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FOUND EMPTY - 12/84

Mr. Ahmed

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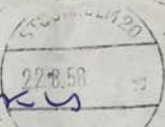
The u... one of the highlights of the centennial celebrations in the Fine Arts will be a collection of Soviet works of art the first of its kind in the northern hemisphere. It was arranged by the director of the Museum due to a visit to Russia in 1959. The collection will reflect current social attitudes in the Soviet Union and will contain 80 paintings of which 70 will be modern works and the others 19th century academic. To be shown in March of 1960.

The article itself would be hard to secure since there are several different printings of this edition. Someone would have to go to the back publications counter at the Times and ask if they could look through the paper to be sure it is there. Evidently it would be hard to be sure that there were any early editions on hand at all. At any rate, it would appear in the first or business section of the paper (no page number was given). Also, you could request that a photostat be made and ask them to refer to the folder on "Canada Art" in the morgue. We might be able to get it directly from the Canadian Press. (50 Rockefeller Plaza - CI7-1333)

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M. G. Costakis

Canadian Embassy Moscow
c/o The office of the High Commissioner
for Canada, Canada House.
London S.W.1.
England

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Dr. J. Constantunich
atan 25 I, Sronstull
Stockholm
Sweden

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TIMES JAN. 24 1960
SOVIET ART FOR CANADA
 Paintings to Be Exhibited at
 Montreal and Toronto
 MONTREAL (Canadian Press)
 —A collection of contemporary
 Russian art next March will be
 one of the highlights of the
 centennial celebrations of the
 Montreal Museum of Fine Arts.
 Museum authorities say it is
 the first time the Soviet Gov-
 ernment has sent such a col-
 lection to a private institution
 in North America.
 The exhibition was arranged
 by Murray Chipman, vice presi-
 dent of the museum, during a
 ten-day visit to Iron Curtain
 countries in December, 1959. He
 said the exhibition would reflect
 current social attitudes of the
 Soviet Union and its people.
 About eighty paintings are to
 be shown, seventy of them mod-
 ern works. The remainder are
 nineteenth century academic
 pictures.

January 26, 1960

Mr. Jim White
Sally Thompson

NY Times article on Soviet
in Canada

Mr. White:

The NY Times article you requ-
of art to Canada appeared onl
Sunday, January 24 Times. It
dateline and therefore is not
news that could appear any time.

Union sending works
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Press without a
spot news, but rather "filler"

The essence of the article states that one of the highlights of the centennial
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January 26, 1960

Mr. Jim White

NY Times article on Soviet

Sally Thompson

art in Canada

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cc. Mr. Alfred Barr

December 14, 1959

Dear Perry,

In reference to your letter of December 4 concerning THE NEW YORK TIMES clipping and the proposed USSR exchange, I enclose a memorandum from Alfred which represents the sum total of our current knowledge of the status of the matter.

Also, we understand that Madame Mamedov has been recalled from her post at Washington.

If we learn of any further developments we will of course inform you at once.

With warm regards, I am,

Faithfully yours,

Rene d'Harnoncourt

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

RdH/bp

enclosure

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All Is Not Welles

By SERGEI
GERASIMOV

FOREIGN art critics and journalists have concerned themselves more than once with what they call the problem of freedom in Soviet art. They have ventured, and still venture, all sorts of conjectures and opinions, most of which are naive, while some of them are simply malicious.

Soviet writers and artists taking issue with the views of foreign critics on the subject have tried to explain to them the fundamental principles of art in the socialist world.

This article is not so much a criticism of their standpoint as an attempt to describe the sources on which I have been drawing throughout my life in art, as have, I believe, my friends in literature, the theatre, the cinema and painting.

Let me premise that the artist's attitude is active in one way or another under any social system. Artistic creation implies a certain activity of the artist's thought, whose sole aim is to convey to the reader or spectator an idea, image or association.

Modern Art

Last year I had a chance of seeing the exhibition "Fifty Years of Modern Art" at the Brussels World Fair. I also saw some of the latest paintings and sculptures exhibited at the Museum of Modern Art in New York, works by Italian modernists in Rome and by French modernists in Paris. I did my best to discard any preconceived notions in forming my impressions and tried to understand the standpoint of the artists whose work—a muddle of sentiments and ideas—seeks to deny with the bitterness of malcontents the actual forms of the visible and tangible material world. I could not help smiling inwardly at the feeling I had—apparently shared by the overwhelming majority of those viewing abstractionist works of art—and at the sigh of relief I drew whenever through a chaos of lines and dabs and forms, I caught a glimpse of an idea or image connected with reality, no matter how remote.

All in all, however, it was a painful effort that put a heavy strain on the eyes, the heart and the nerves, leaving one physically shattered and morally depressed.

Every time after leaving an exhibition I thought gratefully of my art, the cinema, which has never quite lost touch—probably because of its very nature—with reality, no matter to what extremes it has gone in its quest for new forms. But hasn't it really? I would ask myself the next moment as I recalled some French surrealist film, but even in it I saw reality, though a distorted and disfigured reality.

Faith Shaken

My faith in the infallibility of the cinema was shaken rather badly when I saw Orson Welles's latest creation, *Touch of Evil*. This depressing, and I would say most amoral, film had all the characteristics of present-day decadence in art. In the realm of ideas it flaunts lack of faith in man, a squeamish aversion for him, while in the sphere of artistic form it shows a morbid confusion, a shift of realistic concepts towards metaphysics, towards the dissecting room and the "aesthetics" of filth and blood.

I have discussed Welles's film with people of different artistic views and convictions. I was amused to see how they tried to justify this kind of art and then, giving up their vain search for logical evidence to support their attitude, would finally screw up their eyes with a shrewd air, as if to say that it was futile to argue about art with someone committed to a "realistic primitive."

"You'd like to find the rational kernel in everything," they would say. "To you art is a reflection of reality, an educator of the masses, a school of life, and much else in this vein—I

The distinguished Soviet director has been travelling in Europe and the United States, looking at Western culture through Eastern eyes. His reaction, particularly against the kind of film-making represented by some of the work of Orson Welles, is violent and to the point.

forget what—that you've put down in your programme for socialist realism." And having taken this uncompromising stand, they would thrust their hands into their pockets and add: "But Orson Welles chose to do it that way and his film exists as a reality. And you as realists, what have you to say to that?"

There was no denying that, of course. But then came the second round of the argument. Like the abstractionists and surrealists in painting, Orson Welles no doubt exists in the cinema, with an historical and social background that is all his own. And Western art in its extreme forms cannot possibly be explained outside the historical environment in which it has come into being.

The art of the lone wolf struggling for recognition among the well-fed and indifferent sees the only way to success in hysterical sensations, in bartering the "unfathomable" individual world of the artist, a person endowed with "vision and imagination out of the ordinary."

Sick World

But there is another side to the problem. The work of modernists today betrays the tragic weakness of the sick, the hopelessly sick capitalist world. And the individualist artists, who are tied to it by ideological and pecuniary bonds, are afraid of portraying reality in its actual associations. Being faint-hearted, they will not or cannot lay bare the foundations underlying the existence of the individual and the whole of society in which they live. They have the same eyesight and the same mechanism of imagination as all other people born of people, yet they are naive enough to pose as prodigies or monsters because they are afraid to admit the cruelty and injustice of the old world. So they take refuge behind what they claim to be prodigious artistic endeavour, building an illusory world that will enable them to

overlook or at least release them from explaining the realities of life.

Among those active in various fields of art, I have many friends who belong to my own generation. We are already in the fifties, the past 40 years of our lives falling on the post-revolutionary period, and we naturally cannot imagine ourselves outside of the life and heartbeat of our homeland. And this is not a mere phrase.

Many of our Western colleagues are unable to understand our acute awareness of being one with the people who have given birth to us. To understand this they would have had to suffer the kind of hardships and losses that we had to suffer as children in the years of foreign intervention, economic ruin and hunger. They would have had to experience the early difficulties in building a socialist industry and to pass through the Great Patriotic War which the Soviet people fought against fascism, the most brutal enemy mankind had ever known.

Seeking Improvements

The beauty of our land, of our cities and countryside brought back to life by the effort of the entire Soviet people is not a mere phrase to us. And the feeling that we share the interests of our people logically determines the world outlook of every Soviet artist.

The task facing us now, immediately after the Congress of builders of communism that has aroused a world-wide echo, is not a search for a new path, because we know the path along which we are advancing—toward communism. What we need to consider is: How are we to improve our art so that it will be more helpful to workers, peasants, scientists, engineers, teachers and doctors in their magnificent work for the happiness of the people? How are we to give the people a better knowledge of life, broaden their spiritual horizon and infuse fresh creative energy into them?

The progress made in Soviet art during the last two or three years still falls short of requirements. Nevertheless, along with the entire Soviet people, we rejoice in achievements which the West cannot but recognise. I mean, among other things, the spectacular success of the Folk Dance Company of the U.S.S.R. in the United States, of our renowned musicians in all countries, of the Moscow Art Theatre in Britain, France and Japan, and of our motion pictures awarded prizes at international festivals.

Seven Year Plans

These obvious achievements should not, however, prevent us from seeing the new breathing perspectives that are opening up, or the new tasks arising from the decisions of the 21st Congress. Our future acquires an entirely different meaning when we think of the changes which the plans carefully drawn up for the next seven years will bring into our lives.

As for myself, the march of years notwithstanding, I want to accomplish in the coming seven years all the best that every artist aspires to all his life.

Among the more important films made by Gerasimov are: *City of Komsomolsk*, *The Master*, *Masquerade*, *The Invincible Ones*, *The Great Earth*, *The Young Guard*, *The New Teacher*, and, more recently, *Quiet Flows the Don*—Editor

TWISTED: Orson Welles as the twisted policeman in his recent self-directed picture, *Touch of Evil*. The Soviet view, expressed here by director Sergei Gerasimov: "This depressing and I would say most amoral film, has all the characteristics of decadence in art." Photo: Universal-International.



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Two Coloured Actors Write About the Hard Way Up

THEY CALL ME A DO-IT-YOURSELF MAN

By **SIDNEY POITIER**

LONG before the "do-it-yourself" craze swept America, I claimed to be a "do-it-yourself" man. It wasn't my hobby but my business—acting on the "do-it-yourself" plan.

The only reason I tried acting in the first place, I must admit, was because I thought it would be an "easy way" to make a living. At the time, I was working as a longshoreman, and before that, as a pin boy, parking lot attendant, construction worker, ditch digger and truck driver. As a kid in Nassau, I'd helped work my father's tomato farm. None of it was easy, nor did any of it do much to train an actor.

I read, one day, that the American Negro Theatre in New York was looking for actors, and I decided "That's for me." My audition was horrible as I feared; but I did get a job backstage and by pushing myself, I graduated to bits and finally, to playing leads. Then I went after Broadway and then got into films, starting with *No Way Out* in 1949.

When I say I'm a "do-it-yourself" actor, I don't mean to minimise the many things I have learned from the directors of three Broadway plays and ten films. Nor do I mean only that I've never been formally trained for the profession. I just don't believe that "breaks" really influence an acting career.

It's my experience that an actor has to go after every part he wants to play, whether he is a beginner or a star, and once he gets it, he has to work on it. He has to "do-it-himself" indeed.

Yes, I got over the idea that acting is "easy". It's easier than digging ditches or loading ships, true; but it's work.

One of the hardest jobs I've ever had to do—and also one of my best opportunities—was co-starring with Tony Curtis in Stanley Kramer's *The Defiant Ones*. We played convicts who escape from a chain gang—he's a white man who hates Negroes and for reasons of my own, I hate him. Besides this conflict, we underwent all manner of physical hardship. But Kramer is "my kind" of director. He knows what he

to page 33



September, 1959

Sidney Poitier and director Otto Preminger conferring on the set of *Porgy and Bess*. Photo: Columbia



My Way to Escape

By **JOHNNY NASH**

ACTING somehow makes me get lost. I seem to forget entirely about self.

Johnny Nash, as I know him, takes a powder. I think it's a good thing to escape from one's own personality. While I'm still new in the business of entertaining, I'm sure singers who don't know anything but putting over a song suffer as the years pass, from the limitation of their personality. Audiences weary of sameness.

I think acting, especially if I keep it up in the future as I sincerely hope, will benefit me in show business. It will help me be versatile as a performer and that's what I want to be—an all-round performer. Just to sing is not enough. Until now, I've never acted before—that is, professionally—and don't ask me how I'm doing. I won't be able to answer that one until I read the critics' notices and then I'll probably want to run away and hide my head.

Undoing It

All I can say is that acting is undoing what I've learned as a singer—the selling of self in a song, expressing a ballad as I feel it. I'm having to forget about that happy and assured fellow, Johnny Nash, and think in terms of Spencer Scott, the character I'm playing, as he gropes for understanding of his problems.

I was so nervous during my first high school drama that when I hugged the leading lady I almost broke her ribs, and she howled "Ouch!" It killed the mood. But I never stopped dreaming of one day being an actor.

I'm told that Burt Lancaster heard me on an Arthur Godfrey broadcast and thought I'd be exactly right as Spencer in the film. I've never asked Mr. Lancaster to verify this story, since I've met him as one of my bosses on the set. It's such a nice, flattering story that I don't care to enquire if it's a press-agent's dream or not. I accept it.

It's a paradox that I can't stand to sing rock-'n-roll, but I love to listen to it. I guess you'd call me an unwilling fan. All I know is that I start to tingle with that crazy beat. But to sing the stuff, absolutely no and again no.

I first started singing in church choirs and I suppose it naturally follows that I prefer the ballads to the jumpy stuff.

Originally, I wasn't supposed to sing a note

GIANT: Johnny Nash and director Phillip Leacock conferring on the set of *Take a Giant Step*. Photo: U.A.

in the film as there was no spot open in the plot for me and a song. Then I heard that people started writing to Hecht-Hill-Lancaster asking why. Now, you'll hear me sing, because Livingston and Evans were hired by the producers to write a ballad which I'll do during the opening titles.

COVER STORY

THE British director, Phil Leacock, has made in Hollywood a film with a universal theme—the problems of an adolescent Negro boy's emotional development "meeting head-on with sex, death and family misunderstanding, learning the full meaning of loneliness, his pride as a

About the Writers . . . Sidney Poitier, the young New York actor, was in the stage production of *Anna Lucasta*, made his film debut in *No Way Out* and followed this with *Blackboard Jungle*, *Something of Value* and *The Defiant Ones*. Currently in the stage production of *A Raisin in the Sun* and contemplates filming in France.

Johnny Nash, former golf caddy and current top TV and disc singer, makes his film debut in *Take a Giant Step*.

A season on the Negro in the Cinema has been running at the National Film Theatre.

human being beset by the hurts and hates of racial discrimination."

It has been adapted from a play by the Negro writer, Louis Peterson. The producer, Julius Epstein, was the man responsible for the script of *The Tender Trap* and several other comedies.

The star, Johnny Nash, who makes our front cover, has never before acted. Hollywood pundits are saying he is an over-night star. He was discovered singing on a TV programme.

Other members of the cast have been brought from the original Broadway production . . . including Fredrick O'Neal, who gave such a fine performance as the brother in the screen version of *Anna Lucasta*. Ellen Holly was playing Desdemona in *Othello* with the New York Shakespearean Festival before being signed for her role in *Take a Giant Step*.

But much of the critical attention will be on young Johnny Nash. Can the coloured singing boy make the grade as a serious actor?

Photo: United Artists

seven

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from D.M.A. file

"SOVIET CULTURE" - August 11, 1959

U.S. CONTEMPORARY ART ON EXHIBITION IN SOKOLNIKI PARK

Realistic Trend Suppressed and Weakened

The section of painting and sculpture at the American exhibition in Moscow was supposed to give the Soviet public an idea of the works of the greatest masters of the fine arts in the USA during the last quarter century. Seventy-five pictures and pieces of sculpture were selected for the exhibition -- one object for each artist. Those who arranged the exhibit explained that because of lack of space they "didn't" even try to show works of all outstanding artists." By this same token, it is to be supposed that in view of such severe selectivity the objects chosen in every case are the outstanding ones, the best of the best.

However, a study of the exhibition causes deep disappointment to all those who would like to become familiar with the achievements of American art. It is quite apparent that many artists who are really outstanding in the USA are not represented in the exhibition. In the exhibition there are no works of Rockwell Kent or William Gropper, although their works are widely known in the USA and are esteemed by the Soviet public. There were no pictures shown of such progressive artists as Robert Henri, George Luks, George Biddle, Frederick Waugh, Maynard Dixon, Adolph Dehn, Peter Hurd, Paul Sample, Leon Kröll, Sidney Dickinson, John Martella, Joseph Hirsch, Fletcher Martin, Dale Nichols, and many other artists who work in the field of genre painting, landscapes, portraits, and still life.

If it was impossible at the exhibition to familiarize oneself with the art of many American artists whose works show signs of outstanding talent, mastery, and association with the serious school of art, and give some notion of the face of America, its life, the characteristics of its people, it was because the whole field was left open to the formalistic artists working in the half-abstract and abstract vein and exhibiting enormous canvases covered with spots of dirty paints and fragments of freakish lines. It was fruitless to try to see in this senseless chaos any connection with America's nature, and her people, or their lives and activities. It is true that the author of the introductory article in the catalog, Lloyd Goodrich, Director of the Whitney Museum of New York City, endeavored to find

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a connection and declared that in the canvases of the abstract artists "the qualities of openness and diffusiveness seemed to be related to our air age" and that "in the sense of space, often in the large dimensions of their works, these masters reflect the openness and broad expenses of America." We will not contradict Mr. Goodrich, who so strangely confuses the dimensions of the canvas with the scale of the area depicted on it; if our "air age", to use his words, gave rise to diffusiveness in abstract art, can the defenders of abstractionism avoid it in their statements? One thing is undoubtedly true: for some reason or other there was not enough room on the walls of the exhibition for realistic works.

Interest was attracted by only a few canvases. Thomas Hart Benton's picture, "Boomtown" (1928), shows one of the little towns in Texas as it was at the beginning of its transformation into a present-day capitalistic oil town. Here in miniature are already all the elements of boom towns of the American West: speculators, gamblers, adventuresses, drunks, beggars, thieves and sheriffs blending in with the others. John Steuart Curry is represented by "Landscape in Wisconsin" (1938-1939), which very well characterizes the manner of this unique artist. Charles Burchfield, in his water color "Promenade" (1928), depicts a street in a small town with power of observation and humor. Edward Hopper, in the picture "The Lighthouse at Two Lights" (1929) uses sharp chiaroscuro, contrasts of color, and emphasized laconicism of volume. This gives his landscape tension but at the same time it brings to mind the poster rather than the painting treatment of an image. Eugene Speicher is represented by "The Red Moore, Blacksmith from Red Swamp" (1935). This portrait, which is realistically handled and composed, shows the blacksmith in his shop while at rest; the modest brown cast is devoid of any contrived effects. "My Son Sandy" (1932), by Alexander Brook, is well painted; there is undoubted merit in the picture, in the psychological treatment of the face, and in the style of painting itself. "The Portrait of T. R. White" (1940), painted by Franklin Watkins, is attractive for the lively manner in which the character has been caught and for the unforced freedom of composition. In Andrew Wyeth's "Children's Doctor" (1949), done in tempera, in which the delicate, sure-handed drawing is softly tinted with light gray, brownish and almost rose-colored tones, chief attention has been given to a psychological revelation of the face. Let us also mention "The Waiting Room" (1942-43) by Raphael Soyer, a picture in a realistic manner, and William Glackens' canvas "At The Soda Fountain" (1935), painted under the obvious influence of Renoir.

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A contemporary social note is struck in the picture of George Grosz, who is famous for his previous expressionistic drawings unmasking the imperialists after the First World War. He fled to America to escape Hitlerism. The artist is seized with alarm for the future of humanity and warns of the danger of new wars. In his works one senses a mood of isolation and desperation. Such is his picture "Peace II" (1946); against the background of the fire of continuing explosions a man of gray face and protruding eyes, searching for peace, comes out of the ruins. Jack Levine's picture with the ironic title "Welcome Home!" (1946) shows a banquet arranged by businessmen in honor of the general who is returning home from the war. The effort of the artist to give a definite class coloration to the subjects has enhanced the fame of this work. The painting was done under the strong influence of German expressionism of the 1920's; deformation and grotesque exaggerations reduce the artistic value of the picture.

Hence there are around about ten realistic pictures, six or seven works in which realistic traits were mixed with other influences, while all the rest were half-abstract and abstract canvases. But even in those cases where the jury decided to show the works of non-abstract painters, what was chosen turned out to be far from the best of their things. It would have been desirable to have such an important master as Grant Wood represented by the picture "American Gothic" or another of his works similar in vigor and not by some infantile didactic painting like "Parson Weems' Fable". Another well-known artist, Walt Kuhn, has had rough going in his works, but gradually he has revealed more and more deep human content in his depiction of circus artists. But the "White Clown" shown at the exhibition, with his empty expression and a lifeless face, is not the best of his works. The same may be said of the exhibited pictures of Philip Evergood, Reginald Marsh, John Sloan, and others. Yasuo Kuniyoshi, who has cried out at the suffering of people in the last war in such works as "She Goes Through the Ruins," "Mother and Daughter," and others, is represented at the exhibition by a picture devoid of content, "The Amazing Juggler" execrably painted with unpleasant flashy colors. On the whole, it must be admitted that the realistic school of painting is suppressed and weakened in the exhibit, while in sculpture, with one exception (the portrait of Albert Einstein by Jo Davidson, 1934), it is not represented at all. On the other hand, various formalistic works of the adherent of cubism, surrealism, and especially abstractionism occupy a dominant position.

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Only recently did they hang around thirty canvases of the last century and even the century before last in one of the nooks of the main exhibition building. It is apparent that this is the result of the extremely negative reaction of the public to abstract art; the organizers of the exhibition had "to straighten matters out" in a hurry and in one way or other present the realistic art of their country. But how? Once again not with the works of contemporary artists of the realistic and democratic school but with the painting of former times and not the best examples of that, either.

AMERICAN SURREALISTS

Several canvases of surrealists are on exhibition. In introducing this school to the public, Lloyd Goodrich writes that here art freed itself "from extremely literal dependence on visible reality and discovered the rich areas of subconscious images... in addition to European surrealists who have lived in different periods in the United States - Salvador Dali, Max Ernst, Yves Tanguy and Kurt Seligman -- the leading American representatives of the surrealist idea are basically Peter Bloom and Ivan Albright." Lloyd Goodrich has not explained in what this surrealist idea consists. Let us recall: the goal of the surrealists is to "raise" man above reality, and in their opinion this is achieved by submersion in the nightmarish world of subconscious hallucinations, the best of which are the delirious visions of madmen suffering from paranoia. The American Museum of Modern Art in New York has published a book by James T. Soby, carefully quoting the words of Dali, who defines surrealism as a "paranoid-critical method" and explains this as "a spontaneous method of irrational knowledge based on critical analysis of delirious phenomena."

Fortunately, the works of the author of this pretty concept -- Salvador Dali-- are not represented at the exhibition. There are none of his paranoid nightmares with chunks of soft flesh falling off decaying bones, with ugly visions, conceived by a perverse mystical and erotic imagination. However, the tie between Dali and the American surrealists is a much stronger one than may be deduced from the restrained mention it is given by Lloyd Goodrich, who places Dali with the "Europeans." Many American publications describe Dali as an American painter, and not without reason. Dali appeared at a moment when European surrealism had exhausted itself and lost all its influence. It is on American soil, backed by the money of American art dealers, that Dali's riotous success was achieved, and this gave a new impetus to surrealism whose center then shifted to the U. S.

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Turning to the surrealist paintings, we can see that decadent formalistic works are not always created by means of streaks of paint poured over canvas or by smearing over it splashes and disheveled lines, deprived of forms and outlines; there is another trend, dedicated to an exact representation of every detail. Careful finishing of details is in itself merely a particular method of painting technique, which can be used for various purposes. It can, for instance, serve for a pedantic copying of nature, becoming an unartistic photograph-like depiction. But it can be used as a means of developing a realistic image, and then the jewelizing-out of every minute detail, as we find in the works of Van Eyck and Holbein, serves toward glorifying life, the beauty of the world, and man. For the surrealists this minute attention to details serves diametrically opposite purposes. In their paintings it becomes a means of mocking reality, of jeering man's reason, a means of destruction of artistic images. Dali was the first to use this technique for this purpose, proclaiming his art to be "photography, painted by hand and in color with concrete irrationality." By means of this photographic exactitude the vile delirious visions -- deliberately absurd and pathologically ugly combinations of parts of objects and the human body -- are depicted on the canvas with nauseating "authenticity." Decaying flesh, ulcers, bones, skulls, skeletons are depicted with particular relish, and all this reeks of decay and carrion.

American surrealist paintings represented at the exhibition are consistent with this program. A painting by Ivan Albright, "Hole-in-the-Wall Gang," depicts various bits of junk -- saddles, cartridge belts, spurs, guns, boots, etc. -- dumped in a dark shed. Decay is the very theme of this painting with such an intriguing title, as though adapted from the cover of a cheap detective novel.

The painting by Yves Tanguy with the mysterious title "Multiplication of the Arcs" shows an endless plane, like a beach, covered to the very horizon with mysterious objects of various sizes and semi-geometric and semi-organic shapes. There are carefully shaded discs, cylinders, semi-conic forms, etc., reminiscent of vertebrae polished by the sea, bones, teeth, finger joints -- like a gigantic cemetery of bones of long extinct creatures on a barren and lifeless land. Georgia O'Keeffe's paintings are exponents of the same deathly idea, including her painting depicting a sheep's skull suspended in the air over some hills. Peter Blume's painting "Eternal City" at the time it was created, in 1937, was intended to represent Rome in Mussolini's time, but in spite of pretensions to a political significance (which is part of the demagogic arsenal of surrealism) the painting remains fundamentally a delirious hallucination.

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Among ruins of classical architecture and Roman catacombs some little figures are bustling about; in a niche or cavern there is a painted statue of Christ with golden rings, sabers and iron epaulettes. The bricks in the walls, the stones of the mosaic, the leaves on the trees -- all are painted with painstaking exactitude, and against the background of this morbid credibility is the core of the conception: a bright green head of Mussolini with bright red lips and a yellow harmonica of a paper toy for a torso. The harsh and gaudy colors intensify the impression of chaos and absurdity.

Thus, even though the most notable works of American surrealism have not been included in the exhibition and the content of the paintings exhibited is "camouflaged" by titles intended to help them pass for works denouncing American banditism or Italian fascism, the viewer can fully appreciate the reactionary content of the "surrealist idea," although according to the author of the catalog this idea "has freed art from too literal dependence upon visible reality, opening for it rich vistas of subconscious images." A paranoiac's delirium and a pathologically perverse mentality create disgusting, sickly nightmares rather than artistic images, and the advocates of surrealism are attempting in vain to prove that these nightmares "enrich" contemporary art: they degrade and destroy it.

The Sterility of Abstractionism

After the first presentation in America of European formalism at the Armory Show in 1913, its rapid penetration into American painting and sculpture began. At present the U. S. is the center of formalistic art and the main base for its most decadent and reactionary tendencies -- surrealism and abstractionism. The abstractionists are amply represented at the exhibition. Large canvases by Robert Motherwell, W. Baziotos, A. Gorky, M. Tobey, P. Guston, C. Marca-Relli, W. de Kooning, J. Pollock, M. Rothko, S. Davis, F. Glarner -- overwhelm the viewer by their meaninglessness, the licentious confusion of their gaudy colors. The "sculptures" of A. Calder, I. Lassaw, T. Roszak, and S. Lipton frighten people by ridiculous heapings of spikey pivots and crude shapeless forms. All these puzzles are either provided with laconic labels such as "Mural 4" or "Construction No. 47," or have pretentious titles: In painting, for instance, there are "Water of the Flowery Mill," "Cathedral," "Combination Concrete," "Flight of Plover." In sculpture there are "Seven-footed Beastie," "Galactic Cluster #1," "The Hound of Heaven", "The Screerer," etc.

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Let the viewer not be surprised. Meaninglessness and gaudiness are a part of abstractionism and are being justified in all seriousness by its proponents. Let us give the floor to the catalog's author, Lloyd Goodrich: "Abstraction," he writes, "may be defined as a refusal to depict reality and images and a turn to the purely objective language of form, color and materials." Such an admission fully denounces abstractionism for what it is. Art is a particular means of perceiving reality by man, it is thought in image form. This is the specificity of art, its primary distinctive characteristic. Art's images can vary as to how profoundly and how fully they encompass life, as to how powerfully they generalize and as to the degree of perfection of artistic realization. But if we have in front of us a true work of art, and not just a chaotic jumble of paints, it must necessarily contain some definite images in whose form the painter's thought, idea, and emotion have been conceived, matured, and realized. Art is a powerful means of spiritual contact among people. The profoundly reactionary nature of abstractionism, its degenerating influence, consists in the fact that it tears the painter away from the viewer and from the people, and totally destroys even the elements of sophistication in art which make the particular work meaningful and comprehensible, elements by means of which a painter creates aesthetic values, which promote contact among peoples. Abstractionism, therefore, means destruction both for the painter and for art.

Let us discuss, for instance, some thoughts expressed by Lloyd Goodrich about American "abstract expressionism". He praises its style, which is "almost totally abstract and devoid of imagery" and exclaims over the fact that the "traditional concepts of drawing have been dispensed with." But what sort of a "concept of drawing" can be talked about if the abstractionist splashes and smears paints at random or merely pours them over the canvas? Lloyd Goodrich considers such methods perfectly normal: "Conscious composition has given way to methods of a more intuitive nature, where in fact the existing elements, their actions and the very creative process play a great role in realizing the final forms; this is the basis for calling this movement 'the painting of action'. The usual work with a brush," Goodrich continues, "has been displaced by different and most diverse techniques, such as the methods of pouring colors, used by Jackson Pollock, for example." As is known, the "invention" of Pollock consisted of taking enamel paints used for automobiles, making holes of various sizes in the cans and then pouring the colors over the canvas. There is an abstract "picture" by Pollock at the Exhibition, entitled "Cathedral," which was made by the same method. (The truth is that the same colors look much nicer when applied directly in painting the automobiles shown in the courtyard of the Exhibition.

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Other abstractionists do not lag behind Pollock and vie with one another in inventing the most unexpected methods of showing stains, blots, holes, etc., and even shots from a revolver. And all this unworthy bustle around art is accompanied by advertised sensations and wrapped in quasi-scientific terminology -- "Tashism," and "action painting"!

However, no plays on terminology can hide the anti-art nature of abstractionism. The abstract pictures shown at the Exhibition surprise you with their ugliness and an unbelievable lack of taste. It is stated in the catalog that in the contemporary American art there is "a great variety of creative artistic work, opinions, and ideas." Lloyd Goodrich connects the peculiarities of American formalism "with our preference for creative exposition of the individuality to classical formalism." However, the facts show that the variety in the creative work of the American artist-formalists (as well as of the Europeans) is imaginary. Every one of them repeats himself tediously from year to year. Fritz Glarner filled up dozens of canvases with white rectangles and here and there painted strips between them in white, red, or yellow; all his "pictures" are called by one name -- "relative painting," only the numbers are changing. Jackson Pollock also repeats himself, covering the canvases with paint from holes and changing only the cans of paint and the thickness of the streams. Philip Guston does the same thing by exaggerating the small strokes of the brush in the center of his large and turgid canvases, called one time "The Room," another time "The Joy of a Pauper," a third time "The Visit," and a fourth time "Transition." Ibram Lassaw continually welds wires under a right angle, calling his metal products one time "constellations," another time "galaxies," etc. Alexander Calder hangs metallic leaves on the thin yokes of his "mobiles" or arranges on the ground oblique-angled metallic plates of "stables". In a word, every one of them has one little method which (not without the help of art dealers) "made" a name for him. The abstractionist is chained to his method like a slave to the galley and for this he receives money. This state of an abstractionist the bourgeois art critics consider "free creative work of the individuality of the artist" and the condition of "the great variety" of modern art!

The Myth of Many-sidedness and Freedom of Individuality

Let us imagine an insane asylum. (We will permit ourselves this comparison because, as we have seen, in the modernism concept it is considered flattering rather than offensive to compare a painter to a

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maniac.) An insane asylum, in which everybody raves in his own way, retaining a consistency of manner. One might shake his head continuously, another jump up and down, a third blow up his cheeks, a fourth stick out his tongue, etc. Should we rejoice that, taken together, all these representatives of such "individualities" form such a tragicomic many-sidedness? No, variety here (if we can seriously speak of such "variety") is merely an illusion, for the basis of such behavior is always one and the same -- loss of the ability to think normally, to have normal emotions, and to express one's thoughts and emotions in a normal way. Whatever might be happening around them in real life -- all of this has no effect upon the inner world of such "individualists," does not change the techniques of their reactions. This is why any talk of creative many-sidedness allegedly inherent in formalistic art is totally unfounded. The creative work of painters who are indifferent to the many-sidedness of surrounding life cannot be many-sided. And in this respect the American abstractionist has no "advantages" over the European one; they are both worse, as it were.

But Lloyd Goodrich sees the many-sidedness of American art in something else: in the alleged amicable parallel development of all movements, both formalistic and realistic ones. "Taking in the trends of the imagistic school, expressionism, abstraction and all their variants, contemporary American art is one of the most varied in the world." This idyllic picture, however, looks unconvincing, and poorly corresponds with the facts. Goodrich himself acknowledges that in the course of the past twenty years the predominant trend has been "the trend toward abstraction - to relative art. Now this is the predominant school."

Reactionary circles in the U. S. endorse abstractionism. A realist painter has a time trying to sell his paintings or organize his exhibitions. The story of Rockwell Kent, the outstanding U. S. realist, is a living example of this. The multi-millionaire art supporters who control the museums are perfectly happy with abstract art, for indeed it distracts the attention of the people from the hard problems that are created for them daily by life under the conditions of capitalist reality. But this still does not mean that in the U.S. the principles of abstractionism, as Goodrich writes, "have gained wide recognition." If by wide recognition is meant a wide acceptance by the masses of viewers, by the people, then it is impossible to agree with Goodrich. Neither in the U. S. nor in other capitalist countries has abstractionism gained wide recognition nor will it ever gain it, for the people will never accept this anti-popular school of art.

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At the same time recognition and love have been won among the widest popular masses by the art of Socialist realism, and in the light of its tremendous successes the emptiness and poverty of the formalist clownings become even more glaring. Such appreciation and love have been demonstrated with particular force at the Soviet exhibition in New York, where viewers are expressing admiration for the realist painting and sculpture of the soviet artists shown at the exhibition.

The secret fear of the threat of a scandalous calling of the bluff of abstract art, as well as a desire to subvert the successful development of Socialist realism, stimulates the abstractionists to seek new means of influencing public opinion. And thus they are forced to supplement their former methods of acting "headlong," i.e., denouncing realism and praising their own goods by more subtle methods. The American Exhibition has visually revealed the characteristic trait of this new tactic of abstractionism; it consists of trying to prove that abstractionism allegedly has the same right to existence as realism and that it allegedly creates "many-sidedness" in art - let everybody choose according to his own taste.

This situation, covered up by an imaginary breadth of outlook and directed at the unscrupulous Philistine, is only seemingly a good-natured all-acceptance in aesthetics. In reality it is a more insidious form of offense by the reactionary bourgeois ideology. It is characteristic that theoretical writings have already appeared attempting to provide a basis for this new tactic of abstractionism. Such is, for instance, the book by Etienne Gilson entitled "Painting and Reality" (N.Y., 1955), which is available here in the book department of the Exhibition. The author plays with the English words "picture" and "painting," both of which can be translated as "picture," "painting with colors," and suggests that they be separated as allegedly altogether different. "Picturing," according to him, is the making of pictures depicting real objects, human life, peoples, and the creating of images, and the criterion for them is the life which is being represented; but we cannot, he claims, expect artistic qualities from such pictures. "Painting," in Gilson's view, is art by means of colors, which does not depict anything, is justified by itself, and therefore we cannot expect it to be similar to reality or to give any images.

Turning to the history of art, Gilson gets hopelessly confused, for he cannot of course explain how it is that the great realist painters manage to combine truth of representation with vitality of image

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and artistic perfection. But Gilson is not discouraged by this; he is least of all concerned with history, his purpose being strictly contemporary. Gilson is prepared to consider realist painting as "even fine art" and concedes its value, but he emphatically insists that neither similarity to life or sense or image can be expected from abstractionism, and that this abstract art devoid of images has the same right to exist as does realism.

We can tell Mr. Gilson that the Russian language does not have an expression for "unimaginative art," but the expression "ugly art" substitutes for it quite well, and this expression can often be heard in the exhibition halls before the abstractionist canvases. The guides like to repeat in reply that tastes are indisputable, that everyone here is in a department store, so to speak; let him choose what he likes.

All right, tastes are indisputable, but tastelessness is disputable. It is very heatedly disputed. Such disputes flare up again and again in the exhibit halls. Under the pressure of the visitors' questions, the guides hasten to admit that they themselves do not like all the abstract paintings, attempting to draw the viewers into a discussion of which one of the abstract creations is "better." But the Soviet viewers are not inclined to scrutinize these dubious shades of dubious qualities. The viewers with good reason refuse to see the quality of art in abstract "painting" and "sculpture." And thus their profound contempt for the clowning grimaces of the abstractionists reveals the sense of tremendous spiritual superiority of the people of the new socialist society over willing and unwilling advocates of modern decadent capitalist "culture" and its freakish grimaces in aesthetics and art.

V. Kemenov,
Doctor of Art
Member, Academy of Arts of the USSR

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THE BURLINGTON MAGAZINE

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Editorial

BRITISH PAINTING FOR THE U.S.S.R.

AN exhibition of British painting from 1720 to 1960, prepared by the British Council, opened on 4th May at the Pushkin Museum, Moscow; from the middle of June it will be shown at the Hermitage, Leningrad for another month.¹ This is in exchange for the exhibition of Russian and Soviet art held early last year at Burlington House, and is of far higher standard. 141 paintings have been selected; some sixty-six museums and private owners have contributed. The National and Tate Galleries have together provided thirty-four works. To judge by reports from Russia, it has received an enthusiastic welcome. The British Ambassador at the opening ceremony is reported as having said: 'Perhaps not all the pictures will be to your taste [there are a number of abstract and near-abstract works], but we are for free discussion in the region of art as in other regions, and only this can lead to improvement in mutual understanding'. One wonders whether he and the Russians he was addressing were aware that free discussion was not encouraged in the British Press before the pictures left for the Soviet Union: a handlist was not released for publication until the opening.

However, had the handlist been available earlier, it is doubtful whether the selection of exhibits would have aroused inconvenient controversy in any responsible quarter. The inclusion of Munnings and the exclusion of Wyndham Lewis might have caused the raising of a few eyebrows, and disappointment might have been expressed that the Russians were going to have to assess the contribution of the P.R.B. on the strength of two pictures, a Hunt and a Millais, whilst John Maxwell, Samuel Scott, and George Morland were to be allotted two pictures each. It is true that in Amsterdam in 1936 and in Paris two years later² the Pre-Raphaelites were only slightly better off, but we are sup-

¹ A Russian catalogue, with thirty-two rather poor illustrations, is available. It contains a general introduction on 'British Painting' by Mary Chamot and detailed biographical notes as well as catalogue entries by Dennis Farr and Alan Bowness (all in Russian).

² *Twee Eeuwen Engelse Kunst*, Stedelijk Museum, Amsterdam [1936], 186 paintings. *La Peinture Anglaise*, Louvre, Paris [1938], 157 paintings of the eighteenth and nineteenth centuries only. At both exhibitions, water-colours were shown, and examples in various media by Blake and Palmer.

posed to have come round to them in the last quarter of a century. These are minor criticisms. On the whole the choice was sensible. The great quintet Hogarth, Reynolds, Gainsborough, Constable, and Turner, is superbly represented, and if one were to complain of the absence of Blake and Palmer, it might reasonably be argued that they are not fit to travel so far. It is instructive to compare the present selection to the pre-war exhibitions of British painting abroad. The extent to which Bonington has lost favour can be gauged by the fact that in Amsterdam in 1936 he was represented by six pictures, and in Paris in 1938 by seven, whereas this time he has to be content with one example. Similarly Duncan Grant who had five pictures in Amsterdam has not been exported to Russia at all, but the new stars Ward, Haydon, and Landseer, who would never have been considered for Amsterdam or Paris, are now fellow travellers.

These are mere changes in taste, also reflected in British exhibitions in New York in 1956-7 and in Canada in 1957-8,³ and have no relevance to Russia. However, one wonders whether the choice of a few works was not dictated by a desire to arouse the interest of these particular recipients. Most people would argue that one ought to pay no heed to recipients, that one should rely only on one's own criteria of judgement, regardless of the pictures' destination. And indeed in most cases, such as in the choice of Bacon, Ben Nicholson, William Scott, Frost, Wynter, and Lanyon, there has been no compromise. In other cases, in the inclusion of Josef Herman, of such admirable realistic portraitists as Highmore and Coldstream, and of certain late eighteenth-century moralists like Wheatley and Wright, one cannot help feeling that the selection committee had its Russian public in mind.⁴ Whether this is so, or whether the committee refused to be guided by any consideration but a sense of quality, the introduction of Hogarth, and of these other examples of realism, into a country which (to judge by what we have been allowed to see of its modern art) no longer knows the true meaning of realism, yet pretends to have a monopoly of it, can do nothing but good.

³ *Masters of British Painting 1800-1950*, Museum of Modern Art, New York [1956], 119 paintings and a few water-colours. The exhibition travelled to St Louis and San Francisco early in 1957. The exhibits were selected by Andrew Ritchie with the help of an advisory committee appointed by the British Council. *British Painting of the Eighteenth Century*, Montreal, Ottawa, Toronto, and later the Toledo Museum of Art [1957-8], eighty-six paintings.

⁴ It is true that the three eighteenth-century artists mentioned were shown in Canada but so also were Cotes, Denis, Brooking, the two Gavin Hamiltons, Hayman, Hoppner, Marlow, and Pate to whom one would have been surprised to find listed in the Russian catalogue. Neither Herman nor Coldstream was included in Mr Ritchie's exhibition.

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PUBLISHERS' WEEKLY



I hold every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereto. BACON

SCOPE OF U.S. FOUNDATIONS AND ITS MEANING FOR PUBLISHING

America's philanthropic foundations have assets totaling \$11.5 billion and distribute their benefactions at an annual rate of about \$625 million. Education gets the largest share of foundation grants—about \$250 million or 41% of the total foundation gifts. Grants for "health" are in second place with almost \$100 million, followed by grants for "social welfare" (\$90 million) and for scientific research (\$71 million).

These facts are among the highlights of the most comprehensive report on the foundations ever compiled, "The Foundation Directory, Edition 1," an 872-page volume edited by F. Emerson Andrews and Ann D. Walton and published this month by the Russell Sage Foundation. Its major findings, particularly in the field of foundation funds for education, are of more than casual interest to the publishing industry.

Of the 5202 foundations listed in the directory, the 129 largest have combined assets of \$8.8 billion—77% of the total foundation assets. The five largest, with combined assets of more than \$250 million, are, in order, the Ford Foundation, the Rockefeller Foundation, the Duke Endowment, the John A. Hartford Foundation and the Carnegie Corporation of New York.

Against the total background of annual expenditure for education, the foundations' \$250 million in gifts is relatively small. It is the way in which the foundations' contribution is being used that is so spectacular. They have moved purposefully into the most neglected area in education budgets—research and, particularly, research and experimentation with the "new" media of education.

In many communities, classroom television instruction is now a reality because of foundation gifts. The Ford Foundation grant which provided video tape recorders to the affiliates of the National Educational Television and Radio Center advanced by years the application of video tape to education. On other educational fronts, foundation-backed projects are exploring new theories

about the school day, the school week, the school year. Others are studying new theories of school construction and the relationship, physical and spiritual, that the school ought to have with the community it serves. The quantity-quality crisis in American education has provided the impetus for many foundation-originated and -managed projects in education. A major one in particular, the Ford-backed Learning Resources Institute, has as its goal the creation of the "independent learner," who, if he can be made to exist, should prove to be a person in whom the publishing industry would have a lot of interest.

Within the publishing industry, a certain amount of grumbling can be heard about foundation-backed educational projects. This grumbling originates largely from the fact that many of these projects which are concerned with curriculum reform have produced printed materials of instruction—"competing," as some publishers see it, on a tax-exempt basis with tax-paying firms.

Some of this grumbling is justified. But counter examples of a publisher's contributing to and benefitting from such projects also come to mind—for example, Doubleday's Science Study Series paperbacks, which originated from the foundation-backed Physical Sciences Study Committee at MIT.

The much discussed "ferment" in education is in part the result of activity by foundations, large and small, concentrating on the too long neglected area of educational research. To publishers the benefits will be of longer range than the publication of a particular book or series that originated in a foundation-backed project. Out of this "ferment" will perhaps come a new role for teachers, students, classrooms and all the other elements of education, including books, which, after all, were the first teaching machines. Books may be used in new forms in education, in new combinations with "new" classroom media. The role of books will be enhanced by any project, whether backed by foundations or government or whomever, which has as its goal the creation of the independent learner.

R. H. S.

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Russia

Mr. Barr ✓
cc: Mr. White

March 11, 1959

Dear Allan:

Thank you for forwarding to me the letter you received from John Steegman, Director of the Montreal Museum of Fine Arts, regarding a proposed exhibition of Russian and Soviet owned painting. Perry Rathbone forwarded the same letter to me.

I am just as bewildered as you are by the whole problem of USSR exchange. I have no idea if Mr. Steegman has a good entree with the Russians but feel sure that his proposal will, if accepted, produce an exhibition that would be difficult to show because of the inferior quality of contemporary Russian work. As far as we are concerned, I doubt very much that such an exhibition would interest us. Since the Russians are very reluctant to combine the modern French and their own work, I think there is even a slight chance that this proposal might revive their interest in our original plan. We are keeping in touch with the Embassy and hoping for the best.

Thank you again for informing me about this matter.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Allan McNab
Associate Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

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cc: Mr. Barr ✓
Mr. White

March 11, 1959

Dear Perry:

Thank you for forwarding to me the letter you received from John Steegman, Director of the Montreal Museum of Fine Arts, regarding a proposed exhibition of Russian and Soviet owned painting. Allan McNab forwarded me the same letter.

I am just as bewildered as you are by the whole problem of USSR exchange. I have no idea if Mr. Steegman has a good entree with the Russians but feel sure that his proposal will, if accepted, produce an exhibition that would be difficult to show because of the inferior quality of contemporary Russian work. As far as we are concerned, I doubt very much that such an exhibition would interest us. Since the Russians are very reluctant to combine the modern French and their own work, I think there is even a slight chance that this proposal might revive their interest in our original plan. We are keeping in touch with the Embassy and hoping for the best.

Thank you again for informing me about this matter. I am returning Mr. Steegman's letter to you.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

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

Enclosure

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Mr. Barr

MUSEUM OF FINE ARTS
MUSEE DES BEAUX-ARTS DE MONTRÉAL

February 27th, 1959

Mr. Allan McLean,
Associate Director,
Art Institute of Chicago,
Michigan Avenue,
Chicago, Illinois.

same letter sent
to Peggy T. Rathbone

Dear Mr. McLean:

The year 1908 will mark the Hundredth Anniversary of the Montreal Museum of Fine Arts, known for many years as the Art Association of Montreal. This is the first museum in Canada to celebrate its centenary. Naturally, therefore, we are making extensive and ambitious plans for a series of exhibitions, for which we are receiving an official grant from Ottawa. These exhibitions will be in, respectively, the Provincial, the National, and the International Fields of the Fine and Decorative Arts.

Our plans have included a request made through the Ambassador of the U.S.S.R. at Ottawa, that the Soviet Government should honor Canada by sending a special exhibition to be shown first in the Montreal Museum, subsequently in other Canadian museums and, it is hoped, in perhaps three or four of the principal museums in the United States.

The exhibition that we have suggested would consist of Russian 19th century Realist paintings, contemporary Soviet paintings and a selection of their great French Impressionist and post-Impressionist paintings - somewhat on the lines of that at Brussels last year.

It is, of course, impossible to predict whether or not this project could be achieved. The Soviet Ambassador at Ottawa has shown himself to be helpful and sympathetic, and has promised to approach his Government in the matter. Before doing so, however, he would like to know whether such an exhibition would be of interest to other museums in Canada and the U.S.A.

While it is doubtful if any of the French paintings would be lent by

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Moscow, there is just the possibility that this might be so. On the other hand, there are reasonable grounds for hoping that a show of Russian 19th and 20th century paintings might be sent. The exhibition would be shown first in Montreal during April 1960, thereafter, it would be available for showing elsewhere until the end of the year, and possibly in January or February 1961.

Would you be kind enough to let me know, as soon as possible, whether this exhibition (either with or without the French paintings) would be acceptable to you and whether you could take it at any time during the period in question? If so, may we have your permission to forward your letter to the Soviet Ambassador at Ottawa, for him to transmit to his Government.

With kind regards.

Yours sincerely,

John Steegman,
Director.

r.

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

*Miss ex lib
Mr. Barr*

February 25, 1959

Mr. Rene d'Harnoncourt
Director
The Museum of Modern Art
11 West 53rd Str.
New York 19, N.Y.

Dear Rene:

It was a real pleasure to hear from you and again to be able to do at least something for the terribly delayed project of exchange, which once promised to be so exciting.

I am happy to tell you that the sets of photographs went off very rapidly. By the way, I heard from home that Prof. Zamoshkin was and still is very ill. But I do hope that Prof. Lebedev will be efficient enough to handle it alone.

With best wishes,

Sincerely yours,

Tamara Mamedov
Cultural Attache

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cc: Mr. Perry T. Rathbone
Mr. Allan McNab
Mr. George D. Culler
Mr. Alfred H. Barr, Jr. ✓
Miss Dorothy Miller
Mr. Holger Cahill

February 11, 1959

cc: Professor Alexander I. Zamoshkin
Professor Policarp I. Lebedev

Dear Tamara:

You will recall my letter of November 20, 1958, addressed to Professors Zamoshkin and Lebedev, in connection with the revised lists of American paintings of the 19th Century which would be included in our proposed exchange. A copy of my letter was sent to you.

In that letter I stated that the three promised sets of photographs of the works of art would be forwarded separately. I enclose the three sets with this letter and ask you please to be so kind as to see that they are sent along to Professors Zamoshkin and Lebedev. I am sorry to trouble you with this, but I feel that your good offices will ensure proper and rapid delivery of the photographs which various circumstances have delayed our supplying before now.

With kind regards and good wishes for the New Year, I am,

Faithfully yours,

Rene d'Harnoncourt

Mme Tamara G. Mamedov
Acting Cultural Attache
Embassy of the U.S.S.R.
1125 - 16th Street, N.W.
Washington 6, D.C.

Encs: 3 sets of photographs - 119 items each

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THE NEW YORK TIMES, THURSDAY, JANUARY 1, 1959.

**TEST
ERMANS**

by-Country
Europeans
ove Them

GRUSON

York Times,
ny, Dec. 31—To
new year that
heavy from the
German news-
eared what the
as thinking of

followed the
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ar II and the
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memories. Mainly
his realization
ish public's cold
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r time since the
y preoccupied with
ave begun to show
what others think

spaper's last issue
Joachim Besser,
spondent for the
aper Die Welt, used
ol water to dampen
countrymen's notions
Germany's popularity.
e his conclusions
country:

FRANCE

and Germany are
n a "young love af-
fairs," the great old
s a big France and
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s a small Germany—
arrangement always
l."

BRITAIN

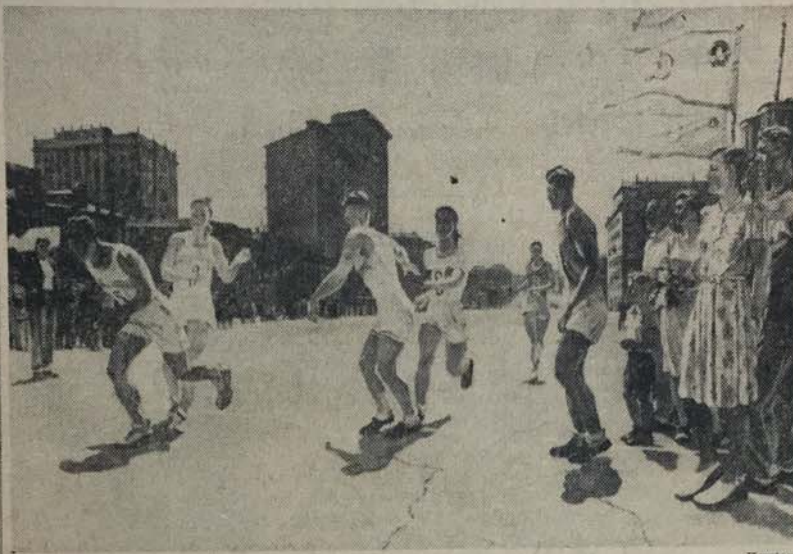
ty years the British
ken admirably of Ger-
ciency and energy, but
same time they are
about our competition
markets." The British had
ed, however, that Europe
ive in unity or not at all
they knew that without
any there could be no

ITALY

two countries have many
ties. Both came late into
European politics. One founded
ism, the other copied it. But
has everything lacking in
many — sun, warm seas,
n trees and hot-blooded
n. The Italians are happy to
us come. They are politely
t about whether they are
happier to see us go. So
more illusion remains to

FINLAND

The Finns thought the Ger-
ns so wonderful that one
nted to say "No, no, we are
as wonderful as all these



Keystone

RUSSIAN ART: "Relay Race 1947," by Alexander Alexandrovich Deineka, is one of the works by Soviet painters that went on exhibition yesterday at Royal Academy, London.

**RED'S CONVICTION
UPHELD BY COURT**

**Noto, Upstate Leader, Was
Tried Under Membership
Clause of Smith Act**

The conviction of John Francis Noto, former upstate Communist party chairman, for violation of the membership clause of the Smith Act was affirmed yesterday by the United States Court of Appeals.

This was the first case in this circuit to test the membership provisions of the Smith Act. Noto was convicted in Buffalo in 1956 of knowingly being a member of a party that taught and advocated forcible overthrow of the Government, Federal Judge Harold P. Burke sentenced him to five years in prison. He has been free on bail pending his appeal.

In the court's opinion yesterday, Judge Sylvester J. Ryan wrote:

"As we have said, we need not here speculate and attempt to resolve subtle distinction in the case of one who may innocently have joined the party for some utopian idea, because this defendant was shown to be a leader steeped in party discipline and dedicated to its objectives.

"Clearly this is not a prosecution of membership per se but of membership with knowledge and criminal intent."

Trial Evidence Cited

The trial evidence, Judge Ryan noted, showed that Noto assisted a "concentration program of getting undercover Commun-

**Russian Art Is Shown in London
In Exhibit Spanning 7 Centuries**

By KENNETT LOVE

Special to The New York Times.

LONDON, Dec. 31—The first comprehensive exhibition in the West of Russian painting, from thirteenth century ikons to a contemporary factoriescape at sunrise, opened here today at the Royal Academy.

The 122 paintings in the exhibit show a tradition of academic realism that has continued without serious deviation since Peter the Great opened Russia to European influences at the end of the seventeenth century.

Attendance on the first day was by invitation only. The exhibition will be opened to the public tomorrow and will close about March 1.

Hundreds of visitors at the invitation showing presumably had some connection with the art world. The crowd took a far more kindly view of the Russian paintings than London newspaper critics who attended a press review yesterday. The critics preferred the highly stylized ikons, or holy pictures, but meted out a measure of praise to some of the portraits and landscapes of the nineteenth century.

The comments of the spectators today indicated a preference for the nineteenth century works, but there was consid-

erable admiration for some of the contemporary paintings, which were listed as "Soviet art" in the catalogue. The critics had dismissed the paintings of the Soviet period as naive and fifty years out of date.

Vladislav M. Zimenko, editor of the Moscow magazine Art, who brought the exhibition here, discussed the pictures on a leather settee in one of the galleries. Since he spoke no English, Miss Mary Chamot of the Tate Gallery, who translated the catalogue, interpreted.

Mr. Zimenko said the Soviet painters had emphasized new subject matter rather than new techniques in their development of a national art.

"Our painters are working for wide masses of people," he said, "and therefore they must paint so as to be easily understood."

His preferences among the Soviet pictures were "Collective Farm Threshing," a sunny, energetic wheatfield idyll, and "The Tractor Driver's Supper," both painted by Arkady A. Plastov within the last decade.

Although the Soviet paintings are full of rather idealistic social significance, they lack the mordant social criticism of some of the nineteenth century pictures.

**SYRIANS AWAIT VISIT
BY CAIRO COMMITTEE**

Dispatch of The Times, London.
DAMASCUS, Syria, Dec. 31—The Syrian region of the United Arab Republic expected

**SOVIET PREDICTS
MOON TRIP IN '59**

**Moscow Also Announces
New Year May See First
Atomic Plane Tests**

LONDON, Thursday, Jan. 1 (AP)—The Soviet Union said today its scientists would be in position to send a rocket around the moon in 1959 and declared the new year will see the first trials of nuclear-powered civil aircraft.

A Moscow radio broadcast said the problem of nuclear reactions was high on the priority list of Soviet scientists for 1959 and beyond.

"The prospects of conquering these sources of concentrated power are closely linked with the problem of penetrating into cosmic space," the broadcast declared.

The year 1959 "will see still greater development in the field of interplanetary rockets and sputniks," the French-language broadcast continued. "Here progress of technology and automation will without doubt make it possible to send an interplanetary rocket around the moon in 1959."

The broadcast, entitled "Soviet Science in 1959," continued: "Soviet scientists have been working a long time on the problem of efficient use of atomic engines for civil aviation and the results already obtained make it possible to state that 1959 will see the first trials in this field."

The American magazine Aviation Week said Nov. 31 that Russia had completed a nuclear-powered bomber six months before and that it had been flying in the Moscow area for at least two months.

The magazine said a number of foreign observers from countries on both sides of the Iron Curtain had witnessed the test flights. The magazine depicted the bomber as extremely long and slender with its delta wings supporting four engines suspended in pods—two nuclear powered jet engines inboard and two convention jet engines outboard at the wing ends.

The Russians never have made any comment of an official nature on the Aviation Week report. A delayed Associated Press dispatch from Moscow a month ago today said the following:

"Swift aircraft of underdetermined design are spinning vapor trails high over Moscow these days. There is speculation the Russians may be using nuclear power in one or more of the mystery craft.

"Official Soviet confirmation of this possibility is lacking, although it is public knowledge that Russian designers and scientists have long been busy at work on the problem."

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Russian Painting at Burlington House

By ALAN CLUTTON-BROCK

IT is difficult to think of any artist of the West, however capable he might be or however hard he might try, who could paint anything like the work of some of the younger Soviet artists in the exhibition of Russian painting at Burlington House. No doubt there are aged academicians who could

and would plan a composition on such lines and use the same pictorial conventions but inevitably, being aged academicians, they would falter and fail to show any of the hard competence of these self-assured young men. There is, for example, a huge canvas executed in 1957 by Shatalin, painter of historical subjects, born in 1926; it shows horsemen in picturesque costumes riding across country and singing, we are informed, a song of the civil war. Could it, apart from the head-dresses, be an early Munnings? Not quite, for it is so very large, so callously efficient, and so completely unaffected by those intimations of impressionism which have sometimes made Sir Alfred look more closely at nature. Then there is 'Latvian Fishermen' by Janis Osis, reproduced here: it might have been the picture of the year in 1907 or thereabouts, and Sargent might have been shaken by the appearance on the line of so formidable a rival, but in fact it was painted in 1951 by an artist who was only twenty-five in that year.

To see how such fascinating anachronisms have been achieved we must imagine that the principal attractions of the Tate Gallery are 'When did you last see your Father?', 'Napoleon on H.M.S. "Bellerophon"', and perhaps some of the historical paintings that now adorn the House of Lords. These would be drawing such crowds that there could be no question of lending them to exhibitions abroad; small studies made by the artists for these works would be all that could be spared. Under lock and key in the deepest cellars would be the Camden Town Group, the vorticists, Paul Nash, and so on; only if you were a close and trusted friend of Sir John Rothenstein would you be allowed a glimpse of a Matthew Smith—not Sir Matthew. An Arts Council exhibition of the work of Lady Butler, Sir Herbert Read insisting on accurate study of historical costume—all would combine to enable students of the Royal

College of Art to produce bigger and better versions of 'Forward the Guns'.

All this was, of course, the result of a deliberate act of policy in the nineteen-thirties which firmly suppressed the suprematists and all such; for the same reason we are not now allowed to see Kandinsky, Chagall, Gont-

these are represented only by portraits and small studies which show that both of them were serious and accomplished painters, but their main work was great machines illustrating stirring events of Russian history, and it is clear that the young now look back to these compositions as in this country they might, if they

looked back at all, try to form their style on Cézanne or Picasso.

The influence of modern European art still shows itself faintly in the work of a few Soviet artists who were born before the revolution. There is a vigorous still-life of loaves by Mashkov (born 1881) and one may observe Petrov-Vodkin (born 1878) struggling to adapt a twentieth-century idiom to a historical subject. But then along came Johanson, justly entitled 'People's Artist of the U.S.S.R.', and in a massive canvas painted in 1933, 'Communists under Cross - Examination', he rediscovered the secrets of the Victorian academicians, the low palette, the artful lighting, the attention



'Latvian Fishermen', by Janis Osis: from the exhibition of Russian paintings at Burlington House

charowa, Larionov, the constructivists, though these would have added greatly to the interest of the exhibition. Nevertheless the decision can hardly have seemed so abrupt or disconcerting in the U.S.S.R. as it would have done in most other countries. It is clear that in Russia there has been a long tradition of narrative or anecdotal painting, just as there has been in England, but with no artists of the stature of Gainsborough, Constable, or Sickert to counter-balance it. In fact the exhibition leaves one with the impression that the Russians have produced fewer pictures of any kind than any other European nation: the largest gallery at Burlington House has had to be left empty, and in the other rooms the pictures are hung very far apart. There are one or two mildly attractive eighteenth-century works; there is a dullish follower of David, Alexander Ivanov, some attractive and well-painted portraits in the romantic manner by Bryullov, a small picture of peasant children painted by Venetsianov in 1820 which curiously anticipates Millet, paintings by Fedotov (1815-1852) which have all the charm of the better kind of Victorian narrative painting, and then not much else to be noticed until we come to the two most admired masters of the last century, Repin and Surikov. Here

to details of genre. From henceforth everyone knew how to tackle such themes as Hitler's staff in his bunker or a Russian soldier returned to the bosom of his family, a whole succession of compositions which all who ran could read. But it must be left to the expert in Soviet studies to explain why Gerasimov, said to have been Stalin's favourite painter and incessant portraitist, here contributes mildly impressionist landscapes which would be out of place in no English drawing-room.

Two rooms are hung with icons, and those who saw an exhibition of these held at South Kensington between the wars will know what to expect. Admirably cleaned and restored, stripped of their disfiguring silver ornaments, these are revealed as major works of art, both radiant and subtle in colour, the glory of Byzantine painting miraculously sustained while elsewhere the Renaissance ran its course. If it were left for these to speak, the case for anachronism would be unanswerable, but with so much said on the other side elsewhere in the exhibition the issue remains undecided; conceivably the Soviet system could produce another David or Delacroix just as well as another Lord Leighton. The exhibition opens to the public today.

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Russian of

cc: Miss Dudley
Mr. Keppel
Mr. Barr ✓

April 26, 1958

Dear Eddie:

I cannot tell you how deeply I regret not being able to come to the annual meeting of the Association of Art Museum Directors. We are re-opening the Senrat exhibition this Thursday or Friday for its remaining term and I know you will understand that I cannot leave here during the time of its installation. May I ask you to give the members of the Association the most heart-felt thanks of our Museum for their many generous offers to help in our recent emergency and for their many expressions of confidence and encouragement and sympathy.

We are fully aware that the circumstances surrounding the fire are of vital interest to the entire profession and will prepare a report on it when all the data are available. In the meantime, I would like to give you some of the basic facts since the accounts in the various newspapers were conflicting and some quite incorrect.

The fire started about 12:20 p.m. on Tuesday, April 15th and the Fire Department arrived almost immediately. The fire was declared to be under control shortly after one o'clock. There were about four hundred visitors in the building in addition to the staff and the crews of the air-conditioning contractor. One man of the air-conditioning crew lost his life and several people were hospitalized who had been overcome by smoke. The actual cause of the fire is still uncertain but investigations are now being carried out by the Fire Department, the insurance companies and the Museum.

The Museum was built in 1939. It is a fireproof poured concrete construction. Because of this, the fire was confined to one floor. The second floor, where the fire was located, had been closed to the public for a week due to the work on air-conditioning improvements. We now believe that Mr. Geller, the electrician of the air-conditioning contractor who lost his life, was found on this floor and not on the third as reported in some news stories.

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Mr. Eiger C. Schenck

April 26, 1958

Many of the wooden partitions on this floor were burned. Before the beginning of the air-conditioning work, the Museum's Collection, which is usually shown on this floor, had been removed with exception of a number of large canvases which were left there protected against dust and the normal hazards of installation work. These canvases and two on the adjoining staircase were the only works of art lost or damaged in the fire. The paintings which were lost are:

Monet. Water Lilies (large canvas)
 Fortinari. Festival of St. John's Eve.

Those damaged:

Soccioni. The City Rises
 Lee. The Jungle
 Monet. Water Lilies (smaller canvas)
 Muller. Faust I
 Pollock. Number I
 Rivers. Washington Crossing the Delaware.
 Tchelitchev. Hide and Seek.

There were more than two thousand paintings in the building at the time. None of them, including the works in the Juan Gris and Scurat exhibitions were damaged. Damage to the Museum's property, outside the second floor, was due to smoke, water and to emergency action during the conflagration. Not enough can be said for the responsible, courageous and intelligent action of the Museum's staff during the fire. It is largely due to them that there was no panic among the visitors and that every painting on exhibition was carried to safety before any visible smoke damage could occur. Our restorers, however, have advised us to give a light cleaning to all paintings as an extra precaution.

On the day following the fire, the Board of Trustees called an emergency meeting in which a resolution was passed that no part of the Museum would be re-opened to the public until all appropriate steps have been taken to insure the safety of both the public and the works of art in the Museum according to the highest standards. This program to be carried out in closest cooperation with the Fire Department and the Department of Buildings. We are now acting in accordance with this mandate, considering in addition to the requirements of the authorities, the special precautions demanded by conservation practices in such an unusual situation.

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Mr. Edgar C. Schesck

April 26, 1958

In order not to deprive the public of an opportunity of seeing the two important exhibitions that were on view before the fire we will re-open them consecutively on the ground floor. In order to do this we have replaced the partitions on the ground floor with cinder block walls covered with plaster and are using special methods to reduce their moisture content to the point of absolute safety before hanging any of the works of art. Plans for further activities of the Museum are now being studied and will, of course, be carried out in accordance with the above mentioned statement by the Trustees.

Once more, let me thank all my colleagues for all the help and sympathy given to us.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Edgar C. Schesck
Secretary
Association of Art Museum Directors
Winterthur Museum
Winterthur, Delaware

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THE MUSEUM OF MODERN ART

cc: Mr. Griffith (para I)

Date March 31, 1958

To: Mr. d'Harnoncourt
From: Mr. Barr ✓
James White

Re: Memorandum of Conversation:
Russians

Paul O'Neill, East West Contacts, Department of State, telephoned me this afternoon.

I. He informed me that EWC met on Friday, March 28, with three official visitors from the U.S.S.R. on matters of cultural exchange. Paul tells me that one or more of these men, he understands, plan to visit us at the Museum for "discussions." The names of the three, whose titles are as usual - unclear, are: Slavnov ("perhaps a Deputy Minister of Culture?"), and Vladimirov and Davydov ("film men").

II. In reply to my request for information about Ambassador Menshikov's recent tale to us of Soviet-owned sugar spoilage in a U.S. port, Paul gave me the following data:

- a) The S.S. Sadikoglu, owned and operated by a Turkish firm, sailed under Soviet charter from Cuba on July 1, 1957, destination: U.S.S.R.
- b) On July 2, the ship ran aground and was taken to Newport News for repair.
- c) The bills for repair owed to the shipyard were not paid by the Turkish firm. The Turkish Government would not release dollars in foreign exchange and Turkish lire were not acceptable as payment in the U.S.
- d) Consequently, a lien was put on the ship and it was ordered sold by the U.S. District Court, Norfolk.
- e) Various claimants to the proceeds received payment for portions of their claims, including the shipyard, and the British and the Belgians (each of whom had undisclosed business).
- f) The Soviets could have instituted a claim if their cargo were not covered by insurance, but available files do not indicate that they did institute a claim.

It would be a matter of Admiralty Law to discover if the Soviets could have removed the sugar, their cargo, from the ship while claims were pending but, in any case, the whole business is not germane to what might or might not happen to Soviet-owned paintings in the U.S.

I asked Paul whether it would be permissible, if the occasion arises, to report the gist of this information to Mme. Mamedov and he replied affirmatively.

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c.c. Mr. d'Harnacourt
Mr Barr ✓

cc: Mr. d'Harnacourt
Mr. Barr ✓

October 28, 1957

October 16, 1957

Dear Perry:

I have talked with Alfred and he will be happy to meet with you here on Friday, November 8, per your suggestion. The hours would be at your convenience so please let me know at what time you would like the meeting set up. Ed will be on hand but René will be in San Francisco.

Alfred wonders whether it is necessary to ask Fred Sweet or anyone else to be here for this meeting and, also, wonders who would pay transportation. Therefore he leaves it up to you whether you feel that anyone else should be present and accepts whatever you want to do about it.

There is a chance that Alfred will be struck on jury duty the week of November 4 but he feels confident that he will be able to get out of it. In any event he will know the answer on the fourth so I hope that you let me know where you will be staying in New York so that we can be in touch.

I expect Mme. Mamedov to call on us at the end of this week. If she does I will of course fill you in.

With best regards,
Washington, D.C.

Sincerely,

James Platt White, Jr.
Special Assistant to the Director

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

JPA/ed

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THE MUSEUM OF MODERN ART

Date: December 12, 1957

cc: Mr. d'Harnoncourt

Mr. Barr ✓

To:

Mr. Gordon

Re:

Russia

From:

James White

Paul O'Neill, FWC, Department of State telephoned me this morning, as promised.
December 16, 1957

Dear Paul: Mr. Lacy, FWC, presented an aide memoire to Ambassador Zaroubin late yesterday afternoon. The U.S. Government then assumed official interest in our field of I don't think that things look terribly promising as a result, but, in any event, I am gratified that the Department has given us such fine cooperation and I shall hope, of course, that you will keep me advised about further developments - anything that you might hear from the Soviets. not send valuable works of art to a country without a guarantee in writing Merry Christmas and best regards.

Ambassador Lacy said that he hoped that the Soviets would reconsider that policy in the light of the specific interest the Department had evinced in behalf of the Museum's project and that our Government very much hoped that the exchange could occur.

Sincerely,
James Platt White, Jr.
Special Assistant to the Director

Ambassador Zaroubin stated that he had relayed the Department's remarks to Moscow.
Mr. Paul O'Neill
FWC - U.S. Department of State
Washington, D.C.

cc: Mr. d'Harnoncourt
JPW:ew
Mr. Rathbone

JPW:ew

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THE MUSEUM OF MODERN ART

Date December 12, 1957

To: Mr. Burden ~~Harnoncourt~~

Re: Russians

From: James White ~~White~~

I spoke by telephone today with Paul O'Neill of the East-West Contacts staff, Dept. of State. Paul O'Neill, EWC, Department of State telephoned me this morning, as promised.

Ambassador Lacy, EWC, presented an aide memoire to Ambassador Zaroubin late yesterday afternoon. The U.S. Government thus assumed official interest in our proposed exchange and made the specific point of naming the Museum of Modern Art: I am informed that it is the only instance in the long series of conversations conducted between the two countries in the general field of cultural exchange in which a specific art exchange was cited.

Ambassador Zaroubin replied that the Soviets understood our constitutional problem but the policy of their Government was that they could not send valuable works of art to ANY country without a guarantee in writing that the works of art, their "National Treasure", would be safe.

Ambassador Lacy said that he hoped that the Soviets would reconsider that policy in the light of the specific interest the Department had evinced in behalf of the Museum's project and that our Government very much hoped that the exchange could occur.

Ambassador Zaroubin stated that he would, naturally, convey the Department's remarks to Moscow.

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

JPW:ew

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THE MUSEUM OF MODERN ART

Date ~~November 7, 1957~~

To: Mr. d'Harnoncourt

Re: ~~Russians~~

From: James White

I spoke by telephone today with Paul O'Neill of the East-West Contacts staff, Dept. of State.

Dear Alfred:

The current status of the Department's proposed aide memoire re our proposal for exchange of paintings is that it will be presented to the Soviet Ambassador probably by the end of next week. Its timing evidently depends upon the progress of the overall study of U.S. - Soviet exchanges (as recently reported in the N.Y. Times). Paul O'Neill will report to me once it has been delivered.

I wanted to know the present situation prior to the meeting here tomorrow with Alfred and Perry Rathbone. That realistically, taking into account Perry's meeting with Harry will be in New York from November 10-11, that he will be in New York for an extra day, Friday, so that he will be free to meet with him for 1/2 an hour. I would like to know what it might be appropriate to ask for to join us.

JFW/ef

cc: Mr. Burden
Mr. Barr ✓
Mr. Rathbone

cc: Mr. d'Harnoncourt

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THE MUSEUM OF MODERN ART

Date October 21, 1957

To: Mr. Barr

Re: Russian Exhibition

From: James White

Dear Alfred:

I talked with Perry Rathbone this morning. He tells me that he and Fred Sweet in Chicago have just about completed their new version of the list of American paintings which would be suggested for sending to the Soviet Union. This list takes into consideration, I understand, the most recent letter received from Professor Zamoshkin which you will remember outlined their own preferences.

Perry feels that they have gone as far as they can go without meeting with you and taking sufficient time to discuss the American list realistically, taking into account all the factors involved. Perry will be in New York from November 4 to November 7 and suggests that he could stay an extra day, Friday November 8, if you would be free to meet with him for this purpose on that date. He suggests that it might be appropriate to ask Dan Rich, Fred Sweet, etc. to join us.

I told Perry that I would take this up with you and let him know. Rene, as you know, will be in San Francisco but agrees that it would be helpful if we had the meeting without him. Please let me know what you think so that I can coordinate with Perry?

Jim

cc: Mr. d'Harnoncourt

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cc: Mr. Burden
Mr. d'Harnoncourt
✓ Mr. Barr
Mme. Mamedov - Embassy of the U.S.S.R. 1425-1426 Washington, D.C.
Mr. Perry Rathbone - Museum of Fine Arts, Boston, Mass.
Dr. Graefe Morley - San Francisco Museum of Art, Civic Center,
The Art San Francisco, Calif.
Mr. Daniel Rich - Institute of Chicago, Chicago, Illinois.

October 22, 1957

My dear Professor Zamoshkin:

I want to send my greetings to you and Professor Lebedev and to acknowledge the receipt of your letter of August 19, 1957 in which you communicated to us for our consideration your own preferences for the selection of the American paintings in our proposed exchange of exhibitions.

Your letter arrived while I was in Europe but copies of it were forwarded to Mr. Rathbone in Boston who, as I believe you know, is supervising the preliminary selection. I am informed that a great deal of progress has been made and we expect to meet within the month on the matter. After that time, we hope to be in a position to write to you further and send to you a more definitive listing. The points which you included in your last letter to us will of course be taken into account.

My colleagues join me in sending our good wishes to you and to Professor Lebedev.

Faithfully yours,

Rene d'Harnoncourt
Director

Mr. A. Zamoshkin
Director of the Governmental Museum
of Pictorial Art of A.S. Pushkin
Moscow
U.S.S.R.

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Mr. Barr

THE MUSEUM OF MODERN ART

100 East 57th Street, New York 22, N.Y.

Date October 1, 1957

To: Mr. d'Harnoncourt

Re: Russians

From: James White

It was the object of a "cultural exploration" trip that included visits to Chicago and San Francisco as well as to Hollywood. The trip reportedly was undertaken as part of cultural negotiations by the Soviet for negotiations scheduled to start next week in Washington.

Mr. Paul O'Neill, East-West Contacts, telephoned me this afternoon to advise me, among other things, that our problem will definitely be treated in an aide memoire (reference to my previous conversations with them on the subject), probably in late October. The subject of the aide memoire, I am advised, will consist of artistic exchange in general, but our problem heads the list and is the only specific exchange which will be mentioned in the aide memoire.

I am delighted about this and feel that it is quite a coup and perhaps will finally solve the problem of governmental responsibility.

cc: Mr. Burden
 Mr. Barr ✓
 Mr. Burden was treated at the Elstree Hotel in Los Angeles. He stated the Sovietate Embassy-Fox studio at the invitation of Mr. Burden, president of the company, and that Mr. Burden had contact with Robert Aldrich, independent producer-director.

Mr. Burden, speaking for the Soviet Union, contingent upon the outcome of the Washington negotiations, was interested in "extension of cooperation and co-production in the field of the film industry" between both countries. However, she asserted that discussions she had had with John Sealy, Mr. Burden's representative at the Fox Studios' New York office in Hollywood - the company's home office headquarters is in Manhattan - had "no practical utilization content" and were "pure exploration of a general kind" as a preliminary step toward possible "extension of cooperation and co-production in the field of the film industry."

Mr. Aldrich said that he had inquired out of "curiosity" in his discussions with Mr. Burden about the "possibility of future co-production" of films, but added that the Soviet spokesman asserted he was not in a position to make any "proposals."

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Mr. Barr

New York Times: September 20, 1957

TWO SOVIET AIDES TOUR HOLLYWOOD

Embassy Attaches in 3-Day "Cultural Exploration" - See Work at Studios

By Thomas M. Pryor

Hollywood, Calif., Sept. 19

Two representatives of the Soviet Union today ended a limited and unheralded inspection tour of Hollywood motion-picture production facilities.

It was the climax of a "cultural exploration" trip that included visits to Chicago and San Francisco as well in recent weeks. The trip reportedly was undertaken as part of advanced preparations by the Soviet for negotiations scheduled to start next month in Washington, which will seek to bring about a full exchange program of technical cultural and scientific visits of nationals between both countries.

The State Department in a memorandum handed last month to Sergei R. Striganov, Soviet charge d'affaires in Washington, had suggested as part of a proposed broad-scale East-West cultural endeavor, the exchange of radio and television programs between the two countries.

Tamara Mamedov, cultural attache at the Russian Embassy in Washington said today in a telephoned interview before her departure for Washington by plane, that she and Eugene Zaostrovstev, second secretary at the embassy and assistant attache for cultural affairs, had spent the last three days in Hollywood.

Mme. Mamedov, who was reached at the Biltmore Hotel in Los Angeles, said that she had visited the Twentieth Century-Fox studio at the invitation of Spyros P. Skouras, president of the company, and that Mr. Zaostrovstev had meetings with Robert Aldrich, independent producer-director.

Mme. Mamedov said the Soviet Union, contingent upon the outcome of the Washington negotiations, was interested in "extension of cooperation and co-production in the field of the film industry" between both countries. However, she asserted that discussions she had had with John Healy, Mr. Skouras' representative at the Fox Studios' New York office in Hollywood - the company's home office headquarters is in Manhattan - had "no practical utilitarian content" and were "more exploration of a general kind" as a preliminary step toward possible "extension of cooperation and co-production in the field of the film industry."

Mr. Aldrich said that he had inquired out of "curiosity" in his discussions with Mr. Zaostrovstev about the "possibility of future co-production" of films, but added that the Soviet spokesman asserted he was not in a position to make any "proposals."

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In her tour of the Fox Studio, Mme. Mamedov said she observed the filming of two pictures, "Our Love", co-starring Lauren Bacall, and "Fraulein." The latter is a drama laid in Berlin during the Soviet post-war occupation before the East-West division of Germany was decided. Mme. Mamedov said she was "impressed" by the fact that Fox has a program of seventy pictures for production in 1958.

She said that the Soviet film industry would achieve a high mark in film production this year with a total of ninety feature pictures. She also declared she was "specially interested" to discover that Hollywood was making "many Hemingway" films, adding that the author's books were "very very popular in Russia" and were equally liked by the "old and younger generations."

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Mr. Barz

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS MFA

September 18, 1957

Office of the Director

Mr. James Platt White, Jr.
Special Assistant to the Director
The Museum of Modern Art
New York 19, New York

Dear Jim:

Thank you so much for your two letters of September 12 with attached memoranda. Naturally, I hope a solution to the number one stumbling block will soon be found as the present stalemate has the effect of removing the seat from our labor in preparing a realistic final list.

Last week I met with Fred Sweet of Chicago and spent several hours reviewing together the lists prepared here and in Chicago. We did the job as realistically as possible trying to anticipate what loans we could really count on. This means there is emphasis on loans from the Museum of Fine Arts and The Art Institute of Chicago and from those Museums which in one way or another are more or less in debt to us. The list totals about seventy-five pictures. We are not in a position to judge how acceptable the list will appear to us until it has been typed out from two points of view, one list regarding to artists the other according to lender. This is now being done in Chicago and a copy should be in my hands by next week.

So far as I can see at this point our list and Mr. Zamoskin's ambitions would be at considerable variance. We deliberately avoided including any of the early Republican portrait painters as more exemplary of the eighteenth than of the nineteenth century. If they insist upon this aspect of the show, I do not think it would be too difficult to find first class examples of Gilbert Stuart, Trumbull, Peale, etc.

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Mr. James Platt White, Jr. Page 2.

September 18, 1957

Both Fred Sweet and I thought that it would be advisable to discuss all this with Alfred and Rene before making any further revision and before submitting it to the Russians.

As soon as I hear from Fred Sweet I will write again.

With best regards,

Always yours,

Perry T. Rathbone
Director

PTR:nm

Enclosed is a copy of the letter received from the Russians regarding the letter and the report on the letter and the report.

We will also send the final manuscript of the letter and the report to the Russians.

In your letter, I have stated that you will be in charge of the program in addition to the directorship of the program and your position in a letter. The letter and the report are for the consideration of the Russians.

Best regards,

Perry T. Rathbone, Jr.
Director, Department of the History of Art

Mr. Perry T. Rathbone
Director of the Department of the History of Art
The Museum of Modern Art
125 West 53rd Street
New York, N.Y.

PTR:nm

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September 12, 1957

Dear Perry:

Attached is a copy of the letter received a few days ago from Professor Zamoshkin. The letter was, as usual, in Russian and I have had it translated.

You will note that the final paragraphs point out, once again, our stumbling block: a lack of U.S. governmental guarantee.

At your convenience I hope that you will let us know your thoughts on the progress in selecting the American portion of the exchange and your reactions to their letter. We can then send them a routine acknowledgement of Zamoshkin's letter.

Best regards,

James Platt White, Jr.
Special Assistant to the Director

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

JFW/ed

enc. (1)

cc: Mr. Barr ✓
Mr. Burden
Mr. Daniel C. Rich, Director of the Art Institute of Chicago
Dr. Grace L. Morley, Director of the San Francisco Museum of Art

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Mr. Rene d'Honnocourt
Director of the Museum of Modern Art
New York, 19
U.S.A.

Respected Mr. d'Honnocourt,

Will you let us express to you the great appreciation for the received list of paintings of American artists of the 19th. century, according to our agreement from Nov. 3, 1956, from which it is supposed to prepare the exhibit to be shown in the Soviet Union.

We should note with pleasure, that the selection of paintings for the exhibit was made very carefully and gives us hope that the exhibit will give an excellent idea of the artistic level and development of the 19th. century art in the United States.

During the final selection of the paintings for the exhibit we are asking you to take into consideration our following desires:

1. We would like, that with the general selection of the number of paintings for the exhibit which you intend to make, the works of the greatest masters be retained in the larger amount, that is first of all works by Homer, Eakins, Whistler. In particular we are asking, if possible, to retain in the list the following works by Homer: "The Dinner Horn", "Croquet Scene", "Snap the Whip", "Fox Hunt", "Golf course", "Sound and Hunter", "The Wreck", "The Herring Net" and, if possible, the others also.

It would be very good to add several watercolors by Homer, in particular some from his Adirondack and Bahamas series such as "Woodcutter" or "Run Jay".

Concerning the works by Eakins it will be very desirable to extend the number of his portraits such as "Walt Whitman", "McDowell" etc. It would be also desirable to include in the exhibit the watercolors by Whistler.

2. In the selection of painters of the first half of the 19th. century as

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would ask you to suggest the earlier period of the 19th. century, that is the works by painters related to the period of the War for Independence (Revolutionary War) such as Gilbert Stuart, Rembrandt, Peale, Jarvis, earlier works by Walde as his "Selfportrait".

Otherwise it will happen that the exhibit in fact will begin with Allston, Morse, Harding and landscapes of the Hudson River School.

3. Maybe it is possible to limit the number of works of such artists as Allston, Morse, Harding, Inman, Cole, Durand, Whittredge etc., and works of such painters as Bard, Birch, Field, Hope, Harry, J. Thompson, G.L. Brown in favor of adding some paintings from the realistic landscaping of the first half and of the middle of the 19th. century in particular works by Heade, Lane, Crop, Kensett, ~~etc.~~, in particular J.S. Hunt "Boston Harbor", 1935 and also some Indian painters as George Catlin or Seth Eastman.

Between the most interesting works by anonymous and primitif painters gathered in the M. and M. Karolik collection in the Museum of Fine Arts in Boston there are works which we would like to see at this exhibit, for example J. Grant "Two Children", Anonymous painter "Woodshed Interior" and "Shrewsbury River near Beechright" and others.

The works by Vanderlyne are not included in the list, maybe it will be worthwhile to include his "Ariadne on Naxos".

4. In the selection of the paintings of the second half of the 19th. century it seems there are some gaps. From the list are missing, F. Ravenel, "The Broken" or "Breaking New Ties", Fuller, Alden Weir, Nassau. Little of the works by Chase, Ryder. It is very desirable - that together with such excellent masterpieces as works by Homer, Bakins, Whistler, as pastels by Mary Cassatt as "Old Kentucky Home", E. Johns A, or both portraits of Stevenson by ~~Chase~~ it would appear such works as "Whistler" by Chase and "Flying Hollander" by ~~Chase~~.

5. A group of names of painters included in the list is not clear.

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Mr. J.M. Beard, I. Brady, D. Bunker, Huntington, K. Dickinson, E. Elser, A. Krasa,
H. Lewis, J. Pringle, T.E. Road, W. Slosser, J.M. Stanley, Tirrel, Vedder, Weston,
T. Welch, A. Wyant, and in this case we completely rely upon your judgment.

We hope, that the exhibit of the United States art of the 19th. century will
have a big importance for the development of the cultural relations between our
countries.

Informing you about our thoughts concerning the content of the exhibit of
American pictorial art in U.S.S.R. we, however, have in mind, that the exhibit
mentioned will be organized in the U.S.S.R. on the basis of mutual agreement and
that an exhibit of the Russian pictorial art of the 19th. century will take place
in U.S.A. as well as the organized part of a number of other
exhibitions. As we informed you before, the exhibit of the Russian pictorial art can be
sent to U.S.A. only in case that we will receive the guaranty from the United
States official authority about the safety of the subjects exhibited. Therefore
the final decision about the exchange of the exhibits is dependent on receiving
the guaranty issued by United States official authority securing full safety of
return to U.S.S.R. of all paintings that will be included in the Russian exhibit.

For our part, the American owners of the paintings will get the full
guaranty about the safety of their exhibits.

Mr. Henry G. Rosenberg
Director of the House of Fine Arts
Washington, D.C.

Respectfully,
A. Tascakkin
Director of the Governmental
Museum of Pictorial Art
A.S. Pushkin
Moscow, August 19, 1957

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

September 8, 1957

Dear Dr. Morley:

I just received a telephone call from Mrs. Emma O. Maslov, Cultural Attache, Soviet Embassy, Washington. As you know, Mrs. Maslov has been working with us for many months as regards our proposed U.S. - Soviet Exchange.

She informs us that she is traveling to San Francisco, arriving there on September 14 and remaining there until September 17. Afterwards, she plans to go to Los Angeles from September 18 to September 19. She very much hopes to visit the San Francisco Museum of Art, as well as the other "three museums".

September 12, 1957

Dear Perry:

Following the Zamoshkin letter which I sent to you today, it occurs to me to send you the attached copy of a memorandum of conversation dated September 4, which took place in Washington on August 23. I am sure it will interest you.

Obviously, the whole plan is still only a matter of Departmental (State) consideration, but I am hopeful. Please regard the information therein as confidential?

Best regards,

Sincerely,

I think it would be very interesting for you because of the four museums interested in the proposed U.S. - Soviet exchange, you were the only Director who was absent last August when two Soviet Museum Directors visited this country and we all met together here in New York. You will remember that time was so short that they were unable to visit the other three museums.

James Platt White, Jr.

Special Assistant to the Director

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

enc. (1)

JPW/ed

cc: Mr. d'Harnoncourt
Mr. Barr ✓

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

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cc; Mr. d'Harnoncourt
Mr. Barr ✓
Mme. Mamedov

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

September 6, 1957

Dear Dr. Morley:

I just received a telephone call from Mme. Tamara G. Mamedov, Cultural Attache, Soviet Embassy, Washington. As you know, Mme. Mamedov has been working with us for many months as regards our proposed U.S - Soviet Exchange.

She informs me that she is traveling to San Francisco, arriving there on September 14 and remaining there until September 16. Afterwards, she plans to go to Los Angeles from September 16 to September 19. She very muchly hopes to meet you and to visit the San Francisco Museum of Art, as well as the other "area museums". In addition, she is anxious to see or visit a painter or sculptor, or both, in their studios - anyone whom you may feel is worthy and whom you feel would be interested in meeting Mme. Mamedov and who would be very interesting and valuable to her.

I know from Alfred that you are very busy with your current exhibition but I hope that you will find time to be able to receive Mme. Mamedov and to arrange for her something along the lines outlined. Also, I am taking the liberty to ask you to be kind enough to write to Los Angeles in this connection because I know that you are so much more aware than we as to who there would be the best person to receive Mme. Mamedov and oblige her.

I think it would be very interesting for you both to meet because of the four museums interested in the proposed U.S. - Soviet exchange, you were the only Director who was absent last Autumn when two Soviet Museum Directors visited this country and we all met together here in New York. You will remember that their time was so short that they were unable to travel to the West Coast.

Mme.
Mme. Mamedov is a delightful person and she has been enormously cooperative in pursuing our mutual objectives. I hope that, if you should be absent from your office you would be kind enough to make sure that someone on your staff would be able to anticipate Mme. Mamedov's arrival. I do not know where she will be staying so I shall simply send her a copy of this letter and she will ring you up herself or advise you personally per more detailed arrival plans.

With kind regards, and thank you very much in advance for your courtesy,

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

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orig. of A's copies
sent to S. America

September 4, 1957

Mr. d'Harnmesart

Memorandum of Conversation
Russians

James White

On Friday, August 23, I arranged to lunch in Washington with William R. Tyler, our former Minister in Paris, and currently Deputy Director of Western European Affairs, Department of State. I wanted to discuss our Russian exhibition problems with Bill because I felt that he would be interested, would have a fresh and objective viewpoint because he is in another Area, and - as we all know - he is a very wise and experienced fellow. I reviewed the bidding with him, bringing him up to date on the background of the proposed exchange and explaining the current impasse.

I told him that we feel that the present situation is largely a result of the Department's own negative position and I outlined to him our feelings that, in order to achieve eventual success, we must in some way jar the problem out of present channels. I offered two proposals for the Department's consideration:

1. That Ambassador Thompson in Moscow make a demande to the Soviet Government; or
2. That the Department send an aide memoire to the Soviet Embassy, stating that the U.S. Government highly favors the proposed exchange and that they urge that every possible step be taken to make the exchange possible.

It seems to me that either step would do the trick because, while neither literally settles the problem of "responsibility" for Soviet-owned art while in the U.S., either step would effectively involve our Government. That is what the Soviets want. Such a positive involvement has not, of course, thus far occurred. Bill regarded these steps as sound and worthy of Departmental consideration.

Accordingly, Bill arranged for us to meet at once with Mr. Harry P. Leverich, Director of Western European Affairs. (Bob Slake, formerly the Soviet Desk Officer, has been posted in Tunis and a Mr. Charles Stefan has replaced him in Washington.) Mr. Leverich gave us a most respectful hearing and, while pointing out the delicate timing required by a demande agreed that one step or

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SAN FRANCISCO MUSEUM OF ART

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the other seemed feasible. I spoke at some length about the nature of our exchange, the fact that this Government's official policy encourages cultural exchange between the U.S. and the U.S.S.R., and that presently we are fostering exchanges of dancers, singers, musicians, actors, etcetera, but that there is a dead-end as regards the visual arts. I stated that this clearly was an unhappy situation, that it is not in consonance with our own foreign policy, and that whereas the visual arts in this instance do pose a thorny problem, nevertheless an answer must eventually be found. Our great desire is to find a solution by working on it now rather than later.

I spoke also at some length with Mr. Fred Merrill, Director, East-West Contacts, and went over the above ground with him. Mr. Merrill informed me that SAC actually already plans to present several side expositions to the Soviet Embassy in October. These are planned to cover a wide range of cultural fields and Mr. Merrill feels now that it will probably be appropriate and feasible for a separate side exposition which would cover our problem to be issued along with the others. If that is done, of course, there should be no need for an ambassadorial exhibition.

As I see it, either strategy would be effective because: 1) our Government would be involved, and 2) by making the matter an affair of state we would be pulling off an end-run, removing its sole consideration from the Minister of Culture whose present position is the stumbling block. Mr. Messers, Leverich and Merrill promised to be in touch with me as soon as they have had time to confer and consider the problem. Frankly, I feel enormously encouraged and believe that the Department is impressed by the nature of our projects, e.g., four private U.S. institutions banding together to promote cultural exchange with no expense to our Government - precisely what the Administration urged - and with resultant benefits to all.

Mr. Rockefeller
Mr. Burden
Mr. Barr
Mr. ...

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

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RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

cc to AHB, San P.
J. White

August 31, 1957

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

Dear Alfred:

It was pleasant having your letter. I have just returned to San Francisco after a very interesting summer of research - in London and Paris in preparation for our Asia and the West exhibition.

I am exceedingly glad to know that you are going to São Paulo as Commissioner. It is an interesting assignment. I am disappointed that I shall not be able to go down there during the exhibition this year. I had hoped to manage it, but this big show of ours, over the dates of which we had no choice, makes it impossible. Please remember me to any friends of mine there.

As you know, I am especially interested in art movements and developments in places distant from the great international centers and in Latin America in general. In regard to the Bienal's benefits, locally and throughout the Continent, it has much more importance for artists and for public than Venice, which is only one more show in an area where much the same thing can be seen frequently. I hope that you will be able to travel to some of the other countries which you do not know to see what they are doing.

You ask about Beniamino Bufano. I have known him more or less for some 25 years, and, of course, he has been back and forth in San Francisco during that period, very often much in the news. As far as I know he has never been accused of any awkward political associations. He has traveled back and forth to Europe within recent years. He has done work for the municipality, and sculptures of his have been purchased for and accepted by the City. So I imagine there is no ground for concern. He has always been very much of an individualist and non-conformer, but I do not think that he is interested in politics. All his quarrels of which I have heard were on aesthetics. I do not recall any remark of his that would make me uneasy and I do not remember hearing him refer to politics. He was in the W.P.A. projects here and did good work. He is incredibly talented in techniques and anticipated certain phases of abstraction in this area.

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Mr. Alfred H. Barr, Jr.

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August 31, 1957

Thanks for your comment on the Smith experience. It was very pleasant and I can think of no college which I admire more in the art field. What a good collection theirs is!

Best wishes for your trip South and all good luck.

Sincerely,



Grace L. McCann Morley
Director

GLMM:tk

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August 21, 1957

Dear Grace :

September 5, 1957

I'm back at my desk for a few days before heading
Dear Dr. Morley: I'll send you a letter and find to my great embarrassment your
very nice letter of August 16 about the Garrison breakfast. Though
your letter of August 31 to Mr. Alfred H. Barr, Jr. arrived after his departure for South
America, and has been forwarded to him. I am sure he
will be very grateful for your answer to his inquiry
about Mr. Bufano.

Sincerely,

Secretary of the Museum Collections

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

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

ABM:J

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 24, 1957

Dear Grace :

I'm back at my desk for a few days before heading south for the Bienal and find to my great embarrassment your very nice note of June 16 about the Guernica broadcast. Though you've probably forgotten the show now, the awkward lag at the end was caused very simply by the fact that the expert interlocutor with whom I was working misread the clock or time signal which caused him to cut off our really essential conversation leading up to the Jeremiah, but left us with an extra minute or so to make conversation at the end of the show.

I do very much appreciate your having taken the trouble to write about that and the Picasso show.

Seeing your note reminded me that I have intended to write you about another and quite confidential matter. Perhaps indeed I shouldn't ask you this question, but if you can answer I'd very much appreciate it. Not long ago I was asked a question about Beniamino Bufano, the usual question about his past political reputation. I have met him a couple of times, once fairly recently, but know really very little about him. Would you say that his political sympathies, past or present, might create embarrassment? My question does not in any way concern an exhibition of his work, but simply an invitation which he might possibly receive.

Perhaps this is an awkward question to answer but I do not know anyone else in San Francisco to whom I might write with equal knowledge and discretion.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:bj

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is, but I thought you did a very good job indeed, and I have seen and collected a great many TV shows. Now to - I am on the Board of the Educational Station KQED in San Francisco! It was awkward that the tale on Jeremiah lagged, but it was not too noticeable really and in the end perhaps it had greater emphasis.

The exhibition is a beautiful one - very interesting and supplements the earlier ones in a very real sense. I was especially interested in the early section and the relationships to art in Spain as well as in France at that time. I shall be looking forward to your latest comments.

Have a good rest this summer. You have more than earned it.

Best wishes,

Sincerely,
Grace Huley

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Mrs. ~~Barr~~ Morley



Press Information
485 Madison Ave., New York 22, N.Y.

June 4, 1957

ALFRED H. BARR, JR., TO APPEAR ON "CAMERA THREE"

Alfred H. Barr, Jr., Director of Museum Collections at the Museum of Modern Art, will discuss and analyze Pablo Picasso's "Guernica" on CBS Television's "Camera Three" Sunday, June 9 (CBS Television, 11:30 AM-12:00 Noon, EDT).

Mr. Barr was the first Director of the Museum, serving from its founding in 1929 until 1943, and he has organized more than 100 of its exhibitions.

An internationally-known scholar and one of the foremost authorities in the field of modern art, he has authored many books, among them, "Cubism and Abstract Art" and "Picasso: Fifty Years of His Art."

* * *

June 16

*Dear Alfred,
Because I had to be at Smith College on
June 9 I missed your show to my regret. I did
see it the other morning at the Museum. I was
kindness of some of your colleagues at the MOMA
no doubt you were disappointed - I think one always*

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cc: Mr. White

August 12, 1957

Most esteemed Mr. Barr:

Dear Mr. Lebedev:

Forgive me for the slight delay in answering.

I have been away from my office for many weeks but returned to find your letter about Madame Madefjana. I am very sorry that her journey could not be realized as I believe she is a worthy scholar profoundly interested in Russian art.

We are, of course, aware of the problem of officially guaranteeing the return to the USSR of exhibits of Russian art sent to the U.S. This is of course not a matter which the Museum itself can achieve singlehandedly but I can assure you that we are working upon the problem and hope for some results.

Meanwhile, may I ask you a favor: a question has arisen about the problem of projecting transparent photographs, both color and black and white, for the use of lecturers on art. Here in this country we have glass slides of 5 x 5 cm. (2 x 2") and 8.25 x 10.25 cm. (3 1/4 x 4"). I presume these will not fit Russian projectors. Can you tell me what size slides are used by Russian lecturers? Are there two sizes as here?

I would greatly appreciate as prompt an answer as possible to these questions.

My very kindest regards to you.

Respectfully yours,

Sincerely,

P. Lebedev

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

P. I. Lebedev
Director of the State Tretyakov Gallery
Moscow, USSR

Mr. P. I. Lebedev
Director of the State Tretyakov Gallery
Moscow, USSR

AHB:bj

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June 7, 1957

Mr. d'Harnoncourt
James White

Memorandum of Conversation
Russians

June 24, 1957

Dear Perry,

Mr. d'Harnoncourt, USA, Department of State, telephoned me again this morning in connection with the proposed 19th Century exchange.

Re your letter of June 13, I am advised that a set of the photographs of the Russian pictures did go to Mr. Rich in Chicago. A copy of this note will so advise Mr. Fred Sweet. (I would have a duplicate set sent, but there is no extra one.)

Alfred has been somewhat concerned about our four Museums (through your and Mr. Sweet's more detailed consideration of a list of American paintings) going out on possible various limbs in indicating the selection of paintings which we might well, in the long run, not be able to procure. I've assured him that you are well aware of the snags involved in this phase of the operation and the difference between our selection, necessarily derived from so many sources, and theirs: a relatively pat performance.

Happy summer and best regards,

Sincerely,

James Platt White, Jr.
Special Assistant to the Director

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

Therefore, I was regretfully convinced that the exchange appears very dim indeed at the present time. The letter signed by Mr. d'Harnoncourt to the professors has come forward to the Soviet Embassy with the request that they forward it to the U.S.S.R. I shall assume that they will have to reply to the letter and, one way or another, we will get official word from the Soviets. This matter is coming to me as this afternoon and I will probably get her side of the story. I believe that their office will be in the State Department and go. Further action will simply have to be taken by a representative of our Government and the Soviet Government.

- cc: Mr. Burden
- Mr. d'Harnoncourt
- Mr. Barr ✓
- Mr. Fred Sweet, Art Institute, Chicago

JPW:aa

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cc: Mr. Barr

June 7, 1957

Mr. d'Harnoncourt

Memorandum of Conversation:

James White

Russians

Paul O'Neill, EMC, Department of State, telephoned me again this morning in connection with the proposed 19th Century exchange.

He reported that Ambassador Zaroubin met at the State Department with Ambassador Lacy (William S. Lacy, Special Assistant to the Secretary for East-West Exchange) to discuss a number of matters dealing with cultural interchange between the two countries. Mr. Malcolm Toon was present.

Zaroubin asked whether the Department could give the Soviets an official guarantee for the safety of the Russian paintings while they would be in the U. S.? For the umpteenth time, it was explained to him that no official guarantee could be given by the U.S. Government because of the separation of powers implicit in the Constitution. Also, it was explained to him once again that any such guarantee would have no legal validity even if it were given because in this country people are free to file suit in whatever connection they may wish.

The Department asked Ambassador Zaroubin whether a private guarantee (institutional other than governmental) would not be considered sufficient by the Soviets? Zaroubin replied that he had been in correspondence five separate times on this point with the Ministry of Culture and that, while he himself thoroughly understands the U.S. point of view, and sympathizes with it, he is informed by the Ministry of Culture that, without an official guarantee, no Soviet-owned paintings can come to the U.S.

The Department emphasizes that they felt that that was an intractable position and stated again that they very much encouraged the 19th Century exchange and anticipated no trouble whatsoever. Zaroubin again stated that he understood the position but that the Minister of Culture's stand seems, at least for the present, conclusive.

Therefore, I must regrettably conclude that the exchange appears very dim indeed at the present time. The letter signed by Mr. d'Harnoncourt to the two professors has gone forward to the Soviet Embassy with the request that they forward it to the U.S.S.R. I shall assume that they will have to reply to the letter and, one way or another, we will get official word from the Soviets. Mme. Hamedov is coming to see me this afternoon so that we will probably get her side of the story. I believe that this office has gone as far as we can go. Further action will simply have to be taken at a top level between a representative of our Government and the Soviet Government.

JPW:aa

Mr. O'Neill, EMC, Department of State

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cc: Mr. Barr ✓
Mr. Perry Rathbone - Boston

RM:mas

June 6, 1957

Dear Grace,

June 7, 1957

My dear Professor Zamoshkin and Professor Lebedev:

I am in receipt of your April letter with its accompanying list and sets of photographs in regard to the proposed exchange of 19th Century painting.

Representatives of the U.S. museums have now had time to examine fairly carefully the list and photographs and are pleased to tell you that we are, in general, happy about the quality of the selections and are most grateful to you for all your diligent efforts. There are a few changes or substitutions which we shall wish to request but Mr. Barr will probably write to you separately in this connection.

During the summer months, Mr. Perry Rathbone, Director of the Museum of Fine Arts, Boston, will supervise the compilation of a more definitive list than the one previously sent to you of American paintings with photographs.

I write to advise you of this progress and to express again our pleasure at the prospect of the successful settling of our exchange. I shall be in touch with you further when our list is ready.

My colleagues join me in thanking you for your fine endeavor and send you our kind regards.

Faithfully yours,

René d'Harnoncourt

Mr. Grace L. McCann Herley
Director
The Metropolitan Museum of Art
Professor Alexander I. Zamoshkin
Director of the Museum of Fine Arts
Moscow

Professor Policarp I. Lebedev
Director of the Tretyakov Gallery
Moscow

cc: Mr. Burden
Mr. Barr ✓
Mr. O'Neill, EWC, Department of State

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cc: Mr. Barr ✓
Mr. Perry Rathbone - Boston

RDH:aa

THE MUSEUM OF MODERN ART

Date June 6, 1957

To: Mr. d'Harnoncourt
From: James White

June 6, 1957

Dear Grace, as is made to my Memorandum of Conversation, Riverside, of May 21, 1957.

Many thanks for your nice long letter of June 3.

As regards the Russian exchange, I've talked by telephone this week with Perry. He, with Fred Sweet in Chicago, is going to pursue during the summer the tightening up of the original, very general list of American paintings which we sent to the Soviets. We'll then have a much more realistic proposition for them. Also, Perry will supervise the compilation of three sets of photographs of the paintings on the new list. (We agreed to send three sets of photographs, they - five. For the time being, will you please retain the set you have?)

In addition, Perry will attempt to devise and outline an approximate budget. Once that is done, we will all be able to sit down and decide the apportioning.

Thank you, Grace, for letting me have your Paris address, and I'll make note of it. I think we'll be in Austria most of the time but, as always, I never know what will turn up and perhaps we'll be able to meet.

In my absence, Jim White will be keeping track of progress on the Russian exchange should you want to check with him on any point.

With warm regards,

Faithfully yours,

René d'Harnoncourt

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

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THE MUSEUM OF MODERN ART

Date June 4, 1957

To: Mr. d'Harnoncourt
From: James White

Re: Memorandum of Conversation:
Russians

Reference is made to my Memorandum of Conversation: Russians, of May 31, 1957.

Mr. Paul O'Neill, EWC, Department of State, telephoned me again today to inform me that last Friday afternoon, May 31, subsequent to his call to me, the Department, in the person of Bob Blake (the Soviet Desk officer) called in certain members of the Soviet Embassy in order to discuss various matters with them. Among the points raised was our proposed exhibition.

I am informed that Bob's talk with the Soviets was precisely along the lines we would have hoped and followed the general format as outlined in the Memorandum of Conversation, May 31.

Specifically, Bob made the following points: 1) The Executive Branch cannot be held legally responsible for any action which U.S. courts might take - in any connection; 2) The Department very much hopes that the proposed 19th Century exchange will take place; 3) The Soviets run no more risk in this country than they do in any Western country; 4) The Department's expectation is that no particular risk is involved in this instance.

I think the Department has done what we asked them to do and now I shall await the Soviets' reaction which I am confident will be forthcoming, as usual, from Madame Mamedov.

cc: Mr. Burden
Mr. Barr ✓

Friday, Mr. O'Neill told me that he and his colleagues had had conversations and agreed that the suggestion (to call in the Foreigners again) was appropriate and that they are now prepared to do so. They intend to keep this topic with several others as an out to lead over-department to the conversation. I believe that this is a sound procedure. Mr. O'Neill has seen Ned's letter to the Ambassador and will convey the message officially to the Soviet representatives.

I conveyed to him the value, I believe, of pointing out to the Soviets that the Department's position is not limited purely to pointing out that it would give hold time in the case of any type of exchange and/or operation in or with this country. I think if this could be made clear to them the negotiations will take a different tack. Ned's letter has

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Soviet

THE MUSEUM OF MODERN ART

Date May 31, 1957

To: Mr. d'Harnoncourt
From: James White
Re: Memorandum of Conversation: Russians

Mr. Paul O'Neill, EMC, U. S. Department of State, telephoned me today in regard to a conversation I had two weeks ago with Mr. Malcolm Toon, EMC. I had talked to Mac Toon in regard to his prior conversation with the Soviet Chargé d'Affaires at which time Mac had made it clear to the Soviets that the U.S. Government had no responsibility for Soviet-owned Picasso paintings while they might be in the U.S. As we all know, that conversation appears to have been the fatal blow which prevented the Soviets from loaning the ten requested Picasso works to our Exhibition.

After speaking with René, I telephoned Mac Toon and explained to him how strongly we felt about the necessity for official clarification of what appears to be primarily a misunderstanding. I referred to René's last letter, urging the Picasso loans, which was addressed to the Soviet Ambassador and stated that, in essence, the particulars contained in that letter as well as its tenor presented the true facts. I added that we felt, however, that that explanation would be effective only if it came officially from a Department spokesman. I suggested that the explanation should be given to the same Soviet diplomat (Striganov) to whom Mac Toon had originally talked. (I had arrived at this conclusion after my conversation with Madame Mamedov who informed me that the proposed 19th Century exchange was in jeopardy because of the same lack of understanding which surrounded our attempts for the Picassos.)

Inasmuch as the same problems (e.g., Russian heirs) does not exist in the instance of the 19th Century Russian paintings, it is most unfortunate that such a misconception should prevent the negotiations for exchange from proceeding. Mac Toon told me that he would talk to his colleagues and that we would hear from him.

Friday, Mr. O'Neill told me that he and his colleagues had had several conversations and agreed that the suggestion (to call in Mr. Striganov again) was appropriate and that they are now prepared to do so. They intend to lump this topic with several others so as not to lend over-importance to the conversation. I believe that this is a sound procedure. Mr. O'Neill has seen René's letter to the Ambassador and will convey its essence officially to the Soviet representatives.

I conveyed to him the value, I believe, of pointing out to the Soviets that the Department's position is not limited purely to painting but that it would also hold true in the case of many types of exchanges and/or operations in or with this country. I think if this could be made clear to them the negotiations will take a different tack. Mme. Mamedov has

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Memorandum of Conversation: Russians

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given me to understand that the Soviets feel that there is something particular and specific in this instance which would not hold fast in other connections; this is simply not factual.

In addition, Mr. O'Neill intends to explain, once again, the separation of powers which exists constitutionally in the U.S. Government requiring that the Executive Branch of the Government not be responsible for matters which may possibly involve the Judicial Branch. He will then describe what happens when one deals with private institutions vis a vis when one deals with the Government itself, et cetera.

The Department will be in further communication with us after the conversation takes place which should be in the next week or so.

cc: Mr. Burden
Mr. Barr ✓

JPW:aa

I met this morning with Perry Rathbone and we were able to discuss some and means to pursue our end of the complicated exchange of 19th century paintings. While, as you know, we previously had sent the Soviets a very generalized listing of paintings, we have not yet sent them a more definitive listing, as well as photographs. It seems that we must presently pursue completion of a firmer list as well as the photographs. In this connection, Perry hopes to see you and Gage in St. Louis in order to discuss what can be done to device responsibility for the list.

What Perry and I propose in general is for the four Museums to work together in an advisory capacity with Perry as chairman of the committee and have an intermediate person, yet to be selected, who would be in charge of the "leg work."

Alfred has gone over the Soviet list and we are well satisfied with their list of some 57 works of art as a good one and with only three or four exceptions pretty much what we would have wished to have obtained from them. A set of photographs will be sent to you under separate cover.

This letter will bring you up to date on the current situation. After Perry has spoken to both of you, we hope to be able to take a positive step from our end to keep the plans going.

Best regards,

Best regards,

Mr. Daniel C. Rich
Director
Art Institute of Chicago
Chicago, Illinois

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cc: Mr. Barr ✓
Mr. Rathbone

cc: Mr. Barr
Mr. Rathbone

May 20, 1957

Dear Dan:

Attached is a copy of a letter received from the two Professors. The letter was not dated but arrived on April 17, 1957.

I met this morning with Perry Rathbone and we were able to discuss ways and means to pursue our end of the complicated exchange of 19th century paintings. While, as you know, we previously had sent the Soviets a very generalized listing of paintings, we have not yet sent them a more definitive listing as well as photographs. It seems that we must presently pursue compilation of a firmer list as well as the photographs. In this connection, Perry hopes to see you and Grace in St. Louis in order to discuss what can be done to devise responsibility for the list.

What Perry and I propose in general is for the four Museums to serve together in an advisory capacity with Perry as chairman of the committee and have an intermediate person, yet to be selected, who would be in charge of the "leg work."

Alfred has gone over the Soviet list and we are well satisfied with their list of some 67 works of art as a good one and with only three or four exceptions pretty much what we would have wished to have obtained from them. A set of photographs will be sent to you under separate cover.

This letter will bring you up to date on the current situation. After Perry has spoken to both of you, we hope to be able to take a positive step from our end to keep the plans going.

Best regards,
After Perry has spoken to both of you, we hope to be able to take a positive step from our end to

Faithfully yours,
René d'Harnoncourt

Mr. Daniel C. Rich
Director
Art Institute of Chicago
Chicago, Illinois

RDH:aa

* ATTENTION MARIE ALEXANDER

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RDH:aa

cc: Mr. Barr
Mr. Rathbone

May 20, 1957

Dear Grace:

Attached is a copy of a letter received from the two Professors. The letter was not dated but arrived on April 17, 1957.

I met this morning with Perry Rathbone and we were able to discuss ways and means to pursue our end of the complicated exchange of 19th century paintings. While, as you know, we previously had sent the Soviets a very generalized listing of paintings, we have not yet sent them a more definitive listing as well as photographs. It seems that we must presently pursue compilation of a firmer list as well as the photographs. In this connection, Perry hopes to see you and Dan in St. Louis in order to discuss what can be done to devise responsibility for the list.

What Perry and I propose in general is for the four Museums to serve together in an advisory capacity with Perry as chairman of the committee and have an intermediate person, yet to be selected, who would be in charge of the "leg work."

Alfred has gone over the Soviet list and we are well satisfied with their list of some 67 works of art as a good one and with only three or four exceptions pretty much what we would have wished to have obtained from them. A set of photographs will be sent to you under separate cover.

This letter will bring you up to date on the current situation. After Perry has spoken to both of you, we hope to be able to take a positive step from our end to keep the plans going.

Best regards,

Faithfully yours,

René d'Harnoncourt

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

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6 April 1957

May 20, 1957

Dear Perry:

René has sent the enclosed letters to Mr. Rich and Dr. Morley. I hope that you will agree that they cover the present situation.

Best regards,

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

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

Enclosures

JPW:aa

cc: Mr. d'Harnoncourt
Mr. Barr

James Platt White, Jr.
Special Assistant to the Director
Museum of Fine Arts
Huntington Avenue
Boston, Massachusetts

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cc: Mr. White
Miss Dudley
Mr. Lieberman

6 April 1957

Dear Madame Mamedov:

In connection with our proposed exhibitions, Mr. James White of our staff has reported to me your questions about United States Customs regulations bearing upon the importation of works of art.

I am happy to assure you that under the Tariff Act of 1930, paragraph 1807, original paintings are entered free of all duty. This we know from long experience in importing paintings for exhibition purposes during the past twenty-seven years.

For your information, I refer you to Article 10.48 of the Customs Regulations of 1942, as amended:

"Article 10.48. Original paintings, engravings, drawings, sculpture, etc.....free of duty under paragraph 1807, Tariff Act of 1930..."

The other questions considered in Article 10.48 have to do entirely with confirming the originality of the works of art since copies and reproductions are dutiable. We are enclosing a declaration of originality and an invoice (four copies of each) in case you wish to fill in the necessary information and forward them (three copies of each) to the Museum of Modern Art with the shipment. They will be all that is necessary to clear the shipment and if they are not available a declaration by the importer, that is our Museum, would be sufficient. As an educational institution we can arrange to have the shipments sent to the Museum for unpacking and customs examination on our premises so that there need be no delay en route.

The precise method of shipping and insurance is a matter for further discussion but, meanwhile, you may rest assured that neither the Russian 19th century paintings nor the Picasso paintings would be dutiable nor do we anticipate any difficulty in their entry into the United States.

With very kind regards, I am

Sincerely,

Alfred H. Barr, Jr.

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

ARB:ma

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Soviet

April 5, 1957

My dear Mr. Ambassador:

May I present my compliments and refer to my letter of March 15 addressed to your Excellency requesting the loan of ten paintings by Picasso and to the two letters addressed to the Minister of Culture of the U.S.S.R., one bearing my signature and one that of M. Picasso. I refer also to the Minutes of the Meeting of Soviet and U.S. art experts held at the Museum of Modern Art on November 3, 1956, copies of which previously have been sent to you, relative to an exchange of U.S. and Russian 19th Century art.

We understand from our conversations of this date with U.S. Government officials that the two proposed exhibitions (Picasso and 19th Century Russian art) are in consonance with our Government's policy of encouraging cultural exchange. However, it is clear that while encouraging these two separate loans, the U.S. Government bears no responsibility for the exhibitions themselves. As is customary in the U.S., it is the participating Museums which are organizing and presenting the exhibitions.

I should like to clarify the precise area of responsibility in the U.S. for the care of the two proposed loans from the Soviet Union of works of art. While in principle the loans are separate and distinct in nature, the responsibility for the care of the works of art while they would be in the United States is, in the two instances, quite similar. This means simply that the works of art from the Soviet Union would be exhibited at the invitation of the Museums participating in the two separate loan exhibitions. Accordingly, the insurance for the safety and protection for the works of art would be borne jointly by those participating Museums, the Museum of Modern Art acting as negotiating agent for the other Museums. Perhaps it is helpful to

great hope that the Soviet Government will give favorable consideration to completing and putting in final form the existing preliminary

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and arrangements. In addition, I should again want to
elucidate this matter because, as we quite understand, the circum-
stances would not be the same in the Soviet Union where the U.S.
Museums would be dealing with one agency, i.e., the Government
of the U.S.S.R.

The insurance coverage which would be arranged by the group
of Museums, our Museum acting as agent for the others, would be
the regular fine arts policy in which the individual works of art
are insured against "all ordinary risks in transit and while in
the borrower's possession." This is the policy under which we have
borrowed works of art from public and private collections in many
foreign countries over the past twenty-seven years.

During that period our Museum, on its own responsibility or
in partnership with other U.S. Museums, has exhibited works of art
lent by the greatest art galleries of the world, including the
Louvre Museum in Paris, the National Gallery in London, the Uffizi
Gallery in Florence, the Accademia Gallery in Venice, and other
national collections in Stockholm, Berlin, Munich, Amsterdam, The
Hague, Brussels, Mexico, et cetera. To these museums, we might
add no less than twelve theatre museums in the U.S.S.R. which lent
works of art to our exhibition of theatre art in 1934.

Loans for the Picasso exhibition are presently en route to
New York from the National Gallery of Norway, the Musée National
d'Art Moderne in Paris, the Kunstmuseum in Basle and the Museo
d'Arte Moderna in Madrid.

On behalf of the participating Museums I have written this
letter of explanation in the hope that it will clarify misunder-
standings which may exist in these connections and also to reiterate our
great hope that the Soviet Government will give favorable consideration
to completing and putting in final form the existing preliminary

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THE MUSEUM OF MODERN ART

Mr. White

Date 23 December 1955

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To: Mr. d'Harnoncourt

Re: U.S.S.R. Picasso loans

From: ALFRED YAR

and arrangements. In addition, I should again stress the necessity for urgent action in the instance of the Picasso loans inasmuch as the installation of the Picasso exhibition at the Museum will commence on April 30.

... cooperation with Mr. Tamm of the State Department with interest and appreciation. I think the Department's decision against sending the Family of Man to the Soviet Union is deplorable in the extreme. However, that isn't the subject of this memorandum.

It seems to me that in our conversation a week or two ago, you, Mr. Tamm and I agreed that we should see if possible to get the Picasso loans and that two steps were necessary:

Respectfully yours,

1. To secure from the U. S. Government some paper which would reassure the Soviet authorities that our Government recognizes the Soviet Government's title to the pictures in question. We cannot expect the Government to guarantee that no suit will be brought, but we can and should expect our Government to confirm the Soviet Government's domain over property which it has under its control, and into effect under international law at the time our Government seized them in (1933). In Mr. Tamm's memorandum the specific.

René d'Harnoncourt

His Excellency
Georgi N. Zaroubin
Ambassador E. and P. of the U.S.S.R.
Embassy of the U.S.S.R.
1125 - 16th Street, N. W.
Washington 6, D. C.

our meeting it was decided that you and I should proceed to try to secure this document as soon as possible so that we can use it in connection with our request.

2. We also decided that Mr. Tamm should draft the letters to the Soviet authorities, and that the initial letter would include the original copy of Picasso's letter to the Minister of Education.

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THE MUSEUM OF MODERN ART

cc: Mr. White

Date 21 December 1956

To: Mr. d'Harnoncourt

Re: U.S.S.R. Picasso loans

From: Alfred Barr

Dear René:

I have read Jim White's memorandum of December 17th recounting his conversation with Mr. Toon of the State Department with interest and appreciation. I think the Department's decision against sending the Family of Man to the Soviet Union is deplorable in the extreme. However, that isn't the subject of this memorandum.

It seems to me that in our conversation a week or two ago, you, Jim and I agreed that we should now proceed as rapidly as possible to ask for the Picasso loans and that two steps were necessary:

1. To secure from the U. S. Government some paper which would reassure the Soviet authorities that our Government recognizes the Soviet Government's title to the pictures in question. We cannot expect the Government to guarantee that no suit will be brought, but we can and should expect our Government to confirm the Soviet Government's domain over property which it has confiscated from its own citizens in Russia, a domain which we understand went into effect under international law at the time our Government recognized theirs in (?)1933. In Jim's memorandum the word safe in quotes is used to describe the above problem which is of course much more specific.

As I recall, at our meeting it was decided that you and Jim would proceed to try to secure this document as soon as possible so that we can use it in connection with our request.

2. We also decided that Jim should draft the letters to the Soviet authorities, and that the initial letter would include the original copy of Picasso's letter to the Minister of Education.

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Mr. Barr

THE MUSEUM OF MODERN ART

Date December 17, 1956

To: Mr. d'Harnoncourt
 From: James White

Re: Memorandum of Conversation:
Mr. Malcolm Toon, U.S.

Department of State

On Monday, December 17, I telephoned Mr. Malcolm Toon, EWC, U.S. Department of State, in reference to the letter I had sent Mr. Robert Blake, EE, U.S. Department of State, on December 5 along with a copy of the Memorandum of Conversation dealing with the visit paid to the Museum by Madame Mamedov on November 29. Bob Blake had told me that a reply to my letter was in preparation. Since it has not yet arrived I telephoned because of the issues involved on which the Museum has to take a stand, one way or the other.

Mac Toon tells me that the letter is still in draft, we may expect to receive it in the near future, and described its essence to me:

1. FILM EXCHANGE - The Department discourages at this time any exchange of films with the Soviet Union. They feel that VOKS would indeed like to get their hands on many films and the Department will be most happy for us not to oblige VOKS.
2. PHOTOGRAPHIC EXCHANGE - The Department would not wish us to send The Family of Man to the Soviet Union at the present time. However, they would not discourage our planning to send to the Soviet Union a photographic exhibition dealing completely with U.S. material. I told Mac Toon that we had no such plans in any case, reminded him that the proposal as described was made on the part of the Soviet Union, not by us, and that in any case The Family of Man is currently controlled, as regards its shipments overseas, by USIA.
3. RUSSIAN PAINTINGS - I described to Mac our current situation, e.g. the fact that we have assembled and have in final form the Minutes of the Meeting held at the Museum on Saturday, November 3, at which time the participating Museums met with the two Soviet professors to firm up details of the proposed U.S.-Soviet exchange of paintings. I told him that we felt that we are committed to supply copies of these Minutes to the Soviets because we stated that we would do so prior to the U.S. Government's ban on cultural exchange with the Soviet Union, announced on December 5.

Further, I stated that neither the Museum nor its Trustees would probably wish to pursue actively an exchange at this juncture. However, it seems desirable to "putt along" with the project, and all the detailed preparatory work which has gone into the exchange should be utilized. Therefore, I pro-

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I was asked him whether the Attorney-General's Office would be posed to Mac that the Museum send to Madame Mamedov five copies of these Minutes, with my covering note saying, in effect, "Here are the Minutes." In this way we would avoid having official correspondence with the Professors or with the Ministry of Culture, because in either instance a covering letter stating something of a positive nature would have to be signed by Mr. Burden. Mac said that this is a perfectly reasonable procedure and he advocates our acting accordingly. Thus, the original idea still will exist, no firm dates will be attached, our factual details will be transmitted and be on hand at such a time when the idea of an exchange of the paintings can be reactivated.

I spoke completely candidly and told Mac that while we fully understand the value of cooperating with the Department's views and policies, as a private institution we did not want to be put in the position of having to ask the Department for "permission" to make a move on all occasions. He agreed fully and said (off-the-record) that the Department's ban on cultural exchange covers only official U.S. exchange (e.g. farm groups, election-day-observance groups, housing groups, etc., which exchanges are paid for by the U.S. Government.) He told me that, in actuality, the Museum is perfectly free to have an exchange of Russian paintings if it so chooses, even in the light of the current Governmental dictum. I told him that it is unlikely that the Museum would wish to choose such a course at this moment, but I wanted it clearly understood that we are free to pursue the idea, for the future, without finalizing details, so that when the moment arises for such an exchange to be feasible, from all angles, we will have kept all the wheels in motion. D'accord.

4. LOANS OF PICASSO'S - In connection with Mr. Barr's desire to obtain a number of Picasso's, owned by the Soviet Union, for the Picasso Exhibition at the Museum next year, I stated that the Museum regards such a request for loans as completely beyond so-called cultural exchange inasmuch as, after all, the paintings are: (1) not Soviet painting but simply Soviet-owned, and (2) are not by a Soviet artist. Therefore, I told him that we would like to have the Department's views as to whether there could be any possible objection for our seeking the loan of these paintings, especially since Madame Mamedov had already informed us that the Soviets are ready and willing to effect the loan. Mac agreed that this is a separate and different matter and that there can be no Departmental objection to such a loan.

I brought up the question of the safety of the paintings while they would be in the U.S., reviewing the Paris incident of two years ago and our previous correspondence in this connection. I asked Mac whether he felt the Department could possibly give us, or secure for us, a wording which would be useful to assure the Soviet Government that the paintings would be "safe" while in the U.S. Mac told me that he thought that this would be an insuperable thing to attempt to acquire at the desk officer level within the Department. I asked him whether Mr. Herman Phleger, the Legal Advisor of the Department, could be of assistance, and Mac told me that he thought that Mr. Phleger would not wish to be nor could be of any help.

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I then asked him whether the Attorney-General's Office could not be asked, at a very high level, perhaps by someone such as Mr. Burden or Mr. Rockefeller, to try to devise a document which would serve the purpose and he told me that such a procedure was the only possible solution for us.

I asked him whether the Department would be able to ask, in our behalf, cooperation from Treasury to assist at Customs when and if the loan should be effected and at a time when the paintings would arrive in the U.S. Mac assured me that that type of cooperation would be readily forthcoming.

ACTIONS REQUIRED ON OUR PART:

1. We must decide on the distribution of the Minutes of the Museum's conversation with the Soviet Professors:

- a. to the Soviet Union
- b. to the other U.S. participating Museums.

2. We must decide whether the Museum will reply officially to the various proposals (films, etc.) presented to us by Madame Mamedov or whether we shall just finesse and remain silent.

3. We must decide what action to take on the Picasso's:

- a. with the Soviet Government
- b. with the Attorney-General.

cc: Mr. Burden
Mr. Barr ✓
Mr. McCray

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

January 16, 1957

Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

December 5, 1956

MEMORANDUM

To: *Mr. Barr*

From: JAMES WHITE

Date: 1-18

Subject:

7-4-I.

a copy of a Memorandum of Conversation which deals with the report to me last Thursday, November 29, by Madame [Name] Cultural Attaché of the Soviet Embassy. I feel this report will be of interest to you and Mac Toon.

The report takes on singular timeliness in the light of this article in The New York Times announcing the suspension of cultural exchanges with the Soviet Union. Your labors in this connection are drastically affected, and we greatly appreciate any comment and advice you may be able to give. I'll be most grateful if you will let me hear from you as soon as possible.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

EE
of State
C.

cc: Mr. Burden
Mr. Barr ✓

JPW:AA

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

January 10, 1957

Mr. René d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

December 5, 1956

Dear Bob:

Enclosed is a copy of a Memorandum of Conversation which deals with a visit made to me last Thursday, November 29, by Madame Mamedov, the Acting Cultural Attaché of the Soviet Embassy. I feel sure that this report will be of interest to you and Mac Toon.

The account takes on singular timeliness in the light of this morning's report in The New York Times announcing the suspension by the U.S. Government of cultural exchanges with the Soviet Union. Inasmuch as all our labors in this connection are drastically affected, René and I will greatly appreciate any comment and advice you may be able to send us. I'll be most grateful if you will let me hear from you as soon as possible.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

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

cc: Mr. Burden
Mr. Barr ✓

JPW:AA

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

January 16, 1957

Mr. Rene d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Sir:

I have the pleasure to acknowledge receipt of your letter of January 4, 1957 and the Minutes.

Please accept my sincerest thanks for your kindness in sending this material to the Embassy. I hope very much that these technical details will be rather helpful for the general arrangements.

The Minutes promptly will be send to other persons concerned in Moscow.

Sincerely yours,

Tamara G. Mamedov,
Acting Cultural Attache

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cc: Mr. White

19 October 1956

Dear Madame Vienne:

You have been most kind and thoughtful in sending me the Matisse photographs and the information about the Stchoukine family.

I know how busy you are with your really great responsibilities in the Musée National d'Art Moderne so that we are all the more appreciative of your kindness and trouble. The photographs have now arrived safely.

I hesitate to trouble you further, but could I impose upon you by asking for information as to just how your efforts to secure the Matisse paintings/have turned out? Have you been delayed by securing the agreement of M. Ivan Stchoukine, or is it that the Soviet authorities in the end decided not to lend? *from Moscow*

If you feel that you cannot answer these questions, let me know and I shall write M. Cassou.

In any case, my renewed thanks to you and my very kindest wishes.

Sincerely,

Alfred H. Barr, Jr.

Madame Gabrielle Vienne
Assistante
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVI, France

AHB:ma

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cc: Mr. White

MUSÉE NATIONAL D'ART MODERNE

PARIS (XVI) - 2, RUE DE LA MANUTENTION
TÉL. - PARIS 1967

Assister la correspondance
2, RUE DE LA MANUTENTION
Escrite de la conservateur
13, AVENUE DES PRÉSIDENTS-WELSON

14 28 19 October 1956

Monsieur le Conservateur.

Dear Madame Vienne:

You have been most kind and thoughtful in sending me the Matisse photographs and the information about the Stchoukine family.

I know how busy you are with your really great responsibilities in the Musée National d'Art Moderne so that we are all the more appreciative of your kindness and trouble. The photographs have now arrived safely.

I hesitate to trouble you further, but could I impose upon you by asking for information as to just how your efforts to secure the Matisse paintings (have turned out? Have you been delayed by securing the agreement of M. Ivan Stchoukine, or is it that the Soviet authorities in the end decided not to lend?

If you feel that you cannot answer these questions, let me know and I shall write M. Cassou.

In any case, my renewed thanks to you and my very kindest wishes.

Sincerely,
M. I. Stchoukine.

Je vous avois par courrier ordinaire les photographies que vous avez demandées sauf le Portrait de G. Barron. Le propriétaire de Alfred H. Barr, Jr. n'est pas en ce moment en France.

Madame Gabrielle Vienne
Assistante
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVI, France

AHB:ma

Gabrielle Vienne
Assistante

Museum of Modern Art
New York

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MUSÉE NATIONAL D'ART MODERNE

PARIS (XVI^e) - 2, RUE DE LA MANUTENTION
Tél. : PA5sy 77-73

Adresser la correspondance :
2, RUE DE LA MANUTENTION

Entrée de la conservation :
13, AVENUE DU PRÉSIDENT-WILSON

Le 28 Septembre 1956

Monsieur le Conservateur,

Je m'excuse de ne pas vous avoir donné plus tôt les renseignements que vous m'avez demandés, mais je n'en ai eu que récemment tous les éléments.

L'une des filles de M. Stchoukine, Mme Irène de Keller vit le plus souvent en Suisse à une adresse que nous ignorons. Elle est venue à Paris cet été et habitait 21 bis rue Leconte de Lisle, Paris 16^e. Mme Irène de Keller s'est portée garante pour elle et pour sa soeur, Mme Catherine de Keller (les deux soeurs ont épousé les deux frères) dont nous ignorons le lieu de résidence.

L'avocat de Mmes de Keller est M^o Loygue, 87 Boulevard Saint Michel, Paris 5^e. C'est avec lui que nous avons été principalement en rapport.

Nous avons fini par apprendre que le troisième héritier, M. Ivan Stchoukine, frère de Mmes de Keller, est naturalisé français et vit quelque part au Liban. Le ministère des Affaires Etrangères a pu entrer en rapport avec lui et obtenir son désistement provisoire par l'intermédiaire de l'Ambassade de France à Beyrouth. C'est, je crois, en adressant la correspondance à l'Ambassade de France à Beyrouth que vous pourrez toucher M. I. Stchoukine.

Jz vous envoie par courrier ordinaire les photographies que vous avez demandées, sauf le Portrait de G. Besson. Le propriétaire de ce tableau ne permet pas qu'on le photographie.

Je reste à votre disposition pour vous donner tous les renseignements que vous pourrez désirer et je vous prie de croire, Monsieur le Conservateur, à l'assurance de mes sentiments les meilleurs et les plus dévoués.

G. Vienne

Gabrielle Vienne
Assistante

Mr. A. J. BARR
Museum of Modern Art
New York.

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C Aug 1, 1956

Orig to AHB, Norway
receipt not acknowledged

FAYENCE
(Var)

My dear Alfredo:

About the Russians, and your enclosure of a translation of a piece that Alexandrov wrote about the Museum - I suppose I don't have to say (but I would like to) that the extensive mis-information and the evident ill-will that permeate the article make it - in my mind - unworthy of much or any attention at all.

As for what he says about "the exceptional Film Library" and its having "few Soviet pictures": if we are to reply to this, then perhaps the points to raise might be the following:

1. The Film Library's collection is at once historical and selective, and aims to represent the development of the motion picture in all its phases and in all film-producing countries. It does not and should not - for lack of funds as well as from choice - aim at collecting everything. It does stress the silent film, and films from 1895 to 1935 in a more general sense, since ~~with the exception of~~ in selecting these it is, presumably, easier to select and to study these with detachment and with a keener perception of the various stages in the progress of the art and its techniques than with more recent films. What Mr. Alexandrov probably does not know is that the Film Library also concentrates particularly on preserving those outstanding films of all countries which mark this progress. This costly work of preservation absorbs a considerable part of the Film Library's ~~annual budget~~ funds; and the Museum is a privately endowed and financed educational institution, receiving no assistance either from Government or from the film industry.

There is also to be considered the fact that all films in the USA are copyright or regarded as copyrights; the Film Library can only obtain for its use such films as are entrusted to it by their owners - whether by Government or commercial owners. This is a limiting factor in obtaining films desired in the case of productions from all countries, including of course the USA whose films at the moment are poorly represented in the Film Library's collection.

2. As to the specific problem of films from the USSR: in my opinion the Film Library has a pretty fair representation of the development of the motion picture in Imperial Russia and in the USSR from the very beginning ~~until~~ through the great silent classics down to "Alexander Nevsky" and "The New Gulliver". I think it possible that Mr. Alexandrov may only have seen the Bulletin of Circulating Films which lists only 7 Russian films (as against 5 German ones) and that he does not actually know what the Film

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possesses.

There is another point to be recalled, however. The Russian films in the collection were obtained, almost all of them, by the former Director and Curator of the Film Library directly in Moscow during a trip which they took there in 1936. An agreement was worked out there, after some difficulty, for an exchange of films between the Institute for Cinematography (have someone check this title perhaps. It was known there if I recall correctly as NIS) and the Museum's Film Library. The Russian films sent from Moscow actually arrived in New York (insert date which will be found on appropriate cards in F.L. file), while we learned, only also that American films that had been requested and had been sent by the Film Library to Moscow by us had been received. later

Evidently from 1939 for some years, any possibility of further communication and exchange was impossible. and since

During this period, the Film Library did at many times obtain films from Askino for showing at the Museum, but not, of course, for collecting since it is neither the Film Library's policy nor function to collect new films.

In 1956, the former Director of the Film Library, I.B., visited Mr. Youtkevitch in Cannes during the Film Festival and discussed with him the possibility of obtaining Russian films for its collection. Mr. Y. suggested that the MMA might like to show an impressive series of relatively recent Russian films which had been furnished to and shown by the Cinematheque Francaise in Paris and which could be obtained from them on loan with a consideration that it might be possible later for a selection of these to be obtained permanently by the FL. This I gather may have been suggested by Mr. Alexandrov to Richard Griffith. It was brought up in conversation between I.B., Mr. Barr and Mr. Eoby at Fayence and will, I imagine, be discussed in New York. The 50 films would, I think, appropriately follow the Retrospectives of Italian and French films given or about to be given in New York.

There is no Russian member of the International Federation of Film Archives (FIAP) which makes an interchange of films for historical and aesthetic research and study much more difficult. There is some hope - I cannot say how justified - that membership might be applied for at the forthcoming Annual Meeting in Dubrovnik (on the customary limited basis for new members)

It might be well to recall or to point out to Mr. Alexandrov that the films in the Museum's collection are not merely shown at the Museum in New York but are circulated widely throughout the USA to universities, schools, etc. etc.

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Now briefly for more personal topics! Pierre and I were simply enchanted to have had that nice lunch and nice talk with you and the Soby's here, really it was a very great pleasure for us.

I should have written you before, but was a bit busy as we had Chick Austin's boy here (I complained at his not knowing Tony) with four chums - really charming young people, and I think they had a good time what with whissing off to Cannes etc. to bathe and musoling their way once into the Casino and then penetrating a "peasant" home here in Fayence. But you can imagine things were whissing while they were here - and five more Americans came over one day, and then two Russians and then two more Russians and now we await a Roumanian (a picture dealer called Irma Hoenigsberg whom I've taken rather a fancy to - do you know her?) And as Chick himself will be here on the 1st of September, Pierre of course is hurling himself into the final renovations and reconstructions here. Oh and I forgot to say that also the Chermayev's turned up and stayed two days in the local hotel as there was no more room left here! It is so very nice to see people, well, of course I mean nice people, especially after that grim winter of misery and isolation we had had.

Am in full correspondence with Richard Griffith and the Film Library as to the forthcoming Retrospective of French films - have just run into the customary French snags at this point but think and hope it can all be worked out. At least I managed to get the French to send all the films free, on loan, and to pay transportation, which is something. For various reasons I recommend urgently that it be regarded as a French "loan exhibition" which will frankly mirror French taste and opinions, not necessarily ours, and I insist that the Frenchman of the Cinematheque Francaise write the notes for the catalogue or bulletin of the shows, which I will translate and (if necessary) amend. It is very important that this be accepted and that we take no responsibility for the choice of films etc. etc. then no one can criticise us, and the French can't get upset at our altering or not-accepting their stuff. Too long to go into all these details, but believe me this will obviate endless problems and bothers at both ends, so I hope you'll back me up when this is discussed.

Must now eat something and take my short sunbath on the terrace, almost no time for anything with the massive correspondence now in motion.

Think of me, think of us - we talk about you a lot and hope to meet again soon and if possible longer. P. sends wishes to you both and I send you both love and everything

Ever

Iris Barry

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THE MUSEUM OF MODERN ART

Date 4 June 1956

To: Porter McCray

Re: Russian negotiations

From: Alfred Barr: excerpt from letter

After returning from Leningrad, we moved from the Moscave (spelling?) to the Nationale where we are more comfortable. I have 12 chairs and a couch in my two-bedroom suite. René has only one room, but it overlooks the Kremlin. Bill has a slight cold, so won't go on the expedition today. Our campaign, with Bohlen's help, is promising. The Russians have been courteous, but scarcely hospitable, except to give us an invaluable interpreter and we have made much more progress than we expected. We propose two shows for us to receive: Russian 19th century and French (Cézanne to Picasso), and two for us to send: American 19th century (Perry Rathbone to do) and the Family of Man. There seems a better than 50/50 chance of success, but delays loom, since they want to send Russian museum men to America to case the joint, or maybe just ministry officials. I have labored to master Russian 19th century art and have found things I much admire and others meek and unfashionable, but defensible aesthetically at a high level.

There is a real thaw here. No Cubist Picassos are on view, but two tough negro period pictures are. Rumor has it that an abstract painter not shown here will be shown at the Biennale. Got into Russian museum storerooms and saw 8 Kandinskys and 2 Malevichs, including the Black Square! The staff had never been in there, though the director was absent. Most of the music at our Leningrad hotel was jazz -- mostly 1920's.

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May 18, 1956

RENE D'HARNONCOURT
C/O BOHLEN
AMEMBASSY
MOSCOW USSR

YOU MAY EXPECT BE CONTACTED BY NYTIMES CORRESPONDENTS.

WHITE

He told me that he was very much in favor of the whole idea of our possibly obtaining the loan of pictures from Moscow. (I had stated, simply, that your trip was "for the purpose of a possible cultural exchange".) I told Mr. Daniels that I would be very happy indeed if there would be no coverage of your trip, at least at the present time, and emphasized that our conversation was off the record. He told me that any domestic story that might appear would not appear through him, and he quite understood and agreed to the reasons for not playing up your visit - at least, at the present time. However, he will alert his correspondents in Moscow, and you may expect to hear from them. He told me that, "Moscow is a very small town and they will have no trouble in finding you."

By way of background, he told me that he has seen the pictures both in the Hermitage and in the Pushkin and said that, a couple of years ago, he was in the Pushkin when an engineer, by profession, came into that Museum and demanded to see the Director of the Museum. When he did, the engineer

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proceeded to "raise hell" with the Director because, "Damn it, these pictures aren't rotated often enough. I want to see the French Impressionists." The Director, according to Mr. Daniels, was extremely obsequious, and promised to oblige him as soon as possible. Mr. Daniels said that this was the first time that he knew that one could raise hell with a museum director! I thought that you would appreciate the story.

May 18, 1956

The story is just for your three's information.

Mr. Rene d'Harnoncourt
 c/o The Hon. Charles E. Bohlen
 The Ambassador of the United States
 to the Union of Soviet Socialist
 Republics
 United States Embassy
 Moscow, U. S. S. R.

Regards,

James Flight Whitey, Jr.

Dear Rene: Will you and Bill please cable any change in your arrival date and flight number so that your wires will be advised!

Pursuant to my cable to you of this date, this morning I received a call from Clifton Daniels of The New York Times. Before speaking with him I talked with Liz who had also received a call from Howard Devree of The Times. They had heard that you three were in Moscow and Liz, naturally, did not deny it.

Mr. Daniels told me that his interest was not in domestic coverage but, as Assistant Editor of the Foreign Desk of The Times, in alerting his Moscow correspondents of your presence there. He did most of the talking, telling me that he had written to Alfred some months ago saying, in essence, 'why don't you come over here and borrow some of these pictures?', and Alfred had replied, 'what makes you think we'd have any chance of getting them?' He told me that he was very much in favor of the whole idea of our possibly obtaining the loan of pictures from Moscow. (I had stated, simply, that your trip was "for the purpose of a possible cultural exchange".) I told Mr. Daniels that I would be very happy indeed if there would be no coverage of your trip, at least at the present time, and emphasized that our conversation was off the record. He told me that any domestic story that might appear would not appear through him, and he quite understood and agreed to the reasons for not playing up your visit - at least, at the present time. However, he will alert his correspondents in Moscow, and you may expect to hear from them. He told me that, "Moscow is a very small town and they will have no trouble in finding you."

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Mr. Rene d'Harnoncourt

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May 18, 1956

THE MUSEUM OF MODERN ART

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The above is just for your three's information.

Regards,

Dear Bill

At your suggestion I would like to tell him that we were leaving Monday for the ...
James Platt White, Jr.

P.S. Rene, will you and Bill please cable any change in your New York arrival date and flight number so that your wives will be advised?

jpwf
cc Mr. Burden (sent to office
Mr. Barr (

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. White

Date 12 May 1956

To: Mr. William A. M. Burden

Re: John Walker: Telephone call

From: Alfred Barr

Dear Bill:

At your suggestion I phoned John Walker to tell him that we were leaving Monday for the U.S.S.R. I referred him to a previous conversation with David Finley about our plans.

He seemed very appreciative of our informing him about current events, but said that he did not think he could secure any trustee support of the National Gallery's participation until the plan was definite and more assured of success. He was extremely affable.

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Moscow, February 27 1957.

Dear Mr. Barr,

I was pleased to receive your letter (it came soon after New Year) and my home address was all right. It is correct for all my ^(the Com. of course included) personal correspondence. Forgive me please my belated answer, - I had much to do and write on the eve of our Artists Congress.

But after receiving your letter I looked immediately for some articles and booklets of my pen for you. And I sent you a little bundle in January. Those about the Indonesian (in the "New Times") and the Rembrandt exhibitions (in the "News") you can of course read. What to the Russian articles, the one in the paper "Trud" is devoted to the Belgian art exhibition in Moscow, and the one in the green magazine is my biggest article of the year. It deals with Armenian painting (something about its bimillenary history, an outline of the renaissance of the national school of painting in the XIX century, its development in Soviet time and its recent problems and achievements). Armenia has by now one of the strongest national schools of painting in our land and in still life uncontestedly the strongest of all. By the way, I mention there Arshak Fetvadjan (I'm not

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sure about the orthography), an Armenian painter from the USA. All these are for the Museum's Library.

The two booklets - one for you personally and one to the library - are my little monography on S. Grigoriev, a modern Ukrainian genreist. I hope you've got all that in the meantime.

As to the other address - that of the Moscow Artists' Union - it remains unchanged, but the Foreign Commission has been remodelled, so please address there now not Mr. Ossenev, nor me, but the new Chairman of the Commission, B. Volkov (he is a theatre-painter).

What to your catalogs, I'm very sorry. But since you gave them to Mr. Cherny (to my knowing he is now an official in the Ministry of Culture), I think the best is you ask him. After all they are your property.

Coming back to my personal work - there has appeared a little article of my pen in the Soates - on Transcarpathian painters (in the magazine "USSR" N°3) and another one has been broadcast recently by our Radio for the USA (it was even quoted in the "New-York Herald Tribune" February 15). It deals with topics of discussion among of course the comment is theirs not my ideas

painters overhere, among other of mine in our painting. So America at all.

The "nude and love" in our "literary gazette" February 14). I spoke of the exhibition of a young painter what the author (obviously not and his work is, alas, good) reporters cannot be helped, they are a nuisance. I of the exhibition in quest the editor of the Tribune.

I shall send you then three lantern-film and picture-gallery (I've just the series) and perhaps next as I get your answer.

By the way, as I meeting, I found that Dr. U course known to me. And the memory of your Reverend to his standpoint. I must c

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least recently by our Radio
and in the "New-York Herald"
with topics of discussion among
theatrical ideas

printers overseas, among other topics I referred to the renaissance
of nude in our painting. So, you see, I too have not forgotten
America at all.

The "nude and love" topic I also treated recently
in our "Literary Gazette" (also quoted in the "N.Y. Herald Tribune",
February 14). I spoke of this among other topics in connection with
the exhibition of a young painter. The quotation is accurate, but
what the author (obviously no art critic) wrote on the painter
and his work is, alas, grossly inaccurate. Sensation-hunting
reporters cannot be helped, of course, but on the field of art
they are a nuisance. As I was also one of the sponsors
of the exhibition in question, I shall write about that to
the editor of the Tribune.

I shall send you a copy of the "Literary Gazette",
then three lantern-film rolls on Western art in Moscow's
picture-gallery (I've just received my author's copies of
the series) and perhaps more articles of my pen - as soon
as I get your answer.

By the way, as I looked in my papers after our
meeting, I found that Dr. Wilso~~n~~ born on Damsel was of
course known to me. And - I don't mean to be irreverent to
the memory of your Reverend uncle - it failed to convince me
to his standpoint. I must confess, I have not the "simple

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faith" in predictive prophecy and Divine interference which Dr. Wilson literally requires from the reader in one place (and in fact in all his reasoning to prove that events of the Maccabean wars were predicted in the Babylonian period.

I don't mind to hurt anybody's Faith, but such an assertion brings the polemic in my view outside the field of science. If one would tell me that, say, a canvas of Raphael was painted or dictated by the Most High in person, I would consider such a proposition out of the realm of my profession. To me Daniel belongs to literature, it's a brilliant piece of literature, but still a book as every other.

I have not the tenth of your uncle's erudition and I do know not even one of the old languages he knew perhaps by dozens. But I have lived to see fiery ovens set ablaze again by Hitler and then his Babylonian Tower of world domination crushed to the earth (like every one in history) - and I've gained my own ideas about how the splendid old book was written, as a lesson from history, not from delights at prophesizing. I don't believe ~~the~~ in God, nor that the book has fallen from heaven, it was written on earth and is in my view with all its phantastic elements a masterpiece of realism.

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(2)

I cannot argue in ancient philology, but as
 an critic I don't agree with those historians who hold
 Daniel to be written entirely in Haccanean times. Of
 course I can't date it altogether in exile too. One of the main
 ideas in Daniel, that of manning the conscience of the individ-
 ual the stronghold for the fight for independence of a nation,
 was indeed brilliant, it was entirely new and on it stood a
 fell a vast future. The idea was sound, as the Protestant
 revolutions fully demonstrated subsequently. The idea was the
 pattern for all of them and if one failed it did not
 matter much. But there was no series of triumphant Protestant
 revolutions neither in the VIth nor in the IInd century B.C. to
 demonstrate the validity of the idea. Under which conditions
 then could it have sprung to light?

Could it, like the descriptions of Antioch's campaigns,
 have been written in the heyday of glory and simply antedated?
 I think not. The victories springing itself owed its very existence
 to that basic idea. The Haccanean dating of the idea seems me
 as impossible psychologically as would be the dating of the
 first idea "Barman body in painting is beautiful not sinful" -
~~after~~ after Rubens. Clearly it must have originated somewhere
 in the Renaissance period, before, not after its fruits were
 ripe. For the same reason I'm convinced the correspondent idea
 must have been formulated in Babylona

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But if so, who could know that the idea, the experiment would pay? Must it not have been inspired by a force superhuman, by a prophetic vision? ~~Again~~ I think not. Nobody warranted the ultimate success. The idea was put forward as a hypothesis. (That's perhaps why Daniel took so many centuries to take the definite shape). It was detected not by a triumphant glibbing on an uncertain future, but by reasoning on a past, universally known and terrible in its eloquence. Nobody understood, in fact, whether they who chose to make the stand on conscience's point, would gain in the end. But - all could see what happened to them who failed to ~~take~~ ^{take} this stand. Advancing the bold idea was a conclusion drawn from the fate of the northern kingdom, from the fate of ~~these~~ ^{the} ~~men~~ ^{vision. person} by the Assyrian exile. These are my views on Daniel. I'm sorry if they don't correspond to those of your late uncle, but perhaps you ^{will} find them conclusive. If not, of course, I shall not be hurt.

Well, I think the letter was long enough.

How are you, your work, your museum? I send also my regards to Mr. Burden and Mr. d'Harnoncourt. I shall wait for your answer.

With kind regards,
sincerely yours

A. Chénod

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