M. BURDEN BARR ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. POHLEN AND MINISTRY CULTURE NOTIFIED. YOU MAY EXPECT INTOURIST MEET AND ESCORT TO HOTEL NATIONALE OR METROPOLE.

WHITE

Attachment 2

[redacted] musical institutions. Has been an administrator in [redacted]ical art field at least since the mid-1940s.

[redacted] - Chief of Aministration for Foreign Relations. Has been [redacted]inistrator in cinematographic field since early 1950s. Possibly [redacted]ia specialist. A Mr. Stevanov may now have this position.

[redacted] - Chairman of the Arts Council for Theatre attached to [redacted]cy. An actor and theatre director.

CHARLES E. BOHLEN
AMBASSADOR OF THE UNITED STATES
UNITED STATES EMBASSY
MOSCOW USSR

ALFRED H. BARR, JR. DIRECTOR MUSEUM CO[redacted]
762 12:45 A.M. MAY 17. RENE D'HARNONCOU[redacted]
AEROFLOT FLIGHT 114 8:35 P.M. MAY 15. M[redacted]

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Attachment 3

May 11, 1956

HIS EXCELLENCY THE MINISTER OF CULTURE
MINISTRY OF CULTURE
MOSCOW USSR

PURSUANT TO OUR PREVIOUS CORRESPONDENCE WITH MR. A. KOZLATKO OF YOUR MINISTRY I AM HAPPY TO PRESENT MY COMPLIMENTS AND ADVISE YOUR EXCELLENCY THAT ALFRED H. BARR JR. DIRECTOR MUSEUM COLLECTIONS AND I ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. ALSO RENE D'HARNONCOURT DIRECTOR MUSEUM ARRIVES MOSCOW AEROFLOT FLIGHT 114 8:35 P.M. MAY 15. WE GREATLY LOOK FORWARD TO OUR VISIT TO YOUR COUNTRY AND TO OUR DISCUSSIONS.

WILLIAM A. M. BURDEN
PRESIDENT MUSEUM OF MODERN ART

CHARLES E. BOHLEN
AMBASSADOR OF THE UNITED STATES
UNITED STATES EMBASSY
MOSCOW USSR

ALFRED H. BARR, JR. DIRECTOR MUSEUM COL
762 12:45 A.M. MAY 17. RENE D'HARNONCOU
AEROFLOT FLIGHT 114 8:35 P.M. MAY 15. M

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...hairman of the Arts Council for Theatre attached to ...cy. An actor and theatre director.

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CHARLES E. BOHLEN
AMBASSADOR OF THE UNITED STATES
UNITED STATES EMBASSY
MOSCOW USSR

May 11, 1956

ALFRED H. BARR, JR. DIRECTOR MUSEUM COLLECTIONS AND I ARRIVE MOSCOW SAS FLIGHT 762 12:45 A.M. MAY 17. REWE D'HARNONCOURT DIRECTOR MUSEUM ARRIVES MOSCOW AEROFLOT FLIGHT 114 8:35 P.M. MAY 15. MINISTRY OF CULTURE IS ADVISED.

WILLIAM A. M. BURDEN
PRESIDENT
MUSEUM OF MODERN ART

UNESCO in Paris.

NAZAROV, Aleksei Ivanovich, USSR Deputy Minister of Culture. Formerly journalist and administrator in publishing and art field.

KOZIATKO, A. G. - Chief of the Main Administration of Pictorial Arts.

SOLODOVNIKOV, Alexsandr Vasil'evich, Chief of the Main Administration of Theatres and Musical Institutions. Has been an administrator in the theatrical art field at least since the mid-1940s.

PERESLAVTSEV, V.S. - Chief of Aministration for Foreign Relations. Has been a top administrator in cinematographic field since early 1950s. Possibly a propaganda specialist. A Mr. Stevanov may now have this position.

TSAREV, Mihail I. - Chairman of the Arts Council for Theatre attached to the Ministry. An actor and theatre director.

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ATTACHMENT #4

LIST OF OFFICIALS IN THE MINISTRY OF CULTURE

MIKHAILOV, Nicolai Aleksandrovich, USSR Minister of Culture, formerly a leading Soviet Communist Pary official with experience in organizational, cadre, and youth work. Soviet Ambassador to Poland, 1954-55.

KEMENOV, Vladimir Semonovich, USSR first Deputy Minister of Culture. A prominent art historian, now serving as USSR representative to UNESCO in Paris.

NAZAROV, Aleksei Ivanovich, USSR Deputy Minister of Culture. Formerly journalist and administrator in publishing and art field.

KOZIATKO, A. G. - Chief of the Main Administration of Pictorial Arts.

SOLODOVNIKOV, Alexsandr Vasil'evich, Chief of the Main Administration of Theatres and Musical Institutions. Has been an administrator in the theatrical art field at least since the mid-1940s.

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TSAREV, Mihail I. - Chairman of the Arts Council for Theatre attached to the Ministry. An actor and theatre director.

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Barr office

THE MUSEUM OF MODERN ART

Date May 14, 1956

To: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr

Re: Trip to Russia

From: James White

The Cosmos Travel Agency advised me this morning that the following change in schedule has been made. Please correct your copies of my memorandum of May 11 to read as follows:

Page 3, No. 14. Mr. Burden and Mr. d'Harnoncourt depart Stockholm, 6:25 p.m., June 1, SAS Flight 911, arriving Idlewild, June 2, 9:45 a.m. (instead of departing at 5:00 p.m. and arriving at 9:20 a.m.)

These additional points are brought to your attention:

1. I am informed that a representative either of Intourist or of the Ministry of Culture will meet you upon your arrivals in Moscow. There is no way of knowing what organization will meet you.

2. May I suggest that you regard your address as c/o Mr. Bohlen at the Embassy.

3. The Grand Hotel in Stockholm has not confirmed your reservations. However, Cosmos Travel Agency tells me that your party is regarded as "VIP" and, in any event, they will do the best they can for you in these matters.

4. Alfred, the Hotel d'Angleterre in Copenhagen has confirmed your reservation.

5. Porter McCray has put Messrs. Barr and d'Harnoncourt on our general insurance policy which the International Program carries for Museum personnel traveling abroad.

6. I should remind you that you may expect, as you probably are aware, changes in times and flight schedules, and in all cases you should check in advance.

7. Mr. Gabriel Reiner of the Cosmos Travel Agency informs me today, "When I visited Moscow last December, the most active man in charge of foreign relations in cultural affairs was Mr. Stepanov, Ministry of Culture, Moscow, USSR."

jpw:f

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THE MUSEUM OF MODERN ART

Date April 24, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Another trip to Russia

Gertrud Mellon informs me that she has learned that Henry Clifford of the Philadelphia Museum is planning to travel to the Soviet Union accompanied by the daughter (Carolyn ___?___) of Mary Callery, sculptor. Gertrud is told that they have t eir visas, etc. She does not know anything further about it.

You may already be aware of this, but in case you are not, it seems a good time to pass along this information.

jpw:f
cc: Mr. Burden
Mr. Barr ✓
Mrs. Mellon

study Russian art and architecture in Moscow and Leningrad, and possibly in Novgorod, Vlademia, and Kiev and finally I might be accompanied by my wife.

I then handed this letter to the agent who attached it to my application for a new passport.

I have no receipt and no number of reference, only the date of application - April 13th. I have my previous passport, but that may be of no use.

I understand that it takes two or three weeks to secure a passport without complications, so that if, as Bill has suggested, we may have to go before the middle of May, it is quite possible that I shall have no passport.

How do you think my securing a passport could be expedited?

alfred
(mu)

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THE MUSEUM OF MODERN ART

Date 20 April 1956

~~**To:**~~ Mr. White / for Jim

From: Alfred Barr

Re: Passport for U.S.S.R.

Dear Jim:

Thank you for giving me a copy of René's letter of April 20th to the Passport Division. My problem is that my passport ran out a month ago so that I had to apply for a new one. This I did on April the 13th. The agent told me that I had to write a statement as to why I wished to go to the U.S.S.R. before the passport could be validated. This I did right there in the agent's office. In my letter, written in long hand on blank stationery, I said that I expected to go to the U.S.S.R. in order to assist in negotiations concerning cultural interchange with special reference to painting exhibitions, and that I might accompany or follow Mr. William A. M. Burden, President of the Museum and Mr. René d'Harnoncourt, Director of the Museum and that the matter of cultural interchange involving the Museum of Modern Art was known to the State Department and to Ambassador Bohlen. I also said that I wished to study Russian art and architecture in Moscow and Leningrad, and possibly in Novgorod, Vladamia, and Kiev and finally I might be accompanied by my wife.

I then handed this letter to the agent who attached it to my application for a new passport.

I have no receipt and no number of reference, only the date of application - April 13th. I have my previous passport, but that may be of no use.

I understand that it takes two or three weeks to secure a passport without complications, so that if, as Bill has suggested, we may have to go before the middle of May, it is quite possible that I shall have no passport.

How do you think my securing a passport could be expedited?

alfred
(nia)

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April 20, 1956

Passport Division
U. S. Department of State
Washington 25, D. C.

Gentlemen:

I present herewith my passport #58549 for the purpose of requesting that it be validated so as to permit me to travel to the Union of Soviet Socialist Republics.

It is my wish and intention to visit the USSR in May, 1956, for an approximate period of two to three weeks. The purpose of my trip is to conduct negotiations concerned with a possible artistic exchange.

I shall be accompanied by Mr. William A. M. Burden, President of the Museum of Modern Art. The Russian Desk of the Department of State is aware of the nature of these proposed discussions and machinery has been set in motion to obtain our visas from the Soviets.

I shall appreciate your expeditious handling of this request.

Yours very truly,

Rene d'Harnoncourt

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d'Harnoncourt
D. M.

CONFIDENTIAL

17 April 1956

Dear Mr. Gouk:

For several years we have been planning a great exhibition of work of Picasso to open here at the Museum of Modern Art in May 1957, and to be shown thereafter at Chicago and Philadelphia.

I write to tell you of our great desire to borrow for the exhibition a number of the famous paintings by Picasso formerly in the Museum of Modern Western Art in Moscow. These paintings include some of Picasso's greatest works of the period from 1905 to 1913.

Although the Picasso exhibition will include several hundred works borrowed from many collections in Europe and America, a group of important paintings lent from the U.S.S.R. would be the chief center of attention. Not only the American people would be gratified, but also, we are sure, Picasso himself.

I think you will agree that our request is not an exceptional or unreasonable one when I remind you that the U.S.S.R. has already lent works by Picasso to the great Picasso show in Milan in 1953, to a special exhibition in Rome in 1954, and then thirty-five works to the Picasso exhibition at the Maison de la Pensee Francaise in 1954.

Although our Picasso exhibition is not to be confused with the exchange of exhibitions now under discussion, we would hope that it might be possible to arrange the loan of the Picassos in the near future so that we may count on them for the exhibition next spring.

May I ask your advice as to how we should proceed to make our request and to whom we should address a formal letter listing the paintings which we should like to borrow? I may add that the three museums -- The Museum of Modern Art, New York, the Art Institute of Chicago and the Philadelphia Museum of Art -- are prepared to meet all expenses of packing, transportation and insurance. (Also may I assure you that since the United States Government recognizes the title of the U.S.S.R. to these paintings, there will be little chance of a recurrence of the embarrassing incident which took place in Paris in 1954, and no chance at all of its success.)

I understand that you are shortly to leave for California, but I would appreciate it if you would take cognizance of this request and perhaps forward it to the proper authorities, or at least let me know before you leave to whom I should write.

I was sorry not to have been able to accompany Mr. d'Harnoncourt

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THE MUSEUM OF MODERN ART

to Washington yesterday. He spoke with pleasure of his conversation with you.

With best wishes for the successful voyage to the West, I am

Sincerely yours,

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

Mr. Yuri I. Gouk
Second Secretary
Embassy of the Union of Soviet Socialist Republics
1125-16th Street, N. W.
Washington 6, D. C.

AHB:ma

P. S. You will find a reference to our Picasso exhibition in Mr. d'Harnoncourt's letter to you of April 17th, sent along with applications for visas for my wife and myself as well as for Mr. Burden and Mr. d'Harnoncourt. For your information, may I explain that my wife would accompany me to the U.S.S.R. only in the event that I should not be able to go with Mr. Burden and Mr. d'Harnoncourt.

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THE MUSEUM OF MODERN ART

Date 18 April 1956

To: Mr. d'Harnoncourt

From: Alfred Barr

Re: British art in Moscow

Dear René:

Here is an important clipping you may have missed -- the New York Times, March 22, 1956.

I can't tell from the short account whether the British art is owned by Soviet museums as was the case with the earlier French exhibition, or was borrowed.

Thank you
noted

MARCH 22, 1956.

tured in the Carnegie Hall Playhouse production of "Antigone," opening April 2.

The council of the New Dramatists Committee will hold a luncheon in honor of Michaela O'Harra today at the Ambassador Hotel as an expression of appreciation for her service as head of the committee. The group was designed to promote and encourage new playwriting talent. . . . "Shangri-La" will be placed in rehearsal today. . . . Katherine Hynes will appear in "A Strange Story." . . . Betty Haynes will play the title role in "Anna Lucasta," opening April 4 at the Temple Theatre.

British Art in Moscow

MOSCOW, March 21 (Reuters) —Masterpieces by Gainshorough, Reynolds and Romney go on display at Moscow's Pushkin Museum tomorrow at the opening of the first all-British art exhibition to be held in Russia since the 1917 revolution. The exhibition, which includes ninety-three paintings by British artists, 158 engravings and about 200 pieces of china and silverware, is part of the "friendship drive" linked with next month's visit to Britain by Soviet Premier Nikolai Bulganin and Communist party leader Nikita Khrushchev.

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

cc: Mr. Barr
Mr. Burden

April 17, 1956

Dear Mr. Gouk:

In accordance with our conversation, I am sending you here the Visa applications for Mr. William A. M. Burden, Mr. and Mrs. Alfred H. Barr, Jr. and myself.

I can't thank you enough for your kind reception and your offer to transmit by cable to Moscow our request for a meeting with the Authorities of the Ministry of Culture.

I have just heard that my work in Vienna will be actually completed on May 14th so that I could leave for the U. S. S. R. any time after that date. I hope very much that it will be possible for us to leave for the U. S. S. R. not later than the twentieth since I must be back in New York early in June.

I understand that the Visa of the other members of our party will be made available to them at the Consulate in New York while my Visa will be given to me at the Consulate in Vienna.

Mr. Barr just asked me to tell you that he hopes to secure the loan of a number of the important works by Picasso from the U. S. S. R. for the great Picasso exhibition which he is now preparing for next Spring. He will write to you about this in more detail in the near future.

Once more let me thank you for your kindness and helpful suggestions.

Faithfully yours,

René d'Harnoncourt

P. S. The photographs of Mr. and Mrs. Barr have not yet arrived but will be sent to you tomorrow by special delivery.

Mr. Yuri I. Gouk, Cultural Attache
Embassy of the Union of Soviet Socialist Republics
1125 Sixteenth Street, N. W.
Washington 6, D. C.

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THE MUSEUM OF MODERN ART

Date April 13, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Mr. Gouk (Russians)

This afternoon I finally managed to reach Mr. Gouk by telephone. As you recall, he had either been out or "busy" all week.

As regards our translation of the letter received from the Ministry of Culture in Moscow, Mr. Gouk thanked me for sending him a copy of the letter and commented that our translation was "absolutely correct."

I told him that you and Mr. Burden plan to be in Washington on Monday and that you wished to meet with him if possible. I told him that you had an appointment at 3:00 - but did not say where - and that I imagined that you would be free sometime after 4. Mr. Gouk said that that would be fine with him and I asked him to keep his late afternoon free and to expect a telephone call from you at approximately 3:00 P.M. on Monday, at which time you, yourself, would firm the exact place and hour of your meeting. (If, for some reason after your meeting with Mr. Bohlen, you do not wish to keep the appointment with Mr. Gouk, I left the arrangements so that it will be a simple matter for you to cancel out due to plane arrangements or whatever.

jpw:f
cc Mr. Burden
Mr. Barr

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THE MUSEUM OF MODERN ART

Date 10 April 1956

To:

From:

Re:

USSR:

Intourist Agent Chief in Moscow is Ankudinov.

Blake in State Department knows about Soviet officials.

Travel agent for Russia: Reiner at Cosmos.

Gabriel

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cc: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr
Mr. Robert O. Blake, Department of State

CONFIDENTIAL

April 10, 1956

Mr. Robert O. Blake
EUR: EE
U. S. Department of State
Washington 25, D. C.

Dear Mr. Blake:

For your information, we are enclosing a copy of the translation of a letter received from A. Koziatko of the Ministry of Culture of the Soviet Union. We are also enclosing a copy of our reply to the Ministry of Culture and a copy of our letter to Mr. Yuri I. Gouk, Cultural Attache of the Soviet Embassy in Washington.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

jpw:f

cc: Mr. Burden
Mr. d'Harnoncourt
✓ Mr. Barr

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cc: Mr. Burden
Mr. d'Harnoncourt
Mr. Barr
Mr. Robert O. Blake, Department of State

CONFIDENTIAL

April 10, 1956

April 10, 1956

Mr. Yuri I. Gouk
Cultural Attache
Embassy of the Union of
Soviet Socialist Republics
1125 Sixteenth Street, N. W.
Washington 6, D. C.

Dear Mr. Gouk:

In reference to our telephone conversation today, I am enclosing a copy of the letter received by the Museum from the Ministry of Culture of your Government. Also enclosed is a copy of our translation of the letter.

Inasmuch as you informed me that your office has not received a copy of the letter, I am happy to send one to you. As for the translation, we should be grateful to you if you will be kind enough to let me know whether you feel that the translation is accurate and, if not, let me know what revision should be made.

With kind regards,

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

jpw:f
Enclosures

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CONFIDENTIAL

April 10, 1956

To the Attention of:

Mr. A. Koziatko
Administration of Representational Art
Ministry of Culture of the Soviet Union
Moscow, U. S. S. R.

My dear Mr. Minister:

I am happy to present my compliments and to acknowledge the receipt of the communication of the Ministry of Culture of the Soviet Union dated March 3, 1956.

We are presently in consultation with our colleagues who represent the other American museums directly concerned with the proposed artistic exchange. I hope soon to be able to write again in more specific terms.

Meanwhile, let me say how pleased I am that they way is open for us to pursue our discussions in connection with what would be - I am sure we all agree - a most wonderful project.

Respectfully yours,

Rene d'Harnoncourt

rdh:f
cc Mr. Burden
Mr. Barr
Mr. Yuri I. Gouk (Soviet Embassy)
Mr. Robert O. Blake (State Department)
Mr. Perry Rathbone
Mr. Daniel Catton Rich
Dr. Grace L. Morley

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cc Mr. d'Harnoncourt
Mr. Barr ✓

CONFIDENTIAL

March 9, 1956

Mr. Walter J. Stoessel, Jr.
EUR: EE
U. S. Department of State
Washington 25, D. C.

Dear Mr. Stoessel:

The attached memorandum of conversation is for your information.

The Russian visitors were accompanied by Mr. Yuri I. Gouk, Cultural Attache of the Soviet Embassy. Mr. Gouk informed me that the Soviet Ambassador, Mr. Zaroubin, had recently returned from a visit to the Soviet Union and had told him, Mr. Gouk, that while in Russia he had spoken with the Minister of Culture who had assured him that a letter on the subject of a possible exchange of Soviet paintings is presently in transit to the Museum. We mutually agreed to inform the other as soon as the letter or a copy of the letter reaches either of us.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

jpw:f

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CONFIDENTIAL

March 9, 1956

Dear Bill:

Attached is a copy of Dick Griffith's memorandum of conversation held yesterday with three Russian visitors.

Also accompanying the visitors was Mr. Gouk, the Soviet Embassy's Cultural Attaché, with whom we have had our previous discussions. Although he stayed with us but a short time, he told me that the Soviet Ambassador, Mr. Zaroubin, had recently returned from a visit to the Soviet Union and had told him, Mr. Gouk, that while in Russia he had spoken with the Minister of Culture who had assured him that a letter on the subject of a possible exchange of Soviet paintings is presently in transit to us.

Mr. Gouk was informed that no such letter had yet arrived. We mutually agreed to inform the other as soon as the letter or a copy of the letter reaches either of us.

Faithfully yours,

Rene d'Harnoncourt

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

rdh:f
cc Mr. Barr

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3/8/56

MR. WHITE THE RUSSIANS

RICHARD GRIFFITH

Dear Jim:

I was electrified to learn during conversation, what I had not known in advance, that our Russian visitor was O. Alexandrov, who collaborated with Eisenstein on several of the latter's greatest films, and is himself a director of note and moment. He was accompanied by his wife, by Mme. Orlova, well-known Soviet film star of the thirties, and by Nicholas Napoli, who has been for many years the head of Artkino, the Soviet film distributing company in this country.

His apparent purpose in coming was to arrange an exchange of films between the Museum and The School of Cinematography in Moscow. The initial arrangement for exchange of films between the Museum and the Russians was made in 1936; it never worked at all well (at least from our point of view) and lapsed altogether during the war, since when our occasional efforts to resume contact have resulted in no replies whatever. We did not review this unfortunate ancient history, but it was well understood by both of us. Alexandrov seemed to seek to give the impression that all was now well and that "normal" exchange of films, and also film books, scripts, and music, could be resumed without any difficulty at all. He said, "We must open windows to each other, that's the only thing we can do. We especially know nothing of you and all of us want to learn."

That was about all, except for the kind of talk one always has with visiting film dignitaries from whatever countries. I showed him everything and gave them all the grand tour of the galleries. They seemed vastly impressed. As to film exchange, even if Alexandrov is serious and has official backing I do not know just how this can be done, since the Soviet Union is not a member of the International Federation of Film Archives. But I will keep the contact alive and see what develops.

Napoli incidentally says he has about fourteen reels of art films in color of the contents of the Museum of Western Art, Tretiakov Gallery, etc. I can borrow these if Rene or Alfred or anyone wants to look at them.

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cc: Mr. White

THE MUSEUM OF MODERN ART

March 23, 1956

CONFIDENTIAL

Date 5 April 1957

To: Mr. d'Harnoncourt

From: James White

Re: Russian - Reception of Conversation

As you know, Mr. Yuri I. Gouk, Cultural Attache of the Soviet Embassy, telephoned [illegible] took the call. Mr. Gouk was in New York. He requested that he and the "Counselor of the Soviet Embassy" be permitted to come to see [illegible] reply which [illegible]

After consu[illegible] not to hav[illegible] attempting [illegible] Moscow - i[illegible] Gouk that, [illegible] in Philade[illegible] not in the [illegible] our next [illegible] here or in Washington? Mr. Gouk replied that this would be perfectly fine, that he understood - on such short notice - and that he would take the [illegible] either Monday or Tuesday of next week.

Mr. Gouk stated that he had not received a copy of Moscow's reply to us so that he was unaware of its content. I told him that we would be happy to show him a copy of it at the time of our meeting. (It is, of course, debatable whether [illegible] copy of the reply or whether his saying that, knowing in some way that we have received a [illegible] tic flim-flam.)

jpwif

cc Mr. Burden
Mr. B[illegible]

Dear Madame Manedov:

Mr. White has spoken to me of Mr. Striganov's visit to Chicago. I have just telephoned Mr. Daniel Catton Rich, the Director of the Art Institute of Chicago, to inform him that Mr. Striganov would call upon him on Monday or Tuesday of this coming week, April 8 or 9th. Mr. Rich said that he would welcome Mr. Striganov's visit and would arrange to have him see not only the Art Institute's collections, but also an important private collection of modern painting since we understand that Mr. Striganov would appreciate this courtesy.

My kindest regards to you.

Sincerely,

Alfred H. Barr, Jr.

Madame Tamara G. Manedov
Acting Cultural Attaché
Embassy of the Union of Soviet Socialist Republics
Washington 6, D. C.

AHB:ma

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THE MUSEUM OF MODERN ART

March 23, 1956

Date

CONFIDENTIAL

To: Mr. d'Harnoncourt

From: James White

Re: Russians - Memorandum of Conversation

As you know, Mr. Yuri I. Gouk, Cultural Attache of the Soviet Embassy, telephoned you this morning. I took the call. Mr. Gouk was in New York. He requested that he and the "Counselor of the Soviet Embassy" be permitted to come to see us "within a few minutes" to discuss the reply which we have received from the Ministry of Culture in Moscow.

After consultation with you, you and I agreed that it would be best not to have a meeting with them today, inasmuch as we are presently attempting to find out a bit more about how the wind is blowing in Moscow - in connection with our project. Therefore, I informed Mr. Gouk that, unfortunately, you were leaving for a luncheon appointment in Philadelphia within a very few minutes and that, also Mr. Barr was not in the building. Consequently, would it be possible to arrange our next meeting either here or in Washington? Mr. Gouk replied that this would be perfectly fine, that he understood - on such short notice - and that he would take the action and give us a ring on either Monday or Tuesday of next week.

Mr. Gouk stated that he had not received a copy of Moscow's reply to us so that he was unaware of its content. I told him that we would be happy to show him a copy of it at the time of our meeting. (It is, of course, debatable whether he has received a copy of the reply or whether his saying that, knowing in some way that we have received a reply, is merely diplomatic flim-flam.)

jpw:f

cc Mr. Burden
Mr. Barr

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This letter also sent to:
Perry T. Rathbone
E. Morris Cox (President of the Board of Trustees of the San Francisco Museum of Art)

March 20, 1956

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Dear Dan:

Enclosed is a copy of a letter dated March 3, signed by A. Koziatko of the Ministry of Culture of the Soviet Union. (Upon checking with the Department of State, we are advised that Mr. Koziatko is the Chief Main Administrator of Pictorial Arts in the Ministry of Culture; the head of the Ministry of Culture of the Soviet Union is Nicolai Aleksandrovich Mikhailov.)

Our best course now appears to us to be to attempt to get information on how current winds are blowing in the Soviet Union, specifically in the Ministry of Culture, from people who have recently been in the Soviet Union. We can then hope to prepare an answer to the letter, basing our reply on whatever information we are able to gather.

You will note the only reference to the emphasis we had placed on an exhibition of French Impressionist paintings owned by the Soviet Union appears in the final paragraph of their letter. We can only conjecture whether this brief allusion is by design or happenstance.

I will, of course, keep you advised on any developments.
With best personal regards,

Faithfully yours,

Rene d'Harnoncourt

rdh:f
Enclosure
✓ cc Mr. Barr
Mr. Burden

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TRANSLATED FROM THE RUSSIAN - March 13, 1956

MINISTRY OF CULTURE OF THE SOVIET UNION

Administration of Representational Art

Moscow, March, 1956

Much Esteemed Mr. Director:

Through Mr. Guk, we have learned of the conversations that have taken place with you concerning the exchange of exhibitions of paintings between the United States and the Soviet Union. It pleases us to learn of your willingness to cooperate in this important matter. We believe that you, Mr. Director, share our opinion regarding the great significance of cultural exchange between our countries. We think this exchange should be realized in the most varied fields of culture. This, we believe, would be of great help in establishing reciprocal understanding between our nations.

Since you, Mr. Director, represent the field of representational art, we should like to put before you, officially, the question of exchange of exhibitions of paintings. There is no doubt that there is a general interest in such exhibitions in our country; we are particularly interested in showing in the Soviet Union the best work created by the American people. We also hope that the citizens of America will be no less interested in acquainting themselves with the achievements of the Soviet people in the field of representational art.

In this connection, we would very much like to have your opinion regarding the exchange of exhibitions of the classical Russian school as well as exhibitions of Soviet representational art for the United States and exhibitions of American achievements in the field of representational art for the Soviet Union, after which it will be possible to contemplate concrete questions connected with such an exchange.

We are sending you herewith catalogs of the "Exhibition of French Art of the 19th & 20th Centuries" now being shown in Moscow, in which you have expressed interest.

With expressions of great esteem,

/s/ A. Koziatko

Mr. d'Harnoncourt
Museum of Modern Art
11 West 53rd St.
New York 19, U.S.A.

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THE MUSEUM OF MODERN ART

Date March 14, 1956

To: Mr. d'Harnoncourt

Re: Russians

From: James White

Mrs. Belt has informed me that A. Koziatko is the Chief Main Administrator of Pictorial Arts in the Ministry of Culture.

The Soviet Minister of Culture is Nicolai Aleksandrovich Mikhailov.

jpw:f
cc ~~Mr.~~ Barr

JPW per M.F.

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Moscow Masterpieces



Titian's "The Repentant Magdalen" (Hermitage, Leningrad).



"La Femme de Majorque" by Picasso (Pushkin Museum, Moscow).

By JOHN RUSSELL

The Royal Academy and the Arts Council are planning for the coming winter a loan exhibition of Russian art. Plans are also in hand for a comparable exhibition of British art in Russia early in 1960. John Russell has recently been in Russia for The Sunday Times, and here, in the first of two articles, he examines the background of the projected exchange.

"THE Hound of the Baskervilles, I always think," said the Keeper of Modern Western Paintings as the light picked out the ghostly dog in Rembrandt's "Deposition."

It is not only an apt allusion such as this that makes an English visitor feel at home in the Hermitage Museum in Leningrad. Even in the first week of May, when the warships are dressed overall on the great river outside, the loudspeakers spray their music across the enormous square, and the women relay-racers pound morning and afternoon along the quayside—even then, there is a stream of Russian visitors for Rooms 115-118, where English civilisation puts on its most classical face.

The collection is small, but the familiar features are those of Locke and Sheridan. Mortlake tapestry sets off the big Reynolds subject-picture; there are views of Syon House and the Horse Guards on Catherine II's Wedgwood dessert service; the Carlton House writing-desk is one of the best I ever saw.

Much the same happens elsewhere. Curators point with pride to the grandfather-clocks by Thornton or Rose that are in perfect order after 300 years; the commissioned furniture by Chippendale for which the original bills are still kept in the safe; the letters from Macready and Mrs. Siddons in the Moscow theatre museum; and, on one country bookshelf that I happened upon, a mint copy of the Parma edition (1791) of "Castle of Otranto."

* * *

ALL this reminds us that there was once in Russia a minority blessed with the finest of fine taste and the money with which to gratify it. (Nor were they necessarily selfish: Kuskovo, the Sheremetievs's wooden classical mansion in the outskirts of Moscow, was open to the serious eighteenth - century visitor as freely as it is open today.)

Things are different now, of course, although there are still private collectors in Russia and in one secondhand shop I saw a set of black leather "club armchairs" in the English style for £200, and a chandelier, for £700 cash, that would have made a stir at Christie's.

Purchase may be out of the question for most people, but admiration is not: museum attendances can be unmanageably high, and at the Pushkin Museum in Moscow there is still talk of the four months during which one and a quarter million people came to see the Dresden pictures. And when I was taken to the retrospective exhibition of Nicholas Roerich that was causing a sensation in Moscow I found a queue seventy yards long waiting to get into the little gallery.

* * *

IT is in this context that we should site the projected loan exhibition of British art to Russia. We in the West don't often think of Russia as a place where the feeling for quality is almost universal: and certainly this feeling cannot often be exercised there in respect of the instruments of every day. But it exists, all the same: when the Red Army shuffles in felt overshoes round the Kremlin's Museum of Decorative Arts it does so with a remarkable degree of alertness and independence of mind.

Nor should we infer from their delight at receiving visitors from the West in the fields of art, music, ballet and the theatre that the Russians do not know perfectly well when they are being fobbed off with our second best. The response to the first-rate, on the other hand, is colossal. One foreign diplomatist said to me that "If Van Cliburn, the American pianist, had not won the Tchaikovsky Prize there'd have been another revolution in this country."

Thus the decisive factor in our choice should not be the near-isolation of the last forty years, but rather the fact that from 1716, when Peter the Great founded his pioneer ethnographical collections, to the first years of this century, when two *grands bourgeois* of Moscow built up the holding of Matisse that still has no equal, the Russians were always to the fore in their patronage of the arts. And the results are everywhere on show.

* * *

MOST people interested in the arts will have heard from time to time wild rumours about the condition and care of works of art in Russia: masterpieces neglected, "curators" who were illiterate political nominees, religious paintings banished from view, and so on. . . . Even the political commentators have learnt to write of the pioneer abstractions by Malevitch, Kandinsky and others which are kept hidden in Moscow and Leningrad.

Anyone who visits these museums in detail will find that these speculations are wide of the mark. The masters, old and new, are in exemplary state, the museum-personnel are in no way inferior (in hospitality, least of all) to their colleagues in the West, and any serious student can obtain access to the *dépôts* at a day or two's notice.

As far as Western painting is concerned, the Hermitage and the Pushkin Museum are what we know them to be from the catalogues: an ensemble built up in the eighteenth and nineteenth centuries by inspired bulk-buying (not least from the Walpole collections at Houghton Hall: thirteen pictures by Rubens and twelve by Van Dyck in a single transaction) and enlarged after the Revolution with appropriations from private collections.

The Winter Palace in Leningrad has, of course, one of the world's most exuberant interiors, and this cannot easily be adapted to modern museum-methods; and in the earlier Italian schools there are gaps now unlikely to be filled. But from Giorgione to the onset of cubism the great museums move in majesty, and when the time comes for our own exhibition we shall need to send our best to keep in step with them.

RITAGE: 139

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T. S. ELIOT [b.1888]

from 'Four Quartets'—Faber

Sunday Times May 2 [1954]

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Moscow Masterpieces



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T. S. ELIOT [b.1888]

from 'Four Quartets'—Faber

Sunday Times May 25

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MARSHALL MACDUFFIE
ATTORNEY AT LAW
152 EAST 94TH STREET
NEW YORK

CABLE ADDRESS: "MAMACDUF"

PHONE: FILLMORE 8-6396

February 20, 1956

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

When I was in Moscow I talked with Ambassador Bohlen about the question you raised with me in your letter of last July fifth. Mr. Bohlen was under the impression that you indicated in your letter.

I told Mr. Bohlen that my memory of the ~~November~~ February 1st conversation with Mr. Khrushchev was as follows: I told him about my attempts to purchase the paintings, about my requests for exchange of paintings, and about my suggestion that the Russians might even want to give the Museum a painting. As I recall, Mr. Khrushchev made no comment whatsoever about a sale. He did indicate that he thought that exchanges were a good idea (though he did not refer specifically to any type or class of paintings.) As to the suggestion of a gift, he talked directly about that, saying that in the case of a gift people would suspect an ulterior motive.

My notes on this conversation are not immediately available to me, but , my recollection is quite definite, and I so informed the Ambassador.

This January I talked with the Chief of the Foreign Relations Division of the Soviet Ministry of Culture. He definitely rejected any suggestion that they sell paintings, and I made no suggestion regarding any gift. With regard to an exchange of paintings, he indicated that the Soviet Government would look with favor on general exchange of paintings and he particularly suggested that the Russians would be glad to exchange American their Nineteenth Century Russian paintings for examples of ~~Modern~~ Paintings. (I might say that when I use the word "exchange" in this letter I mean exchange of Exhibitions - not of permanent ownership-exchange.) When I suggested that their Modern French Paintings be made available for exchange Exhibition he avoided a direct answer, but he left the door open for further discussions with our Museums, for several times in the conversation both of us agreed that our talk was merely preliminary, - a sort of feeling out.

I would summarize his attitude by saying that he was open to, and apparently willing to accept proposals for Exchange Exhibitions.

With best wishes,

Sincerely yours,

Marshall

Marshall MacDuffie

MMacD:IB

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National Hotel
Moscow Jan 10 (56)

Dear Alfred

A repotter is leaving for US tomorrow and will take this. Enclosedisthe only catalogue atthe Pushkin Museum dealing with current show.I have taken pictures at will.Tried to shoot in color ~~everything in~~ everything in the two big rooms showing modern French. (Incidentallythere seemed to be larger crowds there:saw one neatly dressed grandmother, old world cultured type, carefully teaching her young grandughters all about them).Heres whats showing(beware Russian versio· of French language given to me inEnglish)MatisseÖ :Fruits and Bronze,Spanish girl with a drum, Blue jug, statuette and vases on oriental rugs,Red Fishes, Blue Vase with flowers, Tangiers, Bouquet of Flowers in Vase, entrance to Casbah,Bonard, Landscape with train, Rousseau, Vies of Sevres Bridge, Rodin the thinker, Picasso,girl on a ball, Absinthe drinker, stilllife-glass vessels, Spanish woman from Majorca, The meeting, portrait of poet Cervantes; Maillol,Figure of Woman, Sitting woman right leg on left, woman squating, woman on one knee, woman covering her face with arm, woman putting her hair in order, woman squeeying her hair,(wringing it) , woman sitting with left hand raised, ; Matisse: Bottle of Suydam with peaches, Bois de Boulogne. Picasso, Traveling Gymnasts,Zambaux, One Sunday;Fougeron, Honor and Glory to Andre Ulye;Bourdelle, The lady sculptor at work; Taslitsky, Paris Subway Escalators, Gauguin, Parrots,Picking up the Fruit, The Kings Wife, Cafe atArles, She is called Viranati, (Vairaumati) Landscape, Are You jealous, Bouquet of Flowers, Woman holding a fruit. Cezanne, SelfPortrait, Dance with Shawl, Mont St Nie on Montmarte, Trees in Park, Girl at Piano, Bridge over pond, Man with a pipe, Pierrot and Harlequin, Peaches and Pears, Banks of the MarneAquaduct, Bourdelle Dance with a ~~shawl~~.shawl.

RenoirÖ Girls in Black, Bathing Seinge, Lady in Black, In the Garden, Girl with a fan, ~~Portrait of actress~~ Portrait of actress StMarie, (full figure,and another of head)Nude sitting on sofa, FourainÖ: steeplechase.

ManetÖ In the Pub, Portraitof Proust,

Monet: Sea Gulls, Bridge over Thames, Cathedral Rouen at noon, cathedral Rouen in evening, Cliffs inAtreta, White water lilies(lilacs), Rocks inBelle Isle, Boulevarde Capucins, Breakfast on the grass, Haystack in G'vernay, Lilacs in Sun, Haystack, Red poppy field.

RodinÖ Thinker, Victor Hugo, Eve, Spring, The kiss,Citizen from city of Calais, Jean d'Ayre

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Also Bourdelle lady sculptor at work ,Signac: a sandy seashore; Pisarro ploughland, Sisley:frost in Louvais Sienne

Marquet: Winter view of st Michel Bridge, Sun over Paris, Vesuvius, St Michel Bridge in Paris,Port of Gonfleur, Paris in Winter, Notre Dame in winter ,Lady inthe garden

Sisley Village on Banks of Seinne

Pisarro A Paris Street, "Opera Lane (sic) in Paris"
" Autumn Morning ,Blvd de Montmartre in Paris

In another room I counted 15 Corots, 3 Millets, 1oDaubigny, 6 Dedamps 8 ofthe earlierRousseau .

Sorry this is badly typed.Using an old German machine, whose lettering punctuation different; also hurried because have to return it shortly.

I will be at National till about 25th. If you think any one picture should be give most careful photgraphing, or want any other information cable me. I am shooting each picture three or four times, different angles and openings of camera, but some because of glass and oil reflections or because of misuse of camera wont come out right.(Last time I shot about 12 each of the specially selected ones , and about oneor two each were adequate; only failedon Are You Jealous. I gave that the works this time.) I realise some of title translations are off a bit, should give you a Sundays puzzle to work out.

Best regards,
Marshall

PS I am trying to see Dep Minister of Culture on other matter, also Khrushchev.Will soundboth out again, what about exhibition, sale .

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COPY: Mr. McDuffie at the Yale Club

January 19, 1956

Dear Marshall:

I realize this will probably not reach you in the very near future but want to write you immediately to thank you for your letter of January 10th and your really great help in taking the trouble to list all those pictures and to send me the little green booklet of the exhibition. The booklet is called "Exhibition of French Art: 15th to 20th centuries" rather than "Collection of the Pushkin Museum" or some such title. This sounds rather temporary. I wonder if there is a similar show in Leningrad and how temporary that is? I wish too we could get a real catalogue, that is a real list of the pictures on view and also some statement of whether the show is permanent. If in your various official interviews you can ascertain any of these facts we would much appreciate it.

You have done a lot already by sending us the first document and the first eye witness account that gives us any idea of what the show was about -- the newspaper correspondents simply referred to it as an Impressionist exhibition.

I assume from your list, incidentally, that there are no cubist pictures by Picasso shown.

I can't wait to see you when you get back. Meanwhile, my very best to you and your wife. I hope you are both having a marvelous time in Moscow.

Sincerely,

Alfred H. Barr, Jr.

Mr. Marshall McDuffie
National Hotel
Moscow, U. S. S. R.

AHB:ma

P. S. I read the reference in Leonard Lyons column to your commission to buy paintings.

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February 8, 1956

Mrs. Norman Hapgood
139 East 66th Street
New York 21, New York

Dear Mrs. Hapgood:

Attached is a copy of a letter from Rene d'Harnoncourt, the Director of the Museum, to Mr. Yuri I. Gouk, Cultural Attache of the Soviet Embassy.

We greatly appreciate your courtesy and kindness in being willing to meet with Mr. Gouk in connection with his search for material relating to Stanislavski. As we agreed in our conversation yesterday, I shall telephone you whenever we may hear from Mr. Gouk so that a meeting can be arranged.

Thank you again for your helpfulness.

Very truly yours,

James Platt White, Jr.
Special Assistant to the Director

jpw:f

cc Mr. d'Harnoncourt
Mr. Barr
Mr. Karpel

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February 8, 1956

Mr. Yuri I. Gouk
Cultural Attache
Embassy of the Union of
Soviet Socialist Republics
1125 Sixteenth Street, N. W.
Washington 6, D. C.

Dear Mr. Gouk:

In connection with your interest in searching out material pertaining to Stanislavski, we have contacted Mrs. Norman Hapgood. Mrs. Hapgood is the widow of a drama critic and an official translater of Stanislavski.

Mrs. Hapgood lives in New York at the present time and will be happy to meet with you whenever you are in New York. Although she naturally does not know of what assistance she might be able to be, prior to talking with you, I feel hopeful that such a meeting might, at the least, give you certain leads as regards areas in which you might subsequently pursue your interests in this regard.

We shall, therefore, be happy to contact Mrs. Hapgood for you whenever you wish. Mrs. Hapgood has indicated that she would like to meet with you in our Library, and we shall be delighted to arrange it.

Faithfully yours,

Rene d'Harnoncourt

rdh:f

cc Mrs. Norman Hapgood
Mr. Barr
Mr. Karpel

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EMBASSY OF THE
UNION OF SOVIET SOCIALIST REPUBLICS
WASHINGTON 6, D. C.

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
II West 53 Street
New York, N.Y.

January 26, 1956

Dear Mr. Barr:

In reply to your letter of January 19, I would like to tell you that I sent your letter to VOKS with additional letter from myself and I'm sure that the people of VOKS will be able to help you in the matter you are interested in.

Sincerely yours,

Y. Gouk

Yuri I. Gouk,
Second Secretary

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cc Mr. Barr

January 20, 1956

Mr. Daniel Catton Rich, Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Dear Dan:

In order to bring you up to date on the progress of our hopeful plans for an exchange of paintings between our Museums and those of the Soviet Museums, I want to report to you that Alfred Barr and I have met twice, here at the Museum, with Mr. Yuri I. Gouk, Second Secretary and Cultural Officer of the Soviet Embassy, once on January 6 and again on January 18. On each occasion, Mr. Gouk telephoned us to arrange an appointment.

Although we have as yet received from the Soviet Union no direct reply to Mr. Burden's letter of December 22, 1955, Mr. Gouk has received two cables from his Government in this connection. He informs us that the Soviets are interested in a simultaneous exchange of Russian 19th century paintings and American 19th century realistic paintings. He stated that his Government prefers to begin an exchange in this manner rather than to loan to us, as the starting exhibition, French Impressionist paintings owned by the Soviet Union. This preference is not formally established, I repeat, because we have had no direct reply, nor had the Soviet Government yet received Mr. Burden's explanatory letter - explaining our strong reasons for believing that the most valuable beginning would be a loan of the French Impressionists - at the times when they sent their cables.

Mr. Gouk added that his Government would probably like to include examples of contemporary Soviet realistic paintings, but this point was not made firm and, certainly, the idea was not encouraged here!

Mr. Gouk intimated that a loan of the French Impressionists would probably be possible after the initial mutual exchanges of realistic painting.

We are now awaiting a direct reply to Mr. Burden's letter so that we know what their exact reply is.

I thought you would like to know these developments, however sketchy. With kindest personal regards,

Faithfully yours,

Rene d'Harnoncourt
Director

rdh:f

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Mr. Barr

January 20, 1956

Mr. Perry T. Rathbone, Director
Boston Museum of Fine Arts
Boston 15, Massachusetts

Dear Perry:

Thank you for your letter of January 11. Mr. Gouk has told us of your courtesy in sending him copies of WESTWARD THE WAY and of his real interest in reading the book.

In order to bring you up to date on the progress of our hopeful plans for an exchange of paintings between our Museums and those of the Soviet Museums, I want to report to you that Alfred Barr and I have met twice, here at the Museum, with Mr. Yuri I. Gouk, Second Secretary and Cultural Officer of the Soviet Embassy, once on January 6 and again on January 18. On each occasion, Mr. Gouk telephoned us to arrange an appointment.

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Mr. Barr

We are now awaiting a direct reply to Mr. Burden's letter so that we know what their exact reply is.

I thought you would like to know these developments, however sketchy.

With kindest personal regards,

Faithfully yours,

Rene d'Harnoncourt
Director

rdh:mf

bc Mr. Barr

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Mr. Barr

January 20, 1956

Mr. E. Morris Cox, President
Board of Trustees
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Cox:

Miss Katherine Baker has informed me that, in the absence of Dr. Morley, you will probably be interested in learning of the progression of our discussions with the Soviet Embassy in regard to a possible exchange of paintings.

In order to bring you up to date on the progress of our hopeful plans, I want to report to you that Alfred Barr and I have met twice, here at the Museum, with Mr. Yuri I. Gouk, Second Secretary and Cultural Officer of the Soviet Embassy, once on January 6 and again on January 18. On each occasion, Mr. Gouk telephoned us to arrange an appointment.

Although we have as yet received from the Soviet Union no direct reply to Mr. Burden's letter of December 22, 1955, Mr. Gouk has received two cables from his Government in this connection. He informs us that the Soviets are interested in a simultaneous exchange of Russian 19th century paintings and American 19th century realistic paintings. He stated that his government prefers to begin an exchange in this manner rather than to loan to us, as the starting exhibition, French Impressionist paintings owned by the Soviet Union. This preference is not formally established, I repeat, because we have had no direct reply, nor had the Soviet Government yet received Mr. Burden's explanatory letter - explaining our strong reasons for believing that the most valuable beginning would be a loan of the French Impressionists - at the times when they sent their cables.

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We are now awaiting a direct reply to Mr. Burden's letter so that we know what their exact reply is.

I thought you would like to know these developments, however sketchy.

With kindest personal regards,

Faithfully yours,

Rene d'Harnoncourt
Director

rdh:f
cc Miss Katherine Baker
bc Mr. Barr

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date January 19, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Memorandum of Conversation, Russian Project

January 19, 1956

Mr. Walter J. Stoessel, Jr. - EUR: EE
U. S. Department of State
Washington 25, D. C.

Dear Mr. Stoessel:

Thank you for your letter of January 18th.

Mr. Yuri I. Gouk of the Soviet Embassy met with us on Wednesday, January 18th. A memorandum of the conversation is enclosed for the information of your Desk.

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

JPW:f
cc: ✓ Mr. Barr
Mr. d'Harnoncourt

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date January 19, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Memorandum of Conversation, Russian Project

18 Reference is made to the meeting held at 2:00 P.M., Wednesday, January ~~19~~, in the Director's Office. Present: Mr. Alexander I. Zinchuk, First Secretary of the Soviet Embassy, Mr. Yuri I. Gouk, Second Secretary and Cultural Officer of the Soviet Embassy; Mr. d'Harnoncourt, Mr. Barr, and Mr. White. (Mr. Gouk had telephoned Mr. d'Harnoncourt on the 17th to arrange an appointment.)

Mr. Gouk stated that he had received a second cable, this one signed by the Minister of Culture of his Government in Moscow, and that this cable re-emphasized the previously-expressed views of his Government to the effect that they wish the proposed exchange of American and Russian paintings to precede a proposed tour to the United States of Soviet-owned French Impressionist paintings.

Mr. Gouk stated that he did not believe that his Government had received the Museum's letter prior to sending the cable. He further stated that this second cable contained views and directives about various types of exchange between the Soviet Union and this Government, and that the portion of the cable pertaining to us was but one of various items mentioned therein.

Upon questioning by Mr. Barr, Mr. Gouk stated that the 19th Century Russian paintings could be expected to include Surikov, Repine, Serov, and Makovsky.

Although presented more or less as an afterthought, Mr. Gouk carefully stated that his Government probably would also like to include in the exhibition "a couple" of contemporary realistic Soviet paintings. Once again, however, this last point was not made definite, nor did Mr. Gouk seem to insist upon it or imply that it was a necessary codicil to the agreement. Mr. d'Harnoncourt and Mr. Barr told Mr. Gouk that it seemed best for us to wait until we had received a direct reply from the Soviet Government to our letter. Inasmuch as Mr. Gouk had informed us that we can expect to receive such a reply, and inasmuch as he was informed by us that we naturally could take no action until the President of the Museum does have such a reply, this course of action - to wait - was agreed upon. The meeting ended with each party advising the other that we would arrange to meet when a direct reply from the Soviet Union is received.

JPW:f
cc: Mr. Burden
✓Mr. Barr

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cc: Mr. White
Mr. Karpel

January 19, 1956

Dear Mr. Gouk:

When we were in Wahhington I think I mentioned a need for a catalogue and any further information or publications about the exhibition of the collections of modern Western painting and sculpture in Moscow at the Pushkin Museum, and in Leningrad at the Hermitage. Our newspapers reported that works by French Impressionists had been put on public view in addition to the few that had been exhibited during the previous several years. However, our reporters were not exact in giving us any idea of how many works by which artists.

A friend has sent us a small greenpaper-bound pamphlet of "Exhibition of French Art: Fifteenth to Twentieth Centuries in the Pushkin Museum" but it contains no list of works and no 20th century illustrations.

What we really need is an accurate catalogue and any accompanying statement that might give us information. Possibly VOKS has published an article on the subject, though nothing so far has come to our Library.

I am sorry to trouble you about this request, but I am sure that you will understand our interest.

Mr. d'Harnoncourt has shown me the extremely handsome portfolio of color reproductions of 19th century masterworks in the Tretiakov Art Gallery which we have received from Mr. Vladimir G. Yakovlev of VOKS Bulletin in exchange for our recent publication, Masters of Modern Art. This is an extremely handsome publication which will prove a really valuable addition to our Museum Library, but it does not take the place of a catalogue.

With kind regards to you and your colleague, I am

Sincerely yours,

Alfred H. Barr, Jr.

Mr. Yuri I. Gouk
Second Secretary
Embassy of the Union of Soviet Socialist Republics
1125-16th Street, N. W.
Washington 6, D. C.

AHB:ma

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Mr. Barr

January 13, 1956

Mr. Yuri I. Gouk
Second Secretary
Embassy of the Union of Soviet Socialist Republics
1125-16th Street, N.W.
Washington 6, D. C.

My dear Mr. Gouk:

We are forwarding to you today, under separate cover, the two directories which Mr. Barr and Mr. d'Harnoncourt felt would be of interest and helpful to your office. The titles of these directories are: AMERICAN ART DIRECTORY, 1955 and WHO'S WHO IN AMERICAN ART, 1953.

Also included in the shipment is a copy of ROMANTIC PAINTING IN AMERICA, which Mr. Barr presented to you when you were at the Museum.

With kindest regards,

Very truly yours,

James Platt White
Special Assistant to the Director

JPW:lp

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Mr. Barr
cc: Mr. d'Harnoncourt
file

→ Mr. Barr

January 12, 1956

Mr. Robert O. Blake - EUR: EE
U. S. Department of State
Washington 25, D. C.

Dear Mr. Blake:

Thank you for your note of January 10th.

Attached is a memorandum of conversation of a meeting held at the Museum on Friday, January 6th, with Mr. Yuri I. Gouk, Second Secretary and Cultural Officer of the Soviet Embassy. I think you will wish to be advised of the progress of our negotiations.

Naturally, this information is in confidence - as you certainly understand.

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

JPW:lp

Enclosure

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IBER 4, 1956.

U. S. DROPS TRADE IN SOVIET CULTURE

Continued From Page 1

ican cafeterias was the last group allowed to visit the United States. This group left New York last week.

Other Soviet groups welcomed under the program have included election observers, scientists, religious leaders, housing experts and Red Cross officials.

The only high United States Government official to visit Russia under the program was Gen. Nathan Twining, Air Force Chief of Staff. He toured some Soviet air bases and aircraft factories last June.

Lincoln White, State Department spokesman, said one of the results of the United States decision would be not to participate in an international trade fair the Russians will hold in Moscow next summer.

Any thought of allowing American observers to watch Soviet elections also will be abandoned for the time being.

The State Department will maintain the special East-West exchange office set up last June, although Soviet-American exchanges constituted the bulk of its work.

Newsman's Son Killed

GREENVILLE, Ohio, Dec. 3 (AP)—David Kirk Kenworthy, 19 years old, son of Carroll Kenworthy, United Press foreign news editor in Washington, was killed tonight when the car in which he was riding overturned ten miles west of here. Young Kenworthy was a student at Earlham College in Richmond, Ind.

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U.S. Halts Soviet Cultural Trade To Protest Attacks on Hungary

By The Associated Press.

WASHINGTON, Dec. 3—The United States has suspended its new program of cultural exchanges with the Soviet Union in protest against the Russians' suppression of the Hungarian revolt.

State Department officials said President Eisenhower had approved the move personally. They represented him as feeling that visits of Soviet leaders here and of Americans in Russia should not be resumed until the Soviet Union had demonstrated it believed in the right of neighboring countries to coexist under governments of their own choosing.

The State Department said the few exchange programs that had been arranged with Eastern European nations would continue to go forward. Mainly these involve viists by representatives of the new Polish Government.

"In view of recent developments," the department said, "proposed governmental exchanges with the Soviet Union have been suspended during a reappraisal of the program."

The department's action suspended most of a seventeen-point program aimed at increasing friendly contacts with Russia. The program was begun last summer under a Presidential directive issued June 29.

In line with President Eisenhower's order, more than 100 Russians had been permitted to visit the United States this year, while a record number of 2,500 United States tourists had been granted visas to visit the Soviet Union.

A State Department spokesman told a news conference that the decision to stop the cultural exchanges had come after Soviet troops and tanks suddenly attacked Hungary Nov. 4.

As a first step, the State Department ordered all United States diplomats to boycott Russian diplomatic receptions commemorating the Bolshevik revolution two days later.

Russia has yet to be informed officially of the halt in the exchange program, officials said. All Soviet proposals for such visits will be ignored, they added, and no United States proposals will be initiated.

A four-man Soviet Government delegation studying Amer-

Continued on Page 22, Column 6

USSR exhibit

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...nued on Page 11, Column 2

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State Department sources as
appeal to the Soviet Union to
Continued on Page 16, Column 3

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A SOVIET UNFREEZING

By SIR DAVID KELLY, *formerly British Ambassador in Moscow*

STUDENTS of Soviet affairs are sometimes tempted, in reaction against wishful thinking, to go to the opposite extreme of refusing to recognise any change at all. Until very recently, this was substantially justified; today deep social currents are unfreezing, and the position must be continually reviewed. The resignation of Mr. Molotov, though not unexpected, offers a good occasion for taking a fresh look.

Events since the Twentieth Party Congress have confirmed the impression that the party there sincerely reasserted its belief in the Marx-Lenin doctrine as a whole. As Mikoyan said, "We are doing everything to bring Lenin's ideas to life." What the Congress threw over was Stalin's one-man dictatorship and the "cult of personality," and this rejection was justified on the authority of Marx and Lenin. "For twenty years we have had no collective leadership."

Stalin's "Short History" was disavowed because it omitted twenty years of the party's history; his "Problems of Leninism" was not directly attacked, but a new textbook was promised. There was no suggestion, however, that it would contain innovations in the Soviet system at home.

* * *

IT was in the sphere of foreign relations that Khrushchev announced two important theoretical modifications in the Stalinist doctrine (and in Lenin's, though this was soft-pedalled). Khrushchev denied the inevitability of a world war, and he denied that Socialist Revolution can be obtained only by physical class war.

It is important to grasp the meaning given to these two repudiations. The new attitude to international war reflects, first, a new confidence in the fast-growing economic strength of the Soviet group; a feeling that the Soviet Empire is nearing economic equality with the Western Powers and has already such military strength that no combination of opponents could attack it without risk of suicide. Secondly, it reflects the recognition that the official prediction of "frightful bloody clashes" has proved a hindrance to the "peace campaign." As Suslov said, "its denial will without doubt increase the number of fighters for peace." Stalin had repeated as late as 1952 that the only way to get rid of the inevitability of war was to destroy "Imperialism." The Congress denied this dogma, though it did not deny that war is possible.

The new attitude towards the class struggle is more complicated. Khrushchev distinguished between two categories of countries: those in which the working class had "a real possibility" of turning their parliaments from an instrument of bourgeois democracy into one of true democracy, thereby effecting the Socialist Revolution without bloodshed, and those in which the reactionary forces are so strong that the transition must occur through "bitter revolutionary class struggle." But he—and more plainly his colleagues—made it clear that this distinction did not imply that parliamentary methods could survive.

A "People's Parliament" once established must "break the reactionary resistance and transform society" (Suslov); and Mikoyan illustrated the new theory of peaceful revolution by quoting the October Revolution in Tsarist Russia and the Czechoslovak coup in 1948. He repeated the old denunciations of reformers, saying they could be useful only under the leadership of "the working class"—i.e., the Communist Parties. The new doctrine means that parliamentary institutions may be used in some countries as a peaceful preliminary to revolution; and one object is obviously to encourage the formation of "Popular Front" governments on the Czechoslovak model, presumably with a special view to France and Italy.

The results of the visit of Bulganin and Khrushchev were summarised by the Prime Minister, and we can estimate the implications regarding basic Soviet policy. The Berlin and Geneva Conferences had proved that Stalin's successors were equally unwilling to leave East Germany, to accept an effective inspection of armaments, or to accept N.A.T.O. (the "underwater rock") as the keystone of Western solidarity and mutual defence. On these basic points the visit established that there was no change. The agreement to work through the United Nations to solve the problem of Israel was a positive gain but not a basic change, as the Soviet intervention in the Near East was a recent countermove after the failure to agree about Europe at Geneva.

The agreement to increase cultural contacts, substantially enlarged since Geneva by a committee of the British Council, is welcome. Contacts, however, are still through sponsored delegations, and the jamming of the B.B.C.'s Russian broadcasts, though considerably reduced, continues. The agreement in principle about trade depends on the West's abolishing controls on "strategic" exports. If this were conceded, substantial results might involve modification of the economic planning of the Communist countries, which has so much reduced their former share in world trade.

* * *

THERE are as yet no basic changes in policy, and the most significant changes are psychological, and therefore difficult to measure in concrete terms. The wholesale repudiation of Stalin by his own chosen men, the release of many prisoners and the rehabilitation of former victims, the creation of a more relaxed atmosphere, are releasing pent-up moral forces, especially in the satellite countries and above all Poland, which may be difficult to control.

Acceptance of the new vested interests is consecrated in the promise of the boarding schools, in which parents who can will pay full fees and the hand-picked children will become "builders of a new society," who "will unselfishly serve their people at the head of progressive humanity"—just as we hoped for the "pukka sahibs" of our Edwardian public schools!

The partial release of the spirit of criticism, the growing influence of the new hereditary governing classes, are imponderables which, given time, must have far-reaching effects; and the fermentation must be increased by the continuing problem of Soviet agriculture, which has been partly responsible for the successive reductions announced in the numbers of the Red Army. Given time—but the free peoples must secure the time-factor by remaining firmly united and putting their heart into N.A.T.O., the Baghdad Pact, and other free associations for mutual advantage.

POETIC HERITAGE: 37

The Revelation

An idle poet, here and there,
Looks round him, but, for all the rest,
The world, unfathomably fair,
Is duller than a witling's jest.

Love wakes men, once a lifetime each;
They lift their heavy lids and look;
And, lo, what one sweet page can teach
They read with joy, then shut the book.

And some give thanks, and some blaspheme,
And most forget; but either way,
That, and the child's unheeded dream,
Is all the light of all their day.

COVENTRY PATMORE [1823-96]

A TURNING-POINT IN LIFE—8

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A SOVIET UNFREEZING

By SIR DAVID KELLY, *formerly British Ambassador in Moscow*

STUDENTS of Soviet affairs are sometimes tempted, in reaction against wishful thinking, to go to the opposite extreme of refusing to recognise any change at all. Until very recently, this was substantially justified; today deep social currents are unfreezing, and the position must be continually reviewed. The resignation of Mr. Molotov, though not unexpected, offers a good occasion for taking a fresh look.

Events since the Twentieth Party Congress have confirmed the impression that the party there sincerely reasserted its belief in the Marx-Lenin doctrine as a whole. As Mikoyan said, "We are doing everything to bring Lenin's ideas to life." What the Congress threw over was Stalin's one-man dictatorship and the "cult of personality," and this rejection was justified on the authority of Marx and Lenin. "For twenty years we have had no collective leadership."

Stalin's "Short History" was disavowed because it omitted twenty years of the party's history; his "Problems of Leninism" was not directly attacked, but a new textbook was promised. There was no suggestion, however, that it would contain innovations in the Soviet system at home.

* * *

IT was in the sphere of foreign relations that Khrushchev announced two important theoretical modifications in the Stalinist doctrine (and in Lenin's, though this was soft-pedalled). Khrushchev denied the inevitability of a world war, and he denied that Socialist Revolution can be obtained only by physical class war.

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NEW YORK Tr

European Edition

PARIS, FRIDAY, JUNE 1, 1956

Despite Desire to Travel

Russians Won't Allow Fingerprinting by U.S.

By B. J. Cutler

From the Herald Tribune Bureau. *© 1956, New York Herald Tribune Inc.*

MOSCOW, May 31.—Nikita S. Khrushchev declared today that no Soviet citizen will ever submit to fingerprinting in order to visit the United States.

Mr. Khrushchev, First Secretary of the Soviet Communist party, was promptly seconded by Premier Nikolai A. Bulganin and Foreign Minister Vyacheslav M. Molotov in his flat statement of opposition to fingerprinting as a visa requirement.

This concerted protest over the fingerprinting issue came as the three ranking Soviet leaders attended a garden party at the British Embassy and joined in champagne toasts to mark the birthday of Queen Elizabeth II.

Their statements amounted to a virtual boycott by the Soviet side of cultural exchanges with the United States until the section of the immigration law that requires fingerprinting for foreign visitors is repealed.

The political storm in the garden blew up when Mr. Khrushchev met Isaac Stern, the American violinist who last night completed a remarkably successful 27-day concert tour of the Soviet Union.

Toasts Violinist

"Your visit has been a great success," Mr. Khrushchev said, raising his glass to the violinist.

Mr. Stern, who is a strong believer in cultural exchanges, said there could be more visits back and forth if the Soviet Union would disregard minor difficulties. He mentioned the fingerprint law as one of these.

"This we will never do," Mr. Khrushchev said forcefully. "Fingerprinting is for criminals. It is a shame. It is degrading. No Soviet citizen will ever go to the United States as long as he has to be fingerprinted."

The violinist and an officer of the American Embassy here pointed out that fingerprinting of visitors was the law.

'Change the Law'

"Then you should change the law," Mr. Khrushchev said.

The two men attempted to explain to him that laws cannot be changed overnight in the United States and that it is up to Congress to make the laws there.

Marshal Bulganin and Mr. Molotov joined the group at this time. They found out that fingerprinting was the subject under discussion and vehemently put their comment in.

"We will never submit to it," the

Soviet Bid To Segni Expected

He Is Held Likely To Agree to Trip

By Barrett McGurn

From the Herald Tribune Bureau

© 1956, New York Herald Tribune, Inc.

ROME, May 31.—Italian authorities believe that an invitation to visit Moscow is imminent.

The invitation, judging by a lead editorial in today's issue of "Esteri," semi-official spokesman for the Italian Foreign Office, will be accepted.

The visit would be the latest in the series of contacts Soviet Premier Nikolai A. Bulganin and Nikita S. Khrushchev, First Secretary of the Soviet Communist party, have had in the past year of diplomatic contacts with Yugoslavs, Indians, British and French.

Imminent Invitation Reported

News of an imminent Soviet invitation for a visit of Premier Antonio Segni and of Foreign Minister Gaetano Martino to Moscow was published today in two of Italy's main newspapers, "Stampa," of Turin, which is one of the country's most conservative and reliable publications, and "Paese Sera," of Rome, which is pro-Communist and is known for a high degree of reliability on Soviet matters.

In an indication of the importance they attributed to the two news stories, Mr. Segni and Mr. Martino met and discussed them. They told reporters afterward that no invitations had arrived. It is known that Mr. Martino has had several recent talks with Soviet Ambassador Alexander Bogomolov, however, and that Italian authori-

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Mr. Bogomolov plans to take a trip home in August. The Italian trip may occur at that time.

Tito Greeted In Bucharest

LONDON, May 31 (U.P.).—President Tito of Yugoslavia arrived in Bucharest today on his way to an official visit in the Soviet Union, the Bucharest radio reported.

The broadcast, heard here, said Marshal Tito and his party were met at the Bucharest railway station by Romanian President Chivu Stoica, First Secretary of the Romanian Workers' (Communist) party Gheorghiu Dej and the Vice-President of the Presidium of the Romanian Grand National Assembly, Mihailo Sadoveanu.

The radio said more than 500 prominent Romanian state, party and army leaders, trade-union officials and public and cultural workers were at the station to meet President Tito.

Mr. Stern, who is a strong believer in cultural exchanges, said there could be more visits back and forth if the Soviet Union would disregard minor difficulties. He mentioned the fingerprint law as one of these.

"This we will never do," Mr. Khrushchev said forcefully. "Fingerprinting is for criminals. It is a shame. It is degrading. No Soviet citizen will ever go to the United States as long as he has to be fingerprinted."

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Marshal Bulganin and Mr. Molotov joined the group at this time. They found out that fingerprinting was the subject under discussion and vehemently put their comment in.

"We will never submit to it," the Premier declared.

"Never, never," echoed the Foreign Minister.

Mr. Molotov then expressed the hope that the law would be changed. "There are intelligent people in Congress," he said.

Mr. Stern, who came here to play the violin and suddenly found himself involved in international politics, vainly continued the argument.

Passport Rules Cited

He said at every hotel he visited in the Soviet Union he had to surrender his passport for police registration. He said every country has its own form of registration of visitors and fingerprinting was merely the one used in the United States.

"That is just a piece of paper," Marshal Bulganin said of passport registration. "Fingerprinting is something else."

"That's right," said Mr. Khrushchev. "In the Soviet Union fingerprinting is only for criminals."

He added that at the Geneva conference last year he had raised the issue with President Eisenhower.

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SOVIET WEIGHS BID TO LEND PAINTINGS

Brussels Museum Official Is Seeking French Art Works for Display Next Fall

By CLIFTON DANIEL
Special to The New York Times.

LENINGRAD, U. S. S. R., Jan. 14—One hundred French Impressionist and post-Impressionist paintings, most of which have not been seen in Western Europe for at least forty years, may be displayed in Brussels next fall if Soviet consent is given.

Paul Willems, Secretary General of the Brussels Palais des Beaux Arts, was in the Soviet Union this week conducting preliminary negotiations for the loan of the pictures from the Hermitage Museum in Leningrad and the Pushkin Museum in Moscow. He did not expect, and did not get, an immediate reply to his inquiries. After visiting Hermitage for the first time, M. Willems was full of admiration. He said the museum's collection was one of the finest in the world and it would not be difficult to find here and in Moscow a hundred "very, very good" pictures for the proposed Brussels exhibition.

Virtually all the paintings M. Willems wants to borrow originally were purchased by two wealthy Moscow collectors, Ivan Abramovitch Morosov and Sergei Ivanovitch Shchukin. After the Russian revolution of 1917 the two collections were nationalized by the Soviet Government. Since World War II they have been divided about equally between the Hermitage and Pushkin Museums.

A number of those pictures are brightening the walls of Hermitage. Among them are several that M. Willems considers supreme examples of the work of Renoir, Cezanne, Van Gogh and Gaugin.

As a result of the nationalization of large private collections and other acquisitions, the Hermitage's storehouse of art objects has grown at least threefold in the last quarter of a century, Prof. Mikhail Illarionovitch Artamonov, the museum's director, said this week.

He disclosed also that thirty-seven years after the revolution, objects considered worthy of the museum were still turning up in the hands of private owners and being purchased. Hermitage frequently receives letters offering to sell or give items to the museum, he said.

There can now be seen in Hermitage an early fifteenth-century painting of the Madonna and Child with John the Baptist and a Bishop done by Antonio da Firenze. It was found in Russia only in 1937.

More recent acquisitions include two sixteenth-century ikons; a flower painting by Fontaine Latour offered to the museum by a Moscow office worker; a set of eighteenth-century Sevres china; a collection of Hungarian paintings, and two Dutch pictures—all formerly in private hands. In its early years, the Soviet Government, needing foreign exchange, sold several valuable paintings including a Raphael Madonna that was bought by Andrew Mellon and now is hanging in the National Gallery in Washington.

"We shan't make the same mistake again," Professor Artamonov said with a rueful smile. "We got something very valuable in return—not for the museum but for the state," he added.

Since that time, he declared, nothing has been sold by the Soviet Union and Hermitage has far more material than it can possibly display.

Altogether, the director estimated that the museum owned 3,000,000 art objects. It has 12,000 paintings alone and can show only 4,000 at a time.

"Almost nobody knows what this museum has," the director exclaimed.

One catalogue of nearly a thousand pages now is being published by Hermitage, and another, devoted to West European sculpture, is being compiled.

Under the Czars, the museum occupied only a gallery built by order of Catherine the Great.

It has now spilled over into the adjoining Winter Palace, former residence of the Czars. Altogether, 305 halls are open to the public. The visitor who walked along every wall would cover a distance of fifteen miles.

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cc: Mr. l
Mr. l
Mr. [illegible]

THE MU[illegible]N ART

American tures

[illegible]ber 18,1956

To:
From:

Mr. d'Harnc

James White

[illegible] Statistics

For th[illegible]ed, the following names, tele[illegible] case they are needed over[illegible]ed arrival on Saturday, [illegible], Samoshkin:

1. Mr
Te
82
Ne

2. Mr
Mo
33
Ne

3. Mr. Alfred Barr
Atwater 9-3936
49 - East 96th Street
New York City

4. Mr. James Platt White, Jr.
Rhinelander 4-0247
124 East 65th Street
New York City

5. Mr. Alexey N. Malyshev, the interpreter
Home: Hyacinth 5-8353
298 Pennsylvania Avenue
Brooklyn 7
Office: Chickering 4-6352

6. Mr. Joseph Bender, F.B.I.
Lehigh 5-7700
209 East 69th Street

7. Mr. Malcolmn Toon, EWC
Republic 7-5600 Extension 3134
U. S. Department of State
Washington 25, D.C.

JPW:aa

MEMORANDUM

To: Mrs. Barr

From: JAMES WHITE

Date: 10-19

Subject:

Please put this in your pocket - for I imagine will have a weekend crisis. tiv

Mr. White asks that herkxxxx Mme Mamedov has

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Mr. White adds that ~~he~~ Mme Mamedov has cabled Paris to know when the envoys are to arrive, and if she learns tonight and telephones him an exact flight plan, then he feels that some high brass should be on hand tomorrow to be cornered for greetings at the field.

I.E., yourself, R. d'Harn., or W.A.M.B.

Will you be available for intrusion?

American tures

THE ART

To:

From:

following
y are
l on
in:

1. Mr. William A.M. Burden
   Templeton 8-2021
   820 Fifth Avenue
   New York City

2. Mr. René d'Harnoncourt
   Monument 2-7328
   333 Central Park West
   New York City

3. Mr. Alfred Barr
   Atwater 9-3936
   49 - East 96th Street
   New York City

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   Washington 25, D.C.

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cc: Mr. Burden
Mr. Barr
Mr. Malyshev
Mr. Bender
Mr. Toon

American tures

THE MUSEUM OF MODERN ART

Date October 18,1956

To: Mr. d'Harnoncourt

From: James White

Re: Vital Statistics

For the convenience and reference of all concerned, the following names, telephone numbers, and addresses are listed in case they are needed over the weekend in connection with the expected arrival on Saturday, October 20, of Mr. N.I. Lebedev and Mr. A.I. Samoshkin:

1. Mr. William A.M. Burden
   Templeton 8-2021
   820 Fifth Avenue
   New York City

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   333 Central Park West
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   Washington 25, D.C.

JPW:aa

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Itinerary for the United States visit of Mr. N. I. Lebedev, Director of the Tretiakov Gallery, and Mr. A. I. Samoshkin, Director of the Museum of Fine Arts, Moscow, who are expected to arrive in the U. S. approximately October 15, 1956.

Met - American pictures

In NEW YORK:

Responsible Office: Mr. René d'Harnoncourt, Director,
The Museum of Modern Art.
Hotel: The Drake, 440 Park Avenue.

4

Museum of Modern Art
Whitney Museum of American Art
Metropolitan Museum of Art
The Cloisters
? ~~Frick Collection~~
~~Solomon R. Guggenheim Museum~~
New York Historical Society
Private Collections
Brooklyn

1 In PHILADELPHIA:

Responsible Office: Mr. Henri Marceau, Acting Director & Chief,
Division of Painting and Sculpture,
The Philadelphia Museum of Art.
Not overnight.

Philadelphia Museum of Art
University Museum, University of Pennsylvania
Private Collections

In WASHINGTON:

Responsible Office: Mr. Perry B. Cott, Assistant Chief Curator,
National Gallery of Art.
Hotel: The Hay Adams.

National Gallery of Art
Smithsonian Institution
Freer Gallery of Art
Library of Congress
Folger Shakespeare Library
Corcoran Gallery of Art
Dumbarton Oaks Collection
Phillips Collection
Textile Museum

In CHICAGO:

2?
3?
Responsible Office: Mr. Allan McNab, Assistant Director,
Art Institute of Chicago.
Hotel: The Drake.

Art Institute of Chicago
Chicago Historical Society
Chicago Natural History Museum
Private Collections

1 In ST. LOUIS:

Responsible Office: Mr. Charles Nagel, Director,
City Art Museum of St. Louis
Hotel: The Park Plaza

City Art Museum of St. Louis

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In SAN FRANCISCO:

Responsible Office: Dr. Grace Morley, Director,
The San Francisco Museum of Art.
Hotel: The Mark Hopkins.

M.H. De Young Memorial Museum
California School of Fine Arts
California College of Arts & Crafts
San Francisco Museum of Art
Richmond Art Center
Private Collections

2 In BOSTON:

Responsible Office: Mr. Perry T. Rathbone, Director,
The Museum of Fine Arts.
Hotel: The Ritz-Carlton.

Museum of Fine Arts
Isabella Stewart Gardner Museum
Fogg Museum, Cambridge

Sightseeing and visits to architectural monuments of aesthetic and historical interest and value will be arranged. Also, appropriate gatherings and small entertainments will be held at which Mr. Lebedev and Mr. Samoshkin will be able to meet with their professional colleagues in this country.

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RUSSIAN

THE MUSEUM OF MODERN ART

Remedios Varo
(& Mex. pter.)
Countess Kalmi
& L. Carrington

C. KOROVIN
In the Boat

ob

cc Mr. Barr

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RUSSIAN

THE MUSEUM OF MODERN ART

Date June 13, 1955

To: Mr. Rene d'Harnoncourt

From: Mr. William A. M. Burden

Re: Exhibition of Russian Loaned 19th and 20th Century French Pictures
Conversation with David Finley
June 9, 1955

Mr. Finley said he thought such a show would be interesting, and if it did take place certainly should be shown in Washington. In fact, he would hope that it would be shown there first.

He brought up some problems which we discussed with Mr. Stoessel. Evidently, he had talked to Stoessel about it as he said that Stoessel told him we would approach him about the show.

The problems were:

1. Would the Russians ask for a show of major masterpieces from the United States? -- He, Finley, thought they would.

2. Was there danger of suits by white Russian owners?

3. He thought the show should receive clearance from the State Department at the highest level, preferably from Foster Dulles.

Finley said, in spite of these problems he would take the matter up with his Trustees and give us an answer within a week.

I explained to him that the State Department thought the Museum directors concerned should visit the Russian Ambassador and make the request for the show.

I also explained to him that Chicago had agreed to join with us and that we could get other important Museums if desirable. Finley thought geographical distribution important.

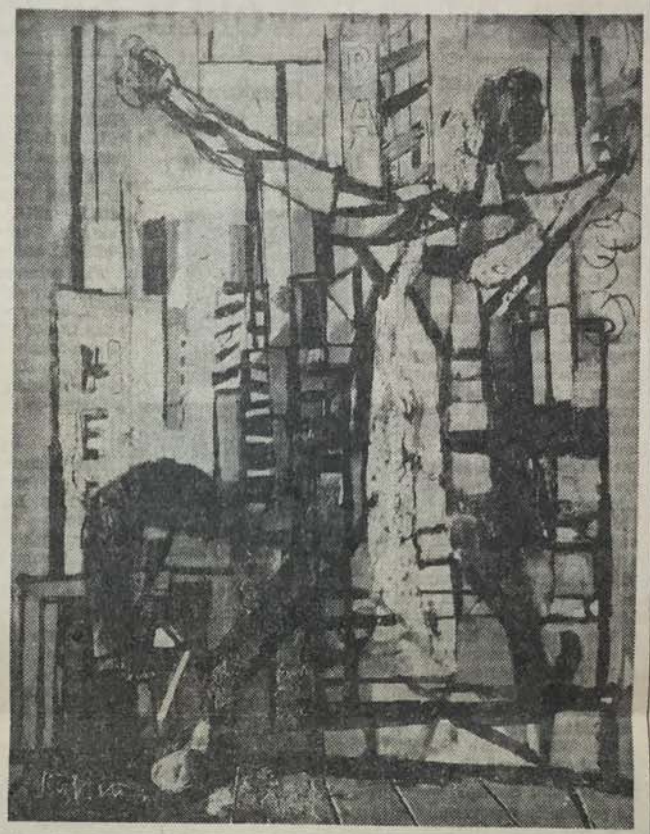
ob

cc Mr. Barr

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ET—Above, "Bay Karl Knaths, lent ; right, "Window 1951, by Abraham and Mrs. Leonard ıg Woman," bronze, lent by Weyhe Gal- Mother," bronze, ss, lent by Lane Whitney Museum.

RUSSIAN PAINTING SEEN IN LONDON

By DAVID SYLVESTER

LONDON.

THE exhibition of Russian painting that has finally come to the Royal Academy might have been the first arrival from another planet, so curiously did we await it. There were two major questions which I, for one, hoped it would answer. First: how well is it possible to paint within the framework of Socialist Realism —and, moreover, within the framework of what Soviet officials think of as exportable? Second: inasmuch as Socialist Russia has made no great contribution to art, does the painting which Russia produced in the century leading up to the Revolution give cause to believe that contemporary Russia would have produced notably better painting if her artists had been "free"?

The exhibition does answer the first question, and the answer is that Soviet painting is not just a lot of rubbish. The notorious Gerasimov, Stalin's preferred portraitist, appears as a polite but sensitive landscape painter. Saryan is a post-impressionist with a lyrical feeling for space and colour. Levitin is a young follower of Bonnard, his work seeming meretricious but quite agreeable. Petrov-Vodkin (1878-1939) was a respectable painter by any standards. His "1919—The Alarm," painted in 1934-35, is a large narrative picture in a monumental post-impressionist style akin to that of such English painters as William Roberts and

The U. S. S. R. Presents Historical Survey Of Native Art

and more competently and vigorously composed.

The second question is not answered by the exhibition, because this is too thin to provide adequate evidence. We naturally did not expect to see any works by the Russian artists and abstractionists, but the Soviet authorities have also deemed it improper to include a representative selection of work by the Mir Iskusstva group (of which the young Diaghilev was the impresario). Less reprehensibly, they have also failed to give a proper showing to the nineteenth-century painters: the trouble is that the significant works by most of these painters are enormous machines which because they are on panel, and consequently endangered through changes of temperature and humidity. It is in fact madness to expose old paintings on panel to the risks of loan exhibitions, and Russia's respect for her treasures deserves to be respected.

No such honorable motives can be attributed to her failure to send us an adequate group of eighteenth-century portraits. The snag here was simply that to do this she would have had to send royal portraits, and these have been resolutely left out. As it is, only the double portrait by Levitsky hints at the fact that Russia produced some honorable eighteenth-century portraiture.

The nineteenth-century painters, then, have to be judged by their portraits and their sketches for larger compositions. This does them no service. It gives them no chance to exhibit what-



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for space and colour. Levitin is a young follower of Bonnard, his work seeming meretricious but quite agreeable. Petrov-Vodkin (1878-1939) was a respectable painter by any standards. His "1919—The Alarm," painted in 1934-35, is a large narrative picture in a monumental post-impressionist style akin to that of such English painters as William Roberts and Meninsky, sober, honest, and quietly dramatic.

Esthetic Rebels With Cause

Deineka's famous "Defence of Petrograd" is somewhat disappointing by comparison with reproductions of it: it remains impressive in conception, but the touches of colour are rather vulgar and the deadness of the paint deprives it of the mystery it acquires when reduced in scale in a reproduction. "The Defence of Petrograd," which was painted in 1928, hangs next to a recent Deineka in a conventional Socialist Realist style, one of those large machines in which Soviet youth is shown acquiring joy through strength.

There are, naturally, several large paintings of this kind in the exhibition—paintings which have nothing to do with art but are simply advertisements for what they depict. For my part I prefer them to the work of an analogous kind which we produce in the West—the paintings that advertise royalty, the rich, the magnetism of executives, the lushness of the good things of bourgeois life. I prefer them for being more direct, less slim-



SOVIET REALISM—"1919—The Alarm," oil, 1934-35, by Petrov-Vodkin, in London show of Russian painting.

cannot be transported without being rolled and are too thickly painted to be rolled without risk.

It seems to me that complaints which have been made here about their absence are ungenerous and the same goes for criticisms that the Russians have not sent us their finest ikons. There are highly fragile works, liable to suffer damage not only through being knocked about while being shifted, but

ever gift they had for drama and compels us to assess them as painters qua painters. As such they are unconvincing. Serov drew weakly and incoherently. Levitan was unable to harmonize local color into a tonally consistent whole. Perov was capable of demonstrating that Dostoievsky's face was that of a genius—who couldn't?—but the painting of the hands and the coat show up the fact that all the credit for the portrait must go to the sitter. Repin's paint is turgid and ineloquent. Surikov's brushwork is tricky but meaningless.

Absentees Noted

The failure common to them all is the lack of any real feeling for paint and the inability to create forms which achieve an exciting and revealing relationship to those of nature. Is it fortuitous that virtually all the twentieth-century Russian painters and sculptors whom we in the West admire are the ones working abstractedly? The Russian pictorial genius is a genius for pattern, not for the re-creation of nature. Even the ikons confirm this: their flat forms are not, like those of early Italian painting, translations of forms in the round; they are exquisite heraldic emblems. The cruel irony of Socialist Realism is that it makes demands upon the painter which call for those very qualities in which Russian painting has always been deficient.

The exhibition, at the Royal Academy until March 1, will represent the first stage of an exchange between Russia and Great Britain. In return an important British exhibition is to be sent to Russia in 1960.

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New York Times

TUESDAY, OCTOBER 4, 1955.

EXCHANGE OF ART WITH SOVIET SET

Carleton Smith Reports an Agreement 'in Principle' on U. S.-Russian Trade

Special to The New York Times.

MOSCOW, Oct. 3—An agreement "in principle" has been reached for the exchange of 200 masterpieces of art between the United States and the Soviet Union.

This was disclosed here today by Carleton Smith, director of the National Arts Foundation, a private American organization devoted to the promotion of the arts. He said that Nikolai A. Mikhailov, Soviet Minister of Culture, had approved the exchange of paintings and sculpture in a conference today.

The works to be selected would be representative of "all major artistic epochs," Mr. Smith said. He said he did not believe the exchange of exclusively contemporary art between the United States and the Soviet Union would have a beneficial effect "until we in the West learn what things have artistic meaning for the Soviet people."

Mr. Smith, who will return to New York early next week, said he would try to arrange an exhibition of the Soviet collection in museums and colleges in twelve major American cities. He said he hoped the paintings could remain in the United States for a year.

First Program of Its Kind

The exchange, if carried out, would be the first of its kind between the two countries. It would be another step in the recent resumption of cultural relations between the United States and the Soviet Union.

Mr. Smith said experts of the Soviet Ministry of Culture had told him that 800 out of some 1,000 masterpieces in Soviet museums could safely be transported to the United States.

Mr. Smith said he was especially eager to have some of the 2,000,000 items displayed in the Hermitage Museum in Leningrad exhibited in the United States. He said the museum has the finest collection of French impressionists he ever had seen as well as the "best selection of Spanish masters outside the Prado in Madrid."

The exchange also would enable Americans to see for the first time, Mr. Smith said, examples of Russian religious art dating to the twelfth century. He said works of Rublyov and other early Russian painters as well as such later artists as Chagall and Kandinsky also deserved a wider audience in the United States.

He said he would propose that America send a wide selection of works of El Greco, Titian Raphael, Rembrandt and French masters, together with a sampling of nineteenth century American painters. He added that outstanding pieces of sculpture also should be included.

Mr. Smith said that arrangements also have been concluded for exchange group of fifty "art lovers" between the United States and the Soviet Union in April and May of next year. Americans making the trip would pay their own way and would have a choice of visiting Moscow, Leningrad and Kiev or Soviet Central Asia.

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SOVIET EXHIBITION AT COLISEUM SET

Accord Reported on Show Here Next June to Match U.S. Display in Moscow

By HARRY SCHWARTZ

The United States and the Soviet Union have concluded negotiations on a major Soviet industrial, scientific and cultural exhibit to open in New York next June, informed sources reported yesterday.

A formal agreement is scheduled to be signed in Washington today. The agreement results from the negotiations carried out during the last few weeks by a four-man Soviet delegation headed by Ivan G. Bolshakov, Soviet Deputy Foreign Trade Minister, that visited New York and Washington.

The four- or five-week exhibit starting about June 10 is scheduled to occupy two floors of the New York Coliseum. It was estimated yesterday that the Soviet Union would spend more than $1,000,000 here to prepare the Coliseum for the machinery, sputnik models and other exhibits.

U. S. to Have Show in Moscow

The Soviet exhibit here is scheduled to be matched by a similar major exhibition planned to open next July 4 in Moscow's Sokolniki Park. United States-Soviet agreement on the show in Moscow was reached there early last month, during a visit by an American group, headed by Harold C. McClellan, general manager of the United States exhibition.

Informed sources said yesterday that the United States-Soviet negotiations here and in Washington had to overcome difficulties arising from the Soviet representatives' effort to obtain assurance that the facilities for the show here would be equal to those of the American show in Moscow. These difficulties stemmed from the difference between the facilities available in the Coliseum and those in the building to be erected in Sokolniki Park for the United States' exhibit.

These difficulties were apparently overcome. However, the United States exhibition still faces the problem of obtaining authorization and funds from the Congress.

Diversion of Funds Scored

Senator Styles Bridges, Republican of New Hampshire, protested in a statement Dec 13 against the proposed diversion of $2,300,000 of funds appropriated under the Mutual Security Act for construction of the United States exhibition building in Moscow.

Senator Bridges, a member of the Senate Appropriations Committee, declared that use of the mutual security funds for this purpose would be hard to justify. He suggested that money for the exhibition be requested from Congress in a supplemental appropriations bill.

One source said that a Soviet version of Cinerama would be shown at the Coliseum exhibition. Many of the Soviet exhibits that won wide praise at the Brussels World's Fair last summer are expected to be shown at the Coliseum.

NY Times
Monday Dec 29

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THE ART

1956

To:

From:

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The present "80% of the answer", as repeated by Mr. Gouk, follows: The Soviets favor our proposals of an exchange of art, but prefer to begin the exchanges with major Russian paintings of the 19th Century in return for a loan exhibition of ** U. S. art consisting of American paintings of the realistic school, emphasizing painters of the 19th Century who portrayed the opening of the West, et cetera. A subsequent loan of French paintings from the Soviet collections could then "probably" be arranged.

Mr. d'Harnoncourt and Mr. Barr reviewed the reasoning, based on our own experience, which led us to believe strongly that the French loan exhibition would be the best one with which to begin an exchange, pointing out our feeling that a climate of public interest and opinion would be most successfully cultivated by this approach.

Mr. Gouk said that he understood our viewpoint and, in reply to a question, stated that he believed that it was adequately set forth in Mr. Burden's letter. Possibly that letter, when received in Moscow, would alter "the answer" as it stands, but his opinion was that the Soviets probably would still prefer to begin with a simultaneous exchange of 19th Century art. Although he felt that his cable had effectively summarized our proposals, we should now await a reply from Moscow after their receipt of Mr. Burden's letter.

Action: Accordingly, it was agreed that we would contact one another after such a reply has been received. Further, it was agreed that our effective channel of contact at the Soviet Embassy is Mr. Gouk.

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THE MU ... DERN ART

January 9, 1956

To: Mr. d'Ha...

From: James Whi...

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MEMORANDUM

To: Mr. Barr

From: JAMES WHITE

Date: 1-9

Subject:

Alfred - Rene has copies of this. He will send one to Bill Burden. I will do shorter, summary version to be sent to other Museum directors.

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THE MUSEUM OF MODERN ART

Date January 9, 1956

To: Mr. d'Harnoncourt

From: James White

Re: Memorandum of Conversation, Russian Project

Reference is made to the meeting held at 4:30 P.M., Friday, January 6, in the Director's Office. Present: Mr. Yuri I. Gauk, Second Secretary and Cultural Officer of the Soviet Embassy; Mr. d'Harnoncourt, Mr. Barr, and Mr. White. The meeting was hastily arranged and its hour altered twice due to Mr. Gauk's changing plans. The discussion lasted an approximate two hours.

Mr. Gauk stated that he had received a reply from the Assistant Minister of Culture of his government in Moscow, in reply to a cable he had authored and sent from the Soviet Embassy, from Washington subsequent to the meeting there on December 9, 1955, attended by Messrs. Burden, d'Harnoncourt, Barr and Rathbone.

Mr. Gauk emphasized that the reply he had received contained "80% of the answer." Because of difficulties with their pouch service, he had transmitted to Moscow Mr. Burden's summarizing letter of December 22, addressed to the Counselor of Embassy, only the previous day, January 5. It could be expected to reach Moscow in 4 or 5 days, and we could expect a reply to our letter and proposals by approximately the end of January. This reply will be sent directly to the Museum.

The present "80% of the answer", as repeated by Mr. Gauk, follows: The Soviets favor our proposals of an exchange of art, but prefer to begin the exchanges with major Russian paintings of the 19th Century in return for a loan exhibition of U. S. art consisting of American paintings of the realistic school, emphasizing painters of the 19th Century who portrayed the opening of the West, et cetera. A subsequent loan of French paintings from the Soviet collections could then "probably" be arranged.

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Action: Accordingly, it was agreed that we would contact one another after such a reply has been received. Further, it was agreed that our effective channel of contact at the Soviet Embassy is Mr. Gauk.

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TO: Mr. d'Harnoncourt

FROM: James White

January 9, 1956
Page 2

Mr. Couk said that he had read with interest the book, Westward The Way, copies of which were sent to him by Mr. Rathbone, and that he had noted many similarities between our two peoples and countries as depicted in 19th Century paintings. He reiterated his belief that American paintings of that period would be of great interest to the Russian people, and vice versa.

Mr. Barr pointed out that the interest of the sponsoring American museums was artistic, not political, stating that there was a danger in having the U. S. public feel that an exchange of paintings might be for political, rather than artistic ends.

Mr. Couk then issued a few polemics from the standard line, speaking of the peoples of the two countries getting to know one another better, etc.

Mr. Couk added that, if an exchange could be arranged, someone from the U. S. might visit Moscow to select the Russian paintings, and vice versa.

Marginal information: Mr. Couk clearly likes scotch whiskey and spoke candidly of his difficult recent experiences with Mr. Carleton Smith and other non-valid types. Mr. Barr offered to send him two Art Directories which would help him identify American persons and institutions in the future.

** We may expect that the Soviets will wish their loan exhibition to include examples of contemporary, "realistic" Soviet painting. This point was touched upon, but indefinitely. Messrs. d'Harnoncourt and Barr, in their conversation, kept this factor from becoming clear or finalized.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

CONFIDENTIAL

Date January 11, 1956

To: Mr. White

From: Alfred Barr

Re: Russian Project

Dear Jim:

Thanks for the copy of your notes on our conversation with Mr. Gauk. They seem to me essentially accurate except for one important matter. As I recall, Mr. Gauk very clearly stated that he thought it would be a good idea if the realistic exhibition were to include the 20th century, that is, contemporary paintings as well as 19th century classics. I questioned him particularly on this point and it was because of his answer that I made my remarks about American museums' concern with artistic rather than political or documentary values. Perhaps mistakenly, I also recall that it was in relation to contemporary painting that he was proposing an exchange of selection committees.

I think it's important to recall this because I had a very strong feeling that Mr. Gauk, whatever backing he may or may not have, was trying to maneuver us into a position where we would be showing Soviet Socialist Realism. I also recall making the point that we might be able to confine the exchange of realist shows to the 19th century. I recall that he did not take to this idea.

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Confidential

December 22, 1955

On Friday, December 9th, Mr. William A. M. Burden, Mr. Alfred H. Barr, Jr., Mr. Perry Rathbone and Mr. Rene d'Harnoncourt met at the Embassy of the U.S.S.A. in Washington with Mr. Konstantin G. Fedoseev, Counselor of Embassy, Mr. Sergei R. Striganov, Counselor of Embassy and Mr. Yuri I. Gouk, Second Secretary and Cultural Officer.

On suggestion of the Counselor, the representatives of the Museum of Modern Art and the Museum of Fine Arts in Boston outlined a plan for a loan exhibition of works of art from the museums of the Soviet Union to museums in the United States. Mr. Burden stated that Mr. Daniel Catton Rich of the Art Institute of Chicago and Dr. Grace Morley of the San Francisco Museum of Art are also keenly interested in participation in the project but had been unable to be in Washington at the time of this meeting.

As outlined by the American group, the exhibition would consist of a selection of paintings of the French School of the late 19th century and the first two decades of the 20th century and would include Cezanne, Renoir, Gauguin, Van Gogh, Matisse and Picasso. The Counselor felt that such a plan should include a reciprocal loan. An exhibition of American paintings of the realistic school, from painters of the 19th century who portrayed the opening of the West on up to the present, might be a selection that would be of great interest to the Russian public. It was also mentioned that a subsequent loan or interchange of exhibitions in the field of folk art might be desirable.

Before ending the meeting, the Counselor suggested that Mr. Burden send him a proposal for transmission to Moscow.

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December 22, 1955

My dear Mr. Counselor:

May I convey the great appreciation of our group for the courteous attention, interest and hospitality offered to us by you and your colleagues at the time of our meeting at your Embassy on Friday, December 9, 1955.

In accordance with the suggestion you made at this meeting, I am transmitting to you an outline of our proposal for a loan exhibition from the museums of the Union of Soviet Socialist Republics to a group of museums in the United States which we hope to request from your government. As you are aware, the Museum of Modern Art is joined in this project by the Museum of Fine Arts of Boston, the Art Institute of Chicago and the San Francisco Museum of Art.

It is a well known fact that the collections of paintings of the late 19th century and early 20th century in the Soviet Union are the finest of that period in the world. We firmly believe that showings of such an exhibition, including 50 to 100 masterpieces, in the major museums of the United States would meet with the most outstanding success - both with the art world and the general public.

The art of this period, and particularly that of its outstanding masters (such as Cezanne, Renoir, Gaugüin, Van Gogh, Matisse and Picasso), is at present in the very focus of our public interest. Such an exhibition would bring before the public not only the finest work by these artists but paintings which great numbers of people have not yet seen.

The International Program of the Museum of Modern Art has had extensive experience in the preparation and sending abroad of exhibitions. Accordingly, we have learned that the showing of French masterworks of this period has created a most favorable reaction toward our country and institution. Such exhibitions have not only met with an unheard of success when shown in Paris but also have created the strongest demand for showings in other countries. For example, one exhibition of this type has been seen abroad, in one city in a ten and one-half week period, by 178,535 persons who paid admissions and 10,000 additional group visitors, breaking all records of attendance. It received, further, the most detailed and enthusiastic press coverage.

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It is our firm conviction that the exhibition of French paintings from the Soviet collections would be precisely the right one with which to open a program of exchange. At this particular time, it is sure to meet with such overwhelming success that a climate of enthusiasm would thus be created for the project as a whole. In fact, if it should be deemed feasible, we believe that such an exhibition would be enthusiastically welcomed in every one of the major cities of the United States.

We are keenly aware of the importance of consideration of the safety of the works of art in the instance of so major an exhibition. Such priceless masterworks as The Madonna and Child of Michelangelo, from the Bargello, Florence, and The Birth of Venus of Botticelli, from the Uffizi, Florence, have been shown in San Francisco and Chicago as well as in New York. We are, of course, prepared to provide you with detailed data pertaining to insurance and safety precautions in transit, installation, display, et cetera.

We feel that the theme which we discussed for a possible exhibition to be sent to the Soviet Union from the United States - namely realism in American painting - would be most appropriate for this purpose and would provide an exhibition which we might all expect to be of considerable interest to the people of the Soviet Union. This exhibition should, we believe, begin with the realism school of the mid-19th century, depicting scenes from the opening of the West, and include the work of artists then living in the larger cities of the East. It would trace the Development of realism in American art to its outstanding contemporary representatives.

We are also extremely interested in the possibility of subsequent exchange exhibitions in the field of folk art. Knowing the fabulous wealth and variety in the folk art of the various regions of the Soviet Union and the wide scope of the folk art of the United States, we are convinced that this field can be of enormous mutual value.

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Should your government, in principle, favor our proposal, we shall be happy to supply you with more detailed plans and, if you wish, send a representative to Moscow for direct discussion with your government.

I shall look forward to our further correspondence and meeting in pursuit of so worthwhile and fascinating a project.

Respectfully yours,

William A. M. Burden

The Honorable,
The Counselor of Embassy
Mr. Konstantin C. Fedoseev
Embassy of The Union of Soviet Socialist Republics
1125 16th Street, N. W.
Washington 6, D. C.

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copy: Mr. Barr

November 29, 1955

Dear Mr. Rathbone:

Rene has asked me to send you a copy of our telegram to the Soviet Embassy. The telegram was sent today.

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

Mr. Perry T. Rathbone, Director
Museum of Fine Arts
Huntington Avenue
Boston, Mass.

Encl.
JPW:am

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NOVEMBER 29, 1955

MR. YURI I. GOUK, SECOND SECRETARY
EMBASSY OF THE UNION OF SOVIET SOCIALIST REPUBLICS
1125 - 16th STREET, N. W.
WASHINGTON 25, D. C.

IN REFERENCE TO OUR TELEPHONE CONVERSATION OF FRIDAY, NOVEMBER 25, I AM PLEASED TO CONFIRM MR. WILLIAM A. M. BURDEN'S ACCEPTANCE OF THE INVITATION OF THE CHARGE D'AFFAIRES TO LUNCHEON AT ONE O'CLOCK ON FRIDAY, DECEMBER 9, AT YOUR EMBASSY IN WASHINGTON.

ACCOMPANYING MR. BURDEN WILL BE MR. RENE D'HARNONCOURT, DIRECTOR, MUSEUM OF MODERN ART; MR. ALFRED H. BARR, DIRECTOR OF MUSEUM COLLECTIONS, MUSEUM OF MODERN ART, AND MR. PERRY T. RATHBONE, DIRECTOR, MUSEUM OF FINE ARTS, BOSTON.

JAMES PLATT WHITE, JR.
SPECIAL ASSISTANT TO THE DIRECTOR
MUSEUM OF MODERN ART

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WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N.Y.

September 30, 1955

Dear Alfred:

Many thanks for your most interesting and helpful memorandum on the U.S.S.R. exhibition situation. I agree with you that perhaps a loan exhibition of important American pictures to Russia might be considered adequate quid pro quo.

It also seems to me that, although they might like to keep the French pictures in Moscow as a tourist attraction, this would not be so important during the winter when the number of tourist visitors must be very slight.

Sincerely,

Bill

William A. M Burden

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

cc: Rene d'Harnoncourt

ef

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THE MUSEUM OF MODERN ART

September 28, 1955

Mr. K. Fedoseëv
Counsellor of Embassy
Embassy of the Union of Soviet
Socialist Republics
1125 16th Street, N. W.
Washington 6, D. C.

Dear Mr. Fedoseev:

For your information, I am enclosing a copy of a letter I sent to Ambassador Zaroubin on September 26th.

Sincerely,

William A. M. Burden
President

ef

bc: Alfred H. Barr, Jr.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

Date 26 September 1955

To: Mr. Burden

Re: Pictures from U.S.S.R.

From: Alfred H. Barr, Jr.

CONFIDENTIAL

Dear Bill:

Apropos of our conversation this morning, may I say that I think the draft of a letter to Ambassador Zaroubin is an excellent opening gun. As you know, I have felt all along that we ought to approach this matter through the Soviet Embassy here in Washington and then follow it up in Moscow rather than attempting an approach through the American Embassy in Moscow, a round-about way. I explained this in my letter to you of March 21st.

Marshall MacDuffie phoned me two or three days ago to apologize for not answering my letter to him of last June asking him to clarify and confirm his report to Ambassador Bohlen about his conversation with Khrushchev. MacDuffie says that after receiving my letter he got in touch immediately with Mr. Bohlen at Fishers Island to straighten the matter out.

It is quite clear that the matter did need straightening out since I see in the file a copy of a memorandum to Ambassador Dillon from Bohlen which I have not known about before. In this memorandum, Bohlen says that MacDuffie had "made a specific enquiry as to the possibility of obtaining on loan some of the pictures in Moscow" and that "he was given a flat turn down by the Soviet officials, including Khrushchev."

As soon as MacDuffie returned to this country last winter he reported to me his conversation with Khrushchev. You will remember that ~~the~~ our principal interest and therefore his concern at that time was not so much loans as the actual acquisition of pictures. More or less as an afterthought, I had asked him to sound out the Russians on the possibility of a loan exhibition.

When he got back MacDuffie reported (and I have just asked him again about this by phone a few minutes ago) that he had asked Khrushchev three questions:

1) Whether in the interests of good will he thought the U.S.S.R. might present an American museum with one of the French paintings to which Khrushchev replied no that the gift might be misunderstood as involving "ulterior motives."

2) ~~and~~ Whether he thought that the U.S.S.R. might be willing to sell one or more of the French paintings. Khrushchev avoided answering.

3) Whether the loan of pictures or an exchange of exhibitions might be possible to which Khrushchev answered yes, he thought that might be possible.

MacDuffie says he reported this conversation in a memorandum to Bohlen.

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THE MUSEUM OF MODERN ART

Date 26 September 1955

To:

Re:

From:

The Khrushchev conversation is supplemented with at least one talk with Vladimir Kemenov, the official in charge of the French paintings. Kemenov had been discouraging, both about ceding or lending any of the pictures.

Before MacDuffie and Mr. Prince got back to New York, I understand that Prince, acting for the Art Institute of Chicago, wrote to Kemenov asking again for the loan of the pictures. I believe no reply was received. The letter from the Art Institute was, I think, the first official American request for the loan of pictures, since the war. (We had made a formal request for the loan of twenty-five of the best paintings in 1934 with the support, as I remember, of Ambassador Troyanovsky. Although we had just succeeded in borrowing extensively from seven or eight Soviet theatre museums for our Theatre Arts show, we did not succeed in borrowing the French paintings.) I believe Mr. Bohlen to have been mistaken in stating that the Soviets gave the possibility of obtaining a loan "a flat turndown."

In my last conversation with MacDuffie a few minutes ago he told me that Congressman Rhodes, a Republican, had asked his advice before going to the U.S.S.R. as a member of a House education (?) committee to make enquiries about irrigation. MacDuffie took him to see the Soviet Counsellor of Embassy, K. Fedoseëv. In the course of a friendly conversation, MacDuffie brought up the matter of the Soviets sending paintings to America and suggested that Congressman Rhodes raise the question in Moscow with Kemenov. When Rhodes came back he reported to MacDuffie that his irrigation enquiries had been quite superfluous since the Soviet farm delegation had apparently taken care of it, but that he had gone to see Kemenov who said no to the French pictures but yes,, maybe to an exchange of contemporary American and Soviet paintings.

Also during my very recent phone conversation with MacDuffie, he said that two weeks ago Saturday he had had another conversation with Fedoseëv who reported that he had had a request from the Institute of Modern Art (no doubt the Institute of Contemporary Art) in Boston about receiving exhibitions from the U.S.S.R. and wanted to ask MacDuffie whether the Institute was the best place in America for such an exhibition. MacDuffie said no, that the best places were the Museum of Modern Art and the Art Institute of Chicago. Asked about the Metropolitan, MacDuffie said that it was rather stuffy and conservative for a modern exhibition.

MacDuffie referred to something called the "Fun Department" in the Soviet Embassy. This is apparently slang for the office of a Soviet official named Guk who is in charge of cultural exchange.

It doesn't surprise me that the Boston Institute should be after shows too.

I have the impression that it's going to be pretty difficult to pry loose the

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THE MUSEUM OF MODERN ART

Date 26 September 1955

To:

Re:

From:

great French pictures, partly because of the question of title which I do not think is a serious question except in terms of public relations. I mean, I feel confident, as we ascertained last spring, that a legal action to recover pictures for the heirs of Morosov or Shchukin would fail, but that the U.S.S.R. wouldn't at all like the publicity caused by such an action. A more important reason for not lending might well be the Soviet desire to create tourist attractions in Leningrad and Moscow by reopening the now divided collection.

The question, quid pro quo, seems to point towards either our lending something for the U.S.S.R. or accepting for exhibition jointly or separately a show of Soviet painting. I think there is more chance that U. S. museums would be asked to lend a desirable show to the U.S.S.R. My guess is that the U.S.S.R. would not consider an exhibition abroad of Soviet painting to be a useful cultural gesture since there ssems to be an increasing awareness in Moscow of the mediocrity of Soviet painting.

Incidentally, I gather that the State Department quite often uses MacDuffie. Besides Congressman Rhodes, mentioned above, MacDuffie said that the State Department had sent American Express to him for advice as to how to proceed.

About your letter to the Soviet Ambassador: I did not say that you had written a letter, but I did say if we should, did MacDuffie think we should send a copy to Fedoseëv. He replied yes, by all means, since Fedoseëv was already involved in the matter following his question to MacDuffie of two weeks ago.

For your files, MacDuffie's working for a Senate committee. His office is at 131 Indiana Avenue, N. W., Room 319; Telephone, Republic 7-7500, ext. 2363.

P. S. If you and René see the people at the Soviet Embassy, hopefully Fedoseëv, it might be well to have in mind a quid pro quo proposal. I have not been able to think up a better idea than the one suggested in my letter to you of April 13, the Realist tradition in American art, including 19th century genre pictures (Bingham, Smyth, early Homer, early Eakins, etc.) and perhaps coming down into the 20th century including some of our socially conscious pictures such as were produced by the group of "The Eight" of 1908 and some of the painters of the Realistic revival of the 1920s and 30s.

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September 26, 1955

My dear Mr. Ambassador:

In order to present to you a proposal involving a cultural project of the highest importance, it is my pleasure to request that your Excellency grant an appointment to me. I should like to have accompany me Mr. Rene d'Harnoncourt, Director of The Museum of Modern Art, and a representative of each of the three leading American museums in Boston, Chicago and San Francisco.

If it is convenient to your Excellency, this meeting desirably would occur in Washington or New York during the third week in October.

Thank you for your consideration.

Respectfully yours,

William A. M. Burden
President

His Excellency
The Ambassador of the Union of
Soviet Socialist Republics
Embassy of the Union of Soviet
Socialist Republics
1125 16th Street, N. W.
Washington 6, D. C.

bc: Rene d'Harnoncourt
Alfred H. Barr, Jr.
Monroe Wheeler

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Messrs: Burden, d'Harnoncourt, Wheeler

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Y

THE NEW YORK TIMES
MOSCOW BUREAU
12/24 Sadovo Samotechnaya, Apt. 1
Moscow, U.S.S.R.

CLIFTON DANIEL
CORRESPONDENT

August 15, 1955

Dear Mr. Barr:

Would this not be a propitious moment to ask the Soviet Ministry of Culture to lend you a couple of hundred of the Morosov and Shchukhin pictures in the Hermitage and Pushkin Museum?

The Brussels Palais des Beaux Arts is trying to borrow some. Maybe when they are out of the country they might also go to America.

Yours very truly,

CLIFTON DANIEL

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July 8, 1955

Dear Mr. Burden:

Before Mr. Barr left for Europe he wrote Mr. MacDuffie about the question of the loan of Russian-owned paintings. He asked me to send you the enclosed copy of his letter.

In the meantime your letter of July 6 to Mr. Barr and a copy of your letter to Mr. David Rockefeller have arrived and will be forwarded to Mr. Barr in Europe.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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cc: Mr. William A. M. Burden
Mr. d'Harnoncourt

Marie: 8/6/55 – no word from Mme D. Maybe we should check to see if he got A's letter?

July 5, 1955
125 Carroll St, SE

Dear Marshall:

I have been trying to reach you by phone but haven't had any luck.

We've been discussing the question of whether or not it might be possible to borrow some of the French pictures in the Russian collection.

Mr. Bohlen, it appears, is under the impression that you told him in Moscow that Khrushchev was very definitely opposed to any idea of lending the pictures, whereas it was my definite impression that you told me back here in New York that Khrushchev was not opposed but was indeed interested and rather favorable to the idea, though perhaps I exaggerate what may simply have been lack of interest on his part.

In any case, could we trouble you to write Bohlen just what you recall of Krushchev's words and attitude. We would very much appreciate it.

I hope you and your wife are going to have a good summer. If you're out of town today you're lucky.

Sincerely,

Alfred H. Barr, Jr.

Mr. Marshall MacDuffie
152 East 94 Street
New York, New York

AHB:bj

Dictated by Mr. Barr, but signed after his departure for Europe.

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Soviet

April 13, 1955

Dear Bill:

Thanks for letting me see the letter from Robert Murphy about the exhibition from the U.S.S.R.

Since such a show would probably have to be conducted through official channels, I suppose there is no way to avoid having several museums involved, but his letter raises two very questionable points.

1. "All interested United States museums" would, I think make the show impossible in terms of length of time. Because of the costs involved each museum would probably want to keep the show at least six weeks or two months and all interested museums might mean 15 or 20.

2. The idea of a reciprocal exhibition would naturally occur to the State Department as it has to us, but the fact remains that the U.S.S.R. would not in my opinion be at all interested in a show of comparable material, even if we can secure loans from American collections. It might be conceivably interested in some old masters or in contemporary American realist painting, preferably with social content. Or, as a third suggestion and perhaps the most practical, the realist tradition in American art including 19th century genre pictures of which the equivalent is officially approved in the U.S.S.R. This last idea which just occurred to me might really work, although the monetary value of the pictures would be incomparably less. Among the possible American artists would be Bingham, Smyth, early Homer, early Eakins, etc.

Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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April 1, 1955

The Honorable Charles E. Bohlen
U. S. Ambassador to Russia
American Embassy
Moscow, Russia

Dear Chip:

As you know, I am now President of The Museum of Modern Art in addition to my regular business activities. The Museum has long been engaged in an active program of international exhibitions of modern pictures and it is in this connection that I would like to get your advice.

The Soviet Government as you know has in its possession the magnificent group of 19th Century French paintings and an unparalleled collection of French art of the early 20th Century. For instance, it has by far the greatest group of paintings by Gauguin in the world, as well as 50 Matisses of his greatest period and 50 pre-1914 Picassos, not to mention excellent collections of Cezanne, van Gogh, Rousseau, Bonnard, Derain, et cetera.

These works were publicly shown in the Museum of Modern Western Art until they were withdrawn for safety reasons at the time of the German invasion. The opening of the Museum of Modern Western Art was apparently announced in 1947, but then cancelled as Soviet hostility toward the West and Western culture was intensified. We gather that the Museum as an institution has been dissolved and that most of the pictures are now stored in the reserve racks of the Hermitage in Leningrad, though a few paintings are on view in a couple of small upstairs galleries of the Pushkin Museum in Moscow and a few more are accessible in Leningrad to the public.

However, the vast bulk of the collection as a matter of policy is hidden from public view so that it would represent no conspicuous loss to the Soviet public if the pictures were borrowed for exhibition in a foreign museum.

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This is exactly what the Museum of Modern Art would like to do, and I am writing you now for your advice as to how we may go about it.

By way of precedents, we may recall that the U. S. S. R. lent several works by Cezanne to a great Cezanne show in Paris during the mid-thirties and that more recently it has lent a group of Picassos to municipal or national museums in Milan and Rome. A larger group of Picassos was also lent last summer to the Communist sponsored galleries of the Maison de la Culture Francaise. (You may recall that the daughter of one of the former White Russian owners put in a claim for these pictures in Paris so the Soviet authorities rushed them to the Soviet Embassy for safekeeping.)

These three exhibitions taken together included almost all of the 50 Picassos in Soviet possession.

Also by way of a precedent, our Museum borrowed theatre designs and paintings from no less than 8 museums in Moscow and Leningrad for our Theatre show in 1934. About that same time we also attempted to borrow a group of French paintings, but did not succeed.

We have also read in the New York Times of January 20, 1955, (photostat of clipping attached) that the Director of the Brussels Palais des Beaux Arts has been in Moscow to arrange for the borrowing of French paintings for exhibition in Brussels.

We have also heard that the Art Institute of Chicago has written directly to Vladimir Kemenov who apparently is the official in charge of the pictures. We doubt if Mr. Kemenov himself would be willing or able to lend the pictures.

Nevertheless, we feel that it would be highly desirable to have a selection of the best paintings from this great collection on view here in New York in The Museum of Modern Art and perhaps in other key cities in this country. I think it might count also as a gesture of goodwill on the part of the U. S. S. R. towards the American public, a gesture which at the same time would be free from the ordinary atmosphere of propaganda.

I am very anxious to know whether, in your opinion, it might be possible to obtain such loans from the Russian Government, whether the Embassy would be willing to help

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and what the proper approach would be. If necessary, the Director of the Museum or myself could visit Moscow and discuss the matter with the proper authorities after the idea had been broached and first reactions obtained.

I understand that Marshall McDuffie, who visited Moscow recently with Mr. Wood-Prince of Chicago, discussed the general subject in his much publicized interview with Khrushchev, whom he has apparently known for some time. I understand that McDuffie asked Khrushchev during the interview - 1.) Whether the Russian Government would be willing to sell certain pictures from their Museum of Modern Western Art collection. 2.) Whether they would be willing to loan them to an American museum for exhibition. 3.) Would the Soviet Government consider giving a picture to an American museum as a gesture of goodwill. Khrushchev I understand said that he thought there was no chance of the Soviet Government giving a picture since such a gesture would arouse suspicion and misunderstanding but he did think it might be possible to buy certain pictures and did not discourage the idea of lending some.

I am most anxious to get your reactions on this matter. It would seem to me the general atmosphere of greater freedom in the U.S.S.R.'s cultural contacts with foreign countries might make this an appropriate moment to try out the idea.

I am forwarding the original of this letter together with a copy to Bob Murphy asking him to forward it to you through the State Department pouch if he approves.

Sincerely,

William A. M. Burden
President

Enclosure

cc: Robert Murphy
Alfred H. Barr, Jr.✓

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April 1, 1955

The Honorable Robert Murphy
Deputy Under Secretary
Department of State
21st Street & Virginia Avenue, N. W.
Washington, D. C.

Dear Bob:

As you may know, I am now President of The Museum of Modern Art and in this connection I am much interested in obtaining a loan exhibition of the great 19th and 20th Century masterpieces from the Museum of Modern Western Art in Moscow for exhibition in New York at our Museum and possibly in other leading cities of the country.

In this connection, I have written the enclosed letter to my old friend Chip Bohlen and if you approve its being sent, I would greatly appreciate your forwarding it to him through State Department pouch or by any method which you think appropriate. If, for any reason, you feel the letter should be changed or not sent I would appreciate your letting me know.

I hope you are standing up well under the rigors of Washington.

Sincerely,

William A. M. Burden
President

Enclosures

ef

cc: Alfred H. Barr, Jr. ✓

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March 21, 1955

Dear Bill:

The question of borrowing modern French pictures from the U.S.S.R. is ticklish and complicated. I suspect that the Soviet Embassy in Washington will make a better starting point than the U. S. Embassy in Moscow, but I see no harm in consulting Ambassador Bohlen. (I think you will find Bohlen pretty completely informed about MacDuffie's activities, since MacDuffie checked with him, first here in America and then systematically in Moscow. MacDuffie felt that our strongest approach would be through Nelson Rockefeller to the Soviet Embassy in Washington.)

In any case, here are my suggested revisions, beginning with paragraph 2 of your draft of March 15.

"As you know, the Soviet Government has in its possession the magnificent group of 19th century French paintings and an unparalleled collection of French art of the early 20th century. For instance, it has by far the greatest group of paintings by Gauguin in the world, as well as 50 Matisses of his greatest period and 50 pre-1914 Picassos, not to mention excellent collections of Cézanne, van Gogh, Rousseau, Bonnard, Derain, et cetera.

"These works were publicly shown in the Museum of Modern Western Art until they were withdrawn for safety reasons at the time of the German invasion. The opening of the Museum of Modern Western Art was apparently announced in 1947, but then cancelled as Soviet hostility toward the West and Western culture was intensified. We gather that the Museum as an institution has been dissolved and that most of the pictures are now stored in the reserve racks of the Hermitage in Leningrad, though a few paintings are on view in a couple of small upstairs galleries of the Pushkin Museum in Moscow and a few more are accessible in Leningrad to the public.

"However, the vast bulk of the collection as a matter of policy is hidden from public view so that it would represent no conspicuous loss to the Soviet public if the pictures were borrowed for exhibition in a foreign museum.

"This is exactly what the Museum of Modern Art would like to do, and I am writing you now for your advice as to how we may go about it.

"By way of precedents, we may recall that the U.S.S.R. lent several works by Cézanne to a great Cézanne show in Paris during the mid-thirties and that more recently it has lent a group of Picassos to municipal or national museums in Milan and Rome. A larger group of Picassos was also lent last summer to the Communist sponsored galleries of the Maison de la Culture Frannaise. (You may recall that the daughter of one of the former White Russian owners put in a claim for these pictures in Paris so that the Soviet authorities rushed them to the Soviet Embassy for safekeeping.)

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"These three exhibitions taken together included almost all of the 50 Picassos in Soviet possession.

"Also by way of a precedent, our Museum borrowed theatre designs and paintings from no less than 8 museums in Moscow and Leningrad for our Theatre show in 1934. About that same time we also attempted to borrow a group of French paintings, but did not succeed.

"We have also read in the New York Times of January 20, 1955 that the Director of the Brussels Palais des Beaux Arts has been in Moscow to arrangedfor the borrowing of French paintings for exhibition in Brussels.

"We have also heard that the ArtiInstitute of Chicago has written directly to Vladimir Kemenov who apparently is the official in charge of the pictures. We doubt if Mr. Kemenov himself would be willing or able to lend the pictures.

"Nevertheless, we feel that it would be highly desirable to have a selection of the best paintingsfrom this great collection on view here in New York in the Museum of Modern Art and perhaps in other key cities in this country. I think it might count also as a gesture of goodwill on the part of the U.S.S.R. towards the American public, a gesture which at the same time would be free from the ordinary atmosphere of propaganda.

----Bill, the above is a suggested revision of your first page. I have nothing much to add to page 2 except to correct MacDuffie's questions to Khrushchev. He did ask questions (a) and (b), but added a third, (c) would the Soviet Government consider giving a picture to an American Museum as a gesture of goodwill. Khrushchev said he thought there was no chance giving a picture, since such a gesture would arouse suspicion and misunderstanding, but he did think it might be possible to buy certain pictures and did not discourage the idea of lending some.

I hope you will not adopt my revisions without studying them both in style and content. This letter will be typed and signed in my absence by Miss Alexander so that I shan't be able to revise it. I have to take a trip West to round up some loans for our summer show which is very seriously behind schedule in organization, thanks to the innumerable diversions of our 25th anniversary year.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

P. S. I haven't suggested mentioning to Bohlen what he must be aware of - that the general atmosphere of greater freedom both in the U.S.S.R. and in its cultural contacts with foreign countries. Even American jazz, according to the Times is now being played with more freedom.

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49 East 96th Street
New York 28, New York

January 15, 1955

Dear Mr. MacDuffie:

I write to assure you of the serious interest which a number of collectors and myself have in the proposal which you have made, namely that on your imminent trip to the U.S.S.R. you will discuss with the Russian authorities the possibility of their selling paintings formerly in the collection known as the Museum of Modern Western Art, but now distributed, we understand, among other museums in the U.S.S.R. (The paintings under consideration are all listed in the periodical, Cahiers d'Art, 25th year, II, 1950, pp. 335-348, of which I have given you photostatic copies. This list is itself taken from the Musee d'art moderne de Moscou: Catalogue Illustré, Moscou, 1928, the official catalogue of the collection in question.)

Collectively the group of collectors would be interested in a considerable number of the best and most valuable works listed. As a basis for your discussion with the Soviet authorities I have given you a partial list of works together with approximate valuations and photostatic reproductions for purposes of identification. These valuations are tentative and intended simply to serve the purposes of reconnaissance. For individual works we might pay more, but if we bought a large lot, I should think prices might be lowered. This list might be enlarged, but as it stands it includes most of the most desirable pictures as well as a number of less importance.

As I have informed you on previous occasions, you should not mention in relation to these possible purchases the names of any of the interested collectors or of the institution which I represent. However, I can assure you that it is the intention of the collectors that the institution will benefit from the transactions under discussion.

We both realize and so does everyone else with whom I have spoken, that the chances of success are slight and that serious complications may arise even should the Soviet authorities agree to sell some of the pictures. However, I wish to assure you that the group which I represent is prepared to pay you a fee or commission in proportion to the services which you are able to render and on a scale customary in art transactions of this character. You have already suggested that should the group prefer, you would be willing to step aside in order to permit some other agent to complete the negotiations which you would have initiated. This would involve some division of the fee. You have informed me that you would accept this arrangement.

I am not in a position to agree upon an exact percentage. When I mentioned ten percent in our conversation some weeks ago I had in mind the

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reputed commission taken by a dealer in connection with four paintings bought from the Museum of Modern Western Art in the late '30s. The dealer selected the pictures, did the bargaining, handled payments and transfer of title, and delivered the pictures here in New York. In any case, I believe that you know that the collectors whom I represent are fair-minded men and can be expected to deal fairly with you.

As you know, the Soviet Government sold a considerable number of important paintings during the 1930s. These are now in the National Gallery, Washington (Mellon Collection), the Metropolitan Museum, New York, and a private collection in New York which contains four works from the very collection with which we are now concerned: a Cézanne, a van Gogh, a Degas and a Renoir.

Sincerely,

Alfred H. Barr, Jr.

Mr. Marshall MacDuffie
152 East 94th Street
New York, New York

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January 4, 1955

CONFIDENTIAL

Dear Bill:

I am sending you a couple of memoranda on the matter of Marshall McDuffie. The first one was written after I had word that Nelson was extremely interested in McDuffie's proposal. When I heard this I had luncheon with McDuffie and wrote a memorandum to Nelson.

Last week I heard through Louise Boyer that Nelson was going to check on the problem in Washington. Just yesterday Mrs. Boyer told me that Nelson had cleared the matter of purchasing paintings from the U.S.S.R. with some recommendations about having payments made through France or Belgium.

Sunday I had a long talk with McDuffie on the phone, some of which I reported in the second memorandum to Nelson of January 3.

I am fully aware that you want to have nothing to do with this institutionally speaking, but I think you may be interested in these memoranda just for your information.

Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:mm

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A Question of Style

MISS HELEN HAYES is an actress whose name is held in high honour in this country, though her work is too little known. Naturally we sit up and look round in sudden alarm when she tells us with the authority of an experienced artist that the English theatre is in a more backward state than even in our sadder moments we had suspected. There are no English playwrights fit to be set beside American playwrights. English acting, lacking the discipline of severe criticism, has become slipshod. Broadway has pulled so far ahead of London that it cannot be seen for dust. "By my troth, madam, these are very bitter words," and if they were to be taken seriously by our playwrights and players they might conceivably do good in the way of shock treatment. But this is a wild hope, for it will at once occur to all concerned that MISS HAYES has fallen into the trap of a false comparison.

The two theatres she assumes to be travelling the same road are in fact moving in divergent directions. Broadway is pressing constantly on with the dramatic convention which seeks to reproduce an exact imitation of life. Mistakenly, perhaps, we in this country are under the impression that this is a convention which we practically exhausted twenty years ago. Realism in the nineties was a mounting excitement and its achievements were to make theatrical history. But the time came when the inspiration which the English realists had taken from IBSEN and CHEKHOV lost its original thrust and we began to feel that life was not going to yield up all its secrets to a single dramatic method of interpretation. The Americans, to judge from the plays which reach Britain, are yet far from

Detroit 14, Michigan

New York N.Y.

told him that 800 out of some 1,000 masterpieces in Soviet museums could safely be transported to the United States.

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	AHB	IX. C. 1

Mrs. Alfred H. Barr

Detroit 14, Michigan

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New York N.Y.

IES FRIDAY AUGUST

this particular disillusionment. It is significant all the same that MR. WALTER KERR, one of their younger critics, has commented recently on American playwrights' absorption in realism and expressed the forthright opinion that unless they can find a new style their plays are marching straight to oblivion.

It is true that the English theatre is not at the moment in a position to produce any playwrights capable of making the vital impact on a big public that is made by MR. ARTHUR MILLER and MR. TENNESSEE WILLIAMS. Both these writers have the enormous advantage of working in a style which still commands popular support. The theatre in this country, on the other hand, is in a state of restlessness. Writers are trying to cast off the fetters of naturalism and they strain towards the more poetic and fantastic interpretation of life. The public appears to share the same promptings, but until somebody has found the unmistakable way towards a new kind of theatrical statement audiences can do nothing much about it beyond splitting into sections each backing its own fancied pioneer. Yet it is surely a healthy state that there should be a general awareness of the need for a change of style; and the gropings of our playwrights may well have misled MISS HAYES to think too much of the smooth workings of a familiar method and too little of experiments undertaken in the brave hope of altering the shape of things to come.

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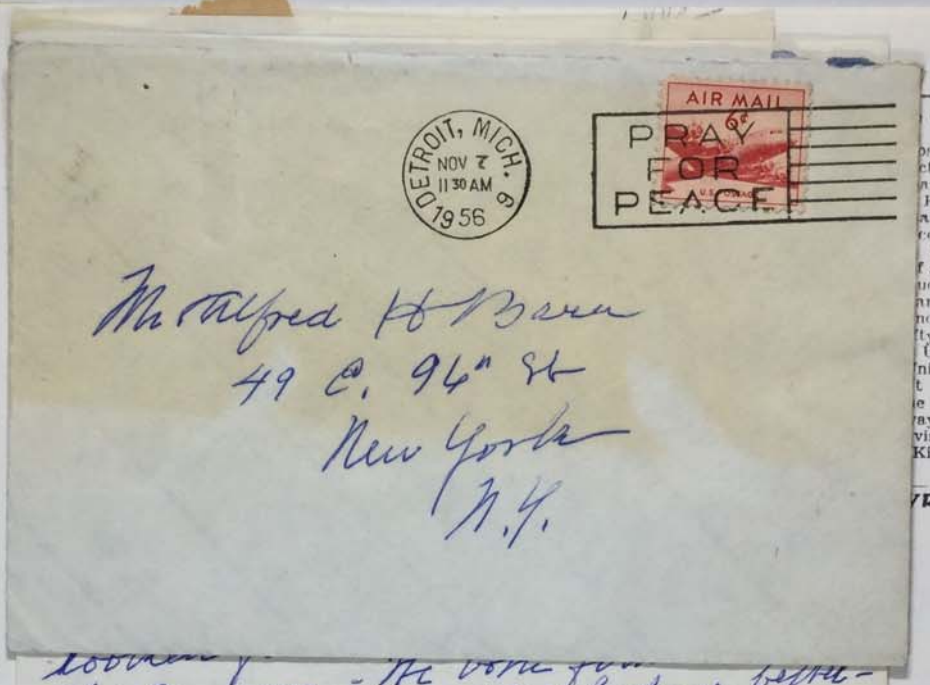
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Mr Alfred H Barr
49 E. 96th St
New York
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Mrs. Alfred H. Barr

1415 Parker Avenue, Detroit 14, Michigan

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Mrs. Alfred H. Barr

Tuesday—

1415 Parker Avenue, Detroit 14, Michigan

Dear Alfred - The Bible in History has just arrived and looks very interesting. I remember my thrill when I read that they had discovered the five or seven nations Abraham fought. Andrew in particular interested me. He gave me "Her Lover" for my Birthday and I looked forward to reading the book - has summer - It both found it very dull but thought this looked better. I am still in Harper Hospital and until then - I seem to have a bug hard to destroy - Diet, stomach loose movements etc which keep me weak - Little temps very afternoon etc - I am better I hope and hope for better things - They give me orders to eat but no directions how to get the food down - I may lose

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Thank you dear boyken for your
many letters the beautiful
flowers and the clippings and
books and thanks Margaret—
& so regret breaking into
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My love to all three of you
who are very dear to me—
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THE NEW YORK TIMES, TUESDAY, OCTOBER 4, 1955.

EXCHANGE OF ART WITH SOVIET SET

Carleton Smith Reports an Agreement 'in Principle' on U. S.-Russian Trade

Special to The New York Times.

MOSCOW, Oct. 3—An agreement "in principle" has been reached for the exchange of 200 masterpieces of art between the United States and the Soviet Union.

This was disclosed here today by Carleton Smith, director of the National Arts Foundation, a private American organization devoted to the promotion of the arts. He said that Nikolai A. Mikhailov, Soviet Minister of Culture, had approved the exchange of paintings and sculpture in a conference today.

The works to be selected would be representative of "all major artistic epochs," Mr. Smith said. He said he did not believe the exchange of exclusively contemporary art between the United States and the Soviet Union would have a beneficial effect "until we in the West learn what things have artistic meaning for the Soviet people."

Mr. Smith, who will return to New York early next week, said he would try to arrange an exhibition of the Soviet collection in museums and colleges in twelve major American cities. He said he hoped the paintings could remain in the United States for a year.

First Program of Its Kind

The exchange, if carried out, would be the first of its kind between the two countries. It would be another step in the recent resumption of cultural relations between the United States and the Soviet Union.

Mr. Smith said experts of the Soviet Ministry of Culture had told him that 800 out of some 1,000 masterpieces in Soviet museums could safely be transported to the United States.

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He said he would propose that America send a wide selection of works of El Greco, Titian Raphael, Rembrandt and French masters, together with a sampling of nineteenth century American painters. He added that outstanding pieces of sculpture also should be included.

Mr. Smith said that arrangements also have been concluded for exchange group of fifty "art lovers" between the United States and the Soviet Union in April and May of next year. Americans making the trip would pay their own way and would have a choice of visiting Moscow, Leningrad and Kiev or Soviet Central Asia.

'ROOKIE OF THE YEAR'

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'ROOKIE OF THE YEAR'

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NYTIMES DEC. 30, 58

U.S., SOVIET EXHIBITS TO EXCLUDE POLITICS

Special to The New York Times.

WASHINGTON, Dec. 29—The United States and the Soviet Union will exhibit to each other next summer their scientific, technological and cultural accomplishments, unhampered by censorship except for an agreement to refrain from political agitation.

This was explained by American officials today following the signing here of an agreement. Under it the Soviet Union will take over two floors of the Coliseum in New York for four weeks, beginning June 21, and the United States will set up buildings in Sokolniki Park in the heart of Moscow for six weeks, beginning July 4.

Ivan G. Bolshikov, Vice Minister of Foreign Trade, said the Soviet exhibition would include models of the spotniks and of the atomic icebreaker. He said it also would show machinery, the Soviet version of Cinerama, Soviet painting and sculpture.

Harold C. McClellan, who will direct the American show, said it would include Cinerama, in which movies are shown in a 360-degree arc, the performing arts, machinery, synthetic fibers, plastics, packaging machinery, automobiles and "some things children enjoy."

The Chicago Symphony Orchestra, the Jerome Robbins ballet group and a jazz orchestra will be taken to Moscow, he disclosed.

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cc: Soby
d'Harnoncourt

Moscow

PERSONAL AND CONFIDENTIAL

November 29, 1954

Dear Bill:

Here is a proposition which seems a long shot or, as you put it, a "college try", but if it did work, it would be the most exciting operation imaginable in the art world.

Last Friday, the 26th, a man named Marshall McDuffie phoned me to say that he expected to make a trip to Russia shortly and would we be interested in trying to secure any of the Matisses and Picassos from the great collection of the Museum of Modern Western Art in Moscow (now apparently divided between Moscow and Leningrad). I replied of course we would be interested, but I had thought there was very little chance. He then went into further detail: He says that he is an independent lawyer, formerly with Sullivan & Cromwell and that he has had several jobs with the Government, including the State Department; that he met me some years ago at Blanchette Rockefeller's before a Museum opening at a time when he was Director of the Metropolitan Division of the Youth Hostel organization of which John D. 3rd was the national chief; that he recently got into the U. S. S. R. after having been discouraged on all sides by simply sending a cable to Khrushchev who quickly okayed his visa; that he had a 4-hour interview with Khrushchev and thereafter travelled thousands and thousands of miles in Russia with a camera. Since then four of his articles have come out in Colliers (or is it Look?), and that W. W. Norton is publishing his book on the same subject to be called Red Carpet; and that he thinks there might be a good chance of taking the Russians by surprise and in their present mood, exchanging some valuta for some of those pictures which they don't like and keep for the most part in storage.

This morning he phoned again to say that his trip was now definite and scheduled for January. (This is extra-confidential. It appears the he is going as a companion and, I gather, legal advisor for a Chicago tycoon named William Wood Prince, who seems to be the chief stockholder of Armour and Co.) He lives at 152 East 94th, office phone Fillmore 8-6396.

He knows little about art, but suggests that we draw up a list of the pictures we'd like , with some suggestion of what we might be willing to pay for them. I don't see why we shouldn't, but since this would obviously be a big deal, maybe very big, what would you think of getting together some of our trustees to talk over what we might do if the Russians agreed or whether we should simply scrap the whole idea. Obviously the Museum could scarcely swing more than one or two of the pictures, but with the resources represented on the Board, I should think we could make pretty tempting offers on an almost unlimited number, though we must face the fact that the Russians may well be aware that first rate Matisses now bring between thirty and seventy-five thousand dollars, and Picassos about the same.

There are several precedents - the Van Eyck diptych in the Metropolitan and some of the best pictures in the Mellon Collection all came from the Hermitage and three of Stephen Clark's pictures came from the Museum of Modern Western Art by way of Knoedler's. These purchases were all made in the late thirties.

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Morosov

So far, I know of no claims made against Mr. Clark's pictures by the Shchukin or Moreov heirs, but a Mlle. Shchukin did scare the Russians into withdrawing their Picassos in the show in Paris recently. On the other hand, a couple of Cézannes from the Museum of Modern Western Art to a show in Paris were shown without legal complications.

sent from

Let me know what you think.

Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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Mr. Barr
Soviet

Billy Rose, in Moscow, Announces Plan for Vast Cultural Exchange

Special to The New York Times.

MOSCOW, July 29—After a week of negotiations Billy Rose announced tonight an agreement in principle with Soviet officials for a vast cultural exchange of entertainment.

Present plans call for an exchange of four companies of artists to play in six cities in the respective countries with nation-wide radio and television network coverage, Mr. Rose explained.

Mr. Rose said he told Soviet officials he was thinking in terms of the Bolshoi Ballet, Obraztsov's Puppet Show and the Soviet Army Ensemble of 200 singers, which he saw in London. In return, he proposed, if available, such American entertainers as Marian Anderson, Vladimir Horowitz, Louis Armstrong, Emmet Kelly, the clown, and "a couple dozen American beauties dressed by Main Bocher."

Mr. Rose stresses that he told Soviet officials he did not represent the United States Government, but only himself, and that he would present the program to the proper officials in Washington.

Both sides agreed, he said, to try to open simultaneously in each country on New Year's Eve. The Soviet officials also appeared willing to allow commercial sponsorship on American radio and television networks "if agreed upon as necessary for economic reasons," Mr. Rose added.

Fingerprinting Discussed

The American impresario said he had a final meeting yesterday with Georgi Orvid, Deputy Minister of Culture. He said Edward Ivanian and Alexander Slavon of the Foreign Ministry also were present. The subject of fingerprinting arose, as Soviet officials have protested against United States laws requiring fingerprinting of visitors. While some exceptions have been made, Washington has refused to make them in the case of large companies of entertainers.

Mr. Rose said he pointed out that Representative Francis E. Walter, Democrat of Pennsylvania, supported his project and that a bill is pending to change the law.

"When I joked that violinist David Oistrakh had created more goodwill in the United States in a few brief weeks than Vishinsky [the late First Deputy Foreign Minister Andrei Y. Vishinsky] had in several long years no one argued back," Mr. Rose said.

Accompanied by wife, the impresario was due to leave tomorrow for Warsaw on a trip that will take him also to Prague, Bucharest, Belgrade, Vienna and London.

Further Details of Plan

MOSCOW, July 29 (AP)—Mr. Rose's present plans would bring 500 American artists here and let 500 Russian artists travel to the United States.

Mr. Rose said he came to Moscow to investigate the possibility of such an exchange not because he thought it would be a cure-all for world problems, but in the hope that a trade of music and laughter "might relieve a certain amount of tension."

He named a long list of prominent American performers he would like to see in the Soviet Union, but stressed he had not discussed the trip with any of them.

Artist he suggested also included Jascha Heifetz, André Kostelanetz, Lily Pons, Fred Astaire, Ann Miller, Ray Bolger, Harry James, Benny Goodman, Tommy and Jimmy Dorsey, Fred Waring, Robert Merrill, Leonard Warren and a group of square dancers.

Mr. Rose wants the Russians to send in addition to those already mentioned, Lyala Chernaya, the Gypsy singer; the clowns Karandash and Popov, a circus-trained bear act and possibly Eddy Rosner's jazz band.

The impresario said he had a letter from the American Broadcasting Company saying it would put the Russians on a nation-wide program.

He declared he was acting without any hope of financial gain and that any profits would be donated to American charity.

The financial agreement would call for the American performers to be paid salaries by Americans and the Russians by their own countrymen. The Americans would pay travel expenses to the Soviet borders and the Russians to the United States entry point. One they arrived, the host country would pay living and travel expenses of the visiting artists.

Mr. Rose said the State Department had expressed approval in principle and that he had kept United States Ambassador Charles E. Bohlen informer of the negotiations.

No Comments From Artists

No further details of Mr. Rose's plans could be obtained here yesterday. None of the artists mentioned could be reached for comment.

A spokesman for the A. B. C. said Mr. Rose had discussed such a program with the network. Officials had expressed interest in the idea, but the spokesman said no commitments had been made.

NY Times, 7-30-56

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One Hour's Walk Around Moscow

The SAS Office in the Hotel National is a convenient starting point, as you are in the middle of the city across from the Kremlin and the Red Square.

Start by turning left and immediately after turn right, as crossing the square in front of the hotel is not permitted. Reaching the Red Square, on your left note Moscow's largest department store, the GUM. Opposite this is the Kremlin, in front of which you will see the Mausoleum where Lenin and Stalin are buried. Red Square is bordered by the Historical Museum and the fantastic church of St. Basil's (1555). Pass through the GUM, proceeding to the Theater Square where on the right is a remnant of the wall of what was known as the "Chinese City", one of the earliest adjuncts of the Kremlin. Cross the Square towards the famous Bolshoi Theater, turn left into Okhotniy Ryad until you reach Gorky Street (*Ulitza Gorkogo*). In front of you is the Hotel National, the starting point of your walk.

Key to the Map:

1. The Kremlin.
2. The Red Square (with the mausoleum of Lenin and Stalin, the Historical Museum and the Cathedral of St. Basil).
3. GUM, State department store.
4. The Lenin Museum.
5. The Bolshoi Theater.
6. The Maly Theater.
7. The Tschaikowsky Concert Hall.
8. The Central Puppet Theater.
9. Moscow Race Course.
10. Young Pioneers' Stadium.
11. Dynamo Stadium.
12. Gorky Recreation Park.
13. The Novodevichi Monastery (museum).
14. Central Lenin Stadium.
15. Donskoi Monastery (Museum of Architecture).
16. Church of Ivan the Great.
17. Tretyakovsky Gallery.
18. Pushkin Gallery.
19. Dzerzhinsky Recreation Park (with Ostankino Palace).

SAS *SAS Office:* Hotel National, Room 217.

T *Tourist Information Office:* Intourist Travel Bureau, Hotel Metropol and the Service Bureau at your hotel.

Your First Hour in Town

You arrive at Vnukovo airport, about 18 miles from the city. The big letters spelling MOCKBA over the airport buildings remind you at once that the Russian alphabet is indeed unfamiliar. Before you leave the plane your passport will have been taken by an immigration officer, then the Aeroflot staff will conduct you to customs, where you will make your declaration. Next, you will get your passport back; and, if you hold *Intourist* coupons, an *Intourist* representative will assist you throughout the entire control procedure. Money can be changed at the airport. The monetary unit is the Ruble, divided into 100 Kopeks. There are 10 Rubles to the US dollar and 27.60 Rubles to one £ Sterling.

If you are under the care of *Intourist*, a car will be waiting to take you on the 45-minute drive into town.

Don't expect many people outside the large hotels to speak English — or, for the matter, anything but Russian.

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MOSCOW

Moscow is the capital of the U.S.S.R. The city covers 127.4 square miles and has about 5 million citizens. It is the nation's industrial, scientific, cultural, and political center, seat of the government and of the Communist Party of the Soviet Union. In March 1918, after the October Revolution of the year before, the first Soviet Government moved from Petrograd (now Leningrad) to Moscow, and in December 1922 when the first All-Union Congress of Soviets proclaimed the establishment of the Soviet Union, Moscow was made the capital of the young Soviet state.

In the course of history the capture of Moscow has been twice attempted; by Napoleon and by Hitler, both times unsuccessfully. Each time the defeat of the attackers turned the fortunes of the day, and Moscow thus became a City of Destiny, as it perhaps still is in connection with high politics. Thousands of visitors come to Moscow every year to see the Red Square, the Mausoleum, the museums and theaters. The USSR Company for Foreign Travel (Intourist) has introduced tourist itineraries which make it easy for tourists without knowledge of the Russian language to visit Moscow. Moreover, the Intourist coupon system includes certain important reductions thus saving the traveller a good sum of money. Your local travel agent will be able to give you all information on these facilities.



(16) *The Church of Ivan the Great*, Bolshaya Yakimanka Street. This church was built in 1713 by order of Czar Peter I and is a fine example of early 18th century architecture.

(17) *Tretyakovsky Gallery*, Lavrushinsky Lane. The collections include examples of Russian art, from earliest times to the present day. Closed the first Monday of each month.

(18) *The Pushkin Gallery*, Volkhonka Street, contains European art from the Renaissance through the Impressionists, as well as occasional special exhibitions of European masters. Also outstanding are the sections of this museum dedicated to ancient civilizations, including Assyria, Persia, Greece and Rome.

(19) *The Dzerzhinsky Recreation Park*. Formerly part of the estate of one of Russia's wealthiest families, this is now a vast recreation area for the Moscovites. The Ostankino Palace-Museum, a wonderful edifice with interior decorations created by serfs during the feudal epoch still stands in the park. (Closed Tuesdays and Wednesdays). For information on admission hours, apply to the Service Bureau at your hotel.



Excursions from Moscow

There are several interesting places to visit in the vicinity of Moscow, and below we list some of them. Ask the Service Bureau at your hotel how to get there.

Pleasure trip on the Moskva River. Even if your time in Moscow is limited you ought to take this interesting trip on the river and the canal through lovely landscape with an opportunity to see the large hydro-electric plants of Moscow.

Gorky. This small village is situated about 15 miles from Moscow. Near the village is the country house where Lenin spent the last years of his life and where he died, now a museum. (Closed Tuesdays).

Archangelskoye. This former Yusupov's estate is situated 17 miles Northwest of Moscow. In the "Palace" there is a rich collection of Russian art from the 18th—19th century and a tiny theater. (Closed Mondays and Tuesdays).

Kuskovo. This former country estate of the Sheremetiev family is about 6 miles East of Moscow. The palace building is beautifully decorated and the museum houses a rich collection of porcelain, ceramics, glass, etc.

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Hotels

SAS passengers are normally accommodated in the National, Savoy, (Intourist hotels) and Ukraina, Sovetskaya, Leningradskaya, Pekin and Moskva all of which are good. Reservations are automatically taken care of when you buy your tour from your local travel agent.

Hotel coupons are divided into four categories. If you choose the de luxe class you will get a comfortable room with private bath and toilet. Other classes are First, Tourist A and Tourist B.

You are advised to check the voltage in your hotel before using your electric appliances as it differs (127—220) from one part of the city to the other.

Restaurants and Food

When visiting Moscow do not look for restaurants with standard European Continental cuisine, although in the larger hotels you may find a few familiar dishes. Why not use the opportunity to make yourself acquainted with Russian cooking? Remember that this is a wide-ranging matter as each part of this huge geographical area has its own specialities. You would need more time than you probably have to go seriously into this "sport", but here are a few suggestions which may be useful.

The Aragvi (6 Ul. Gorky) is known for its excellent Georgian cooking. One of their specialities is chicken on the bricks (*Tsiplyata tabaka*), assorted *Schaslik*, and particularly good bread. You'll listen to soft Georgian music while you eat. Ararat (4 Ul. Neglinaya), an intimate and quiet restaurant, serves fine Armenian food. There is a small orchestra and dancing. Most people like the Ukranian dishes at the Hotel Ukraina, Moscow's newest skyscraper and the largest hotel in the city. The food of their restaurant is excellent, there is a fine jazz orchestra and, of course, dancing. Should you prefer an old-fashioned atmosphere you will appreciate the restaurant of the Hotel Savoy (3 Ul. Zhdanov).



If you like to eat in the open air, there are good roof-terraces at the Hotel Moskva (2 Okhotniy Ryad) and at the Praga (Arbatskaya Ploshschad), but the latter is rather expensive.

Besides these places there are numerous cafes and cafeterias (*stolovaya*) all over the city, where you may have a snack and drink original Vodka.



Entertainment and Night Life

An evening spent at the Bolshoi Theater (No. 5 on the map) is simply a must for any Moscow visitor. This is the home of classical 19th century ballet at its best and genuine classical Russian Opera. Seats cost approximately Rubles 35.—. To reserve a seat let the Service Bureau in your hotel know one day in advance (before 1 PM). The Moscow Symphony Orchestra is the best in the Soviet Union and ranks among the finest in Europe. It is especially famous for its solo instrumentalists, among which are D. Oistrakh, E. Gilels, S. Richter, M. Rostropovich, and D. Shafron. If the Red Army Chorus or the famous Mosyevey Folk Dancing Troupe give performances while you are in town be sure to get a seat as it will be one of the unforgettable experiences of your stay in Moscow. The Chorus and the Dancing Troupe perform in Tschaikovsky Hall (20 Sadovaya — No. 7 on the map), where some of the principal symphony concerts also take place. Other concerts are given in the Bolshoi Hall and in the smaller Maly Hall (6 Pushkinskaya — No. 8 on the map), an affiliate of the Bolshoi Theater.

There are many theaters in Moscow, among which is the famous Moscow Art Theater (MHAT), 3 Khudozhestvenny Proyezd, where the Stanislavsky tradition is meticulously preserved. At the Romen Gypsy Theater (10 Gnezdinkovski Proyezd), gypsy drama and music are presented in intimate surroundings. The performance is in vivid pantomime and easily understandable.

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You will find it fun to go to the *Kukolny* or Central Puppet Theater (32a Ul. Gorky — No. 8 on the map). Remarkably good puppet shows are staged here under direction of Obraztsov. The Gorki Park Open-Air (*Zeleny*) Theater (No. 12 on the map) offers a variety of programs, and in the Ermitage Park there are several theaters performing both indoors and in the open air.

Outdoor cafes, a restaurant and a Chess pavilion add to the pleasures of this park. Ask at your hotel Service Bureau for tickets to theaters, concert halls, cinemas and sporting events. Theater tickets cost 15—25 rubles, except for the Bolshoi Theater, where prices are up to 33—35 rubles.

If you understand Russian, a visit to one of Moscow's numerous cinemas may be of interest to you. The newspaper "Evening Moscow" (*Vechernaya Moskva*) lists the current cinema programs. Tickets cost from 3—5 rubles. The "Revival Films" (23 Ul. Gertsena) shows classics, both of Soviet and foreign origin, some of them silent movies.



Sights

Sightseeing tours of Moscow are organized by Intourist. If you wish to join one of these, and reap the benefit of an English speaking guide, make arrangements directly with Intourist or through your hotel Service Bureau. Some of the principal sights are marked on the map and listed below:

(1) *Kremlin.* Situated in the heart of Moscow, the Kremlin is the heart not only of the city, but of the Soviet Union. It was formerly a citadel whose walls enclose an area of 64.2 acres. You'd do well to let a guide lead you through this assembly of buildings when you visit it for the first time. You may take photographs all through the Kremlin except inside the museum where special permission from the director is required. There are three large churches: The Assumption Cathedral (Russian: *Uspensky*) from 1479; The Annunciation Cathedral (Russian: *Blagoveshchensky*) from 1489; and the Archangel Cathedral (Russian: *Arkhangelsky*) from 1505. Note also the bell-tower of Ivan the Great and other smaller churches. The Armoury Museum in the Oruzhennaya Palace (closed Fridays) has a fine collection of jewels, armory, costumes, coaches etc. It is sometimes possible to visit the ceremonial rooms in organized groups.

(2) *The Red Square.* Almost a part of Kremlin, this beautifully situated square is in itself a monument of important historical interest. In 1917 the final battles of the revolution took place here, and those who fell were buried in a common grave at the foot of the Kremlin wall. Before the Kremlin wall stands the mausoleum with the tombs of Lenin and Stalin (closed Mondays). In the square also is the *Lobnoye Mesto,* a round elevation which was used as an execution block in earlier days, and later on served as a rostrum when the leaders of the state read their proclamations to the people. At one end of the Square is the Historical Museum of Peoples of the U.S.S.R., and at the other the impressive St. Basil's Cathedral (1555, restored in 1954). A section of the Historical Museum has been installed in the church. The Historical Museum is closed on Tuesdays, St. Basil's is closed Tuesdays and on the 30 and 31 day of the month.

(3) *"GUM",* State department store, the largest in the Soviet Union.

(4) *The Lenin Museum,* Revolution Square. Collections illustrating the life and work of Lenin: Open 10:00 AM to 7:00 PM except Mondays.

(5) *The Bolshoi Theater,* Sverdlov Square. See: "Entertainment". Opposite the theater is a remnant of the wall of the former Kitai Gorod (Chinese City), one of the earliest suburbs of the Kremlin.

(6) *The Maly Theater,* at the right of the Bolshoi Theater, is one of the most important stages in Moscow. Between the two theaters is the large Central Moscow department store.

(7) *The Tschaikovsky Concert Hall* (20 Sadovaya).

(8) *The Central Puppet Theater,* corner of Gorky Street on Mayakovsky Square. (See "Entertainment"). The underground station here is considered the finest of all "Metro" stations in Moscow.

(9) *The Moscow Race Course.*

(10) *The Stadium of Young Pioneers.* Especially dedicated to youth, this stadium has an all-year skating rink as well as the usual sports grounds.

(11) *The "Dynamo" Stadium,* home of the famous "Dynamo" football club. Further out on the Leningrad Highway is the "Dynamo" water stadium with an indoor swimming pool, and the Northern Steamboat River Station is nearby.

(12) *The Gorky Recreation Park.* This park covers an area of 110 hectares on the banks of the Moskva River. Recreation facilities include open-air stages, cafes, restaurants, a cinema, attractive promenades and a landing stage for boats. The ancient Neskuchny Gardens, which now form part of the Gorky Park, are particularly charming.

(13) *The Novodevichi Monastery.* This is the best preserved of all monasteries in Moscow. The large cathedral — now a museum — is well worth seeing. In a smaller church there are regular services. Many well-known Russian artists and composers are buried in the cemetery outside the walls. Open 11:00 AM to 5:30 PM except Tuesdays. Closed also on the 30 and 31 day each month.

(14) *Central Lenin Stadium,* the largest stadium in Moscow.

(15) *The Architecture Museum,* Bolshaya Kaluzhskaya Street. The museum is installed in the ancient Donskoi Monastery, itself an interesting old architectural landmark.

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Zagorsk. This is a one-day trip. Zagorsk (formerly known as Sergievo) is about 44 miles from Moscow and it has an interesting monastery, Troitskoe Sergievo, old city walls and many old churches one of which has ikons by Rublev and his contemporaries. The tomb of Boris Godunov is also among the attractions of Zagorsk, which is still considered one of the most holy places in Russia. The trip by car passes the village of Pushkino with another fine 18th century church still in use.

You are advised to make all necessary arrangements through the Service Bureau in your hotel, where complete information is available.



Shopping

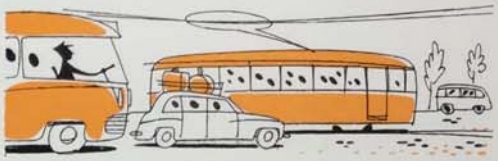
Simple dolls and toys are sold mostly in toy stores. The State department store "GUM" on the Red Square is worth a visit as part of your sightseeing if not to make purchases. Longplaying records offer the finest recorded music at prices that are cheap by any standard. Various kinds of souvenirs are sold at GUM and at the special souvenir shops at 4 Gorky Street and 13—15 Stoleshnikov Lane. Russian furs (and they are very attractive) are mostly for export but can be purchased.

Provision stores are open from 8 AM to 8 PM including Sundays, with a lunch interval between 1 and 2 PM. Most other shops are open from 11 AM to 8 PM (lunch interval from 3 to 4 PM), except Mondays. On Sundays as a rule there is no lunch interval, and the shops close three hours earlier than usual.

Climate and Clothing

The average daily high in Moscow during July, the warmest month, is 71° F (22° C); the average low in January, the coldest month, is abouth 5° F (— 15° C); high 14° F (—10°C). Throughout the year the climate varies between these extremes, but for the most part is continental. The climate of the southern regions of the country vary between temperate and sub-tropical. Bring along sturdy, informal, practical clothing. In summer, light clothing will generally do, but it would be wise to include a warm suit or dress. Fur coats and woolen clothes are necessary in winter. Laundry can be had within 24 hours, sometimes even the same day. Pressing services are easily obtained, but dry-cleaning takes time.





Transportation

For local transportation there are tram cars and buses and the fine Metro underground railway, which is the Moscovite's pride. If you travel in the Intourist de luxe class you will have a car at your disposal for your sightseeing trips. Metered taxis are freely available and inexpensive.

Travel by train can be a little trying as the speed is usually slow, except for the Moscow—Leningrad railway. Not all trains carry a dining car; better make sure beforehand and have your hotel prepare some food to take along. Tea is available through the train stewardess who will also be prepared to bring hot water (*Kipyatok*) for your instant coffee.



Public Holidays

January 1 (New Year's), May 1—2 (International Labor Day), November 7—8 (Revolution Days), and December 5 (Constitution Day).

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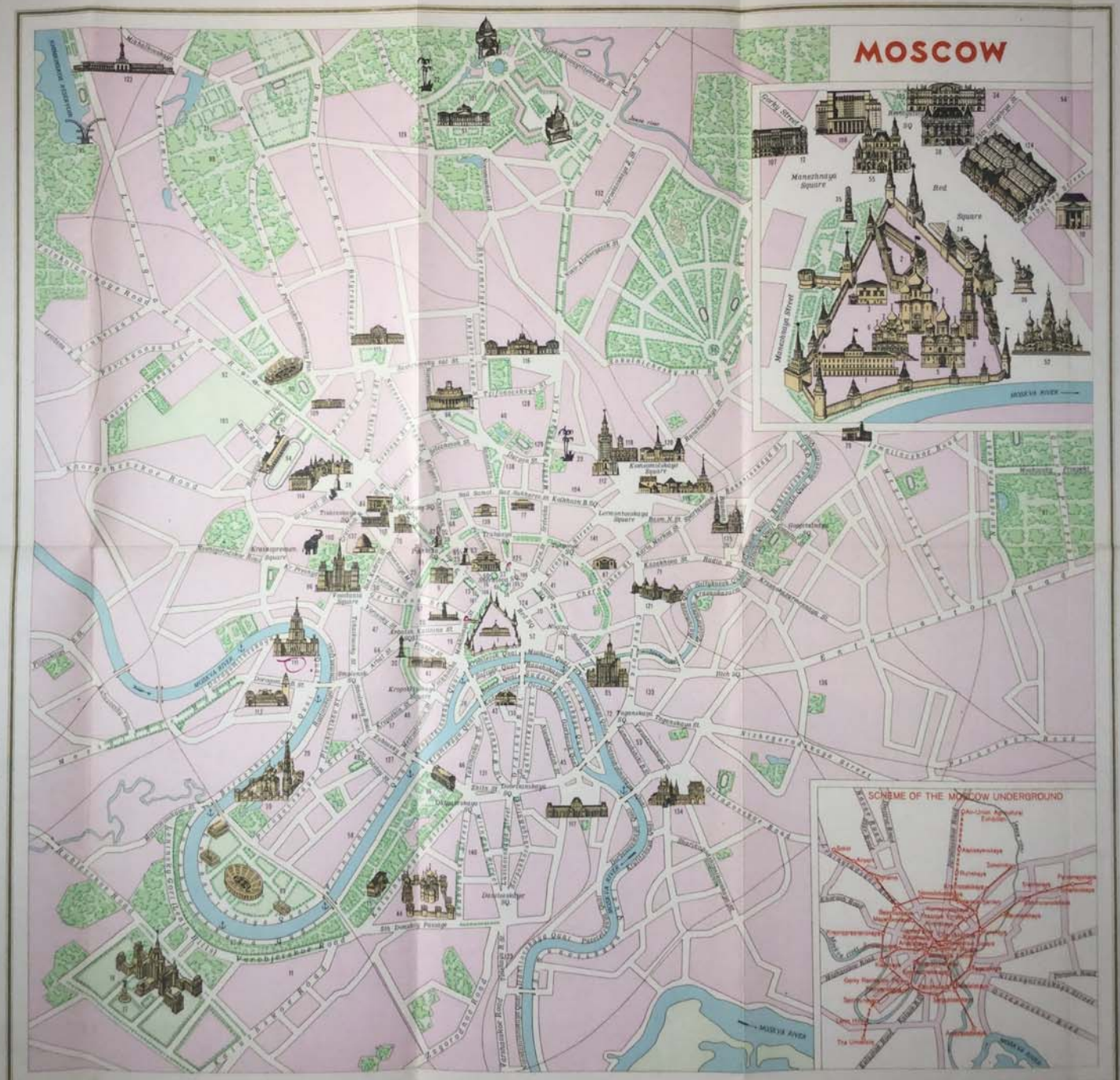
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MOSCOW



SCHEME OF THE MOSCOW UNDERGROUND

THE KREMLIN

1. Grand Kremlin Palace
2. House of Council of Ministers of the USSR
3. Granovitaya Palata
4. Armoury Chamber
5. Archangel Cathedral
6. Annunciation Cathedral
7. Assumption Cathedral
8. Ivan the Great Tower

ADMINISTRATIVE BUILDINGS

9. Moscow Soviet
10. All-Union Chamber of Commerce
11. All-Union Council of Trade Unions
12. Head Office of „Inturist"
13. Central Telegraph Office
14. Main Post-Office

SCIENTIFIC INSTITUTIONS AND EDUCATIONAL INSTITUTES

15. USSR Academy of Sciences
16. USSR Academy of Medical Sciences
17. USSR Academy of Arts
18. Moscow State University (new building)
19. Lenin State Library
20. Chaikovsky State Conservatoire
21. Timiryazev Academy of Agriculture
22. Main Botanical Garden of the Academy of Sciences
23. Botanical Garden of Moscow State University

MONUMENTS

24. Mausoleum of V. I. Lenin and I. V. Stalin
25. Monument to Yury Dolgoruky
26. Monument to Soldiers fallen at Plevna
27. Monument to Lomonosov M. V.
28. Monument to Gorky A. M.
29. Monument to Pirogov N. I.
30. Monument to Pushkin A. S.
31. Monument to Timiryazev K. A.
32. Monument to Gogol N. V.
33. Monument to Ostrovsky A. N.
34. Monument to Ivan Fedorov First Printer
35. Obelisk to the Revolutionary thinkers
36. Monument to Minin and Pozharsky

MUSEUMS

37. Museum of Revolution
38. Museum of Lenin V. I.
39. Novo-Devitsky Nunnery
40. Museum of the Soviet Army
41. Politechnical Museum
42. Tretyakov Art Gallery
43. Fine Arts Pushkin Museum
44. Architecture Museum
45. Bakhrushin Museum of Historic
46. Museum of Literature
47. Gorky Museum
48. Tolstoi Museum
49. Tolstoi Museum-Estate
50. Chekhov Museum
51. Ostankino Palace-Museum—creative work of serfs
52. Pokrovsky Cathedral (Saint Basil Cathedral)
53. Mayakovsky Library-Museum
54. Museum of History and Reconstruction of Moscow
55. Museum of History of Peoples of the USSR

EXHIBITIONS

56. USSR Agricultural Exhibition
57. USSR Industrial Exhibition
58. Permanent All-Union Construction Exhibition
59. Main Pavilion of USSR Agricultural Exhibition

THEATRES

60. Bolshoi Theatre
61. Maly Theatre
62. Second Stage of Maly Theatre
63. Moscow Art Theatre
64. Vakhtangov Theatre
65. Stanislavsky and Nemirovich-Danchenko Musical Theatre
66. Central Theatre of the Soviet Army
67. Mayakovsky Theatre
68. Lenin Komsomol Theatre
69. Pushkin Drama Theatre
70. Operetta Theatre
71. Central Transport Theatre
72. Drama and Comedy Theatre
73. Satire Theatre
74. Central Puppet Theatre

CONCERT HALLS

75. Chaikovsky Concert Hall
76. Colonne Hall of the House of Trade Unions

CINEMA-THEATRES

77. „Forum"
78. „Udarnik"
79. „Rodina"
80. Stereoscopic three dimentional
81. „Metropole"
82. „Central"
83. „Hudozhestvenniy"
84. „Moscow"
85. „Znamya"
86. „Pionya"
87. „Kolizey"
88. „Sputnik"

PLACES OF SPORT

89. Central Lenin Stadium
90. „Dynamo" Stadium
91. Young Pioneer Stadium
92. Swimming pool
93. Moscow River Ski-Jump
94. Hippodrome
95. „Dynamo" Water Station

RECREATION PARKS AND GARDENS

96. Central Gorky Recreation Park
97. Izmailovsky Recreation Park named after Stalin
98. „Sokolniki" Recreation Park
99. Timiryazev Agricultural Academy Park
100. ZOO
101. Dzerjinsky Recreation Park
102. Hermitage Garden

HOSPITALS

103. Botkin Hospital
104. Sklifosovsky Institute of Surgery

HOTELS

105. Metropole
106. Savoy
107. National
108. Moscow
109. Sovietskaya
110. Pekin
111. Ukraine
112. Leningradskaya

RAILWAY STATIONS

113. Kievsky Railway Station
114. Belorussky Railway Station
115. Savelovsky Railway Station
116. Riazhsky Railway Station
117. Paveletsky Railway Station
118. Leningradsky Railway Station
119. Kazansky Railway Station
120. Yaroslavsky Railway Station
121. Kursky Railway Station
122. Northern steamboat river station
123. Moscow steamboat river station

STORES

124. State department store (GUM)
125. Central Moscow department store

CHURCHES

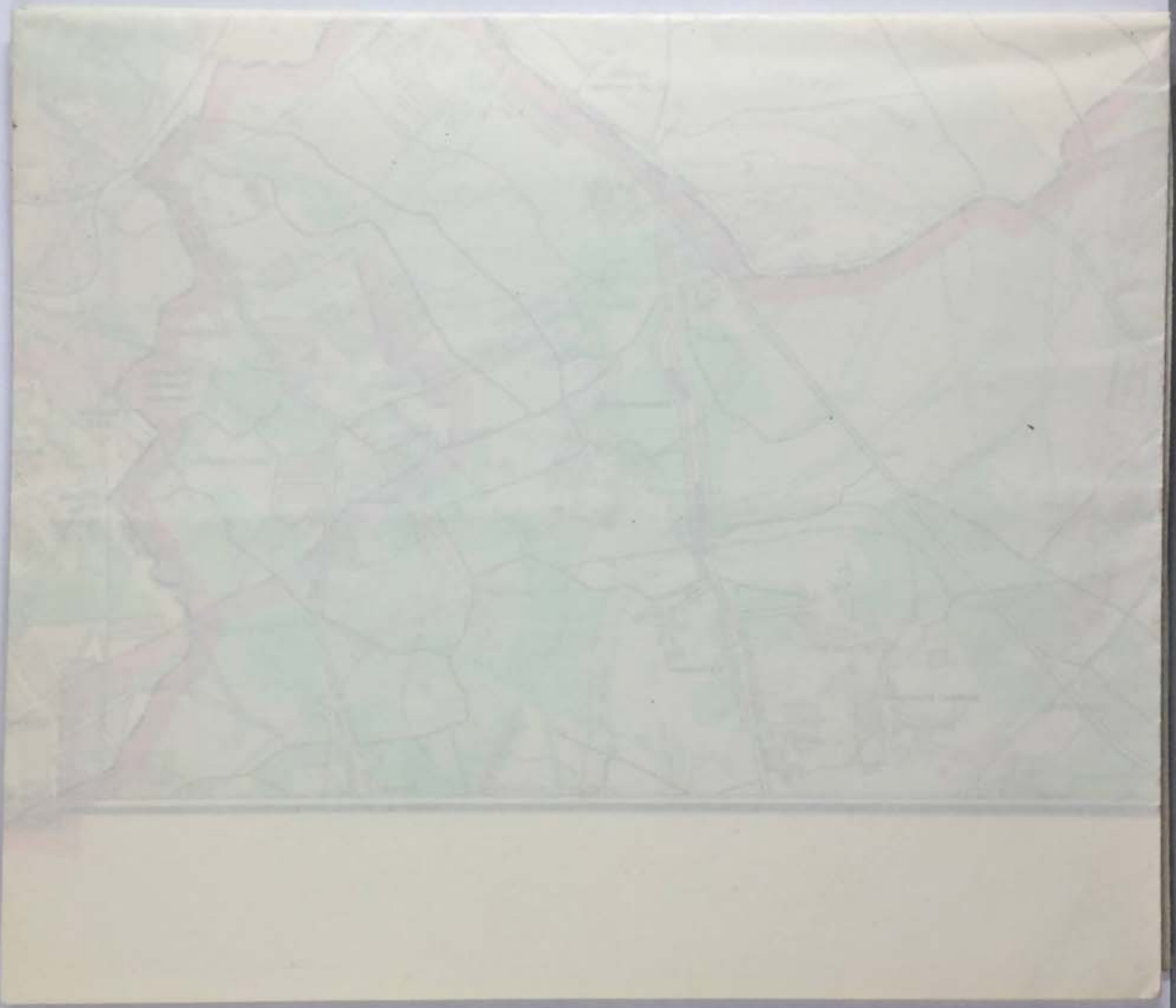
126. Saint Trinity Church (Ostankino)
127. Saint Nicholas Church
128. Saint Tritun Nagorsky Church
129. Metropolitan Philip Church
130. Church of All Believers
131. Ivan Warrior Church
132. Tikvinskaya Church
133. Church of Saint Martin—the Confessor
134. Krutitsky Church
135. Church of Epiphany
136. Pokrovsky Church

OTHER OBJECTS

137. Planetarium
138. Animal Taming Ground
139. Circus
140. T. V. Centre
141. City Planned House

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Shcherbakovskiy
Sokol'nicheskiy
Oktyabr'skiy
Leningradskiy
Dzerzhinskiy
Zheleznodorozhnyy
Stalinskiy
Baumanskiy
Sovetskiy
Krasnopresnenskiy
Pervomayskiy
Kalininskiy
Molotovskiy
Kiyevskiy
Frunzenskiy
Kirovskiy
Zhdanovskiy
Proletarskiy
Leninskiy
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SOURCES: *PLAN g. MOSKVY.* (*Plan of the City of Moscow*) 1:20,000 Second Edition GUGK Moscow 1940

PLAN g. MOSKVY 1:35,000 First Edition GUGK Moscow 1939

SPRAVOCHNIK ULITS g. MOSKVY (*Directory of Moscow City Streets*) Ministerstva Kommunal'nogo Khozyaystva RSFSR Moscow 1951

Scale 1:35,000

0 1 2 MILES

0 1 2 3 KILOMETERS

Belokamennaya

Metrostroyevskiy Gorodok

Pos. Im. Podbel'skogo

Pos. Krasnyy Bogatyr'

Bogorodskoye

Cherkizovo

Cherkizovo

Pos. Kholmogorovskiy

Chernitsyno

Sosenka

Gol'yanovo

Izmaylovo

Stalinskiy

IZMAYLOVSKIY PARK IM STALINA

Preobrazhenskoye Cemetery

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РАЗНЫЕ

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Russian trip file

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well. He was a grievance-hunter, a nailer-down of grievances . . . ever on the prowl for examples of man's inhumanity to man. . . .' But, although 'he loathed oppressors of every kind . . . once they had been tumbled down, he was the first to turn round and feel sorry for them'. In fact, notwithstanding his prejudices, George Orwell had an extremely fair mind; and fairness and sympathy, coupled with liveliness, are among the most engaging qualities that these essays exhibit. Mr Raymond may be hasty, but he is never lazy; every essay rests on a solid basis of knowledge, and his knowledge covers a remarkably wide field. Now I shall look forward to a full-length volume, constructed around a single subject, in which his talents as a critic and a portraitist will find the elbow-room that they deserve and need.

PETER QUENNELL

That Russian Holiday

Moscow: A Short Guide. *Central Books: Moscow.* 4s. 6d.

Russian Phrase Book. *Collins.* 3s. 6d.

Nagel's Travel Guide: Moscow and Leningrad. *Muller.* 36s.

Going to Russia? By KATHLEEN TAYLOR. *Lawrence & Wishart.* 13s. 6d.

A Cockney in Moscow. By HAROLD ELVIN. *Cresset.* 21s.

Students of semantics have frequently observed that when the Russians adopt a foreign word they tend to endow it with a slightly different meaning from the one it carries in common usage in the original. Their use of the word *turist* is a case in point. When applied to Russians it generally means a hiker, moreover an organised hiker who has submitted himself to fitness and compass-reading tests – who is, in short, a *sportsmen (sic)*.

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cal sense – a somewhat uncommon attribute among the critics of his generation – he reveals a deep interest in the mysteries of human character and has enriched the margins of his text with many lively portrait-sketches. Incidentally, he has the knack of conveying enjoyment and of reviving his readers' affection for the books that they already know. This he does in a fluent prose style admirably suited to his critical purpose. It bounds smoothly and jubilantly along, from the challenging first paragraph to the neat decisive summing-up.

Another pleasant feature of *England's on the Anvil!* is the breadth and catholicity of the essayist's range. One is not surprised to see him writing of Johnson – whose heroic stature he has fully grasped – or Horace Walpole or Sydney Smith – whose 'quotability', from a critic's point of view, is not the least of their outstanding virtues; but much more unexpected is his attitude towards certain popular writers of the late-nineteenth and early-twentieth centuries, including Hilaire Belloc, G. K. Chesterton, Sir Compton Mackenzie and John Buchan. It is by no means a destructive attitude; nor is it priggish and supercilious. On the contrary, there are moments when he appears to have travelled so far in the opposite direction that readers less appreciative than himself may be inclined, like the friends of Belloc's Matilda, to gasp and stretch astonished eyes. Does Mr Raymond really mean what he says when he suggests that 'the strong tide now flowing in Belloc's favour . . . will eventually sweep him into harbour among the supreme masters of English prose, alongside Swift and Gibbon'? A great man, he announces elsewhere, 'has been consistently denigrated and dishonoured because his faith and opinions happened to be at variance with the ethos of Mr Gollancz . . . and of the Left Book Club'. Gifted and courageous though Belloc was, that surely is going it a little strong? As for Chesterton, he may be remembered (the critic surmises), if not as a man of genius, at all events as 'one of the few genuinely good human beings in the annals of literature'; while Sir Compton Mackenzie, despite the fact that he began as 'the Owen Nares of contemporary fiction' and is today 'the twinkling Seymour Hicks of the English novel', proves to be a brilliant delineator of the passions, no doubt inspired by his early acquaintanceship with the poems of Propertius: '. . . No one can describe first love like Mackenzie. . . . Few writers have recorded so faithfully the devastations love leaves in its wake'.

Mr Raymond's essay on Buchan, however, is an unusually shrewd and well-balanced piece of critical analysis, in which he gives not only a portrait of the man and an impression of his more rewarding books, but an account of the ambitious proconsular age – the heyday of Milner and Cromer and Curzon – that shaped his public ideals and helped to form his private character. Nor does he omit the delightful story of an odd week-end when the late Lord Lovelace asked Buchan and Henry James to look through his explosive Byron archives. 'Masses of ancient indecency (said Buchan). . . . The thing certainly made me sick but my colleague never turned a hair. His only words for some special vileness were "singular" – "most curious" – "nauseating perhaps but how quite inexpressibly significant".'

Just as shrewd as Mr Raymond's treatment of Buchan – and no less sympathetic on a very different level – is his handling of George Orwell, in an essay entitled 'Barrack-Room Lawyer'. He refuses to leave the Orwell legend unquestioned; but he pays a high tribute to the integrity of the writer himself. 'There was more than a touch of the belly-aching, barrack-room lawyer about Or-

what a press!



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well. He was a grievance-hunter, a nailer-down of grievances . . . ever on the prowl for examples of man's inhumanity to man. . . .' But, although 'he loathed oppressors of every kind . . . once they had been tumbled down, he was the first to turn round and feel sorry for them'. In fact, notwithstanding his prejudices, George Orwell had an extremely fair mind; and fairness and sympathy, coupled with liveliness, are among the most engaging qualities that these essays exhibit. Mr Raymond may be hasty, but he is never lazy; every essay rests on a solid basis of knowledge, and his knowledge covers a remarkably wide field. Now I shall look forward to a full-length volume, constructed around a single subject, in which his talents as a critic and a portraitist will find the elbow-room that they deserve and need.

PETER QUENNELL

That Russian Holiday

Moscow: A Short Guide. *Central Books: Moscow.* 4*s.* 6*d.*

Russian Phrase Book. *Collins.* 3*s.* 6*d.*

Nagel's Travel Guide: Moscow and Leningrad. *Muller.* 36*s.*

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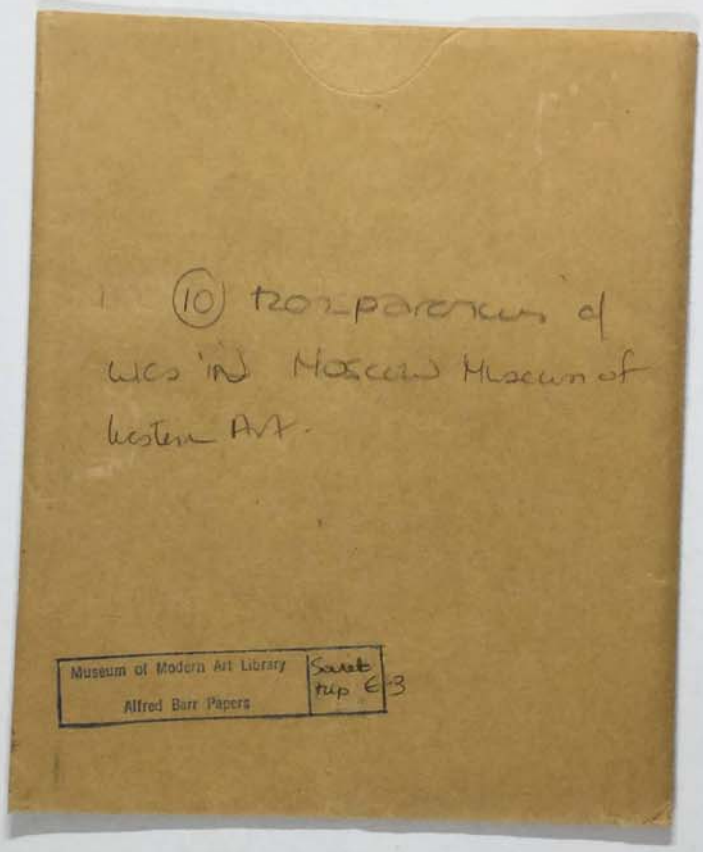
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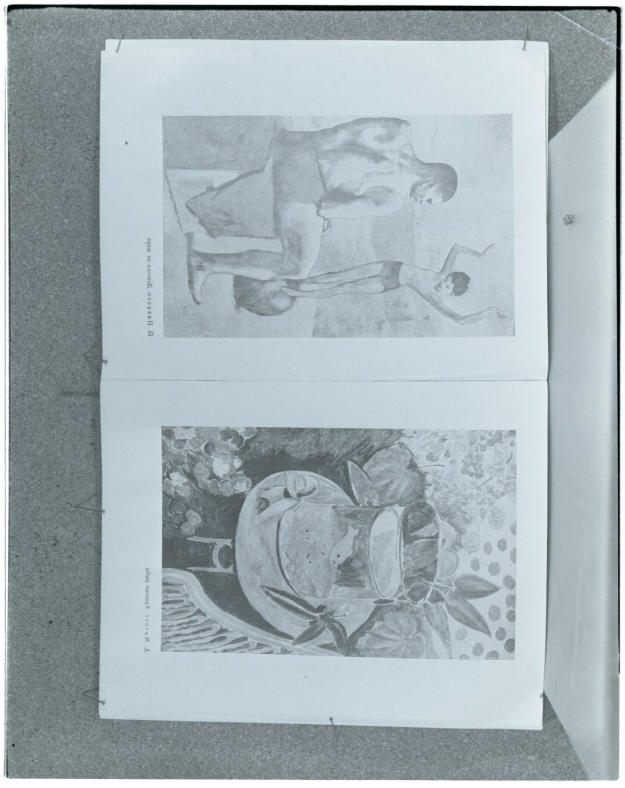


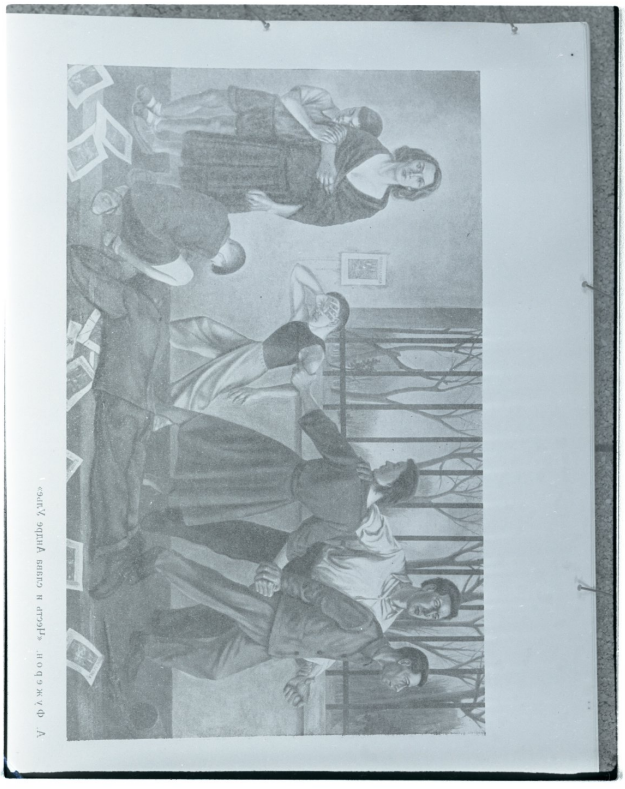
Les tableaux de Matisse sont cachés dans les réserves secrètes du dernier étage. Henri Matisse, à qui nous avons montré cette photographie, très heureux de retrouver ses tableaux en si bon état, a bien voulu les lister et les dater pour nous. Première rangée, de gauche à droite : Le Buffet debout, Issy-les-Moulineaux 1913 ; Antibes, Issy-les-Moulineaux 1913 ; Portrait de Fossilla, Issy-les-Moulineaux 1911 (que nous avons aussi photographié en couleurs, voir p. 55) ; Bouquet d'arums dans un vase gris, Issy-les-Moulineaux, c. d.) ; Portrait de Mme M., Issy-les-Moulineaux 1913 ; Deuxième rangée : Nature morte à la Danse, Issy-les-Moulineaux 1909 ; Nature morte de Séville, Séville 1911 ; Nature morte d'Espagne, Séville 1911 ; Sculpture avec sur commode rouge, Issy-les-Moulineaux 1910 ; Troisième rangée : Le pot à deux anses, Issy-les-Moulineaux s. d. ; Vue de Collioure, Collioure 1906 ; Le Jardin du Luxembourg, Paris s. d. ; La Dame en vert, Issy-les-Moulineaux 1909 ; Les Tournesols dans un Vase, s. l. n. d. ; Dernière rangée : Nu, noir et vert, Issy-les-Moulineaux 1908-1909 ; Nature morte sur le balcon rouge et noir, Collioure vers 1907 (en partie cachée par une conservatrice adjointe du musée) ; Danse sur la terrasse, Collioure 1907 ; Femme assise, étude, Issy-les-Moulineaux 1909-1910.

Stchoukine et Morosov, le premier, gros marchand de grains et de sucre, l'autre propriétaire de filatures.

Stchoukine, dont l'hôtel somptueux à Moscou, construit au XVIIIe siècle par les princes Troubetskoy, est occupé par une ambassade, avait réuni la plus grande collection du monde de peinture française du XXe siècle. Il acheta notamment, dans les galeries ou les ateliers, 9 Marquet, 16 Derain, 50 Picasso, 11 grands Gauguin, 6 Renoir, 8 Cézanne. Il avait découvert Matisse en 1908. Il lui avait acheté un grand nombre de toiles, et commandé deux panneaux : la Danse et la Musique, terminés en 1910, qui devaient décorer chez lui le mur de l'escalier monumental. Exposés au Salon d'Automne de 1910, ces deux grandes toiles provoquèrent des hurlements. Stchoukine, cédant aux conseils de Bernheim jeune, démonnanda les deux panneaux et pria Matisse de lui remettre pour le même prix, deux toiles plus petites. Matisse refusa, mais Stchoukine, sur le chemin du retour, télégraphia d'un bureau de gare qu'il reprenait les deux panneaux.

(Suite du texte p. 51.)





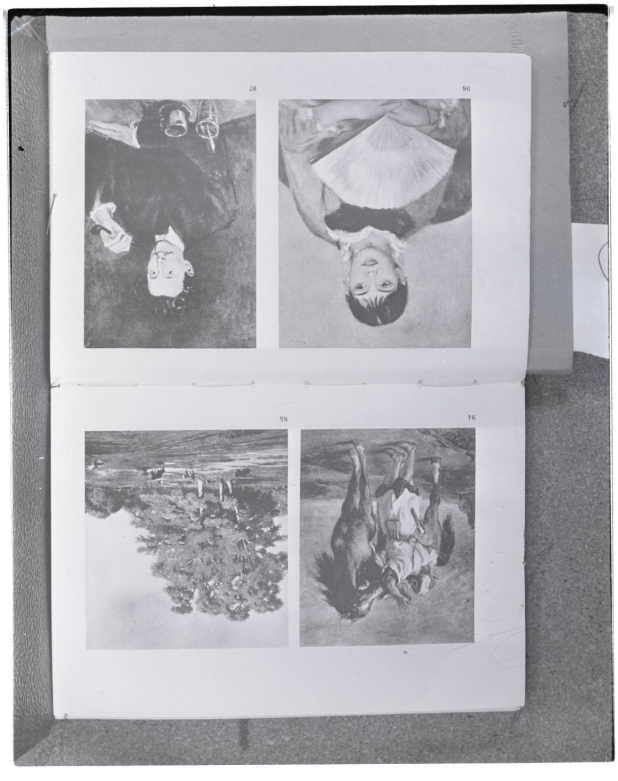
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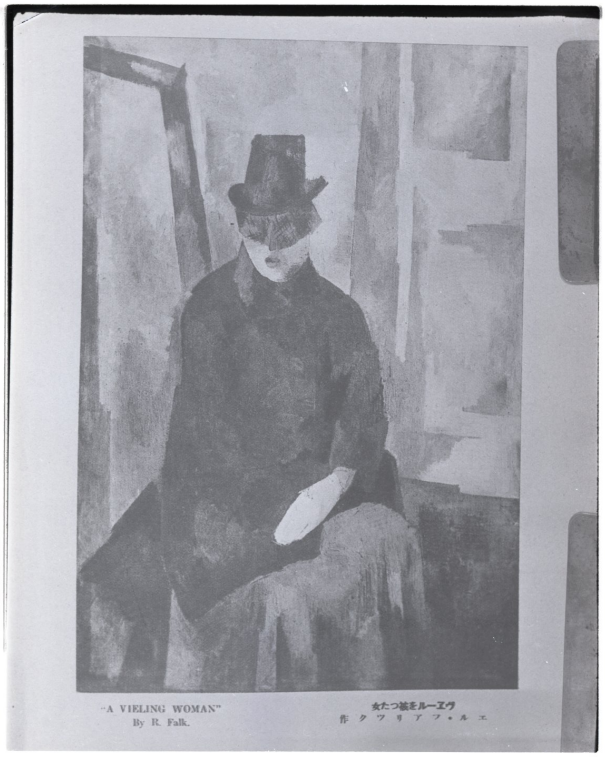






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"A VIELING WOMAN"
By R. Falk.

女たつ描モルーエヴ
作クワリアフ・ルエ



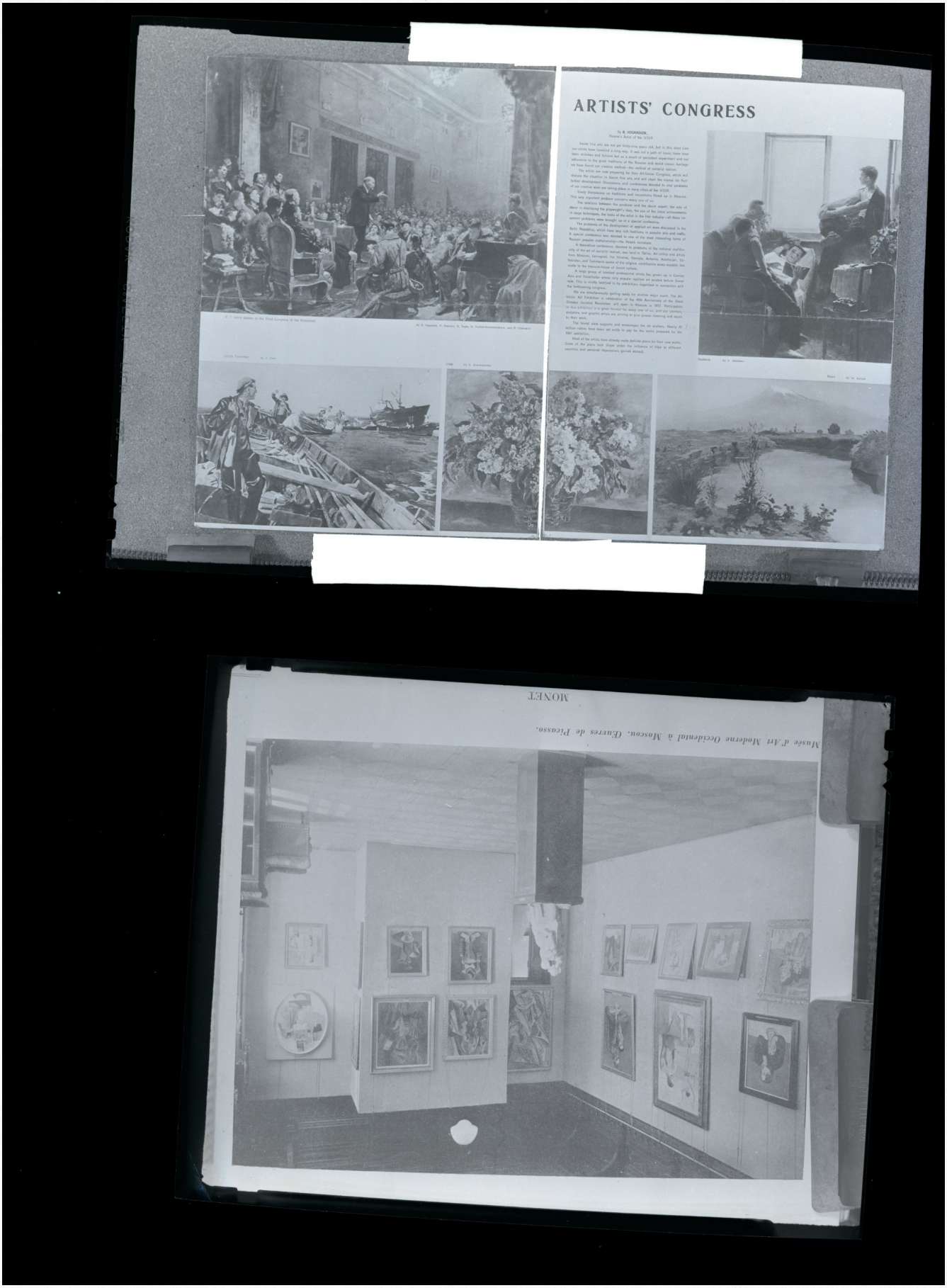
Musée d'Art Moderne Occidental à Moscou. Œuvres de Gauguin.





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ARTISTS' CONGRESS

By B. IOGANSON,
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