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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

USSR

LIST OF WORKS OF ART FOR EXHIBITION IN AMERICA

ANCIENT RUSSIAN ART

XII Century - Beginning of XIII Century

1. "Chinok" from deesis (Emanuel and two archangels). Second half of the XII century. No. 0158. From Uspenski collection of the Moscow Kremlin Tretyakov
2. Fresco. Half-length figure of elderly saint (?). XII century. Dimensions about 80 x 50. Mounted in metal frame. From the Likhachev collection Russian Mus.
3. Assumption from the Desyatiny Monastery in Novgorod. Beginning of the XIII century. No. 30461 Tretyakov

XIII Century

4. The Descent into Hell. From the Vvedenski Monastery in Tikhvin. Inv. no. 5685. School of Novgorod (?) "NGM" Novgorod
5. Apparition of the Mother of God on a Red Background. On reverse: Anastasia. School of Novgorod Coll'n P. D. Korin

XIV Century - School of Novgorod

6. Assumption. From church of the town of Kuritski on Lake Ilmen. School of Novgorod "GIM"
7. Barbara (half-length). School of Novgorod. Inv. no. 25518 Tretyakov

XIV Century - School of Pskov

8. The Prophet Ilya in a Fiery Chariot. From Pskov "GIM"
9. Birth of the Mother of God. End of the XIV century. School of Pskov Coll'n P. D. Korin

XV Century - School of Novgorod

10. The Miracle of George and the Dragon. From the region of Pashkov of the Leningrad district. School of Novgorod. Inv. no. 6234 Russian Mus.
11. "Chin" from deesis of 9 icons. School of Novgorod from the old-faith church in Moscow in the German market. Inv. nos. 20518-20526 Tretyakov
12. Fëdor Stratilat, from his life [?]. School of Novgorod. End of the XV century - beginning of the XVI. From the church of Fëdor Stratilat in Novgorod "GIM"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX</u> .C.22

XV Century - School of Moscow

13. Andrei Yurodivy, from his life [?]. XV century Russian Mus.
14. Gregory Bogoslov. By Andrei Rublev. 1408. From "chin" of Vasiliev. No. 19725 Tretyakov
15. Ioann Bogoslov on Patmos, from his life [?]. School of Dionisi. Inv. No. 20874 Tretyakov

XVI Century

16. Ascension. From the Little Monastery of Cyril near Novgorod. 1542 "GIM"
17. The Tsar's Doors with Columns and Canopy. Inv. no. 20070. From the Ostrooukhov collection Tretyakov
18. Church Building [?]. Beginning of the XVII century. School of Stroganov Tretyakov
19. Praise of the Mother of God Middle of the XVII century. From the church of Spas na Bory (located on the south porch of the Blagoveshchenski Cathedral (of the Annunciation)) Kremlin
20. Nikola with 34 Yaroslav School of Art. Simen Spiridonov Yaroslav Mus. (now in "Ts.G.X. R.M.")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Works of Art of the XVIII Century and
First Half of the XIX Century

21.	Alekseev F. Y.	View of Red Square in Moscow	Pushkin Exhib.
22.	Matveev F. M.	Italian Landscape	Russian Mus.
23.	Rokotov F. S.	Portrait of I. I. Baryatinski. 1780s	Tretyakov
24.	Levitski D. G.	Portrait of Mlle Vorontsova	Russian Mus.
25.	"	Portrait of Mordvinov. 1778	Tretyakov
26.	Borovikovski V. L.	Portrait of Vasiliev. 1800	Russian Mus.
27.	"	Portrait of Mme Temkina. 1798	Tretyakov
28.	Kiprenski O. A.	Portrait of Mme O. A. Ryumina. 1826	Russian Mus.
29.	"	Portrait of Mme E. I. Molchanova with her daughter. 1814	Tretyakov
30.	Shchedrin Sil. F.	~~XXXXXXXXXXXX~~ Small Harbor at Sorrento	Tretyakov
31.	Tropinin V. A.	Guitarist. 1823	Tretyakov
32.	Bryullov K. P.	Portrait of Princess M. P. Volkonska. 1840s	Russian Mus.
33.	"	Italian Midday. 1827	Tretyakov
34.	"	Princess Saltykova	Russian Mus.
35.	Ivanov A. A.	Head of John the Baptist	Tretyakov
36.	"	Seashore	Tretyakov
37.	"	Landscape sketches	Russian Mus.
38.	Fedotov P. A.	The Widow	Ivanovski Mus.
39.	"	Portrait of M. P.	Russian Mus.
40.	"	The Major's Courtship	Russian Mus.
41.	Vorobiev M. N.	View of the Palace Quay, St. Petersburg	Tretyakov
42.	Venetsianov A. G.	Peasant Boy Wearing Bast Shoes	Russian Mus.
43.	"	Sleeping Shepherd	Russian Mus.
44.	"	Children in a Field	Russian Mus.
45.	Zelentsov K. A.	The Artist's Studio. 1833	Russian Mus.
46.	Shchedrovski I. S.	Spiced Drink Vender	Russian Mus.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

- | | | | |
|-----|----------------|-------------------------------|--------------|
| 47. | Soroka G. V. | The Catch of Fish | Russian Mus. |
| 48. | " | Office in the Ostrovski House | Russian Mus. |
| 49. | " | Landscape | Russian Mus. |
| 50. | Unknown artist | Reflection in the Mirror | Russian Mus. |
| 51. | " " | Landscape | Russian Mus. |
| 52. | Tolstoy F. P. | The Artist's Family | Russian Mus. |
| 53. | Krylov | Russian Winter | Russian Mus. |

Russian Art of the Second Half of the XIX Century

- | | | | |
|-----|----------------|---|--------------|
| 54. | Perov V. G. | Accompanying the Dead Man. 1865 | Tretyakov |
| 55. | " | Arrival of the Governess at the Merchant's House.
1866 | Tretyakov |
| 56. | " | Portrait of Dostoievski. 1872 | Tretyakov |
| 57. | Kramskoy I. N. | Portrait of Tolstoy. 1873 | Tretyakov |
| 58. | " | Portrait of the Artist's Wife. 1863 | Tretyakov |
| 59. | " | Inspection of an Old House. 1873 | Tretyakov |
| 60. | " | Christ in the Wilderness. 1872 | Tretyakov |
| 61. | Vasiliev F. A. | Landscape sketches. 1867 | Russian Mus. |
| 62. | " | The Thaw. 1871 | Tretyakov |
| 63. | Savrasov A. K. | Flood of the Volga. 1871 | Russian Mus. |
| 64. | " | Turbulent Stream | Russian Mus. |
| 65. | " | The Rocks Are Back. 1871 | Tretyakov |
| 66. | " | Landscape with Oak Trees | Russian Mus. |
| 67. | Ge N. N. | Golgotha. 1892 | Tretyakov |
| 68. | " | Mme Likhacheva. 1892 | Russian Mus. |
| 69. | Shishkin I. I. | Field of Rye. 1878 | Tretyakov |
| 70. | Levitan I. I. | Golden Autumn. 1889 | Russian Mus. |
| 71. | Stepanov A. S. | The Cranes Are Flying. 1891 | Tretyakov |
| 72. | Surikov V. I. | Boyarín Morozova. Two sketches. 1884-87 | Tretyakov |
| 73. | " | Morning of the Execution of the Streltzi.
Two studies. 1879-81 | Tretyakov |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

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|-----|--------------------|--|--------------|
| 74. | Repin I. E. | Bargemen Crossing the Ford. 1872 | Tretyakov |
| 75. | " | "We Didn't Expect You!" 1884 | Tretyakov |
| 76. | " | Portrait of Mme V. I. Repina. 1892 | Tretyakov |
| 77. | " | Portrait of M. P. M. Musorgski. 1881 | Tretyakov |
| 78. | " | Ivan the Terrible with His Son Ivan. 1885 | Tretyakov |
| 79. | " | The Zaporozhtsi Write a Letter to the Sultan.
1891-93 | Charkov |
| 80. | " | Religious Procession (sketch). 1877 | Russian Mus. |
| 81. | " | L. N. Tolstoy in the Ploughed Field. 1887 | Tretyakov |
| 82. | " | L. N. Tolstoy Barefoot. 1891 | Tretyakov |
| 83. | " | The Surgeon Pavlov in the Operating Room. 1924 | Tretyakov |
| 84. | " | Dragon-fly. 1884 | Tretyakov |
| 85. | " | Portrait of Mme V. I. Repina. 1882 | Tretyakov |
| 86. | Kuindzhi A. I. | Autumn (sketch). 1890-95 | Russian Mus. |
| 87. | Vereshchagin V. V. | Skobelev at the Shipka. End of the 1870s | Tretyakov |

Russian Art of the End of the XIX Century
and Beginning of the XX Century

- | | | | |
|-----|----------------|---|--------------|
| 88. | Ivanov S. V. | Death of the Emigrant. 1889 | Tretyakov |
| 89. | Arkipov A. E. | The Volga. 1888 | Russian Mus. |
| 90. | " | The Way Home. 1896 | Tretyakov |
| 91. | " | Guests. 1914 | Tretyakov |
| 92. | Kasatkin N. A. | Coal-miners, the Shift. Watercolor | Tretyakov |
| 93. | " | Miner with a Lamp. 1895 | Tretyakov |
| 94. | Serov V. A. | Portrait of N. A. Rimski-Korsakov. 1898 | Tretyakov |
| 95. | " | Mika Morozov. 1901 | Tretyakov |
| 96. | " | Portrait of Mme O. K. Orlova | Russian Mus. |
| 97. | " | Portrait of Mme M. F. Morozova | Russian Mus. |
| 98. | Vrubel M. A. | Siren. 1900 | Tretyakov |
| 99. | " | Demon (seated). 1890 | Tretyakov |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX</u> .C.22

100.	Grabar I. E.	March Snow. 1904	Tretyakov
101.	"	February Azure. 1904	Tretyakov
102.	Kustodiev B. M.	Shrove-tide. 1916	Tretyakov
103.	"	Fair. 1906. Paper on canvas, gouache	Tretyakov
104.	Korovin K. A.	In Winter. 1894	Tretyakov
105.	"	Hammerfest. 1894-95	Tretyakov
106.	"	Roses and Violets. 1912	Tretyakov
107.	Konchalovski P. P.	Portrait of the Artist G. B. Yakulov. 1876	Tretyakov
108.	"	Agave Plant. 1916	Tretyakov
109.	"	Violinist. 1918	Tretyakov
110.	"	Self Portrait. 1926	Tretyakov
111.	Serebryakova Z. E.	Self Portrait. 1909	Tretyakov
112.	"	In the Bath-house	Russian Mus.
113.	Saryan M. S.	Date Palm. 1911. Tempera	Tretyakov
114.	"	Street, Constantinople. 1910	Tretyakov
115.	"	Head of a Girl. 1912. Tempera	Tretyakov
116.	"	Still Life, Grapes. 1911. Tempera	Tretyakov
117.	Kuznetsov P. V.	Mirage on the Steppes. 1913. Tempera	Tretyakov
118.	"	Girl Asleep. 1911	Tretyakov
119.	Benois A. N.	The King's Promenade. 1906	Tretyakov
120.	"	Chinese Pavilion. 1906	Tretyakov
121.	"	Stormy Day.	Russian Mus.
123.	Dobuzhinski M. V.	Man with Eyeglasses. 1905-06	Tretyakov
124.	"	Window of the Hairdresser's Shop	Tretyakov
125.	Borisov-Musatov V.E.	The Emerald Necklace. 1903	Tretyakov
126.	Somov K. A.	Evening. 1900-02	Tretyakov
127.	"	Young Girl Asleep. Watercolor	Russian Mus.
128.	Malyavin F. A.	Peasant Girl with a Stocking. 1895	Tretyakov
129.	"	Maiden. 1903	Tretyakov

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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130. Ryabushkin A. P. Wedding Trip in Moscow. 1901 Tretyakov
131. Mashkov I. I. Portrait of S. Y. Rubanovich. 1910 Tretyakov
132. " Portrait of Mme N. M. Usova. 1915 Tretyakov
133. " Self Portrait. 1911 Tretyakov
134. " Pumpkin. 1914 Tretyakov
135. Yuon K. F. March Sun. 1915 Tretyakov

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[Note: sketches in Ben's hand. per R.R. 11/30/12]

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3. Assumption from the Desyatiny Monastery in Novgorod. Beginning of the XIII century. No. 30461 Tretyakov

XIII Century

4. The Descent into Hell. From the Vvedenski Monastery in Tikhvin. Inv. no. 5685. School of Novgorod (?) "NGM" Novgorod
5. Apparition of the Mother of God on a Red Background. On reverse: Anastasia. School of Novgorod Coll'n P. D. Korin

XIV Century - School of Novgorod

6. Assumption. From church of the town of Kuritski on Lake Ilmen. School of Novgorod "GIM"
7. Barbara (half-length). School of Novgorod. Inv. no. 25518 Tretyakov

XIV Century - School of Pskov

8. The Prophet Ilya in a Fiery Chariot. From Pskov "GIM"
9. Birth of the Mother of God. End of the XIV century. School of Pskov Coll'n P. D. Korin

XV Century - School of Novgorod

10. The Miracle of George and the Dragon. From the region of Pashkov of the Leningrad district. School of Novgorod. Inv. no. 6234 Russian Mus.
11. "Chin" from deesis of 9 icons. School of Novgorod from the old-faith church in Moscow in the German market. Inv. nos. 20518-20526 Tretyakov
12. Fëdor Stratilat, from his life [?]. School of Novgorod. End of the XV century - beginning of the XVI. From the church of Fëdor Stratilat in Novgorod "GIM"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XV Century - School of Moscow

13. Andrei Yurodivy, from his life [?]. XV century. Russian Mus.
14. Gregory Bogoslov. By Andrei Rublev. 1408. From "chin" of Vasiliev. No. 19725. Tretyakov
15. Ioann Bogoslov on Patmos, from his life [?]. School of Dionisii. Inv. No. 20874. Tretyakov
- XVI Century
16. Ascension. From the Little Monastery of Cyril near Novgorod. 1542. "GIM"
17. The Tsar's Doors with Columns and Canopy. Inv. no. 20070. From the Ostrooukhov collection. Tretyakov
18. Church Building [?]. Beginning of the XVII century. School of Stroganov. Tretyakov
19. Praise of the Mother of God Middle of the XVII century. From the church of Spas na Bory (located on the south porch of the Blagoveshchenski Cathedral (of the Annunciation)). Kremlin
20. Nikola with 34 Yaroslav School of Art. Simen Spiridonov Kolmogorts. 16702. Yaroslav Mus. (now in "Ts.G.X. R.M.")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Works of Art of the XVIII Century and
First Half of the XIX Century

21.	Alekseev F. Y.	View of Red Square in Moscow	Pushkin Exhib.
22.	Matveev F. M.	Italian Landscape <i>book of h. 16</i>	Russian Mus.
23.	Rokotov F. S.	Portrait of I. I. Baryatiniski. 1780s	Tretyakov
24.	Levitski D. G.	Portrait of Mlle Vorontsova	Russian Mus.
25.	"	Portrait of Mordvinov. 1778	Tretyakov
26.	Borovikovski V. L.	Portrait of Vasiliev. 1800	Russian Mus.
27.	"	Portrait of Mme Temkina. 1798	Tretyakov
28.	Kiprenski O. A.	Portrait of Mme O. A. Ryumina. 1826	Russian Mus.
29.	"	Portrait of Mme E. I. Molchanova with her daughter. 1814	Tretyakov
30.	Shchedrin Sil. F.	~~Small Harbor at Sorrento~~	Tretyakov
31.	Tropinin V. A.	Guitarist. 1823 <i>accepted</i>	Tretyakov
32.	Bryullov K. P.	Portrait of Princess M. P. Volkonska. 1840s	Russian Mus.
33.	"	Italian Midday. 1827	Tretyakov
34.	"	Princess Saltykova	Russian Mus.
35.	Ivanov A. A.	Head of John the Baptist	Tretyakov
36.	"	Seashore	Tretyakov
37.	"	Landscape sketches	Russian Mus.
38.	Fedotov P. A.	The Widow <i>(Bunina's Widow)</i>	Ivanovski Mus.
39.	"	Portrait of M. P. Drujvaka	Russian Mus.
40.	"	The Major's Courtship <i>Officer and Dog</i>	Russian Mus.
41.	Vorobiev M. N.	View of the Palace Quay, St. Petersburg	Tretyakov
42.	Venetsianov A. G.	Peasant Boy Wearing East Shoes	Russian Mus.
43.	"	Sleeping Shepherd	Russian Mus.
44.	"	Children in a Field <i>B. C. Pulyatinskaya</i>	Russian Mus.
45.	Zelentsov K. A.	The Artist's Studio. 1833 <i>Interior (blue walls) - the larger without glass.</i>	Russian Mus.
46.	Shchedrovski I. S.	Spiced Drink Vender <i>(Lemonade seller)</i> <i>Shortman</i>	Russian Mus. <i>? Trety.</i>

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

✓ 47.	Soroka G. V.	The Catch of Fish	Russian Mus.
✓ 48.	"	Office in the Ostrovski House	Russian Mus.
✓ 49.	"	Landscape	Russian Mus.
✓ 50.	Unknown artist	Reflection in the Mirror	Russian Mus.
✓ 51.	"	Landscape	Russian Mus.
✓ 52.	Tolstoy F. P.	The Artist's Family	Russian Mus.
✓ 53.	Krylov	Russian Winter	Russian Mus.
<u>Russian Art of the Second Half of the XIX Century</u>			
54.	Perov V. G.	Accompanying the Dead Man. 1865	Tretyakov
✓ 55.	"	Arrival of the Governess at the Merchant's House. 1866	Tretyakov
✓ 56.	"	Portrait of Dostoevski. 1872	Tretyakov
✓ 57.	Kramskoy I. N.	Portrait of Tolstoy. 1873	Tretyakov
✓ 58.	"	Portrait of the Artist's Wife. 1863 <i>Russian M</i>	Tretyakov
✓ 59.	"	Inspection of an Old House. 1873	Tretyakov
✓ 60.	"	Christ in the Wilderness. 1872	Tretyakov
61.	Vasiliev F. A.	Landscape sketches. 1867	Russian Mus.
✓ 62.	"	The Thaw. 1871	Tretyakov
✓ 63.	Savrasov A. K.	Flood of the Volga. 1871	Russian Mus.
✓ 64.	"	Turbulent Stream (Burnaya Reka)	Russian Mus.
✓ 65.	"	The Rocks Are Back. 1871	Tretyakov
✓ 66.	"	Landscape with Oak Trees	Russian Mus.
✓ 67.	Ge N. N.	Golgotha. 1892	Tretyakov
✓ 68.	"	Mrs Likhacheva. 1892	Russian Mus.
✓ 69.	Shishkin I. I.	Field of Rye. 1878	Tretyakov
✓ 70.	Levitan I. I.	Golden Autumn. 1889	Russian Mus.
✓ 71.	Stepanov A. S.	The Cranes Are Flying. 1891	Tretyakov
✓ 72.	Surikov V. I.	Boyarin Morozova. Two sketches. 1884-87	Tretyakov
✓ 73.	"	Morning of the Execution of the Streltsi. Two studies. 1879-81	Tretyakov

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

✓ 74.	Repin I. E.	Bargemen Crossing the Ford. 1872	Tretyakov
✓ 75.	"	<i>Refusal of Last Rites</i> "We Didn't Expect You!" 1884	Tretyakov
X 76.	"	Portrait of Mrs V. I. Repina. 1892	Tretyakov
✓ 77.	"	Portrait of M. P. M. Musorgski. 1881	Tretyakov
✓ 78.	"	Ivan the Terrible with His Son Ivan. 1885	Tretyakov
✓ 79.	"	The Zaporozhtsi Write a Letter to the Sultan. 1891-93	Kharkov
X 80.	"	Religious Procession (sketch). 1877	Russian Mus.
81.	"	L. N. Tolstoy in the Ploughed Field. 1887	Tretyakov
✓ 82.	"	L. N. Tolstoy Barefoot. 1891	Tretyakov
✓ 83.	"	The Surgeon Pavlov in the Operating Room. 1924	Tretyakov
✓ 84.	"	Dragon-fly. 1884	Tretyakov
X 85.	"	Portrait of Mrs V. I. Repina. 1882	Tretyakov
86.	Kuindshi A. I.	Autumn (sketch). 1890-95	Russian Mus.
X 87.	Vereshchagin V. V.	Skobelev at the Shipka. End of the 1870s <i>The Wounded Soldier</i> <u>Russian Art of the End of the XIX Century and Beginning of the XX Century</u>	Tretyakov
✓ 88.	Ivanov S. V.	Death of the Migrant. 1889	Tretyakov
✓ 89.	Arkhipov A. E.	The Volga. 1888	Russian Mus.
✓ 90.	"	The Way Home. 1896	Tretyakov
X 91.	"	Guests. 1914	Tretyakov
92.	Kasatkina N. A.	Coal-miners, the Shift. Watercolor	Tretyakov
✓ 93.	"	Miner with a Lamp. 1895	Tretyakov
✓ 94.	Serov V. A.	Portrait of N. A. Rimski-Korsakov. 1896	Tretyakov
X 95.	"	Mika Morozov. 1901	Tretyakov
✓ 96.	"	Portrait of Mrs O. K. Orlova	Russian Mus.
✓ 97.	"	Portrait of Mrs M. F. Morozova <i>Girl with Peaches</i>	Russian Mus.
X 98.	Vrubel M. A.	Siren. 1900	Tretyakov
✓ 99.	"	Demon (seated). 1890	Tretyakov
(?)	"	Night	"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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✓100.	Grabar I. E.	March Snow. 1904	Tretyakov
✓101.	"	February Azure. 1904	Tretyakov
X102.	Kustodiev B. M.	Shrove-tide. 1916	Tretyakov
X103.	"	Fair. 1906. Paper on canvas, gouache	Tretyakov
✓104.	Korovin K. A.	In Winter. 1894	Tretyakov
✓105.	"	In the Boat	Tretyakov
✓105.	"	Hammerfest. 1894-95	Tretyakov
X106.	"	Roses and Violets. 1912	Tretyakov
X107.	Konchalovski P. P.	Portrait of the Artist G. B. Yakulov. 1876	Tretyakov
X108.	"	Agave Plant. 1916	Tretyakov
X109.	"	Violinist. 1918	Tretyakov
X110.	"	Self Portrait. 1926	Tretyakov
X111.	Serebryakova Z. E.	Self Portrait. 1909	Tretyakov
X112.	"	In the Bath-house	Russian Mus.
X113.	Saryan M. S.	Date Palm. 1911. Tempera	Tretyakov
X114.	"	Street, Constantinople. 1910	Tretyakov
X115.	"	Head of a Girl. 1912. Tempera	Tretyakov
X116.	"	Still Life, Grapes. 1911. Tempera	Tretyakov
X117.	Kuznetsov P. V.	Mirage on the Steppes. 1913. Tempera	Tretyakov
X118.	"	Girl Asleep. 1911	Tretyakov
X119.	Benois A. H.	The King's Promenade. 1906	Tretyakov
X120.	"	Chinese Pavilion. 1906	Tretyakov
X121.	"	Stormy Day.	Russian Mus.
X123.	Dobushinski M. V.	Man with Eyeglasses. 1905-06	Tretyakov
✓124.	"	Window of the Hairdresser's Shop	Tretyakov
X125.	Borisov-Musatov V. E.	The Emerald Necklace. 1903	Tretyakov
X126.	Somov K. A.	Evening. 1900-02	Tretyakov
✓127.	"	Young Girl Asleep. Watercolor ?	Russian Mus.
✓128.	Malyavin F. A.	Peasant Girl with a Stocking. 1895	Tretyakov
X129.	"	Maiden. 1903	Tretyakov

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ✓ 90. Rysbushkin A. P. Wedding Trip in Moscow. 1901 Tretyakov
131. Mashkov I. I. Portrait of S. Y. Rubanovich. 1910 Tretyakov
- ✓ 132. " Portrait of Mrs N. M. Usova. 1915 Tretyakov
- ✓ 133. " Self Portrait. 1911 Tretyakov
- ✓ 134. " Pumpkin. 1914 Tretyakov
- ✓ 135. Yuon K. P. March Sun. 1915 Tretyakov
1. Exterior. Half-length figure of elderly saint (V). III century.
Stretched cloth 32 x 24. Located in metal frame. From the
Michailov collection Russian Mus.
2. Assumption from the Dormitory. Inventory in inventory. Portraits of
the III century. No. 1041 Tretyakov
3. Exterior. Half-length figure of elderly saint (V). III century.
Stretched cloth 32 x 24. Located in metal frame. From the
Michailov collection Russian Mus.
4. The Descent into Hell. From the Vladimir Monastery in Moscow.
Inv. no. 5005. School of Novgorod (V). Saint-Sergeus
5. Assumption of the Mother of God on a Red Rock. From the
Assumption. School of Novgorod Saint-Sergeus
6. Assumption. From church of the town of Novgorod. School of Novgorod Saint-Sergeus
7. Barbara (half-length). School of Novgorod. Inv. no. 1041 Tretyakov
8. The Prophet Elia in a Windy Cloud. From the
Assumption. School of Novgorod Saint-Sergeus
9. Birth of the Mother of God. End of the XV century. School of Novgorod
Inv. no. 1041 Saint-Sergeus
10. The Miracle of George and the Dragon. From the village of Gerasimov
of the Leningrad district. School of Novgorod. Inv. no. 1041 Russian Mus.
11. "Gala" from details of 2 scenes. School of Novgorod. From the collection
church in Novgorod in the Gerasimov district. Inv. no. 1041 Tretyakov
12. John the Baptist. From the life of John. School of Novgorod. End of
the XV century - beginning of the XVI. From the collection of
John the Baptist in Novgorod Saint-Sergeus

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	AHB	IX.C.22

extra copy w/ notes

LIST OF WORKS OF ART FOR EXHIBITION IN AMERICA

IX Century - School of Novgorod

1. "The Virgin Mary with the Christ Child" (The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right). The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right. The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right.
2. "The Virgin Mary with the Christ Child" (The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right). The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right.
3. "The Virgin Mary with the Christ Child" (The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right). The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right.
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8. "The Virgin Mary with the Christ Child" (The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right). The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right.
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12. "The Virgin Mary with the Christ Child" (The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right). The Virgin Mary seated, the Christ Child on her lap, the infant John the Baptist at her feet, the infant Jesus at her right.

Old sketches of
St Petersburg
Scribners 1891

14 have are now
out of sight

12. Fëdor Stratilat, from his life 2 1/2. School of Novgorod. end of the XIV century - beginning of the XVI. From the church of Fëdor Stratilat in Novgorod

"GIP"

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	AHB	IX.C.22

xtra copy w/ notes

LIST OF WORKS OF ART FOR EXHIBITION IN AMERICA

ANCIENT RUSSIAN ART

XII Century - Beginning of XIII Century

1. "Chinok" from deesis (Emanuel and two archangels). Second half of the XII century. No. 0158. From Uspenski collection of the Moscow Kremlin
2. Fresco. Half-length figure of elderly saint (?). XII century. Dimensions about 80 x 50. Mounted in metal frame. From the Likhachev collection
3. Assumption from the Deсятinnyy Monastery in Novgorod. Beginning of the XIII century. No. 30461

Tretyakov

Russian Mus.

Tretyakov

XIII Century

4. The Descent into Hell. From the Vvedenski Monastery in Tikhvin. Inv. no. 5685. School of Novgorod (?)
5. Apparition of the Mother of God on a Red Background. On reverse: Anastasia. School of Novgorod

"GIM" Novgorod

Coll'n P. D. Korin

XIV Century - School of Novgorod

6. Assumption. From church of the town of Kuritski on Lake Ilmen. School of Novgorod
7. Barbara (half-length). School of Novgorod. Inv. no. 25518

"GIM"

Tretyakov

XIV Century - School of Pskov

8. The Prophet Ilya in a Fiery Chariot. From Pskov
9. Birth of the Mother of God. End of the XIV century. School of Pskov

"GIM"

Coll'n P. D. Korin

XV Century - School of Novgorod

10. The Miracle of George and the Dragon. From the region of Pashkov of the Leningrad district. School of Novgorod. Inv. no. 6234
11. "Chin" from deesis of 9 icons. School of Novgorod from the old-faith church in Moscow in the German market. Inv. nos. 20518-20526
12. Fyodor Stratilat, from his life [?]. School of Novgorod. End of the XV century - beginning of the XVI. From the church of Fyodor Stratilat in Novgorod

Russian Mus.

Tretyakov

"GIM"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

XV Century - School of Moscow

13. Andrei Yurodivy, from his life [?]. XV century Russian Mus.
14. Gregory Bogoslov. By Andrei Rublev. 1408. From "chin" of Vasiliev. No. 19725 Tretyakov
15. Ioann Bogoslov on Patmos, from his life [?]. School of Dionisii. Inv. No. 20874 Tretyakov

XVI Century

16. Ascension. From the Little Monastery of Cyril near Novgorod. 1542 "GIH"
17. The Tsar's Doors with Columns and Canopy. Inv. no. 20070. From the Ostrooukhov collection Tretyakov
18. Church Building [?]. Beginning of the XVII century. School of Stroganov Tretyakov
19. Praise of the Mother of God Middle of the XVII century. From the church of Spas na Bory (located on the south porch of the Blagoveshchenski Cathedral (of the Annunciation)) Kremlin
20. Nikola with 34 Yaroslav School of Art. Simen Spiridonov Yaroslav Mus. (now in "Ts.G.I. R.M.")

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

Works of Art of the XVIII Century and First Half of the XIX Century		
21. Alekseev F. I.	View of Red Square in Moscow	Pushkin Exhib.
22. Matveev F. M.	View of St. Peter + Paul across the Neva Italian Landscape	Russian Mus.
23. Rokotov F. S.	Portrait of I. I. Baryatinski. 1780s	Tretyakov
24. Levitski D. G.	Portrait of Mlle Vorontsova	Russian Mus.
25. " "	Portrait of Morozov. 1778	Tretyakov
26. Borovikovski V. L.	Portrait of Vasiliev. 1800	Russian Mus.
27. " "	Portrait of Mse Tenkina. 1798	Tretyakov
28. Kiprenski O. A.	Portrait of Mse O. A. Ryumina. 1826	Russian Mus.
29. " "	Portrait of Mse E. I. Molchanova with her daughter. 1814	Tretyakov
30. Shehedrin Sil. F.	Small Harbor at Sorrento	Tretyakov
31. Tropinin V. A.	Guitarist. 1823	Tretyakov
32. Bryullov K. P.	Portrait of Princess M. P. Volkonska. 1840s	Russian Mus.
33. " "	Italian Midday. 1827	Tretyakov
34. " "	Princess Saltykova Strugovskikhov	Russian Mus.
35. Ivanov A. A.	Head of John the Baptist	Tretyakov
36. " "	Seashore	Tretyakov
37. " "	Landscape sketches	Russian Mus.
38. Fedotov P. A.	The Widow officer playing with his dog	Ivanovskii Mus.
39. " "	Portrait of M. P. pruzhinska	Russian Mus.
40. " "	The Major's Courtship	Russian Mus.
41. Vorobiev M. N.	View of the Palace Quay, St. Petersburg	Tretyakov
42. Venetsianov A. G.	Peasant Boy Wearing East Shoes Princess Pulyatinova	Russian Mus.
43. " "	Sleeping Shepherd	Russian Mus.
44. " "	Children in a Field	Russian Mus.
45. Zelentsov K. A.	The Artist's Studio. 1833 Interior (Landscape)	Russian Mus.
46. Shehedrovski I. S.	Spiced Drink Vendor Lemonade Seller	Russian Mus.
Polenov Savitski	A Moscow Backyard Railroad workers	Tretyakov

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

- | | | |
|--|--|-------------------------|
| ✓47. Soroka G. V. | The Catch of Fish | Russian Mus. |
| ✓48. " | Office in the Ostrovski House | Russian Mus. |
| ✓49. " | Landscape | Russian Mus. |
| ✓50. Unknown artist | Reflection in the Mirror | Russian Mus. |
| ✓51. " " | Landscape | Russian Mus. |
| ✓52. Tolstoy F. P. | The Artist's Family | Russian Mus. |
| ✓53. Krylov | Russian Winter | Russian Mus. |
| <u>Russian Art of the Second Half of the XIX Century</u> | | |
| ✓54. Perov V. G. | Accompanying the Dead Man. 1865 | Tretyakov |
| ✓55. " | Arrival of the Governess at the Merchant's House. 1866 | Tretyakov |
| 56. " | Portrait of Dostoevski. 1872 | Tretyakov |
| ✓57. Kramskoy I. N. | Portrait of Tolstoy. 1873 | Tretyakov |
| ✓58. " | Portrait of the Artist's Wife. 1863 | Russian Mus., Tretyakov |
| ✓59. " | Inspection of an Old House. 1873 | Tretyakov |
| 60. " | Christ in the Wilderness. 1872 | Tretyakov |
| ✓61. Vasiliev F. A. | Landscape sketches. 1867 | Russian Mus. |
| ✓62. " | The Thaw. 1871 | Tretyakov |
| ✓63. Savrasov A. K. | Flood of the Volga. 1871 | Russian Mus. |
| 64. " | Turbulent Stream | Russian Mus. |
| ✓65. " | The Rooks Are Back. 1871 | Tretyakov |
| 66. " | Landscape with Oak Trees | Russian Mus. |
| ✓67. Ge H. N. | Golgotha. 1892 | Tretyakov |
| ✓68. " | Mrs Likhacheva. 1892 | Russian Mus. |
| ✓69. Shishkin I. I. | Field of Rye. 1878 | Tretyakov |
| ✓70. Levitan I. I. | (Golden Autumn. 1889) - Study Russian Museum | Russian Mus. |
| ✓71. Stepanov A. S. | The Cranes Are Flying. 1891 | Tretyakov |
| ✓72. Surikov V. I. | Boyarin Morozova. Two sketches. 1884-87 | Tretyakov |
| 73. ✓✓✓ | Moskva in Berezov
Morning of the Execution of the Streltsi.
Two studies. 1879-81 | Tretyakov |

Birch Grove
sunny, high water

Disappointed yard
Eternal Tranquillity

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

- ✓74. Repin I. E. Bargemen Crossing the Ford. 1872 Tretyakov
75. " * "We Didn't Expect You!" 1884 *condition* Tretyakov
76. " (Portrait of Mrs V. I. Repina. 1892) Tretyakov
77. " Portrait of M. P. M. Musorgski. 1881 Tretyakov
78. " Ivan the Terrible with His Son Ivan. 1885 *condition* Tretyakov
- ✓79. " The Zaporozhtsi Write a Letter to the Sultan. 1891-93 Zharkov
80. " Religious Procession (sketch). 1877 Russian Mus.
- ✓81. " L. N. Tolstoy in the Ploughed Field. 1887 Tretyakov
- ✓82. " L. N. Tolstoy Barefoot. 1891 Tretyakov
- ✓83. " The Surgeon Pavlov in the Operating Room. 1924 Tretyakov
84. " Dragon-fly. 1884 Tretyakov
85. " (Portrait of Mrs V. I. Repina. 1882) Tretyakov
- ✓86. Kuindzhi A. I. Autumn (sketch). 1890-95 *Refusal of host Rites* *Trist* Russian Mus.
87. Vereshchagin V. V. (Skutelev at the Shipka. End of the 1870s) *Mortal Wound* Tretyakov
88. Ivanov S. V. Death of the Emigrant. 1889 Tretyakov
- ✓89. Arkhipov A. E. The Volga. 1888 Russian Mus.
- ✓90. " The Way Home. 1896 Tretyakov
91. " (Guests. 1914) Tretyakov
- ✓92. Kasatkin N. A. Coal-miners, the Shift. Watercolor Tretyakov
- ✓93. " Miner with a Lamp. 1895 Tretyakov
94. Serov V. A. (Portrait of N. A. Rimski-Korsakov. 1898) Tretyakov
95. " (Mika Morozov. 1901) Tretyakov
- ✓96. " Girl with peach. Portrait of Mrs O. K. Orlova Russian Mus.
- ✓97. " Portrait of Mrs M. F. Morozova Russian Mus.
98. Vrubel M. A. Siren. 1900 Tretyakov
- ✓99. " Demon (seated). 1890 *Night* Tretyakov

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

- | | | | |
|--------|-----------------------|--|--------------|
| ✓ 100. | Grabar I. E. | March Snow. 1904 | Tretyakov |
| ✓ 101. | " | February Azure. 1904 | Tretyakov |
| 102. | Kustodiev B. M. | (Shrove-tide. 1916 | Tretyakov |
| 103. | " | Fair. 1906. Paper on canvas, gouache | Tretyakov |
| ✓ 104. | Korovin K. A. | In Winter. 1894 | Tretyakov |
| 105. | " | <i>In the Boat</i>
Hammerfest. 1894-95 | Tretyakov |
| 106. | " | (Roses and Violets. 1912) | Tretyakov |
| 107. | Konchalovski P. P. | Portrait of the Artist G. B. Yakulov. 1876 | Tretyakov |
| 108. | " | Agave Plant. 1916 | Tretyakov |
| 109. | " | Violinist. 1918 | Tretyakov |
| 110. | " | Self Portrait. 1926 | Tretyakov |
| 111. | Serebryakova Z. E. | Self Portrait. 1909 | Tretyakov |
| 112. | " | In the Bath-house | Russian Mus. |
| 113. | Saryan M. S. | Date Palm. 1911. Tempera | Tretyakov |
| 114. | " | Street, Constantinople. 1910 | Tretyakov |
| 115. | " | Head of a Girl. 1912. Tempera | Tretyakov |
| 116. | " | Still Life, Grapes. 1911. Tempera | Tretyakov |
| 117. | Kuznetsov P. V. | Mirage on the Steppes. 1913. Tempera | Tretyakov |
| 118. | " | Girl Asleep. 1911 | Tretyakov |
| 119. | Benois A. N. | The King's Promenade. 1906 | Tretyakov |
| 120. | " | Chinese Pavilion. 1906 | Tretyakov |
| 121. | " | Stormy Day. | Russian Mus. |
| 123. | Dobushinski M. V. | Man with Eyeglasses. 1905-06 | Tretyakov |
| 124. | " | Window of the Hairdresser's Shop | Tretyakov |
| 125. | Borisov-Musatov V. E. | The Emerald Necklace. 1903 | Tretyakov |
| 126. | Somov K. A. | Evening. 1900-02 | Tretyakov |
| 127. | " | Young Girl Asleep. Watercolor | Russian Mus. |
| ✓ 128. | Malyavin F. A. | Peasant Girl with a Stocking. 1895 | Tretyakov |
| ✓ 129. | " | Maiden. 1903 | Tretyakov |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

130. Ryabushkin A. P. Wedding Trip in Moscow. 1901 *Russian* Tretyakov
131. Mashkov I. I. Portrait of S. Y. Rubanovich. 1910 Tretyakov
132. " Portrait of Mrs N. M. Usova. 1915 Tretyakov
133. " Self Portrait. 1911 Tretyakov
134. " Pumpkin. 1914 Tretyakov
135. Yvon K. P. March Sun. 1915 *[Russian]* Tretyakov

Note: The titles of the paintings are given in Russian so that in some cases where there is a discrepancy between the original request, the titles are given in Russian and the titles different.

Exhibit 1, List II - Requested - Portrait of S. Y. Rubanovich (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 11, List II - Requested - Portrait of Mrs N. M. Usova (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 12, List II - Requested - Self Portrait (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 13, List II - Requested - Pumpkin (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 14, List II - Requested - Portrait of S. Y. Rubanovich (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 15, List II - Requested - Portrait of Mrs N. M. Usova (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 16, List II - Requested - Self Portrait (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 17, List II - Requested - Portrait of S. Y. Rubanovich (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 18, List II - Requested - Portrait of Mrs N. M. Usova (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 19, List II - Requested - Self Portrait (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

Exhibit 20, List II - Requested - Pumpkin (Not discussed at the meeting, but the title of the painting is given in Russian, November 3, 1954)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

May 3, 1957

Comparison of the "List of Works of Art for Exhibition In America" list discussed at the Meeting of Soviet and U. S. Art Experts at the Museum of Modern Art New York, November 3, 1956 and "A list of Paintings" SENT to Mr. d'Harnoncourt by A. Zamoshkin, Director of the Pushkin Moscow Art Museum and P. Lebedev, Director of the State Tret'yakov Gallery in April, 1957.

Note: there are some discrepancies in translation of titles so that in some cases where there would seem to be a substitution for our original request, the picture may be the same, but the titles different.

Numbers 1 through 20 and 22 through 31 of List I (List discussed at the joint meeting in the Museum of Modern Art, November 3, 1956) are missing. The Minutes of the meeting suggest dropping all icons and all 18th century works.

Number 21, List I: Requested - Alekseev, View of Red Square in Moscow
View of SS Peter & Paul across the Neva
List II: lists only " St. Petersburg Embankment.

Number 35, List I: Minutes of the meeting indicate we asked to drop Ivanov, Head of John the Baptist, but it is included in List II.

Number 56, List I: Requested - Perov, Portrait of Dostoievski. 1872
omitted in List II

Number 60, List I: Requested - Kramskoy, Christ in the Wilderness, 1872
omitted in List II

Number 64, List I: Requested - Savrasov, Turbulent Stream
omitted in List II

Number 66, List I: Requested - Savrasov, Landscape with Oak Trees
substitute? in List II is Landscape with Birches

Numbers 75-78, List I: The Russian Museum men had reported that the condition of paintings 75 and 78 were bad and that they would perhaps not be able to travel. Number 76 was deleted during discussion at the meeting.
Number 77 - Repin, Portrait of M.P.M. Musorgski was requested but is omitted in List II

Number 87, List I; Vereschagin, Skobelev at the Shipka, was deleted during the meeting.

Number 98, List I: Requested - Vrubel, Siren
~~Omitted on List II - Lilacs~~

Number 105, List I: Requested - Korovin, Hammerfest
Omitted on List II

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 2

The following paintings were requested during the course of the November meeting in the Museum.

Alekseev	View of SS Peter & Paul Across the Neva	not on list II
Eryullov	Strugovshchikov	not on list II
Fedotov	Officer Playing with His Dog	not on list II
Venetsianov	Princess Pulyatinova	not on list II
Zelentsov	Interior (larger version)	not on list II
Polenov	A Moscow Backyard	not on list II
Savitski	Railroad Workers	not on list II
Levitan	Vladimirka	included
"	Birch Grove	)
"	Dilapidated Yard	) not on list II
"	Spring, High Water	)
"	Eternal Tranquillity	)
Surikov	Menshikov in Bereznizov	not on list II
Vereshchagin	Mortal Wound	included
Serov	Girl with Peaches	included
Vrubel	Night	not included list II
Korovin	In the Boat	not on list II

During the November meeting the Russians urged that we take the following late paintings, all of which are included on List II

Malyavin	Peasant Girl with a Stocking
Ryabushkin	Wedding Trip in Moscow
Yvon	March Sun
Malyavin	Maiden is also included List II, though not urged by the Russians and not requested by us.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 3

Paintings which appear on List I, but which it was agreed to drop during the course of the meeting on November 3, 1956. None of these with the exception of Ivanov, Head of John the Baptist (#35) is included in the recent list of paintings from the Russian officials.

33	Bryullov	Italian Midday
35	Ivanov	Head of John the Baptist
41	Vorobiev	View of the Palace Quay, St. Petersburg
76	Repin	Portrait of Mme V. I. Repina. 1892
85	Repin	Portrait of Mme V. I. Repina. 1882
87	Vereshchagin	Skobelev at the Shipka. End of 1870s
91	Arkipov	Guests. 1914
94	Serov	Portrait of N. A. Rimski-Korsakov. 1898
95	Serov	Mika Morozov. 1901
102-	Kustodiev	all
103		
106	Korovin	Roses and Violets. 1912

107- 135 with the exception of the previously listed works which the Russians urged be accepted for the exhibition, i.e., nos. 128 (129), 130, 135.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

B received 4-19-57

Dear Mr. D'Harnoncourt:

First of all, permit me to express to you and Messrs. Burden and Barr my heartfelt thanks for your kind reception and cooperation upon our visiting the U.S.A. and the several American museums with their splendid collections.

Our acquaintance with American art of the 19th century convinced us that an exhibition of American 19th century art in the USSR will be extremely useful and will be accepted by the great masses with extreme satisfaction. Its exhibition would even further create an interest and sympathy in the Soviet people to the American culture.

During our colleagues' discussions with you in New York City pertaining to the exchange exhibitions of collections of Russian and American 19th century art, the works of the Russian artists of the 19th century which could be included in the United States exhibition were also discussed.

Naturally, we had to discuss this question with the museum staffs, curators and restorers in order to be sure about the safety of the treasures in connection with their serious and complicated transportation. We also had to discuss with the museums of Moscow, Leningrad and Kiev the question of pinning down the time for the organization of the exhibitions. This took longer than we had expected when we were in New York City. And now we are pleased to inform you that we have reached favorable conclusions just as it was discussed in New York.

As a result of all those consultations about the content of the 19th century Russian art in the U.S.A. exhibition all your wishes can be granted. The list will include art works of the great artists of the 19th century: Bryullov, A. Ivanov, Fedotov, Venetianov, Perov, Kranskoi, Savrasov, Ge, Shishkin, Levitan, Surikov, Repin, etc.; and works of artists famous between the 19th and 20th centuries: S. Ivanov, Arkhipov, Serov, Ryabushkin, etc.

We included in the collection works which have an extremely high artistic value and are art treasures of Russian national painting, such as The Little Widow and The Wooing of the Major by Fedotov; Pirov's The Funeral Cortege and The Arrival of the Governess; the Portrait of Tolstoi by Kranskoi; The Thaw by Vasil'yev; The Rooks Have Flown In by Savrasov; Rye by Shishkin; Vladimirka by Levitan; Zaporazhtzy, Tolstoi in the Plowland and The Dragonfly, all by Repin; The Death of a Settler by Ivanov and others.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

There is a chance that some of these will be impossible to ship because of the final decisions of the Committee, but we think that there will be very few like that.

All the above mentioned works makes us confident that our exhibition will indeed fall in line with your desire to show in the United States examples of Russian painting which artistically depict "the people, their land and their history."

We are ready to send our exhibition in December 1957 or January to March 1958. We think we can let you have it for a period of 7 months considering the transportation time within the country. So that, as far as our museums and we are concerned, there is a complete understanding of the exhibition exchange and we are convinced that there will be a mutual success of our exhibition in the U.S.A. and your exhibition in the USSR. We are also convinced that in organizing the 19th century American art in the USSR you and your colleagues will show a complete understanding of our interests and desires to see in the USSR the best examples of American art and great artists. Therefore, we are impatiently awaiting from you lists and photographs of the art works which you are including in the exhibition. After consultation with the museum staffs, it was decided that your exhibition will be shown in Moscow, Leningrad and Kiev. It would be desirable to have your exhibition in December 1957 or January to March 1958. It is planned that the exhibition should be shown in the Pushkin Museum of Art for 2 months after which it will be transferred to Leningrad for 2 months in the State Hermitage, and thence to Kiev where it will be shown in the Museum of Ukrainian National Art for 2 months. Therefore, your exhibition would be kept in Russia, including the transportation time, about 6 months.

We are including a list of tentative paintings of Russian 19th century art including photographs (4 copies). We are asking you to send us a list of American 19th century painting with photographs. This will give us an opportunity to consult with the Museum staffs about the character and content of your exhibition. We hope to hear from you in the near future.

With sincere respect,

A. Zamoshkin
Director of the Pushkin
Moscow Art Museum

P. Lebedev
Director of the State
Tret'yakov Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

A LIST OF PAINTINGS

- | | |
|---|--|
| 1. Bryullov, K. P. | Portrait of Princess M. P. Volkonski. 1840's. 103 x 85. State Museum |
| ✓ 2. Bryullov, K. P. | The Princess Saltykov. 2 x 1,42. State Museum |
| 3. Ivanov, A.A. (asked to keep) | The Head of John the Baptist. 46 x 38. Tret'yakov Gallery. |
| 4. Ivanov, A. A. | Seascape. 39 x 56,7. Tret'yakov Gallery. |
| 5. Ivanov, A.A. (requested sketches) | Landscape. 45 x 61,2. State Museum |
| 6. Fedotov, P.A. | The Little Widow. 57, 8x 44,4. Ivanov Museum. |
| X 7. Fedotov, P.A. | Portrait of M.P. Zhadnovich. 22,5 x 18,7. State Museum. |
| ✓ 8. Fedotov, P.A. | The Wooing of the Major. 56 x 76. State Museum. |
| 9. Alekseyev, F. Ya. (ss p + p across the Neva? requested Red Square) | St. Petersburg Embankment. 70,5 x 108. Tret'yakov Gallery. |
| ✓ 10. Venetizianov, A.G. | Peasant Boy Putting on His Shoes. 37 x 28. State Museum. |
| ✓ 11. Venetizianov, A.G. | Sleeping Shepherd. 27,5 x 36,5. State Museum. |
| ✓ 12. Venetizianov, A.G. | Children in the Field. 38,5 x 30. State Museum. |
| ✓ 13. Zelentsov, K.A. (landscape in oil) | The Atelier of an Artist. 1833. 66 x 88. State Museum. |
| ✓ 14. Shchegrovski, I.S. | The Vendor. State Museum. |
| ✓ 15. Soroka, G.V. | Fishing. 67 x 1,02. State Museum |
| ✓ 16. Soroka, G. V. (interior in the oil, brown, blue) | Study. 65 x 54. State Museum. |
| ✓ 17. Soroka, G. V. | Landscape. 68 x 88. State Museum |
| ✓ 18. Anonymous | Reflection in the Mirror. 41,3 x 38,5. State Museum |
| X 19. Anonymous | Landscape. 51 x 63,8. State Museum. <i>wrong picture</i> |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

A LIST OF PAINTINGS (continued)

- ✓ 20. Tolstoi, F. P. Family of an Artist. 89 x 117. State Museum.
- ✓ 21. Krylov, Russian Winter. State Museum
- ✓ 22. ^ePerov, V. G. Funeral Cortège. 1865. 45,3 x 57. Tret'yakov Gallery.
- ✓ 23. ^ePerov, V. G. Arrival of a Governess into a Merchant's Home. 1866. 44 x 53,3. Tret'yakov.
- ✓ 24. Kravskoi, E.N. Portrait of Tolstoi. 1873. 98 x 95,5. Tret'yakov Gallery.
- X 25. Kravskoi, E.N. Portrait of the Artist's Wife. 1863. 64,5 x 56. Tret'yakov. *sh'd in Leningrad (State)*
- ✓ 26. Kravskoi, E.N. Examination of an Old House. 1873. 93 x 119,3. Tret'yakov Gallery
- ✓ 27. Vasil'yev, F.A. Landscape Sketches (2). 1867. State Museum.
(1) Stones. 24,5 x 35. Museum.
(2) By the Church Fence. 43 x 67.
- ✓ 28. Vasil'yev, F.A. The Thaw. 1871. 53,5 x 107. Tret'yakov Gallery.
- ? 29. Vasil'yev, F.A. Rippling Stream. 27 x 31,5. State Museum
- ✓ 30. Savrasov, A. K. Flood on the Volga. 1871. 72 x 48. State Museum
- ✓ 31. Savrasov, A.K. The Rooks Fly In. 1871. 62 x 48,5. Tret'yakov Gallery.
- ✓ 32. Savrasov, A.K. (Landscape w. Oaks) Landscape with Birches. 55x 42. State Museum.
- ✓ 33. Ge, N.N. Calvary. 1892. 222,4 x 191,8. Tret'yakov Gallery.
- ✓ 34. Ge, N.N. Madame Likhacheva. 1892. 1,03 x 71,5. State Museum.
- ✓ 35. Shishkin, I.I. Rye. 1878. 107 x 187. Tret'yakov Gallery.
- ✓ 36. Levitan, I.I. Golden Autumn. 1889. 42 x 67. State Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX</u> .C.22

A LIST OF PAINTINGS (continued)

- ✓ 37. Levitan, I.I. Vladimírka. 79 x 123.
Tret'yakov Gallery.
- ✓ 38. Stepanov, A.S. Cranes Flying. 1891. 61,5 x 109, 6. Tret'yakov Gallery.
- ✓ 39. Surikov, V.I. (1) Boyarynya Morozova in a Sled. 1884-87. 75 x 101.
Tret'yakov Gallery.
(2) Head of an Old Man. 33 x 26,2.
Tret'yakov Gallery.
- ? 56. Surikov, V.I. The Morning of the Streletsk Execution. 1879-81. Also 2 sketches:
(1) The Crying Girl. 28 x 39.
(2) Streletsk with a Hat On. 34 x 27.
Tret'yakov Gallery.
- ✓ 40. Surikov, V.I. Haulers Wading. 1872. 62 x 97.
Tret'yakov Gallery.
- ✓ 42. Repin, I. Ye. The Zaporozhtzy Writing a Letter to the Sultan. 1891-93. 1,70 x 2, 65. Kharkov Museum.
- no photo 42. Repin, I. Ye. Religious Procession. 1876
37 x 70. State Museum.
- ✓ 44. Repin, I. Ye. Tolstoi in the Plowfield. 1887.
27,8 x 40,3. Tret'yakov Gallery.
- ✓ 45. Repin, I. Ye. Tolstoi Barefooted. 1891. 23,4 x 14,2. Tret'yakov Gallery.
- ✓ 46. Repin, I. Ye. Surgeon Pavlov in the Operating Room. 27,8 x 40,3. Tret'yakov Gallery.
- ✓ 47. Repin, I. Ye. The Dragon-fly. 1884. 111 x 84,4
Tret'yakov Gallery.
- ✓ 48. Repin, I. Ye. Refusing the Last Rites. 48 x 59.
48 x 59. Tret'yakov Gallery.
- photo? 49. Kuindzhi, A. I. Autumn. 1890-95. State Museum.
- ✓ 50. Vereshchagin, V. V. Deathly Wounded. 73 x 56,5.
Tret'yakov Gallery.
- ✓ 51. Ivanov, S.V. Death of a Settler, 1889. 71 x 122. Tret'yakov Gallery.
- no photo 52. Arkhipov, A. Ye. Volga. 1888. 36 x 58. State Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

A LIST OF PAINTINGS (continued)

- ✓ 53. Arkhipov, A. Ye. The Return. 1896. 35 x 69. Tret'yakov Gallery.
- ✓ 54. Kasatkin, N. A. Miners (Shift). 52,5 x 68,5. Tret'yakov Gallery.
- ✓ 55. Kasatkin, N. A. A Miner with a Lantern. 1895. 63 x 24,5. Tret'yakov Gallery.
- ✓ 56. Serov, V. A. Portrait of O.K. Orlova. 2,35 x 1,56. State Museum.
- ✓ 57. Serov, V. A. Portrait of M.F. Morozova. 1,76 x 87.2. State Museum.
- ✓ 58. Serov, V. A. Girl with Peaches. 91 x 85. Tret'yakov Gallery.
- ✓ 59. Vrubel, M.A. Lilacs. 1900. 160 x 177. (Siren) Tret'yakov Gallery.
- ✓ 60. Vrubel, M. A. The Sitting Demon. 1890. 114 x 211. Tret'yakov Gallery.
- ✓ 61. Grabar', I.E. March Snow. 1904. 79 x 61,5. Tret'yakov Gallery.
- ✓ 62. Grabar', I. E. February Azure. 1904. 140,3 x 83. Tret'yakov Gallery.
63. Korovin, K. A. Winter. 1894. 37 x 52,3. Tret'yakov Gallery.
64. Malyavin, F. A. A Peasant Girl with a Stocking. 1895. 141 x 81. Tret'yakov Gallery.
65. Malyavin, F. A. Peasant Girl. 1903. 201,3 x 115,6. Tret'yakov Gallery.
- ✓ 66. Ryabushkin, A.P. Wedding Procession in 17th Century Moscow. 1901. 90 x 206,5. Tret'yakov Gallery.
- 7 67. Yvon, K.F. March Sun. 1915. 107 x 142. Tret'yakov Gallery.

NOTE: The picture sizes are given in centimeters.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

CONFIDENTIAL

MEETING OF SOVIET AND U. S. ART EXPERTS
AT THE MUSEUM OF MODERN ART, NEW YORK,
SATURDAY, NOVEMBER 3, 1956

Present: Mr. Policarp I. Lebedev, Director of the Tretyakov Gallery, Moscow
Mr. Alexander I. Zamoshkin, Director of the Museum of Fine Arts, Moscow
Mrs. Tamara G. Mamedov, Acting Cultural Attaché of the Soviet Embassy
Mr. Alexey N. Malyshev, U. S. Department of State Interpreter

Mr. George Heard Hamilton, Curator of the Collection Société Anonyme and
the Edwin Austin Abbey Collection, Yale University Art Gallery,
New Haven
Mr. Perry T. Rathbone, Director of the Museum of Fine Arts, Boston
Mr. Daniel Catton Rich, Director of the Art Institute of Chicago

For the Museum of Modern Art:
Mr. René d'Harnoncourt, Director
Mr. Alfred H. Barr, Jr., Director of the Museum Collections
Mr. Andrew Carnduff Ritchie, Director of Painting and Sculpture
Mr. Porter A. McCray, Director of Circulating Exhibitions and
the International Program
Mr. James Platt White, Jr., Special Assistant to the Director
Miss Letitia Howe, Recording Secretary

The meeting opened with an expression of thanks from the Soviet visitors for the hospitality shown to them on their two-week visit to the United States. They spoke of their pleasure at seeing the collections of U. S. art and said they had learned much from our techniques of presentation. Mr. Zamoshkin, speaking for Mr. Lebedev and himself, expressed the hope that this visit, and the visit of the Americans to the Soviet Union last spring, would form the basis for a continuing and strengthened friendship. Mr. d'Harnoncourt, on behalf of the U. S. museums, also felt that this had been an auspicious beginning, and reaffirmed his gratitude for the hospitality shown to Messrs. Burden, Barr and d'Harnoncourt in Moscow last May.

Mr. d'Harnoncourt pointed out that among those present at this meeting were the directors of three of the four museums which had been interested from the beginning in this exchange. He conveyed the regrets of Dr. Morley of San Francisco that she had been unable to attend. The discussion then began with a brief expression from the Soviet art experts of what they had seen and what had most interested them.

Scope of the exhibitions

The Soviet visitors said they had looked at the exhibitions of U. S. art most attentively, searching especially for the paths of development, with the idea of showing this development by presenting the development of the outstanding painters. They had found that one-man exhibitions such as those of Eakins and Trumbull had been especially helpful in forming a clearer idea of those artists. In a very general way, they suggested that the forthcoming exhibition might include a section of primitive art, followed by such artists as perhaps Copley, Sully, Trumbull and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 2.

Stuart of the end of the 18th and beginning of the 19th centuries. They thought it important to represent landscape by the best examples of the Hudson River School, and they would also hope for as wide a representation as possible of the second half of the 19th century, especially the 1860s, with such artists as Homer, Lakin, Inness and Ryder, and also such great masters as Whistler, Cassatt and Sargent. Finally, they found the beginning of the 20th century a very important period of development, including such artists of "The Eight" as Bellows and Luks. They pointed out that this proposal was very similar to that which they had brought with them for an exhibition of Russian art (omitting, of course, the icons). They added, however, that they valued most highly the knowledge of the U. S. art experts and wished the opinions of the Americans to be decisive. The visitors felt that whenever U. S. art has been exhibited side by side with European art it has held its position very well, and they believed that an exhibition of U. S. art in the Soviet Union would prove very interesting not only as a cultural exchange but also as an esthetic experience.

The Soviet visitors had in mind an exhibition totaling about 120 paintings.

After these preliminary suggestions, the discussion turned to the proposed exhibition of Russian art. Mr. Barr, who, on behalf of the U. S. museums, had examined in detail the Russian paintings in Moscow and Leningrad during his two weeks' visit in May, and had prepared the list submitted at that time, said he was very happy to find so many of his suggestions included on the list which the Soviet visitors brought with them this fall, and expressed his thanks for the deference shown to his requests. He pointed out, however, that on the basis of the preliminary talks last spring the Americans had believed the proposed exchange concerned exhibitions of 19th century art, whereas the list now presented by the Soviets involved an extension in time backwards to include icons, and forwards to include the 20th century. He felt that this constituted a new proposal which should be discussed. He commented on the visitors' statement that they were particularly interested in U. S. art of the second half of the 19th century, and said that he and his American colleagues were inclined to feel that the 1860s to 1880s were perhaps also the high point of the proposed exhibition of Russian art--omitting for the moment the icons, which they did not feel qualified to judge before seeing a complete set of photographs.

The Americans were unanimous in feeling that the proposed exhibition of Russian art would arouse so much interest in the United States that it should be examined with the critical candor due an exhibition of such importance. They fully appreciated that inevitably there would be certain differences of evaluation between themselves and their Soviet guests. They emphasized that their primary consideration was to assemble an exhibition which would make a strong and unified impression, and to this end it was their judgment that an exhibition of Russian art which ended strongly with the paintings of the last half of the 19th century would be most effective. By the same token, they felt that an exhibition of U. S. art might lose its cohesion by including the first decade of the 20th century.

The Americans believed they could best accommodate an exhibition of about 100 19th-century paintings, keeping always in mind an exhibition of the finest quality throughout the whole century, and felt that they could send a similar number of paintings to the Soviet Union.

The discussion then turned to the proposed list of Russian paintings. As a preliminary, the Soviet visitors stated that the icons had been included in their

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 3.

list to show the richness of material which could be presented. They proposed, however, that this section be excluded from the present discussion, with the understanding that, if desired, a special exhibition of icons could be set up at a future time. As for the main body of the list, they pointed out that in making it inclusive from the 18th century through the early 20th century their aim had been to show the development of Russian art, and they had hoped to receive a similar exhibition from the United States. Nevertheless they felt they could not disregard the point of view unanimously expressed by the Americans, and therefore they agreed to exclude all works of art before the 19th century. On the other hand, they felt that the logic of development of 19th century Russian art was such that its richness could not be truly shown without including the early 20th century (up to 1917). They mentioned such artists as Benois, Dobuzhinski, Somov, Vrubel, Malyavin, Konchalovski, Mashkov, Saryan and Kuznetsov. They did not wish to insist on early 20th century art being included in the U. S. exhibition, but they did ask for the opportunity to show Russian art of that period.

Mr. Barr explained the American point of view by saying that the U. S. is already quite familiar with the estheticism of the period 1890-1910 and has its own equivalents. If therefore the Americans questioned the value of including these works in this particular exhibition, it was not to criticize the Russian contribution to the movement but to raise the question of the movement's relevance to this exhibition, and especially whether it would be advantageous for the impact of the exhibition in the United States to include so many painters such as Benois, Dobuzhinski and Somov. He believed that the painters who looked back to the Middle Ages and to 18th-century St. Petersburg would prove of less interest to the American public, and he feared an anticlimax if there were such a numerous representation of the St. Petersburg "Mir Iskusstva" and Moscow estheticism, with the exception of Vrubel and Somov. The Americans agreed that a late Impressionist, such as Malyavin, and Cézannists such as Mashkov and Konchalovski were able painters but he did not think they would "export" as well as the earlier realists.

Mr. Barr hoped that in the future it might be possible to show other exhibitions of Russian art in this country, for instance one of icons. He suggested that an 18th century show might best be represented not by painting alone, but by an exhibition including the architecture down through the Alexandrine period, which although almost unknown in this country is of great distinction. For an exhibition centering on the Mir Iskusstva group of the late 19th and early 20th centuries, he suggested showing the arts of the ballet, theatre, and book illustration, in which these artists were perhaps stronger than in their easel paintings. For the first exhibition, however, the Americans all felt it was most important to have a successful show, one that was powerful and integrated, rather than to attempt to survey the whole cultural history of several centuries.

The list of 19th-century Russian paintings

The Russians asked for a detailed review of their list of 19th-century paintings. Mr. Barr, speaking for his colleagues, said they had been seriously handicapped in their discussion by the lack of photographs of the selected works in the Russian Museum, Leningrad. However, studying the Tretyakov photographs and the available reproductions in books, the Americans had agreed that they would like to begin the exhibition with Bryullov, but omitting No. 33 which seemed too Italianate and less interesting than the others by this artist. They were glad to see included the two landscape studies by A. A. Ivanov (Nos. 36 and 37) but doubted the wisdom of including the Head of John the Baptist (No. 35) since it seemed too conventionally

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 4.

neo-classic. It was pointed out that the title of the Fedotov portrait (No. 39) should include the surname Druzhinska. Although Vorobiev (No. 41) fell within the time period, it was felt that Alekseev was the better artist and Mr. Barr suggested the View of SS Peter and Paul across the Neva instead of the Vorobiev (though the Alekseev may be too early).

The Russians agreed to send the version of Kramskoy's Portrait of the Artist's Wife (No. 58) which is in the Russian Museum, rather than the Tretyakov version which appears on the list. Mr. Barr noted that the Vladimirka of Levitan is omitted, and the Russians agreed to consider substituting this for his second masterpiece, Golden Autumn (No. 70), in the interests of better balance among the Levitans, but felt the Tretyakov should not spare both. Mr. Barr agreed but explained he had listed the small study for Golden Autumn in the Russian Museum, not the large final version in the Tretyakov, and hoped therefore that the Vladimirka might be included. It was also agreed to include Vereshchagin's Mortal Wound since Skobelev at the Shipka (No. 87) is too large to send.

Mr. Barr said the U. S. museums very much wanted S. V. Ivanov's Death of the Migrant (No. 88), as well as Arkhipov's Volga and The Way Home (Nos. 89 and 90). The same artist's Guests (No. 91), in a later style, was of considerably less interest. Upon ascertaining that the Kasatkin Coal-miners (No. 92) was indeed the large oil painting and not a watercolor version, Mr. Barr stated that the Americans would very much like to have this picture if its size and condition would permit its being sent. He would also hope to have Kasatkin's Miner with a Lamp (No. 93).

Of the paintings by Serov, Mr. Barr recommended that Rimski-Korsakov and Mika Morozov (Nos. 94 and 95) be dropped, but asked for Mme O. K. Orlova and Mme M.F. Morozova (Nos. 96 and 97) and also Girl with Peaches, which was omitted from the list but which he very much hoped would be included. Mr. Lebedev was doubtful if this would be possible.

To represent Vrubel, the Americans would like to have the Demon (No. 99) and the Siren (No. 98) if it is not too large, but were especially anxious for the picture called Night, not listed, about which they were most enthusiastic. They would very much like to include the two paintings by Grabar (Nos. 100 and 101) to represent Russian Impressionism, a 19th-century movement, at its best. The two paintings by Kustodiev, on the other hand, seemed to represent an antiquarian sentiment which would not be particularly interesting to the American public (Nos. 102 and 103). It was agreed to include Korovin's Hammerfest (No. 105) and In Winter (No. 104). As for the rest of the list, in the light of the desire not to include the 20th century, Mr. Barr recommended that they be omitted, with the exception of Somov's Young Girl Asleep (No. 127).

The Soviet visitors agreed that this selection had included those painters who were primarily of the 19th-century realistic and national schools, and suggested that in line with this principle of selection the Americans might also wish to include Malyavin's Peasant Girl with a Stocking (No. 128) and Ryabushkin's Wedding Trip in Moscow (No. 130). They also recommended March Sun by the Russian Impressionist Yvon (No. 1350).

Mr. Barr's supplementary list

Mr. Barr then turned to a supplementary list of requested loans, which he had submitted in Moscow on May 29 but which the Soviet museum directors had apparently never received. The Americans had wished, after further consideration, to

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

Page 5.

strengthen the representation of Levitan, and Mr. Barr named Birch Grove, Spring, High Water, Dilapidated Yard, and Eternal Tranquillity, the last, however, being very large and not so necessary. On second thought, Polenov also seemed more important, and Mr. Barr had listed A Moscow Back Yard.

Among Surikov's paintings, the Americans would very much like four or five fine studies for the Morozova and The Streltsi; they would plan to show these with large reproductions of the finished works. They asked for the Soviet visitors' opinion of Surikov's Menshikov in Berezov; the Russians considered it very important but did not know whether it could be sent because of its size. It was agreed that the Surikov paintings in Leningrad were also too large to be sent and were in any case not so desirable as the Moscow ones.

Mr. Barr asked for the addition of Savitski's Railroad Workers (Tretyakov), Shchedrovski's Lemonade Seller (Leningrad), Venetsianov's Princess Pulvatinova (Russian Museum), Zelentsov's Interior (the larger one in the Tretyakov with no glass), Bryullov's Strugovshchikov (Tretyakov) and Fedotov's Officer Playing with His Dog (Tretyakov). He withdrew the request for Krindovski's Children of Beshilov since Mr. Lebedev thought it inferior. Upon the advice of the Soviet experts, the Shishkin Field of Rye (included on the Russian list as No. 69) was retained, since it was the only painting by this artist. Mr. Barr also suggested omitting two paintings of the artist's daughter from the group of Repins (Nos. 76 and 85) and adding Refusal of Last Rites (Tretyakov). He said the Americans especially hoped that "We Didn't Expect You!" be included as perhaps the most beautiful and moving of all the paintings listed. The Russians said, however, that there were reservations about both this picture and Ivan the Terrible because of their condition. (After the meeting Mr. Barr also asked that Korovin's In the Boat (Moscow) might be added.)

Size of paintings

It was agreed that no pictures should be sent whose size would require them to be rolled. The Soviet railroad cars will admit a case measuring 2 meters 40 centimeters in its lesser measurement. The Americans suggested the possibility of shipping by air because the doors of cargo planes (at least in the United States and Western Europe) are much wider than those of trains. There is also an advantage, in terms of the cost of insurance, to shipping very valuable paintings by air rather than by sea.

Protection of paintings in the United States

The Soviet visitors stated that the first consideration of their museums in discussing the possibility of this exchange had been the problem of protection from the extreme summer heat and humidity in certain areas of the United States. The Americans also were much concerned that the paintings should suffer no harm while in this country, but pointed out that there are wide variations in climate here and that it might be possible, for instance, to schedule a summer showing of the exhibition in San Francisco, which has a cool summer. It was also pointed out that many of the museums are air-conditioned. Furthermore, many paintings of great importance have been lent to this country in the past without material damage.

Scheduling

After some discussion, the three American museums represented agreed that the exhibition could be accommodated by all four American cities in a 12-month

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

Page 6.

period beginning in early 1958 or late 1957. This would include an average of perhaps six weeks for each exhibition, plus one month between each show for packing, transportation and installation, plus one month each-way traveling to and from the United States. The American representatives were unanimous in feeling that such an important exhibition would require the utmost in careful preparation and that a year was none too long for this, in addition to the work of preparing the exhibition of American art to travel to the Soviet Union.

Places of exhibition

It was agreed that in the United States the Russian paintings would be shown at the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the Art Institute of Chicago; and the San Francisco Museum of Art. In the Soviet Union, the American paintings would be seen at the Pushkin Museum in Moscow and the Hermitage in Leningrad, as well as in Kiev and one other city still to be determined.

Selection of final lists

The Soviet visitors undertook to send before next January a final list of the Russian paintings which would come to the United States. With regard to the list of U. S. paintings, it was decided that the American museum experts should prepare a suggested list, with a supplementary list of possible substitutions, and that this list should be submitted in approximately two months. It was pointed out that, while all the Russian paintings are in two museums, in the case of the U. S. paintings it will be necessary to work with many different owners, both institutions and private collectors. It was agreed that the U. S. list will be confined to the 19th century and that it will include representative groups of pictures by major painters such as those named by the Russian visitors.

Photographs

It was agreed that the Soviets would forward five complete sets of photographs of the complete list of Russian paintings, for distribution among the U. S. museums and discussion with their respective trustees. In return, the Americans undertook to send to Moscow three complete sets of photographs of their suggested list of paintings.

In addition, Mr. Lebedev stated that the catalog of the Tretyakov collection, with color reproductions, is now out of print but that a new edition is in preparation. It is hoped that it will be available later this year, and Mr. Lebedev promised to send a copy to each of the U. S. museums upon publication.

Financial aspects. Catalog. Personnel

Mr. Zamoshkin reviewed the procedure which was being followed during the current exchange of French and Russian 19th-century paintings. One hundred pictures from the Louvre are being shown for a month at the Pushkin Museum and another month at Leningrad. This will be followed by an exhibition of Russian paintings to be shown in France. For the catalog, the French supplied an introductory article and the text of the catalog (both of which were translated in Moscow), and also a complete set of photographs. This material was supplied two months in advance, which gave ample time for the production of the catalog. All costs of publishing and printing this catalog were borne by the Soviet Union, which also paid for any supplementary material such as posters. When the Russian exhibition goes to France, it will be handled in the same way, i.e., the French will bear the costs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 7.

The French sent three representatives, one of whom came from the Ministry of Culture to take care of the technical details of transportation, unpacking, etc. This man left after the paintings had been unpacked and stored, then returned when it was time to repack for the second showing. The other two French representatives were the chief curator of paintings at the Louvre, M. Bazin, and his assistant. These two men remained somewhat longer, but were invited by the Soviet Union to stay for the entire period of the exhibitions. All expenses of the French representatives in the Soviet Union were paid by the Soviet Union. The Soviet visitors felt that it was very important to have these representatives, so that all questions which might arise could be solved by the two parties in consultation.

Mr. McCray pointed out that the Museum of Modern Art has followed exactly this procedure in the three exhibitions which it has sent to France during the last three years. (Although the catalog material sent to France did not include a photograph of every picture, it was agreed that this was extremely desirable for purposes of documentation.)

It was agreed that for the forthcoming exchange, there should be an exchange of representatives, although such questions as how many people might come, and whether they would be replaced from time to time, were questions of detail to be decided at a later date. Because of the expense involved over such a long period, the Americans believed they would probably send not more than one representative, who would probably be replaced from time to time.

Future exhibitions

Mr. d'Harnoncourt expressed his pleasure at the excellent progress being made toward working out this exchange, and repeated his hope that the exchange of 19th-century national art might be followed by other exchanges, representing for example the treasures of international art owned by the respective countries. He pointed out that such exhibitions of museum treasures have won great acclaim and have proved to be excellent builders of goodwill. He said that the four museums here represented would be very much interested in an exhibition of a selection of the Post Impressionist and 20th-century paintings in the Russian collections.

The Soviet visitors responded that they also consider this exchange of national exhibitions to be the first step in an increased program of cultural co-operation, and agreed that a wider exchange will bring mutual benefit and will strengthen cultural relations. They recalled the Americans' interest in both the Post Impressionists and Picasso and planned to discuss these with their Ministry of Culture. They also stated that they had seen The Family of Man (an abbreviated version) in Boston and had been greatly impressed by it. They have received a copy of the book and will give it to the Ministry of Culture upon their return.

The Americans were interested in the exhibition of icons which is going to London, and said that, as a separate item, they might be interested in this. In this case, it would be necessary for the Americans to make a formal request to the Ministry of Culture, which request Messrs. Zamoshkin and Lebedev would be happy to support.

Announcement to the press

It was agreed that a preliminary announcement might be released to the press in the near future, and that a more detailed announcement would follow after

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Page 8.

the U. S. list had been proposed and both lists agreed upon. All announcements would be coordinated with the Soviet Embassy in Washington and the Ministry of Culture in Moscow.

The meeting then concluded with reiterated thanks for the efforts and hospitality extended by both sides, and with wishes for continued progress towards successful exchanges.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Furthermore, American knowledge and love of 19th Century Russian music and literature should provide a sympathetic background for the introduction of 19th Century Russian painting. May 25, 1956.

The exhibition we suggest should number about 100 carefully selected paintings. It would begin with the pleasure of seeing before 1890 followed by the great landscapes of Russian history, artists of the Union of Soviet Socialist Republics, Moscow.

My dear Mr. Minister:

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

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

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

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

A. 19th Century Russian Masters.

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

-2-

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

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

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

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

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

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

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

A. American Painting of the 19th Century.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-3-

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

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

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

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

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

III. Proposed Financial Arrangements.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-2-

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-4-

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

Suggested Dates.

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

Conclusion.

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

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

Respectfully yours,

Wm. A. M. Burden
President

Appendix A.

Outline of the Exhibition.

Appendix B.

List of Works Proposed for Inclusion in the Exhibition.

Appendix C.

Letter from Mr. Perry Rathbone.

Appendix D.

Book Illustrating the Entire Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

APPENDIX A

Russian Painting of the 19th Century

The People, Their Land, and Their History

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

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

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

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

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

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

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

Moscow
May 25, 1956 and
May 28, 1956

Russian Painting of the 19th Century

A tentative list of some pictures which might be included in an exhibition to be sent to American museums. Some paintings might be too large to travel.

- | | |
|-----------------|---|
| (M) | - Moscow, Tretyakov Gallery |
| (L) | - Leningrad, Russian Museum |
| * | - Especially Desirable |
| ** | - Most Important |
| ----- | |
| Shchedrovski | - Sportsmen (L) |
| *Shchedrovski | - Lemonade Seller and Reader on the Embankment (M) |
| Shchedrovski | - Carpenters (M) |
| *Venetianov | - Threshing Floor (L) |
| " | - Sleeping Shepherd 1825 (L) |
| " | - Children in a Field 1825 (L) |
| " | - Portrait of Pulyatinova (M) |
| *Zelentsov | - Artist's Studio (Studio of Bassin) 1833 (L) |
| *Zelentsov | - Interior (with blue walls) (M) |
| *Soroka | - Fishing (L) |
| " | - Study in the Ostrovsky House (L) |
| " | - View in Ostrovsky (L) |
| " | - View of an Estate (L) |
| Krindovski | - Bashilov and Children (M) |
| *Unknown Artist | - Reflection in the Mirror (L) |
| " | - Landscape (with large tree trunks at right) (L) |
| Krylov | - Russian Winter (L) |
| Tolstoy, F. P. | - Artist's Family (L) |
| *Bryullov | - Princess Saltikova (L) |
| * | - Strugushnikov (M) |
| Ivanov, A. A. | - Landscape Studies, 2 or 3 (L or M) |
| Fedotov | - Portrait of M. P. Drujinska (L) |
| " | - Portrait of a Young Man (lower part unfinished) (M) |
| * | - Major's Courtship (M) |
| " | - Officer Playing with his Dog (M) |
| **Perov | - Seeing off the Dead Man 1865 (M) |
| *Perov | - Engaging a Governess (M) |
| * | - Dostoyevski '72 (M) |
| *Kramskoi | - Tolstoy (M) |
| " | - Artist's Wife (L) |
| " | - Inspection of an Old House (M) |
| * | - Christ in the Desert (M) |
| Vassiliev | - Landscape Study 1867 (L) |
| * | - The Thaw (M or L) |
| " | - Marine (L) |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Moscow
May 25, 1956 and
May 28, 1956

Russian Painting of the 19th Century

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- (M) - Moscow, Tretyakov Gallery
- (L) - Leningrad, Russian Museum
- * - Especially Desirable
- ** - Most Important
-
- Shchedrovski - Sportsmen (L)
- *Shchedrovski - Lemonade Seller and Reader on the Embankment (M)
- Shchedrovski - Carpenters (M)
- *Venetizianov - Threshing Floor (L)
- " - Sleeping Shepherd 1825 (L)
- " - Children in a Field 1825 (L)
- " - Portrait of Pulyatinova (M)
- *Zelentsov - Artist's Studio (Studio of Bassin) 1833 (L)
- *Zelentsov - Interior (with blue walls) (M)
- *Soroka - Fishing (L)
- " - Study in the Ostrovsky House (L)
- " - View in Ostrovsky (L)
- " - View of an Estate (L)
- Krindovski - Bashilov and Children (M)
- *Unknown Artist - Reflection in the Mirror (L)
- " - Landscape (with large tree trunks at right) (L)
- Krylov - Russian Winter (L)
- Tolstoy, F. P. - Artist's Family (L)
- *Bryullov - Princess Saltikova (L)
- * - Strugushnikov (M)
- Ivanov, A. A. - Landscape Studies, 2 or 3 (L or M)
- Fedotov - Portrait of M. P. Drujinska (L)
- " - Portrait of a Young Man (lower part unfinished) (M)
- * - Major's Courtship (M)
- " - Officer Playing with his Dog (M)
- **Perov - Seeing off the Dead Man 1865 (M)
- *Perov - Engaging a Governess (M)
- * - Dostoyevski '72 (M)
- *Kramskoi - Tolstoy (M)
- " - Artist's Wife (L)
- " - Inspection of an Old House (M)
- * - Christ in the Desert (M)
- Vassiliev - Landscape Study 1867 (L)
- * - The Thaw (M or L)
- " - Marine (L)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-2-

Moscow
May 25, 1958 and
May 28, 1958

- *Savrasov - Flood, The Volga (L)
 " - The Torrent (Burnaya Redka) (L)
 ** " - The Rocks Have Come 1871 (M)
 " - Landscape with Oaks (L)
 *GE (Gay) - Golgotha (M)
 " - Mme. Likachova 1892 (L)
 *Polyenov - Moscow Backyard 1878 (M)
 Levitan - Delapidated Yard 1898-1900 (M)
 **Levitan - Birch Grove 1885-89 (M)
 *Levitan - Golden Autumn (L)
 * " - Vladimirk 1892 (M)
 " - Eternal Tranquility (M)
 * " - Spring Flood 1897 (M)
 *Savitski - Railroad Workers 1874 (M)
 *Surkov - Boyarina Morosova (or large study) (M)
 " - Boyarina Morosova - several studies (M)
 " including: 1-Hand, 2-Head of Morosova,
 3-Strannik
 ** " - The Streltsi (large study) (M)
 " - " (several detail studies) (M)
 ** " - Menshikov in Berisova
 *Repin - Bargemen Wading the River (M)
 ** " - "We did not Expect You!" (M)
 " - Artist's Daughter V. I. Repenova (M)
 ** " - Moussorgsky 1881 (M)
 ** " - Ivan Grosny Kills His Son (M) or sketch
 * " - Refusal of Last Rites 1879-85 (M)
 ** " - Zaporozhtsi (L)
 ** " - Easter Procession (study) (L)
 * " - Tolstoy Ploughing 1887 (M)
 * " - Tolstoy Reading in the Woods 1891 (M)
 * " - Tolstoy in a Peasant Blouse, standing (L)
 * " - Surgeon Pavlov Operating 1899 (M)
 * " - Tomboy (Dragonfly) 1884 (M)
 * " - V. I. Repinova (Artist's Daughter) (M)
 *Ivanov, S. V. - Death of Migrants (M)
 Kuinji - Autumn (study) (L)
 * " - The Dnieper in the Morning (M)
 *Vereshchagin - Skobolev on the Shipka (M)
 *Archipov, A. E. - The Volga (L)
 * " - Homewards 1896 (M)
 *Kasatkin - Coal Miners, Change of Shift (M)
 - Mines (study for above) (M)
 Stepanov, A. S. - Cranes in Flight (M)
 Serov - P. T. Morosova (L)
 * " - Girl with Peaches 1887 (M)
 Somov - Sleeping Girl (seated) (?M?)
 *Vrubel - Siren (1900) (M)
 - Night (1900) (M)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

Moscow
May 25, 1956 and
May 28, 1956

Russian Painting of the 19th Century

A tentative list of some pictures which might be included in an exhibition to be sent to American museums. Some paintings might be too large to travel.

- | | |
|-----|-----------------------------|
| (M) | - Moscow, Tretyakov Gallery |
| (L) | - Leningrad, Russian Museum |
| * | - Especially Desirable |
| ** | - Most Important |
-
- | | |
|-----------------|---|
| Shchedrovski | - Sportsmen (L) |
| *Shchedrovski | - Lemonade Seller and Reader on the Embankment (M) |
| Shchedrovski | - Carpenters (M) |
| *Venetizianov | - Threshing Floor (L) |
| " | - Sleeping Shepherd 1825 (L) |
| " | - Children in a Field 1825 (L) |
| " | - Portrait of Pulyatinova (M) <i>sh. wrong</i> |
| *Zelentsov | - Artist's Studio (Studio of Bassin) 1833 (L) |
| *Zelentsov | - Interior (with blue walls) (M) |
| *Soroka | - Fishing (L) |
| " | - Study in the Ostrovsky House (L) |
| " | - View in Ostrovsky (L) |
| " | - View of an Estate (L) |
| Krindovski | - Bashilov and Children (M) |
| *Unknown Artist | - Reflection in the Mirror (L) |
| " | - Landscape (with large tree trunks at right) (L) |
| Krylov | - Russian Winter (L) |
| Tolstoy, F. P. | - Artist's Family (L) |
| *Bryullov | - Princess Saltikova (L) |
| " | - Strugushnikov (M) |
| Ivanov, A. A. | - Landscape Studies, 2 or 3 (L or M) |
| Fedotov | - Portrait of M. P. Drujinska (L) |
| " | - Portrait of a Young Man (lower part unfinished) (M) |
| * | - Major's Courtship (M) |
| " | - Officer Playing with his Dog (M) |
| **Perov | - Seeing off the Dead Man 1865 (M) |
| *Perov | - Engaging a Governess (M) |
| " | - Dostoyevski '72 (M) |
| *Kramskoi | - Tolstoy (M) |
| " | - Artist's Wife (L) |
| " | - Inspection of an Old House (M) |
| " | - Christ in the Desert (M) |
| *Vassiliev | - Landscape Study 1867 (L) |
| " | - The Thaw (M or L) |
| " | - Marine (L) |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-2-

*Savrasov	- Flood, The Volga (L)
"	- The Torrent (Burnaya Redka) (L)
** "	- The Rocks Have Come 1871 (M)
"	- Landscape with Oaks (L)
*GE (Gay)	- Golgotha (M)
"	- Mme. Likachova 1892 (L)
*Polyenov	- Moscow Backyard 1878 (M)
Levitan	- Delapidated Yard 1898-1900 (M)
**Levitan	- Birch Grove 1885-89 (M)
*Levitan	- Golden Autumn (L)
* "	- Vladimirk 1892 (M)
"	- Eternal Tranquility (M)
* "	- Spring Flood 1897 (M)
*Savitski	- Railroad Workers 1874 (M)
*Surkov	- Boyarina Morosova (or large study) (M)
"	- Boyarina Morosova - several studies (M)
	including: 1-Hand, 2-Head of Morosova,
	3-Strannik
** "	-The Streltsi (large study) (M)
"	- " (several detail studies) (M)
** "	- Menshikov in Berisova
*Repin	- Bargemen Wading the River (M)
** "	- "We did not Expect You!" (M)
"	- Artist's Daughter V. I. Repinova (M)
** "	- Moussorgsky 1881 (M)
** "	- Ivan Grosny Kills His Son (M) or sketch
* "	- Refusal of Last Rites 1879-85 (M)
** "	- Zapovozhtsi (L)
** "	- Easter Procession (study) (L)
* "	- Tolstoy Ploughing 1887 (M)
* "	- Tolstoy Reading in the Woods 1891 (M)
"	- Tolstoy in a Peasant Blouse, standing (L)
"	- Surgeon Pavlov Operating 1899 (M)
* "	- Tomboy (Dragonfly) 1884 (M)
* "	- V. I. Repinova (Artist's Daughter) (M)
*Ivanov, S. V.	- Death of Migrants (M)
Kuinjii	- Autumn (study) (L)
* "	- The Dnieper in the Morning (M)
*Vereshchagin	- Skobolev on the Shipka (M)
*Archipov, A. E.	- The Volga (L)
* "	- Homewards 1896 (M)
*Kasatkin	- Coal Miners, Change of Shift (M)
	- Mines (study for above) (M)
Stepanov, A. S.	- Cranes in Flight (M)
Serov	- P. T. Morosova (L)
* "	- Girl with Peaches 1887 (M) <i>namon'tov's daughter</i>
Somov	- Sleeping Girl (seated) (?M?) <i>painter at Abramtsevo</i>
*Vrubel	- Siren (1900) (M) <i>Lilacs (Siren in Russian)</i>
	- Night (1900) (M)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

Artist	Number*	Price	Artist	Number	Price
Cézanne	547	30	Matisse	325	75
Cézanne	548	45	Matisse	326	18
Cézanne	549	90	Matisse	327	33
Cézanne	551	72	Matisse	328	18
Cézanne	554	42	Matisse	330	36
Cézanne	558	60	Matisse	329	18
Cézanne	562	75	Matisse	334	18
Cézanne	568	96	Matisse	338	30
Degas	123	30	Matisse	340	36
Derain	156	12	Matisse	342	27
Derain	162	12	Matisse	353	24
Derain	163	18	Matisse	351	24
Gauguin	90	84	Matisse	354	30
Gauguin	91	75	Matisse	355	21
Gauguin	102	75	Picasso	410	30
Gauguin	103	64	Picasso	421	24
Gauguin	104	60	Picasso	431	30
Gauguin	107	75	Picasso	437	24
Gauguin	108	90	Picasso	441	18
Marguet	288	5	Picasso	445	18
Matisse	316	9	Picasso	459	45
Matisse	316	18	Picasso	460	24
Matisse	313	15	Rousseau	534	24
Matisse	317	30	Rousseau	537	30
Matisse	318	18	Signac	574	6
Matisse	319	36	Toulouse-Lautrec	620	21
Matisse	321	18	van Gogh	82	75
Matisse	322	15	van Gogh	83	72
Matisse	323	18			
Matisse	324	24			

*numbers as listed in the Catalogue of Museum of Modern Western Art, Moscow 1928

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	IX.C.22

(submitted,
Moscow, May '56)

A tentative list of reproductions which might be included in an exhibition to be sent to American museums. Some very large paintings would not be desirable to send.

- Moscow, Tretyakov Gallery
- Leningrad, Russian Museum
- especially desirable

SHCHEDROVSKI - Sportsman (L)

VENETZIANOV - Threshing Floor (L)

✓ Sleeping Shepherd, 1825 (L)

✓ Children in a Field, 1825 (L)

✓ ZELENTSOV - Artist's Studio, 1833 (L)
(Studio of Havin)

✓ SOROKA - Fishing (L)

✓ Study in the Ostrovsky House (L)

✓ View in Ostrovsky (L) *same as ?*

✓ *landscape* View of an Estate

✓ UNKNOWN ARTIST - Reflection in the Mirror (L)

X Landscape (L)

✓ Russian Winter (L)

✓ Artist's Family (L)

✓ Princess Saltikova (L)

✓ IVANOV, P. A. (1) - Landscape studies - two or three (L)

2 ✓ Portrait of M. P. Drujinska (L)

✓ Major's Courtship (L)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX.C.22</u>

- 2 -

- ✓ SPEROV ✓ - Seeing Off the Dead Men, 1865 (M)
 ✓ Engaging a Governess (M)
Dostoevski, 1872 (M)
- ✓ KRAMSKOI ✓ Tolstoy (M)
~~WW~~ Artist's Wife (L)
 ✓ Inspection of an Old House (M)
Christ in the Desert (M)
- VASSILIEV ✓ ✓ - Landscape Studies, 1867 (L)
 ✓ The Thaw (M or L)
Rippling Trawl ~~WW~~ Marine (L)
- ✓ SAVRAKOV ✓ Flood, The Volga (L)
The Torrent (Burnaya Rečka) (L) ?
 ✓ The Rocks Have Come, 1871 (M)
 ✓ Landscape with Oaks (L) - *photo is right, title wrong* ^{photo (oaks)}
Birches
- ✓ OG (ZAV) ✓ Golgotha (M)
 ✓ Mrs. Likachova, 1892 (L)
- ✓ SHCHUKIN *nye* - Cornfield (M), 1876
- ✓ SLIVITSKY ✓ Golden Autumn (L) *n.b. addition.*
 ✓ Vladimirka, 1892 (M)
- ✓ SPYRIDON, A. S. ✓ Cranes in Flight (M)
- ✓ SPYRIDON ✓ ✓ Boyarina Morozova (or large study) (M)
 " " Several studies (M)
 ✓ The Stralitz (large study) (M)
 " " Several detail studies (M)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.22

-3-

RUBIN (cont.)

✓ Bargeman Wading the River (N)"We did not expect you!" (N)Artist's Daughter, V. I. Repinova (N)Moussorgsky, 1881 (N)Ivan Grossy kills his Son (N)✓ Zaporozhtsi (L)✓ " ———— Kharlov.
Master Procession (Study) (L)✓ Tolstoy Ploughing, 1887 (N)

barefoot

{ Tolstoy Reading in the Woods, 1891 (N){ Tolstoy in a Peasant Blouse, standing (L)✓ Surgeon Pavlov Operating, 1899 (N)✓ Girl on Fence-rail (Monsey?) (N) *Dragonfly*V. I. Repinova (Artist's daughter) (N)

RUBIN, S. T.

- Death of Migrants (N)

RUBIN

✓ Autumn (study) (L)

VERESHCHAGIN

- Skobolev on the Shipka (N)✓ mental wound
studies

RUBIN, S. T.

- ✓ The Volga (L)✓ Homewards, 1896 (N)

RUBIN

✓ Coal Miners, Change of Shift (N)✓ Miner (study for above) (N)*watercolor study*

RUBIN

✓ P. T. Morozova (L)✓ Girl with Peaches, 1887 (N)

RUBIN

- Sleeping Girl (N)

RUBIN

✓ Siren, 1900 (N)Night, 1900 (N)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX</u> .C.22

~~GRABAR~~
GRABAR

- 4 -
✓ March Snow (N)

✓ Asure Boy in February (N)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	<u>IX</u> .C.22

Moscow
May 28, 1956

THE LEWIS TO RUSSIAN PAINTING OF THE 19th CENTURY

- A list prepared May 25 as a Tentative suggestion for some of the paintings which might be exhibited in America

- (M) - Tretyakov Gallery, Moscow
- Especially desirable

LEVITAN

- Birch Grove, 1885-9 (M)
Surlag, High Water, 1897 (M)
Dilapidated Yard, 1898-1900 (M)
Eternal Tranquility

POLOVIN

- A Moscow Back-yard, 1878 (M)

SURIKOV

- ✓✓ - The Morisova is too large but perhaps five studies could be sent. 1) composition study, 2) Head of Morisova, 3) Head of Morisova, 4) Sledge, 5) Stravinskii

- ✓✓✓ - Stravinskii - If not too big and four sketches. If Stravinskii is not available, then the

Manshilov in Beresov (M)

SAVITSKI

- Railroad Workers, 1874 (M)

REFIN

- ✓ - Tomboy (Dragonfly), 1884 (M)

- ✓ - Refusal of Last Rites, 1879-85 (M)

SHCHERBACHSKI

- ✓ - Leonid Sella and Leader on the Embankment
Carpenters (M)

ZELENTSOV

- Interior (the larger, with blue walls and no closed) (M)

VINZELASOV

- B. G. Polyastinova (M)

RYKOLOV

- Stragorshikov (M)

ERINCHIK

- Children of Bashilov (M)

PILOT

- Officer Playing with His Dog (M)

SHIMAN

- Guit Corafield (M)

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	AHB	<u>IX</u> .C.22

Moscow
May 28, 1956

SUPPLEMENT TO RUSSIAN PAINTING OF THE 19th CENTURY

- A list prepared May 25 as a Tentative suggestion for some of the paintings which might be exhibited in America

(M) - Tretyakov Gallery, Moscow

* - Especially desirable

*IRVITAN

- Birch Grove, 1885-9 (M)
- Spring, High Water, 1897 (M)
- Dilapidated Yard, 1898-1900 (M)

2 Eternal Tranquility

POLENOV

- A Moscow Back-yard, 1878 (M)

SURIKOV

- The Morisova is too large but perhaps five studies could be sent. 1) composition study, 2) Hand of Morisova, 3) Head of Morisova, 4) Sledge, 5) Strannik (M)

Streltsi - If not too big and four sketches.
If Streltsi is not available, then the

Menshilov in Berasov (M)

SAVITSKI

- Railroad Workers, 1874 (M)

REPIN

~~Tomb (Borodino), 1882 (M)~~

Refusal of Last Rites, 1879-85 (M)

SHCHEDROSKI

- Lemonade Seller and Reader on the Embankment
- Carpenters (M)

ZELENTSOV

- Interior (the larger, with blue walls and no glass) (M)

VENETZIANOV

- B. G. Pulyatinova (M)

G. Lankonski p. 79

BRYULLOV

- Strugovchikov (M)

~~KRINDOSKI~~

- ~~Children of Bashilov (M)~~

FEDOTOV

- Officer Playing with His Dog (M)

SHISHKIN

- On a Cornfield (M)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Moscow
May 25, 1956

RUSSIAN PAINTING OF THE 19th CENTURY

A tentative list of some pictures which might be included in an exhibition to be sent to American museums. Some very large paintings would not be practicable to send.

- (M) - Moscow, Tretyakov Gallery
(L) - Leningrad, Russian Museum
* - especially desirable

- SIZHEDOVSKI
+ 2
*VENETZIANOV
- Sportemen (L)
 - Threshing Floor (L) *mon*
 - Sleeping Shepherd, 1825 (L) *mon*
 - Children in a Field, 1829 (L) ?
 - B.C. Pustishinova
 - Artist's Studio, 1833 (L)
(Studio of Bassin)
 - Fishing (L)
 - Study in the Ostrovsky House (L)
 - View in Ostrovsky (L)
 - View of an Estate
- *UNKNOWN ARTIST
- Reflection in the Mirror (L)
 - Landscape (L)
- KRYLOV
- Russian Winter (L)
- TOLSTOY, F. P.
- Artist's Family (L) *Fialla p. 73*
- *BRYULLOV
+ 1
- IVANOV, A. A.
- Princess Saltikova (L)
 - Landscape studies - two or three (L)
- FEDOTOV
- Portrait of M. P. Drujinska (L)
 - Major's Courtship (L)
- + 1

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	AHB	<u>IX</u> .C.22

- 2 -

*PELOU

✓ Seeing Off the Dead Man, 1865 (M)

✓ *Engaging a Governess (M)

✓ *Dostolevski, 1872 (M)

*ERANSKI

✓ Tolstoy (M)

Artist's Wife (L)

Inspection of an Old House (M)

✓ *Christ in the Desert (M)

VASSILIEV

- Landscape Studies, 1857 (L)

*The Thaw (M or L)

Marine (L)

*GATRASOV

- *Flood, The Volga (L)

The Torrent (Burnaya Redka) (L)

*The Rocks Have Come, 1871 (M)

Landscape with Oaks (L)

*ER (1847)

✓ - *Golgotha (M)

Mme. Likachova, 1892 (L)

~~*ER (1847)~~

~~Gornfield (M), 1878~~

*ER (1847)

- *Golden Autumn (L)

+4

*Vladimírka, 1892 (M)

*ER (1847), A. S.

- Cranes in Flight (M)

*ER (1847)

- *Boyarina Morosova (or large study) (M)

" " Several studies (M)

*The Strel'tzi (large study) (M)

" " Several detail studies (M)

Polenov - 1

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	AHB	<u>IX.C.22</u>

SAVITSKY

1911 (cont.)

11

- Railroad Workers 1874 (M)✓ - Bargees Wading the River (M)✓ - "We did not expect you!" (M)~~Artistic Daughter, V. I. Repinova (M)~~Mossorgsky, 1881 (M)**Ivan Grozny kills his Son (M)**Zaporozhski (L)*Easter Procession (Study) (L)✓ *Tolstoy Ploughing, 1867 (M)*Tolstoy Reading in the Woods, 1891 (M)*Tolstoy in a Peasant Blouse, standing (L)✓ Surgeon Pavlov Operating, 1899 (M)✓ *~~W. I. Repinova~~ (Tomboy) (M) 1884 ("Dragonfly")? *~~V. I. Repinova (Artist's daughter)~~ (M)

+1

*IVANOV, S. V.

- *Death of Migrants (M)

*KIMZHI

- Autumn (study) (L)VERESHCHAGIN- *Skobolev on the Shipka (M)

studies

*ARCHIPOV, A. E.

- The Volga (L)*Homewards, 1896 (M)

*KASATKIN

- *Coal Miners, Change of Shift (M)Miner (study for above) (M)

*GEROV

- P. T. Morozova (L)* Girl with Peaches, 1887 (M)

*SOMOV

- Sleeping Girl (7M?)

*MUREL

- *Siren, 1900 (M)Night, 1900 (M)

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- 4 -

GRABAR

- March Snow (M)

Azure Sky in February (M)

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Musée d'Art Moderne Occidental à Moscou. Œuvres de Picasso.

MONET

- 1 367 1866 Le déjeuner sur l'herbe. Peinture. Signé et daté : Claude Monet, 66, 130 × 181 (S).
- 2 368 Une dame dans le jardin. Peinture. Signé : Claude Monet, 80 × 99 (S).
- 3 369 1873 Lilas au soleil. Peinture. Signé et daté : Claude Monet, 73, 50 × 65 (S).
- 4 370 1886 Les rochers d'Etretat. Peinture. Signé et daté : Claude Monet, 86, 66 × 81 (S).
- 5 371 1886 Les rochers de Belle-Isle. Peinture. Signé et daté : Claude Monet, 86, 65 × 81 (S).
- 6 372 1886 Meule de foin. Peinture. Signé et daté : Claude Monet, 86, 61 × 81 (S).
- 7 373 1888 Les prairies à Giverny. Peinture. Signé et daté : Claude Monet, 88, 93 × 82 (S).
- 8 374 1894 La cathédrale de Rouen à midi. Peinture. Signé et daté : Claude Monet, 94, 100 × 65 (S).
- 9 375 1894 La cathédrale de Rouen le soir. Peinture. Signé et daté : Claude Monet, 94, 101 × 65 (S).
- 10 376 1897 Sur les falaises près Dieppe. Peinture. Signé et daté : Claude Monet, 97, 65 × 100 (S).
- 11 377 1899 Les nymphéas. Peinture. Signé et daté : Claude Monet, 99, 89 × 93 (S).
- 12 378 1901 Vue de Vétheuil. Peinture. Signé et daté : Claude Monet, 1901, 90 × 92 (S).
- 13 379 1904 Les mouettes. Peinture. Signé et daté : Claude Monet, 1904, 82 × 92 (S).
- 14 380 1873 Le boulevard des Capucines. Peinture. Signé et daté : Claude Monet, 73, 61 × 80 (M).
- 15 381 1875 Un coin de jardin à Montgeron. Peinture. Signé : Cl. M., 172 × 192 (M).
- 16 382 1875 Les bords de la rivière. Peinture. Signé : Cl. M., 173 × 192 (M).
- 17 383 1899 Une meule près de Giverny. Peinture. Signé : Claude Monet, 65 × 81 (M).
- 18 384 1903 Waterloo bridge. Effet de brouillard. Peinture. Signé et daté : Claude Monet, 1903, 65 × 100 (M).
- 19 385 Champs de coquelicots. Peinture. Signé : Claude Monet, 59 × 90.

PICASSO

- 1 408 1901 Portrait du poète Sabartes. Peinture. Signé : Picasso, 82 × 66 (S).
- 2 409 1902 L'entrevue. Peinture sur bois. Signé et daté : Picasso, 1902, 152 × 100 (S).
- 3 410 1903 Le vieux juif. Peinture. Signé : Picasso, 125 × 92 (S).

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(10)

Make slide from original plate in
Cahiers d'art, please

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	AHB	IX.C.22



Stchoukine et Morosov, le premier, gros marchand de grains et de sucre, l'autre propriétaire de filatures.

Stchoukine, dont l'hôtel somptueux à Moscou, construit au XVIII^e siècle par les princes Troubetzkoy, est occupé par une ambassade, avait réuni la plus grande collection du monde de peinture française du XX^e siècle. Il acheta notamment, dans les galeries ou les ateliers, 9 Marquet, 16 Derain, 50 Picasso, 14 grands Gauguin, 6 Renoir, 8 Cézanne. Il avait découvert Matisse en 1908. Il lui avait acheté un grand nombre de toiles, et commandé deux panneaux : *la Danse* et *la Musique*, terminés en 1910, qui devaient décorer chez lui les murs de l'escalier monumental. Exposées au Salon d'Automne de 1910, ces deux grandes toiles provoquèrent des hurlements. Stchoukine, cédant aux conseils de Bernheim jeune, décommanda les deux panneaux et pria Matisse de lui remettre pour le même prix, deux toiles plus petites. Matisse refusa, mais Stchoukine, sur le chemin du retour, télégraphia d'un bureau de gare qu'il reprenait les deux panneaux.

(Suite du texte p. 54.)

Les tableaux de Matisse sont accrochés dans les réserves secrètes du dernier étage. Henri Matisse, à qui nous avons montré cette photographie, très heureux de retrouver ses tableaux en si bon état, a bien voulu les titrer et les dater pour nous. Première rangée, de gauche à droite : *Le Riffin debout*, Tanger 1913 ; *Amideo*, Tanger 1913 ; *Portrait de Famille*, Issy 1911 (que nous avons aussi photographié en couleurs, voir p. 53) ; *Bouquet d'arums dans un vase gris*, Tanger, s. d. ; *Portrait de Mme M.*, Issy 1913 ; Deuxième rangée : *Nature morte à la Danse*, Issy 1909 ; *Nature morte de Séville*, Séville 1911 ; *Nature morte d'Espagne*, Séville 1911 ; *Sculpture rose sur commode rouge*, Issy 1910 ; Troisième rangée : *Le pot à deux anses*, Issy s. d. ; *Vue de Collioure*, Collioure 1906 ; *Le Jardin du Luxembourg*, Paris s. d. ; *La Dame en vert*, Issy 1909 ; *Les Tournesols dans un Vase*, s. l. n.d. ; Dernière rangée : *Nu*, noir et or, *Invalides* 1908-1909 ; *Nature morte sur le foulard rouge et noir*, Collioure vers 1907 (en partie cachée par une conservatrice-adjointe du musée) ; *Danse sur la terrasse*, Collioure 1907 ; *Femme assise*, étude, *Invalides* 1908-1909.

9

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	AHB	<u>IX</u> .C.22

(9)

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	AHB	IX.C.22

- 6 289 L'inondation de Paris. Peinture. Signé : marquet, 33 × 41 (S).
7 290 Saint-Jean-de-Luz. Peinture. Signé : marquet, 60 × 81 (S).
8 291 Honfleur. Peinture. Signé : marquet, 65 × 82 (S).
9 292 Port de Hambourg. Peinture. Signé : Marquet, 66 × 80 (S).
10 293 1906 Quai du Louvre et Pont-Neuf (Soleil). Peinture. Signé : Marquet, 60 × 72 (M).
11 294 1907 Paysage. Peinture, 65 × 81 (M).
12 295 Vue de Paris. Peinture. Signé : marquet, 65 × 81 (M).
13 296 1909 Naples. Peinture. Signé et daté : Marquet, 1909, 62 × 80 (M).
14 297 1910 Notre-Dame (inondation janvier). Peinture. Signé et daté : Marquet, 1910, 81 × 65 (M).
15 298 Soleil à travers les arbres. Peinture. Signé : Marquet, 65 × 89 (M).

MATISSE

- 1 306 1900 Nature morte. Peinture. Signé et daté : Henri. Matisse, 1900, 97 × 82 (S).
2 307 1901 Nature morte. Peinture. Signé : H Matisse, 49 × 60 (S).
3 308 1902 Le Bois de Boulogne. Peinture. Signé et daté : Henri-Matisse, 1902, 63 × 79 (S).
4 309 Le jardin du Luxembourg. Peinture. Signé : Henri-Matisse, 59 × 81 (S).
-5 310 1905 Nu. Noir et or. Peinture. Signé : Henri-Matisse, 100 × 65 (S).
6 311 Nature morte. Peinture. Signé : Henri-Matisse, 60 × 73 (S).
-7 312 1906 Vue de Collioure. Peinture. Signé : H Matisse, 59 × 73 (S).
-8 313 Venise, dame sur une terrasse. Peinture. Signé : Henri-Matisse, 65 × 81 (S).
9 314 La dame en vert. Peinture. Signé : Henri Matisse, 65 × 54 (S).
10 315 Nature morte. Peinture. Signé : Henri-Matisse, 73 × 93 (S).
-11 316 1908 Nature morte en rouge de Venise. Peinture. Signé et daté : Henri-Matisse, 1908, 89 × 105 (S).
-12 317 1908 La chambre rouge. Peinture. Signé et daté : Henri. Matisse, 1908, 177 × 218 (S).
-13 318 1908 Jeu de balles. Peinture. Signé et daté : H. M 08, 117 × 147 (S).
-14 319 1911 Portrait de famille. Peinture. 143 × 194 (S).
-15 320 1909 La nymphe et le satyre. Peinture. Signé et daté : Henri-Matisse, 09, 89 × 117 (S).
-16 321 1909 Nature morte. Peinture. Signé et daté : Henri-Matisse, 09, 88 × 118 (S).
-17 322 1909 L'Espagnole au tambourin. Peinture. Signé et daté : Henry. Matisse, 1909, 92 × 73 (S).
-18 323 1910 La jeune fille aux tulipes. Peinture. Signé et daté : Henri-Matisse, 10, 92 × 73 (S).
-19 324 1910 La musique. Panneau. Peinture. Signé et daté : Henri-Matisse, 1910, 258 × 390 (S).
-20 325 1910 La danse, Panneau. Peinture. Signé et daté : Henri-Matisse, 1910, 258 × 390 (S).
-21 326 1910 Nature morte. Peinture. Signé et daté : Henri-Matisse, 10, 90 × 117 (S).
-22 327 1911 L'atelier du peintre. Peinture. Signé et daté : Henri-Matisse, 1911, 177 × 209 (S).
-23 328 1911 Nature morte. Peinture. Signé : Henri. Matisse, 90 × 117 (S).
-24 329 Nature morte. Peinture. Signé : Henri-Matisse, 82 × 102 (S).
-25 330 1911 Les poissons rouges. Peinture, 147 × 98 (S).
-26 331 Les capucines à la danse. Peinture. Signé : Henri. Matisse, 192 × 114 (S).
-27 332 1912 Coin d'atelier. Peinture, 192 × 115 (S).
-28 333 1912 Nature morte. Peinture. Signé : Henri. Matisse, 118 × 100 (S).
-29 334 1913 Nature morte. Peinture. Signé et daté : Henri. Matisse, Tanger, 1913, 147 × 98 (S).
30 335 Nature morte. Peinture, 146 × 96 (S).
31 336 1913 Le marocain. Peinture, 146 × 98 (S).
-32 337 Le marocain. Peinture. Signé : Henri-Matisse, 147 × 61 (S).
-33 338 La marocaine. Peinture, 146 × 61 (S).
34 339 Nature morte. Peinture. Signé : Henri Matisse, 89 × 116 (S).
-35 340 Café arabe. Peinture, 176 × 210 (S).
-36 341 Conversation. Peinture, 177 × 217 (S).
-37 342 1913 Portrait de Mme M... Peinture. Signé : Henri Matisse, 147 × 97 (S).
-38 343 1905 Le pêcheur. Dessin à la plume. Signé : Henri-Matisse, 30 × 49 (S).
39 344 Ex libris. Celui que je préfère. Crayon, encre de chine, aquarelle. Signé : H. M. (S).
40 345 1896 La bouteille de schidame et les pêches. Peinture. Signé et daté : Henri Matisse, 1896, 73 × 60 (M).
41 36 Nature morte. Peinture. Signé : H Matisse, 37 × 44 (M).
42 347 Nature morte. Peinture. Signé : H Matisse, 37 × 44 (M).
43 348 La cruche bleue. Peinture, 66 × 74 (M).
44 349 Le pot à deux anses. Peinture. Signé : Henri-Matisse, 72 × 60 (M).
45 350 1908 Etude femme assise. Peinture. Signé et daté : Henry-Matisse, 1908, 81 × 52 (M).
-46 351 1909 Nature morte. Peinture. Signé et daté : Henri Matisse, 1909, 90 × 116 (M).
-47 352 1910 Nature morte. Peinture. Signé et daté : Henri- Matisse, 1910, 90 × 115 (M).
-48 353 1912 La vue de la fenêtre. (Tanger). Peinture, 115 × 79 (M).
-49 354 1912 La terrasse. Peinture, 116 × 100 (M).
-50 355 1912 La porte de la kasbah. Peinture, 116 × 80 (M).
51 356 1911 Atelier (esquisse). Aquarelle et crayon, 20 × 26.
52 357 Composition N° 11. Aquarelle et encre de chine, 21 × 28.
53 358 Nature morte. Peinture. Signé : Henri-Matisse, 44 × 37.

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	AHB	IX.C.2.2

1

MATISSE

- 1 306 1900 Nature morte. Peinture. Signé et daté: Henri.Matisse, 1900, 97 x 82 (S).
- 2 307 1901 Nature morte. Peinture. Signé: H Matisse, 49 x 60 (S).
- 3 308 1902 Le Bois de Boulogne. Peinture. Signé et daté: Henri-Matisse, 1902, 63 x 79 (S).
- 4 309 Le Jardin du Luxembourg. Peinture. Signé: Henri-Matisse, 59 x 81 (S).
- 5 310 1905 Nu. Noir et or. Peinture. Signé: Henri-Matisse, 100 x 65 (S).
- 6 311 1910 Nature morte. Peinture. Signé: Henri.Matisse, 60 x 73 (S).
- 7 312 1906 Vue de Collioure. Peinture. Signé: H Matisse, 59 x 73 (S).
- 8 313 1910 La musique. Panneton. Peinture. Signé et daté: Henri-Matisse, 1910, 258 x 390 (S).
- 8 313 Venise, dame sur une terrasse. Peinture. Signé: Henri-Matisse, 65 x 81 (S).
- 9 314 1910 La danse. Panneton. Peinture. Signé et daté: Henri-Matisse, 1910, 258 x 390 (S).
- 9 314 La dame en vert. Peinture. Signé: Henri Matisse, 65 x 54 (S).
- 10 315 1910 Nature morte. Peinture. Signé et daté: Henri-Matisse, 1910, 73 x 93 (S).
- 11 316 1908 Nature morte en rouge de Venise. Peinture. Signé et daté: Henri-Matisse, 1908, 89 x 105 (S).
- 12 317 1908 La chambre rouge. Peinture. Signé et daté: Henri.Matisse, 1908, 177 x 218 (S).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.2.2

- 25 330 1911 Les poissons rouges. Peinture. 147 x 98 (S)
- 13 318 1908 Jeu de balles. Peinture. Signé et daté: H.M 08, 117 x 147 (S)
- 25 332 1912 Les capuchines à la danse. Peinture. Signé: Henri Matisse,
- 14 319 1911 Portrait de famille. Peinture. 143 x 194 (S)
- 15 320 1909 La nymphe et le satyre. Peinture. Signé et daté: Henri-Matisse, 09, 89 x 117 (S)
- 25 333 1912 Nature morte. Peinture. Signé: Henri Matisse, 118 x 100 (S)
- 16 321 1909 Nature morte. Peinture. Signé et daté: Henri-Matisse, 09, 88 x 118 (S)
- 29 334 1913 Nature morte. Peinture. Signé et daté: Henri Matisse, Tanger, 1913, 147 x 98 (S)
- 17 322 1909 L'Espagnole au tambourin. Peinture. Signé et daté: Henry Matisse, 1909, 92 x 73 (S)
- 30 335 1912 Nature morte. Peinture. 116 x 96 (S)
- 18 323 1910 La jeune fille aux tulipes. Peinture. Signé et daté: Henri-Matisse, 10, 92 x 73 (S)
- 31 336 1913 Le marocain. Peinture. 146 x 98 (S)
- 19 324 1910 La musique. Panneau. Peinture. Signé et daté: Henri-Matisse, 1910, 258 x 390 (S)
- 20 325 1910 La danse. Panneau. Peinture. Signé et daté: Henri-Matisse, 1910, 258 x 390 (S)
- 31 337 1912 Nature morte. Peinture. Signé et daté: Henri-Matisse, 1912, 85 x 116 (S)
- 21 326 1910 Nature Morte. Peinture. Signé et daté: Henri-Matisse, 10, 90 x 117 (S)
- 35 340 1912 Café arabe. Peinture. 176 x 210 (S)
- 22 327 1911 L'atelier du peintre. Peinture. Signé et daté: Henri-Matisse, 1911, 177 x 209 (S)
- 35 328 1911 Conversation. Peinture. 117 x 217 (S)
- 23 328 1911 Nature morte. Peinture. Signé: Henri Matisse, 90 x 117 (S)
- 31 338 1913 Portrait de son fils. Peinture. Signé: Henri Matisse, 147 x 97 (S)
- 24 329 1912 Nature morte. Peinture. Signé: Henri-Matisse, 82 x 102 (S)
- 30 343 1905 Le peintre. Dessin à la plume. Signé: Henri-Matisse, 30 x 49 (S)

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	AHB	IX.C.22

- 25 330 1911 Les poissons rouges. Peinture, 117 x 98 (S)
- 26 331 1911 Les capuchines à la danse. Peinture. Signé: Henri.Matisse, 192 x 114 (S)
- 27 332 1912 Coin d'Atelier. Peinture. 192 x 115 (S)
- 28 333 1912 Nature morte. Peinture. Signé: Henri.Matisse, 118 x 100 (S)
- 29 334 1913 Nature morte. Peinture. Signé et daté: Henri Matisse, Tanger, 1913, 117 x 98 (S)
- 30 335 Nature morte. Peinture. 116 x 96 (S)
- 31 336 1913 Le marocain. Peinture, 116 x 98 (S)
- 32 337 Le marocain. Peinture. Signé: Henri-Matisse, 117 x 61 (S)
- 33 338 La marocaine. Peinture. 116 x 61 (S)
- 34 339 Nature morte. Peinture. Signé: Henri Matisse, 89 x 116 (S)
- 35 340 Café arabe. Peinture. 176 x 210 (S)
- 36 ³⁴¹~~340~~ Conversation. Peinture, 117 x 217 (S)
- 37 342 1913 Portrait de Mme M...Peinture. Signé: Henri Matisse, 117 x 97 (S)
- 38 343 1905 Le pêcheur. Dessin à la plume. Signé: Henri-Matisse, 30 x 49 (S)

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	AHB	IX.C.2.2

4

- 39 344 Ex Libris. Celui que je préfère. Crayon, encre de chine, aquarelle. Signé: H.M. (S) Aquarelle et encre de chine, 21 x 28
- 40 345 1896 La bouteille de schidame et les pêches. Peinture. Signé et daté: Henri Matisse, 1896, 73 x 60 (M)
53 358 Nature morte. Peinture. Signé: Henri Matisse, 44 x 37.
- 41 36 Nature morte. Peinture. Signé: H Matisse, 37 x 44 (M)
- 42 347 Nature morte. Peinture. Signé: H. Matisse, 37 x 44 (M)
- 43 348 La cruche bleue. Peinture, 66 x 74 (M)
- 44 349 Le pot à deux anses. Peinture. Signé: Henri-Matisse, 72 x 60 (M)
- 45 350 1908 Etude femme assise. Peinture. Signé et daté: Henry-Matisse, 1908, 81 x 52 (M)
- 46 351 1909 Nature morte. Peinture. Signé et daté: Henri Matisse, 1909, 90 x 116 (M)
- 47 352 1910 Nature morte. Peinture. Signé et daté: Henri-Matisse, 1910, 90 x 115 (M)
- 48 353 1912 La vue de la fenêtre. (Tanger). Peinture, 115 x 79 (M)
- 49 354 1912 La terrasse. Peinture, 116 x 100 (M)
- 50 355 1912 La porte de la kasbah. Peinture, 116 x 80 (M)
- 51 356 1911 Atelier (esquisse). Aquarelle et crayon, 20 x 26

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	AHB	IX.C.2.2

5

52 357

Composition No 11. Aquarelle et encre de chine, 21 x 28

Французское искусствоXI - нач. XX вв.

53 358

Nature morte. Peinture. Signé: Henri-Matisse, 44 x 37.

1. Деревянная чаша. /Самолет и 2 варианта/. Востр. под. XII в. В 6108. Из Ярославского собр. Московского Кремля. ГТГ
- 2. Престол. Полная фигура святого отрока /?/. XII в. Ряз. ок. 30 x 40. Востропослая в белозем. раму. Из собр. Лихачева. ГТГ
3. Успенка из Давидовского монастыря в Новгороде. Нач. XII в. В 6101 ГТГ

XII в.

- 4. Святые во ед. На Владимирском монастыре в Тихвине. Изв. В 6085. Новгородская школа ??? ГТГ
- 5. Явление богородицы во сне св. Анастасии. Новгородская школа. Собр. И.А. ГТГ

XIII в. Новгородская школа

- 6. Успенка. На церкви села Курдюжного на Ильмень-озере. Новгородская школа. ГТГ
7. Варвара вясная. Новгородская школа. Изв. В 6010 ГТГ

XIV в. Новгородская школа

8. Илья пророк на отшельной колодезь. Из Москвы. ГТГ
- 9. Рождество богородицы. Кон. XIV в. Колодезьская школа. Собр. И.А. ГТГ

XV в. Новгородская школа

- 10. Чудо Георгия о змее. На Владимирском районе. Новгородская школа. Изв. В 6084 ГТГ
- 11. Деревянная чаша из 9 кусков. Новгородская школа на переломе эпох. В Москве на Немецком рынке. Изв. В 6010 - 6011 ГТГ
- 12. Св. Серафим с змеем. Новгородская школа. Кон. XV - нач. XVI в. Из церкви св. Серафима в Новгороде. ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX. C. 2 2

СПИСОК

произведений искусства для выставки в Америке

Древне-русское искусствоXI - нач. XII вв.

- 1. Деисусный чиннок. /Эммануил и 2 архангела/. Втор. пол. XII в. № 0158. Из Успенского собр. Московского Кремля. ГТГ
- 2. Фреска. Поясная фигура святого старца /?/. XII в. Разм. ок. 80 x 50. Вмонтирована в металлич. раму. Из собр. Лихачева. ГРМ
- 3. Успение из Десятинного монастыря в Новгороде. Нач. XII в. № 30461 ГТГ

XIII век

- 4. Сошествие во ад. Из Введенского монастыря в Тихвине. Инв. № 5685. Новгородская школа /?/. НГМ Новгород
- 5. Знамение богородицы на красном фоне. На обороте Анастасия. Новгородская школа. Собр. П.Д. Корина

XIV в. Новгородская школа

- 6. Успение. Из церкви села Курицкого на Ильмень-озере. Новгородская школа. ГИМ
- 7. Варвара поясная. Новгородская школа. Инв. № 25518 ГТГ

XIV в. Псковская школа

- 8. Илья пророк на огненной колеснице. Из Пскова. ГИМ
- 9. Рождество богородицы. Кон. XIV в. Псковская школа. Собр. П.Д. Корина.

XV в. Новгородская школа

- 10. Чудо Георгия о змие. Из Пашковского района Ленинградской области. Новгородская школа. Инв. № 6234 ГРМ
- 11. Деисусный чин из 9 икон. Новгородская школа из церкви старообр. в Москве на Немецком рынке. Инв. № 20518 - 20528. ГТГ
- 12. Федор Стратилат с житием. Новгородская школа. Кон. XV - нач. XVI в. Из церкви Федора Стратилата в Новгороде. ГИМ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 2 -

XV в. Московская школа

- 13. Андрей Юродивый с житием. XV в. ГРМ
- 14. Григорий Богослов. Андрея Рублева. 1408 г. Из Васильевского чина. № 19725 ГТГ
- 15. Иоанн Богослов на Патмосе с житием. Школы Дионисия. Инв. № 20874 ГТГ

XVI век

- 16. Вознесение. Из Малого Кириллова монастыря под Новгородом. 1542 год. ГИМ
- 17. Царские двери со столбиками и сенью. Инв. № 20070 Из собр. Остроухова ГТГ
- 18. Кузов. Нач. XVII в. Строгановская школа. ГТГ
- 19. Похвала богородице с акафистом в клеймах. Середина XVII в. Из церкви Спаса на Бору /находится на паперти южной Благовещенского собора/ Кремль
- 20. Никола с 34-мя клеймами жития. Ярославская школа худ. Симена Спиридонова Колмогорца. 16702 Ярославский музей /в настоящее время в ЦГХРМ

Произведения XVIII и первой пол. XIX века

- 21. Алексеев Ф.Я. — Вид Красной площади в Москве /Пушкинская в-ка/
- 22. Матвеев Ф.М. — Итальянский пейзаж. ГРМ
- 23. Рокотов Ф.С. — Портрет И.И.Барятинского. 1780-ые гг. ГТГ
- 24. Левицкий Д.Г. — Портрет девочки Воронцовой. ГРМ
- 25. — — — Портрет Мордвинова. 1778 г. ГТГ
- 26. Боровиковский В.Л. — Портрет Васильева. 1800 г. ГРМ
- 27. — — — Портрет Темкиной. 1798 г. ГТГ
- 28. Кипренский О.А. — Портрет О.А.Рюминой. 1826 г. ГРМ
- 29. — — — Портрет Е.И.Молчановой с дочерью. 1814 г. ГТГ
- 30. Щедрин Сил.Ф. — Малая гавань в Сорренто. ГТГ
- 31. Тропинин В.А. — Гитарист. 1823 г. ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 3 -

— 32. Брюллов К.П.	— Портрет кн. М.П. Волконской. 1840-е годы.	ГРМ
33. —"	— Итальянский полдень. 1827 г.	ГТГ
— 34. —"	— Княжна Салтыкова.	ГРМ
35. Иванов А.А.	— Голова Иоанна Крестителя.	ГТГ
— 36. —"	— Берег моря.	ГТГ
— 37. —"	— Пейзажные эскизы.	ГРМ
38. Федотов П.А.	— Вдовушка.	Ивановский музей
— 39. —"	— Портрет М.П.	ГРМ
— 40. —"	— Сватовство майора.	ГРМ
41. Воробьев М.Н.	— Вид Дворцовой набережной в Петербурге.	ГТГ
— 42. Венецианов А.Г.	— Крестьянский мальчик, надевающий лапти.	ГРМ
43. —"	— Спящий пастух.	ГРМ
— 44. —"	— Дети в поле.	ГРМ
— 45. Зеленцов К.А.	— Мастерская художника. 1833 г.	ГРМ
— 46. Щедровский И.С.	— Спортсмен? Сбитеньщик.	ГРМ
— 47. Сорока Г.В.	— Ловля рыбы.	ГРМ
— 48. —"	— Кабинет в островках.	ГРМ
— 49. —"	— Пейзаж.	ГРМ
— 50. Неизвестный художник	— Отражение в зеркале.	ГРМ
— 51. —"	— Пейзаж.	ГРМ
— 52. Толстой Ф.П.	— Семья художника.	ГРМ
— 53. Крылов	— Русская зима.	ГРМ

Русское искусство 2-й пол. XIX века

54. Перов В.Г.	— Проводы покойника. 1865 г.	ГТГ
55. —"	— Приезд гувернантки в купеческий дом. 1866 г.	ГТГ
56. —"	— Портрет Достоевского. 1872 г.	ГТГ
57. Крамской И.Н.	— Портрет Толстого. 1873 г.	ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 4 -

58. Крамской И.Н.	- Портрет жены художника. 1863 г.	ГТГ
59. -"-	- Осмотр старого дома. 1873 г.	ГТГ
60. -"-	- Христос в пустыне. 1872 г.	ГТГ
61. Васильев Ф.А.	- Пейзажные эскизы. 1867 г.	ГРМ
62. -"-	- Оттепель. 1871 г.	ГТГ
63. Саврасов А.К.	- Наводнение на Волге. 1871 г.	ГРМ
64. -"-	- Бурная речка.	ГРМ
65. -"-	- Грачи прилетели. 1871 г.	ГТГ
66. -"-	- Пейзаж с дубами.	ГРМ
67. Ге Н.Н.	- Голгофа. 1892 г.	ГТГ
68. -"-	- Г-жа Лихачева. 1892 г.	ГРМ
69. Шипкин И.И.	- Рожь. 1878 г.	ГТГ
70. Левитан И.И.	- Золотая осень. 1889 г.	ГРМ
71. Степанов А.С.	- Журавли летят. 1891 г.	ГТГ
72. Суриков В.И.	- Боярыня Морозова. 2 эскиза. 1884-1887 гг.	ГТГ
73. -"-	- Утро стрелецкой казни. 2 этюда. 1879-1881 гг.	ГТГ
74. Репин И.Е.	- Бурлаки, идущие вброд. 1872 г.	ГТГ
75. -"-	- "Не ждали!" 1884 г.	ГТГ
76. -"-	- Портрет В.И.Репиной. 1892 г.	ГТГ
77. -"-	- Портрет М.П.Мусоргского. 1881 г.	ГТГ
78. -"-	- Иван Грозный и сын его Иван. 1885 г.	ГТГ
79. -"-	- Запорожцы пишут письмо султану. 1891-1893 гг.	ГТГ Харьков
80. -"-	- Крестный ход /эскиз/. 1877 г.	ГРМ
81. -"-	- Л.Н.Толстой на пашне. 1887 г.	ГТГ
82. -"-	- Л.Н.Толстой босой. 1891 г.	ГТГ
83. -"-	- Хирург Павлов в операционном зале. 1924 г.	ГТГ
84. -"-	- Стрекоза. 1884 г.	ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 5 -

85. Репин И.Е. - Портрет В.И.Репиной. 1882 г. ГТГ
 — 86. Куинджи А.И. - Осень /эскиз/. 1890-95 гг. ГРМ
 87. Верещагин В.В. - Скобелев на Шипке. Кон.70-х гг. ГТГ

Русское искусство конца XIX - начала XX вв.

88. Иванов С.В. - Смерть переселенца. 1889 г. ГТГ
 — 89. Архипов А.Е. - Волга. 1888 г. ГРМ
 90. — - Обратный. 1896 г. ГТГ
 91. — - Гости. 1914 г. ГТГ
 92. Касаткин Н.А. - Углекопы. Смена. Акв. ГТГ
 93. — - Шахтер с лампочкой. 1895 г. ГТГ
 94. Серов В.А. - Портрет Н.А.Римского-Корсакова. 1898 г. ГТГ
 95. — - Мика Морозов. 1901. ГТГ
 96. — - П-т О.К.Орловой. ГРМ
 97. — - П-т М.Ф.Морозовой. ГРМ
 98. Врубель М.А. - Сирень. 1900 г. ГТГ
 99. — - Демон /сидящий/. 1890. ГТГ
 100. Грабарь И.Э. - Мартовский снег. 1904 г. ГТГ
 101. — - Февральская лазурь. 1904 г. ГТГ
 102. Кустодиев Б.М. - Масляница. 1916 г. ГТГ
 103. — - Ярмарка. 1906 г. Б. на к., гуашь. ГТГ
 104. Коровин К.А. - Зимой. 1894 г. ГТГ
 105. — - Гаммерфест. 1894-1895 гг. ГТГ
 106. — - Розы и фиалки. 1912 г. ГТГ
 107. Кончаловский П.П. - П-т худ. Г.Б.Якулова. 1876 г. ГТГ
 108. — - Агава. 1916 г. ГТГ
 109. — - Скрипач. 1918 г. ГТГ
 — 110. — - Автопортрет. 1926 г. ГТГ
 111. Серебрякова З.Е. - Автопортрет. 1909 г. ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 6 -

- | | | |
|---------------------------------|---|-----|
| 112. Серебрякова З.Е. | - В бане. | ГРМ |
| 113. Сарьян М.С. | - Финиковая пальма. 1911 г.
Темпера. | ГТГ |
| 114. -" | - Улица. Константинополь. 1910 г. | ГТГ |
| 115. -" | - Голова девушки. 1912 г. Темп. | ГТГ |
| 116. -" | - Натюрморт. Виноград. 1911 г.
Темпера. | ГТГ |
| 117. Кузнецов П.В. | - Мираж в степи. 1913 г.
Темпера. | ГТГ |
| 118. -" | - Спящая в кошаре. 1911 г. | ГТГ |
| 119. Бенуа А.Н. | - Прогулка короля. 1906 г. | ГТГ |
| 120. -" | - Китайский павильон. 1906 г. | ГТГ |
| 121. -" | - Бурный день. | ГРМ |
| 123. Добужинский М.В. | - Человек в очках. 1905-1906 гг. | ГТГ |
| 124. -" | - Окно парикмахерской. 1906 г. | ГТГ |
| - 125. Борисов-
Мусатов В.Э. | - Изумрудное ожерелье. 1903 г. | ГТГ |
| 126. Сомов К.А. | - Вечер. 1900-1902 гг. | ГТГ |
| - 127. -" | - Спящая девочка. Акв. | ГРМ |
| 128. Малявин Ф.А. | - Крестьянская девушка с чулком.
1895 г. | ГТГ |
| 129. -" | - Девка. 1903 г. | ГТГ |
| 130. Рябушкин А.П. | - Свадебный поезд в Москве.
1901 г. | ГТГ |
| 131. Машков И.И. | - П-т С.Я.Рубанович. 1910 г. | ГТГ |
| 132. -" | - П-т Н.М.Усовой. 1915 г. | ГТГ |
| 133. -" | - Автопортрет. 1911 г. | ГТГ |
| 134. -" | - Тыква. 1914 г. | ГТГ |
| 135. Юн К.Ф. | - Мартовское солнце. 1915 г. | ГТГ |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	IX.C.2.2

extra copy w. additional markings -
[see # 76]

1. Демос
XII в. ГТГ
- 2. Прес
Рван... в италич. раму.
На собр. Лихачева. ГРМ
3. Успение из Десятинного монастыря в Новгороде.
Нач. XII в. № 30461 ГТГ

XII век

- 4. Сокровище во ад. Из Введенского монастыря в Тихвине. НГМ
Инт. № 5685. Новгородская школа /?/ Новгород
- 5. Знамение богородицы на красном фоне. На обороте
Анастасия. Новгородская школа. Собр. П.Д.
Корина

XIV в. Новгородская школа

- 6. Успение. Из церкви села Куржичского на Ильмень-озе-
ре. Новгородская школа. ГИМ
7. Парзеве поясной. Новгородская школа. Инт. № 25518 ГТГ

XIV в. Псковская школа

8. Илья пророк на огненной колеснице. Из Пскова. ГИМ
- 9. Рождество богородицы. Кон. XIV в. Псковская школа. Собр. П.Д.
Корина.

XV в. Новгородская школа

- 10. Чудо Георгия о змие. Из Пашковского района Ленин-
градской области. Новгородская школа. Инт. № 6294 ГТГ
11. Демосный чин из 9 икон. Новгородская школа из пер-
вич. серебр. в Москве на Немецком рынке. Инт. № 20018-
— 20020. ГТГ
- 12. Федор Стратилат с кнзем. Новгородская школа.
Кон. XV — нач. XVI в. Из церкви Федора Стратилата
в Новгороде. ГИМ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

СПИСОК

произведений искусства для выставки в Америке

Древне-русское искусствоXI - нач. XII вв.

1. Деисусный чиник. /Изменения и 2 архангела/. Втор. пол. XII в. № 0133. Из Успенского собор. Московского Кремля. ГТГ
- 2. Фреска. Поясная фигура святого старца /?/. XI в. Разм. ок. 80 x 50. Вмонтирована в металлич. раму. Из собор. Липецка. ГРМ
3. Успение из Десятинного монастыря в Новгороде. Нач. XII в. № 30461 ГТГ

XII век

- 4. Сожетствие во ад. Из Введенского монастыря в Тихвине. Инв. № 5685. Новгородская школа /?/. ГТГ Новгород
- 5. Явление богородицы на красном фоне. На обороте Анастасия. Новгородская школа. Собор. П.Д. Корина

XIV в. Новгородская школа

- 6. Успение. Из церкви села Куржского на Ильмень-озере. Новгородская школа. ГТГ
7. Варвара поясная. Новгородская школа. Инв. № 25518 ГТГ

XIV в. Псковская школа

8. Илья пророк на огненной колеснице. Из Пскова. ГТГ
- 9. Рождество богородицы. Кон. XIV в. Псковская школа. Собор. П.Д. Корина.

XV в. Новгородская школа

- 10. Чудо Георгия о змие. Из Пашковского района Ленинградской области. Новгородская школа. Инв. № 6294 ГТГ
11. Деисусный чин из 9 икон. Новгородская школа из церкви старобр. в Москве на Немецком рынке. Инв. № 20018-20023. ГТГ
- 12. Федор Стратилат с житием. Новгородская школа. Кон. XV - нач. XVI в. Из церкви Федора Стратилата в Новгороде. ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

- 2 -

XV в. Московская школа

- | | |
|---|-----|
| 13. Андрей Рублев с китем. XV в. | ГРМ |
| 14. Григорий Богослов. Андрей Рублева. 1408 г. Из Васильевского чина. № 19725 | ГТГ |
| 15. Иоанн Богослов на Патмосе с китем. Иконы Дионисия. № 20874 | ГТГ |

XVI век

- | | |
|--|--|
| 16. Вознесение. Из Малого Кириллона монастыря под Новгородом. 1542 год. | ГРМ |
| 17. Деревянные двери со столбиками и сенью. Инв. № 20070 Из собр. Остроухова | ГТГ |
| 18. Кувов. Неч. XVI в. Строгановская школа. | ГТГ |
| 19. Похвала богородицы с акафистом в клеймах. Середина XVI в. Из церкви Спаса на Бору /находится на территории иконы Благовещенского собора/ | Кремль |
| 20. Икона с 84-мя клеймами китея. Ярославская школа худ. Симона Спиридонова Коломенца. 16702 | Ярославский музей
/В настоящее время в ЦХРМ |

Произведения XVII и первой пол. XIX века

- | | | |
|------------------------|---|------------------|
| 21. Алексеев Ф.Я. | - Вид Красной площади в Москве | Пушкинская в-за/ |
| 22. Матвеев Ф.М. | - Итальянский пейзаж. | ГРМ |
| 23. Рокотов Ф.С. | - Портрет И.И.Барятинского. 1780-ые гг. | ГТГ |
| 24. Левицкий Д.Г. | - Портрет девушки Воронцовой. | ГРМ |
| 25. -" | - Портрет Мордвинова. 1778 г. | ГТГ |
| 26. Боровиковский В.Л. | - Портрет Васильева. 1800 г. | ГРМ |
| 27. -" | - Портрет Телькиной. 1798 г. | ГТГ |
| 28. Кипренский О.А. | - Портрет О.А.Романовой. 1826 г. | ГРМ |
| 29. -" | - Портрет Е.И.Молчановой с дочерью. 1814 г. | ГТГ |
| 30. Федрин Сил.Ф. | - Малая гавань в Сорренто. | ГТГ |
| 31. Трошкин В.А. | - Гитарист. 1828 г. | ГТГ |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.С.22

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32. Брайлов К.П.	- Портрет кн. М.П. Волконской. 1840-е годы.	ГРМ
33. -"	- Итальянский полдень. 1827 г.	ГТГ
34. -"	- Кукла Салтыкова.	ГРМ
35. Иванов А.А.	- Голова Иоанна Крестителя.	ГТГ
36. -"	- Берег моря.	ГТГ
37. -"	- Пейзажные эскизы.	ГРМ
38. Федотов П.А.	- Вдовушка. Ивановский музей	
39. -"	- Портрет М.П. Дружинина	ГРМ
40. -"	- Сватовство майора.	ГРМ
41. Воробьев М.Н.	- Вид Дворцовой набережной в Петербурге.	ГТГ
42. Венецианов А.Г.	- Крестьянский мальчик, надевающий лапти.	ГРМ
43. -"	- Сидящий пастух.	ГРМ
44. -"	- Дети в поле.	ГРМ
45. Званцов К.А.	- Мастерская художника. 1833 г.	ГРМ
46. Федоровский И.С.	- Спортсмен? Сбитеньщик.	ГРМ
47. Сорока Г.В.	- Ловля рыбы.	ГРМ
48. -"	- Кабинет в островках.	ГРМ
49. -"	- Пейзаж.	ГРМ
50. Неизвестный художник	- Отражение в зеркале.	ГРМ
51. -"	- Пейзаж.	ГРМ
52. Толстой Ф.П.	- Семья художника.	ГРМ
53. Крылов	- Русская зима.	ГРМ

Русское искусство 2-й пол. XIX века

54. Перов В.Г.	- Проводы покойника. 1865 г.	ГТГ
55. -"	- Приезд гувернантки в купеческий дом. 1866 г.	ГТГ
56. -"	- Портрет Достоевского. 1872 г.	ГТГ
57. Крамской И.Н.	- Портрет Толстого. 1873 г.	ГТГ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.C.2.2

- 4 -

61. Грабский И.И.	- Портрет жены художника. 1863 г.	ГТГ
62. " "	- Осмотр старого дома. 1873 г.	ГТГ
63. " "	- Христос в пустыне. 1872 г.	ГТГ
64. Ткачев Ф.А.	- Пейзажные эскизы. 1867 г.	ГТГ
65. " "	- Оттепель. 1871 г.	ГТГ
66. Саврасов А.К.	- Наводнение на Волге. 1871 г.	ГТГ
67. " "	- Бурная река.	ГТГ
68. " "	- Грачи прилетели. 1871 г.	ГТГ
69. " "	- Пейзаж с дубами.	ГТГ
70. Ге И.И.	- Голгора. 1892 г.	ГТГ
71. " "	- Г-жа Ласачева. 1892 г.	ГТГ
72. Иванов И.И.	- Рокс. 1878 г.	ГТГ
73. Лоситин И.И.	- Золотая осень. 1899 г.	ГТГ
74. Степанов А.С.	- Журналисты. 1891 г.	ГТГ
75. Суриков В.И.	- Боярыня Морозова. 2 эскиза. 1884-1887 гг.	ГТГ
76. " "	- Утро стрелецкой казни. 2 этюда. 1879-1881 гг.	ГТГ
77. Репин И.А.	- Буряки, идущие в поле. 1873 г.	ГТГ
78. " "	- "Не ждали!" 1884 г.	ГТГ
79. " "	~~- Портрет В.И.Томашова. 1884 г.~~	ГТГ
80. " "	- Портрет И.И.Мусоргского. 1881 г.	ГТГ
81. " "	- Иван Грозный и сын его Иван. 1880 г.	ГТГ
82. " "	- Янтарный шкатулки письмо ордена. 1891-1893 гг.	ГТГ
83. " "	- Крестный ход /эскиз/. 1877 г.	ГТГ
84. " "	- Л.Н.Толстой из пещи. 1897 г.	ГТГ
85. " "	- Л.Н.Толстой босой. 1891 г.	ГТГ
86. " "	- Хирург Павлов в операционном зале. 1894 г.	ГТГ
87. " "	- Стрелок. 1884 г.	ГТГ

Харьков

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.C.22

- 5 -

83. Репин И.Е. - Портрет В.И.Ремизова. 1882 г. ГТР
 84. Рубинин А.И. - Осень /эскиз/. 1890-95 гг. ГРМ
 85. Седовичев В.В. - Скобелев на Липке. Кон.70-х гг. ГТР

Русское искусство конца XIX - начала XX вв.

86. Савилов С.В. - Смерть переселенца. 1889 г. ГТР
 87. Арсеньев А.Е. - Волга. 1888 г. ГРМ
 88. -" - Обреченный. 1896 г. ГТР
 89. -" - Гости. 1914 г. ГТР
 90. Ткачев И.А. - Углекопы. Смена. Аяв. ГТР
 91. -" - Пектер с лампочкой. 1890 г. ГТР
 92. Герасим В.А. - Портрет Н.А.Рамского-Корсакова. 1893 г. ГТР
 93. -" - Микс Морозова. 1901. ГТР
 94. -" - П-т О.К.Орловой. ГРМ
 95. -" - П-т М.Ф.Морозовой. ГРМ
 96. Брусов И.А. - Сирень. 1900 г. ГТР
 97. -" - Демон /сидиши/. 1890. ГТР
 98. Гребер И.З. - Мартовский снег. 1904 г. ГТР
 99. -" - Январская лавина. 1904 г. ГТР
 100. Кунинский В.М. - Мясниця. 1916 г. ГТР
 101. -" - Ярмарка. 1906 г. Б. на к., гуашь. ГТР
 102. Коронин К.А. - Ямной. 1894 г. ГТР
 103. -" - Геммерфест. 1894-1895 гг. ГТР
 104. -" - Розы и фиалки. 1912 г. ГТР
 105. Коммаловский П.И. - П-т худ. Р.Б.Якулова. 1876 г. ГТР
 106. -" - Агава. 1916 г. ГТР
 107. -" - Скарпач. 1918 г. ГТР
 108. -" - Автопортрет. 1926 г. ГТР
 109. Серебряков А.Е. - Автопортрет. 1909 г. ГТР

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	АНВ	IX.C.22

- 6 -

112. Саребракowa Я.Е.	- В бане.	ГРМ
113. Сарьян М.С.	- Диниковая палыма. 1911 г. Темпера.	ГТГ
114. -"	- Улица. Константинополь. 1910г.	ГТГ
115. -"	- Голова девушки. 1912 г. Темп.	ГТГ
116. -"	- Натюрморт. Виноград. 1911 г. Темпера.	ГТГ
117. Кузнецов П.В.	- Мирас в степи. 1913 г. Темпера.	ГТГ
118. -"	- Спящая в кошаре. 1911 г.	ГТГ
119. Бенуа А.Н.	- Прогулка короля. 1906 г.	ГТГ
120. -"	- Китайский павильон. 1906 г.	ГТГ
121. -"	- Бурный день.	ГРМ
122. Добужинский М.В.	- Человек в очках. 1905-1906 гг.	ГТГ
123. -"	- Окно парикмахерской. 1906 г.	ГТГ
- 124. Борисов- Мусатов В.В.	- Изумрудное ожерелье. 1903 г.	ГТГ
125. Сомов К.А.	- Вечер. 1900-1902 гг.	ГТГ
- 127. -"	- Спящая девочка. Акв.	ГРМ
128. Малевич Ф.А.	- Крестьянская девушка с чулком. 1896 г.	ГТГ
129. -"	- Девка. 1903 г.	ГТГ
130. Рябушкин А.П.	- Свадебный поезд в Москве. 1901 г.	ГТГ
131. Матков И.И.	- П-т С.Я.Рубанович. 1910 г.	ГТГ
132. -"	- П-т Н.М.Усовой. 1915 г.	ГТГ
133. -"	- Автопортрет. 1911 г.	ГТГ
134. -"	- Тыква. 1914 г.	ГТГ
135. Дон К.С.	- Мартонское солнце. 1915 г.	ГТГ