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CANADIAN EMBASSY AMBASSADE DU CANADA

Moscow, U.S.S.R.
March 29, 1961

Dear Mr. Baar,

Thank you very much for your letters and photographs of the Museum of Modern Art. I must say that you most certainly know how to mount an exhibition effectively. It was a great pleasure for me to see the small gift I gave to the Museum arranged so nicely. I very much appreciate the label, "anonymous gift", which I think is most suitable.

For your information only, I have obtained two earlier works by Larionov - Raionism - painted on icons in 1908. I think they are very significant, and sooner or later people will recognize Larionov as a very important painter because raionism is one of the abstract movements here.

Marshak's "atomic bomb" still has some effect and has given some people the courage to write a nasty article about modern art in the U.S.S.R.. In January of this year there was a nasty article which I have seen by the sculptor, Wotechist, in Neva No. 1 (Homep 1) with a reproduction of Zverev's self-portrait from Life. The article is extremely stupid and full of propaganda. Wotechich goes so far as to put the action of Marshak in the same position as the spy plane (U-2). Marshak is pictured in the worst position as he had an official visa and had been shown everything he wanted to see, having been taken by the Russians for a friend.

One thing that is clear is that Mr. Marshak did a great injustice to friends, and helped the group of official artists who were hoping that something would happen to allow them to renew the struggle against abstract art.

Yours sincerely,

George Costakis

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1927 1956 1958 B. of R.

How 1959 trip began

Why asked?

Why accepted

Arrival

Travellers tales

Meeting at Union

Moscow

First lecture - *Zhukov against N.A.R.

*Salisbury

Second Moscow lecture

Other lectures

Leningrad *poster

Tbilisi Historian of Arch

Erivan Young Architect

Artists Studios

Moscow - 0 but name them

Leningrad

Tbilisi

Erivan

revised for

...sota lecture 1961

...nth, stayed 10 weeks.

Icons, Museums

Charsky, Krupskaya

...dchenko, Lissitsky, Falk

...reeze beginning.

cultural exchanges.

before

tour and lecture

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not fair 2.45 5 days

Rockwell Kent
party backs mentioned by 2 amoch Din
from students
1 question - what is your attendance

talks in Moscow seemed secret
Embassy - slides

Leningrad
delighted
non
wonderful audience
interpreter - tried English

revised for
sota lecture 1961

nth, stayed 10 weeks.

Icons, Museums

Charsky, Krupskaya

dchenko, Lissitsky, Falk

reeze beginning.

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...evised for
...sota lecture 1961

Tbilisi – ~~surprise~~
lecture unprepared
Hiatum – interior
no one knows
anything about
modern art

...nth, stayed 10 weeks.

...Icons, Museums

...Charsky, Krupskaya

...lchenko, Lissitsky, Falk

...reeze beginning.

Erivan – Grant Wood

...ultural exchanges.

...efore

Young artists

...our and lecture

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notes revised for Sarasota lecture 1961

1st trip - 1927-28.

student - Ph. D. thesis. for 1 month, stayed 10 weeks.

Theatre, Film, Architecture, Icons, Museums

Eisenstein, Meyerhold, Lunacharsky, Krupskaya

Artists' studios: Tatlin, Rodchenko, Lissitsky, Falk

4 other Americans

Trotsky - disturbed times - freeze beginning.

"Barr of Russia"

2nd trip - 1956

Museum of Modern Art expedition - cultural exchanges.

ambiguous status.

"Thaw". Stalin dead 3 years before

Museums

3rd trip - 1959

June, exactly 21 days

Guests of a Soviet society - tour and lecture

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How 1959 trip was initiated

7 years ago - Mamedova - tea

~~1956-57,~~ after 1956 trip - proposal

documents

1. Zamoshkin - Once more p. 3

2. Life article

3+4 2 letters from Camille G. + Kostakis re Marshak

5 - file on Kand. Mal Chag shows

6 - ART DISCUSSION 1959 from Soviet Union

7 " " also Memo re Marshak 1 Sept 59

8 Lecture notes

Kamenov - 59 - re American Show

Amerika - design issue
Polish painting issue

Riabinkina
Riabinkina

...s

...9, 1959

...headline)

...feller Moderns Aid Capitalism" (sub head)

... The newspaper Sovietskaya Kultura

...r's extensive collection of modern

...litics," V. (sic) Zhukov said in an

... Zhukov wrote, is to distract

...ities of life. He said that the

... of modern art was proof that he

...listic practices.

...rtually outlawed in the Soviet Union.

...orifying the tasks of workers,

... is preferred."

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How trip was initiated 1959

7½ years ago - Mamedova - tea

~~1956-57,~~ after 1956 trip - proposal

Leonard Bernstein

Edward Stone

(Norman Cousins) not two

delays

Yuri Zhukov

original proposal - students
artists

Zhukov: Art Historians & experts
Museum personnel
artists

page 7

New York Times, c. May 9, 1959

"Art or Politics?" (Headline)

"Russian Asserts Rockefeller Moderns Aid Capitalism" (sub head)

"MOSCOW, May 9 (AP) -- The newspaper Sovietskaya Kultura criticized Governor Rockefeller's extensive collection of modern art today.

"'Is it art? No, it's politics,' V. (sic) Zhukov said in an article.

"The aim of such art, Mr. Zhukov wrote, is to distract people from the cares and realities of life. He said that the New York Governor's patronage of modern art was proof that he was using it to spread capitalistic practices.

"Modern art has been virtually outlawed in the Soviet Union.

"'Socialist realism,' glorifying the tasks of workers, farmers, soldiers and others, is preferred."

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Why asked - N.Y. Times

Seduction of generous hospitality

Show of freedom to me

Show of freedom to them

Ostensible - they wanted to know

Why accept

Curiosity

See more of U.S.S.R.

Tell them

Help undermine

Friendship

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Arrival

1927 - hard class - shelf - Berlin to Moscow - 24 hours

1956 - two-motor plane. Stockholm-Moscow 4 1/2 hours

1959 - Soviet jet. Copenhagen-Moscow 2 1/4 hours.

flowers

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Off end of May - jet - flowers

travelers' tales - funny, touching, alarming

1. Food after 12
2. Chauffeur - 11 wolves
3. Children at Peterhof
4. Mt. Ararat - Binoculars
5. Museum's Design Collection in Amerika on plane
6. Mystery of the explosive plumbing
7. Priest combing his long golden hair
8. John Milton
9. Sec'y of the Moscow Artists Union - Nude + Old Testament

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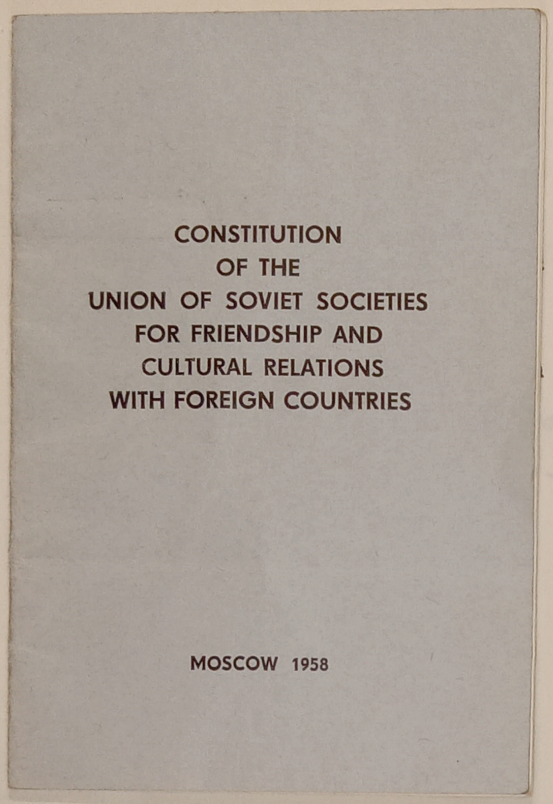

Samarkand out in favor of Georgia & Armenia

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6.

CONSTITUTION
OF THE
UNION OF SOVIET SOCIETIES
FOR FRIENDSHIP AND
CULTURAL RELATIONS
WITH FOREIGN COUNTRIES

Adopted at the All-Union Conference of Soviet Societies for Friendship and Cultural Relations with Foreign Countries

February 18, 1958

MOSCOW 1958

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6.

CONSTITUTION OF THE UNION OF SOVIET SOCIETIES FOR FRIENDSHIP AND CULTURAL RELATIONS WITH FOREIGN COUNTRIES

I. GENERAL AIMS AND FUNCTIONS

1. The Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries is a voluntary alliance of Soviet organizations for friendship and cultural relations with foreign countries and, as an organization functioning on the basis of Article 126 of the Con-

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stitution of the U.S.S.R., pursues the aim of extending and strengthening friendship, understanding, confidence and cultural co-operation between the peoples of the U.S.S.R. and the peoples of foreign countries.

The Union provides Soviet people with information about the history, life, work, economy, culture and languages of the peoples of foreign countries; it helps the peoples of other countries to learn the life of the Soviet people and their achievements in building the state, in economic, cultural and scientific fields; it helps in the establishment of Soviet organizations for friendship and cultural relations with foreign countries, and unites such organizations.

2. For the purpose of realizing

these aims, the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries:

a) establishes and develops contacts with foreign societies for friendship and cultural co-operation with the U.S.S.R. and also with all other organizations and individuals abroad, dedicated to the cause of peace, friendship, mutual understanding and cultural co-operation between nations;

b) co-ordinates the activities of Soviet organizations for friendship and cultural relations with foreign countries or groups of countries (societies, sections, associations, institutes, committees), helps them to extend and strengthen friendly and cultural relations with the public in other countries;

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c) guides the activities of the sections of the Union established for the various branches of Soviet culture, science and technology; guides the work of representatives of the Union abroad; co-ordinates the activities of the societies for cultural relations with foreign countries in the Union Republics and helps them in their work;

d) at the invitation of foreign societies and cultural organizations sends abroad delegations and individuals of different professions and invites to the Soviet Union foreign delegations representing societies for friendship and cultural relations with the U.S.S.R. and other foreign public organizations and individuals;

e) guides the activities of the House of Friendship with the

Peoples of Foreign Countries in Moscow;

f) arranges independently and jointly with organizations and governmental bodies meetings on the occasion of national holidays, anniversaries and jubilees, organizes soirées devoted to foreign literature, music, theatre, and so forth, and arranges lectures and talks by foreign visitors to the U.S.S.R. and by members of Soviet delegations returning from abroad;

g) sponsors festivals, public showings of foreign films, broadcasts and television shows, and exhibitions received from foreign public and cultural organizations;

h) at the request of foreign public and cultural organizations sends them exhibitions,

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films, books and periodicals, scores and tape recordings of works by Soviet composers and the music of the peoples of the U.S.S.R., and other materials relating to the life of Soviet people;

i) assists in the publication of works by Soviet writers in foreign languages and works by foreign writers in the languages of the peoples of the U.S.S.R.;

j) at the request of the organizations concerned and with the agreement of the competent authorities sets up Houses of Soviet Culture, permanent exhibitions, libraries and reading rooms in foreign countries;

k) publishes journals, information bulletins, newspapers, etc., and arranges foreign language courses;

l) affiliates with international

public, scientific, cultural and other bodies.

II. MEMBERSHIP

1. Membership of the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries is open to organizations for friendship and cultural relations with foreign countries (societies, sections, associations, institutes, committees, etc.); societies for cultural relations with foreign countries in the Union Republics; and sections for various spheres of culture and science.

2. Membership is granted on the basis of an application submitted by the organization wishing to join the Union, which has to be approved by the Presidium of the Council of the Union.

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3. Withdrawal from the Union may take place at the request of an organization or in the event of an organization ceasing to function.

III. GOVERNING BODIES

1. The governing bodies of the Union are:

a) The All-Union Conference;
b) The Council;
c) The Presidium of the Council;
d) The Auditing Committee.

2. The supreme body is the All-Union Conference of the Union, which consists of delegates elected by organizations for friendship and cultural relations with foreign countries, by the sections of the Union for

different branches of activity, and by the societies for cultural relations with other countries in the Union Republics. Representation is determined by the Rules for Election approved by the Council of the Union.

3. The Conference of the Union:

a) hears and approves the reports of the Council and the Auditing Committee;
b) elects the Council and the Auditing Committee;
c) examines matters pertaining to the Constitution.

4. The Conference of the Union meets once every five years.

If necessary a special conference may be convened by de-

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cision of the Council of the Union.

5. Between conferences the Council of the Union, which meets at least once a year, acts as the governing body.

6. The Council of the Union elects the Presidium, which consists of the Chairman, deputy chairmen, and members, whose number is decided by the Council.

7. In the event of new societies for friendship and cultural relations with foreign countries being formed between conferences, the Council may co-opt members on the recommendation of these societies.

8. The Presidium of the Council (Presidium of the Union) functions as the executive body and is accountable to the Council of the Union.

The Presidium of the Union carries out the decisions of the conferences and the Council, and controls all current administrative and financial affairs of the Union and its enterprises.

9. The Council of the Union, the Presidium and the Auditing Committee are elected by a simple majority.

IV. RIGHTS AND FUNDS

1. The Union is a corporate organization.

2. The Union has the letterhead and stamp of the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries.

3. The funds of the Union are derived from:

a) subscriptions from Soviet organizations for friend-

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ship and cultural relations with foreign countries, which are affiliated to the Union;

b) income from publications, economic and other undertakings;

c) subsidies and donations from various organizations, and scientific, arts, cultural and educational societies and establishments.

---

artists
writers
musicians
Communist Party

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Meeting at Union headquarters

Those present

Tourism - Tashkent & Samarkand out in favor of Georgia & Armenia

Artists' Studios

Lectures - Zamoshkin

Lecture outlines

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First lecture

Lantern

Brady

Salisbury

Interpreter

Films - Calder and Pollock

Effect - Salisbury - 4 7a

Nervous

Zhukov against N.A.R.

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Times
June 11, 1959

U.S. ABSTRACT ART AROUSES RUSSIANS

Some at Moscow Showing Say 'Horrible,' but More Call Works 'Interesting'

Special to The New York Times.

MOSCOW, June 10—A group of Soviet artists spent several hours today looking at American abstract and impressionist art.

At the end, some said: "Simply horrible." More said: "Very interesting." A few murmured: "I liked it."

The demonstration was conducted by Alfred Barr, an official of New York's Museum of Modern Art, who was invited to Moscow by the Soviet Society for Cultural Relations. Mr. Barr gave a two-hour lecture on American art from its origins to the present day, but his emphasis was on contemporary abstractionist, expressionist and experimentalist techniques.

He showed slides of nearly 150 American paintings as well as special film clips depicting the famous American mobile sculptor Alexander Calder at work and Jackson Pollack demonstrating the drip technique by which he painted his heroic abstract canvases.

The official Soviet theory of art is anchored to what is called Socialist realism, straight representational painting in which the picture tells a story. Abstract and expressionist art, such as constituted much of Mr. Barr's exhibition, has been denounced again and again by Soviet ideologists.

Mr. Barr's demonstration was attended by about 100 Soviet artists, with youth strongly predominating. When it was over, A. Zamoshkin, director of the Pushkin Art Gallery, which houses a fine collection of French impressionists, promptly challenged the validity of the American abstractions.

"We are glad to see the variety of American art, although not all of it is art with which we agree," Mr. Zamoshkin said.

"The exhibit of abstract art is interesting because it shows sterility of technique," he declared. "It has transcribed a full circle.

"More than thirty years ago the Russian artist Malevich painted a famous black square. Now abstractionists, after two generations, have not advanced beyond that point."

Mr. Barr challenged Mr. Zamoshkin's view.

"Sometimes it is said that art travels in a circle," he declared, "but every generation must paint its own way.

"It is not satisfied with the black square which Malevich did. Each generation must paint its own black square."

The visitor from New York said he had thought abstract art would never revive after World War II, but added: "We have fine young artists working with enormous excitement

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The visitor from New York said he had thought abstract art would never revive after World War II, but added: "We have fine young artists working with enormous excitement to produce abstract painting which our people view with greatest pleasure and satisfaction.

It seemed that a good many younger members of the audience were inclined to agree with Mr. Barr. The question of abstract art is one of the liveliest and most controversial in Soviet artistic circles. Mr. Barr's slides introduced leading American painters and techniques to many young artists for the first time. Many of the pictures brought murmured expressions of approval or gasps of astonishment.

Regardless of the differing views on art, Mr. Zamoshkin expressed hope that Mr. Barr's presentation would be the first of many that would acquaint Soviet painters with the best United States work.

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Moscow Lecture on Museum

On Museum of Modern Art

History of Museum, purposes, policies, what it looked like,

how it worked, departments, collections

11:30 - 2:45

~~3:45 Zhukov~~

Questions - 1 only

Professor Kolpinsky, Deputy Director and Professor of Esthetics,

Institute of History and Theory of Art, Academy of Art.

Attack on abstract art from social point of view.

Professor Zamoshkin - attacked

1. Lack of Realism. Party hacks. Rockwell Kent

2. Design Collection - Furniture, utensils, Photography, Films

11:30-2:45. 3:45 ~~Zhukov~~ Yuri Zhukov

Debate later, anywhere, with anybody.

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Lectures (continued)

Leningrad lectures

poster

Atmosphere

Staff

Interpreter - Curator of British Art

Films - chairs Pollock + Calder in Moscow

Grant Wood

Seymour Lipton

Tbilisi - Georgia

Prof. of History of Architecture to Marga: "Nobody here...."

Erivan - Armenia

Young architect?

Farewell dinner

Moscow -

"Debate" proposed at MOMA lecture before trip south

Farewell luncheon

1. Attack on including other arts
2. Attach of abstract art
3. Kandinsky #7

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Artists' Studios

Leningrad - 0

Moscow - 0

Tbilisi - Kakabadze

Japaridze

Gudiashvili: nudes
surrealist drawings

Studio log: Pasternak

Boris Pasternak

Erivan

Saryan (Moscow exhibition 1956)

Moscow - asked to see

Boris Johansson

Alexander Gerassimov

Alexander Deineka

Did not try to see work of young artists.

"Bootlegger" - 3 watercolors

Tyshler -

cf.Deineka

1956

1928

Falk (1956) 1928

Rodchenko

1956

1928

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Exhibitions - very few

1. Leningrad Academy

2. 1 man shows - 2

Hermitage - New Zealand watercolors on tour organized by Union

2. Erivan - Watercolor of India

3. Moscow

Young Artists

X Kusnetztny Most after 2 weeks to Central Park of Culture & Art

Korjev - blue motorcycle

Niestvestny - Stone Head

a few woodcuts

4. 1928 - OST group

January 6, 1928

"The exhibition to which Diego Rivera was to take us was closed suddenly. Two reasons were suggested by the Mexican: first, there were portraits of some of the opposition; second, because in a group representing Lenin's funeral the pallbearers were nude."

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Museums and Modern Foreign Art

1928

1941

1947 - WIMP, page 45, Pravda August 10, 1947

"It cannot be tolerated that side by side with socialist realism we have still existing a co-current represented by the worshippers of bourgeois decaying art who regards as their spiritual teachers Picasso and Matisse, cubists and artists of the formalist school".

1950 - first reports. Vladimir Kemenov in Voks:

"It is not in order to arouse hatred for the forces of reaction that Picasso creates his morbid revolting pictures. His is an aesthetic apology for capitalism..."

1954 - Realité

1956 - Great exhibition of French Art from Russian Museums -

broke log jam

February Moscow - Picasso through 1905

May Leningrad - 15 Picassos through 1908

"Negro" period of 1908

1959 in Moscow - caught up to Leningrad 1956 but great 1910 cubist portrait of Vollard in store room.

1959 in Leningrad - through 1914.

No Fougéron, Murder of Houlier
No Guttuso
No William Gropper

Picasso show Fall 1956

Youth Congress Show 1957

French Book illustration

Peoples Democracies show early 1959, Poland, Bulgaria

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Museums and Russian Modern Art

1928 - Fear beginning

January 17, 1928: "To the Museum for Art Culture at the old Stroganov school. Many of the pictures had been moved but we found the best collection of the finest 20th century Russian painters -- much better than the Tretyakov except in the Bobnovy Valet. The Cubists and Cubo-futurists and Suprematists were there in serried ranks and also the Post-expressionists reflecting Dix, or Grosz or de Chirico."

1932 - Socialist Realism

1956 - No modern Russian Art on view in Moscow -- reserve
No modern Russian art on view in Leningrad

In 1928 diary, Leningrad, February 22nd:

Went to Russian Museum again to go over modern painting with Ivan Punin, perhaps finest of Russian critics of modern art. The collection, which takes one from the Bobnoy Valet through Cubism and Suprematism to contemporary work, is small -- about 50 paintings -- but well-chosen. Exactly the sort of collection which we lack in any American gallery [except Duncan Phillips]. Punin gave us each a copy of his excellent monograph on Tatlin."

Reserve in Leningrad

Chagalls

Kandinsky
— story
Malevich black square

Reserve in Moscow closed

Interpreter - original black square

transcendental

1959 - Moscow, Tretyakov reserve - original black square and a replica

Kandinsky #7

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1959 - Farewell luncheon in June

Zamoshkin and Kandinsky 1913-17

1, Early August - Return to New York

Art News - who phoned

New York Times - Harrison Salisbury article June 10th 4-line paragraph: Chagall, Kandinsky, Malevich

Phoned Salisbury: Early in June Mr. Oakes of the Times had come from Leningrad to Moscow: guide in Hermitage had said there would be Kandinsky and Malevich shows late in summer. Confirmed by American student at University, but , late in August, a reporter on the Times of India had told him show would be postponed.

Curator of paintings in big Soviet Exposition at Colisseum in New York in August.

Two Americans, Mr. Marshack of New York and Mr. Gould of California carried rumor back to March

Finally identical letters to Museum officials in Moscow and Leningrad.

2 - I. Marshak articles - Life

3 - A D Chegodaev - Art of the USA

~~April 19 Lissitzky~~

Rockwell Kent: He and Wm Gropper are absolutely against the ~~irresponsible~~ jury and entirely unprincipled jury with has omitted his work from the American exhibition in Moscow and included so much irresponsible abstraction.

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EARLE LUDGIN & COMPANY

[Chicago lecture]

Alfred Barr Luncheon

1 - Mr. Alfred Barr
2 - Mr. and Mrs. Earle Ludgin
1 - Mr. Charles Feldstein
1 - Mr. Napier Wilt

Committee:
2 - Mr. and Mrs. Arthur A. Baer
1 - Mrs. Tiffany Blake
2 - Mr. and Mrs. George V. Bobrinskoy
1 - Mr. Gaylord Donnelley
1 - Mrs. Max Epstein
2 - Mrs. Norman J. Fox
guest: Mrs. Burr Robbins
2 - Mr. and Mrs. James R. Getz
3 - Mr. and Mrs. T. George Harris
guest: Father Bruckberger
2 - Mr. and Mrs. Sigmund W. Kunstadter
1 - Mr. Gerhardt F. Meyne
1 - Mr. Walter P. Paepcke
1 - Mr. George A. Poole
1 - Mrs. Paul S. Russell
2 - Mr. and Mrs. Edward L. Ryerson
2 - Mr. and Mrs. Edward Byron Smith
1 - Mrs. Sydney Stein, Jr.
1 - Mrs. John P. Welling

Guests:
2 - Mr. and Mrs. Victor Zurcher
4 - Mr. and Mrs. Arnold Maremont
guests: Mr. and Mrs. Harry Winston
1 - Mrs. C. Phillip Miller
2 - Mrs. Albert L. Hopkins
guest: Miss Isaccs
1 - Mrs. Alice H. Patterson
2 - Mr. and Mrs. Leigh Block
2 - Mr. and Mrs. Everett D. Graff
1 - Miss Katharine Kuh
1 - Mr. Daniel Catton Rich
2 - Mr. and Mrs. Ivan L. Albright
2 - Mr. and Mrs. George H. Watkins
1 - Mr. Ludwig Bachhofer - Prof. and Chairman Dept. Art
1 - Mr. Richard P. McKeon - Charles F. Grey Distinguished Service Prof. Depts. Philosophy and Classical Lang. and Lit., Chmn. Comm. Analysis of Ideas and Study of Methods
1 - Miss Gertrude E. Smith - Edward Olson Prof. and Chmn. Dept. Classical Lang. and Lit.
1 - Mr. Elder J. Olson - Prof. Dept. English
1 - Mr. Leonard B. Meyer - Assoc. Prof. and Sec'y Dept. Music, Sec'y Comm. Hist. of Culture

Total: 56

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~~[illegible]~~

1. Chicago lecture

Art under the Dictatorships - 2½ hours

Nazi, Soviet, (American)

1. ~~rise of Socialist Realism~~ Early isms ~~[illegible]~~ (Benton)

Brodsky ~~[illegible]~~ 2. Lenin against futurism, cubism Kandinsky, Gabo, Chagall →

3. ~~Rise of academic realism~~ Triumph of Academic realism ~~1932~~

4. Socialist Realism (content, style) 1932 Soviet Academy

— 5. Ryangina pole Steve Dohanos 52

— 6. Gerassimov 1938 - Stalin and Voroshilov - purge - Gerassimov

~~6 Sherpin - [illegible]~~

War - grand alliance relaxation until - 1947 passage from Pravda

Shdanov - Klemenov

— 6 Sherpin 1948

7 Stalin's death 1953

8 1954 - Veraneale Cherniakhovsky Grigoriev He returned

1954

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~~5~~ A ballerina 6 Kandinsky but ?

7 I visited collector with several Chagalls
black market

8 " Falls not Tyshler

9 Bilyutin - Venice but not in Moscow

10 Mo MWA will not reopen - but
1. French show Moscow ~~8 Pa~~

2. French show Leningrad

~~11 Saryan~~

11 Museums - Tretyakov +
Russian ~~2~~

2 staff members

Pushkin
Hermitage

4 Ehrenbourg - collection.

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— 2½ hours

— 4 days ago left M. after 2 weeks

— "Expert" — look down — 1928

— Moscow changed in appearance — good — broad
good: broad streets, housing
bad: skyscrapers, muddy courtyards still there

— Art changed — formalism ↘
realism ↗

— 1932 - Socialist Realism — dogma

— M of M.W.A. open until 1940

— After war — relaxation until 1947
Shdanov — Kemenov — read - Pravda - Voks

— Stalin died — Ilya Ehrenburg — The Thaw
followed by a new frost

— Stalin discredited at 20th Congress of Communist Party U.S.S.R.

conflicting reports

— What I saw and heard and read when I was there during the past 3 weeks.

1 Johanson — read — Soviet Union May ~~1940~~ 1956
but Chlenov — Moscow Artist's Union — show

2 Alex. Gerassimov still president of ~~National Union of Soviet~~ Soviet Academy of Artists — but → ~~20 Stalins fix out~~

3 Gerassimov's famous portrait of Stalin and Voroshilov removed
but statues and portraits and copies of portraits

4 Ehrenbourg — collection.

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N013

THE ART IN ART EDUCATION

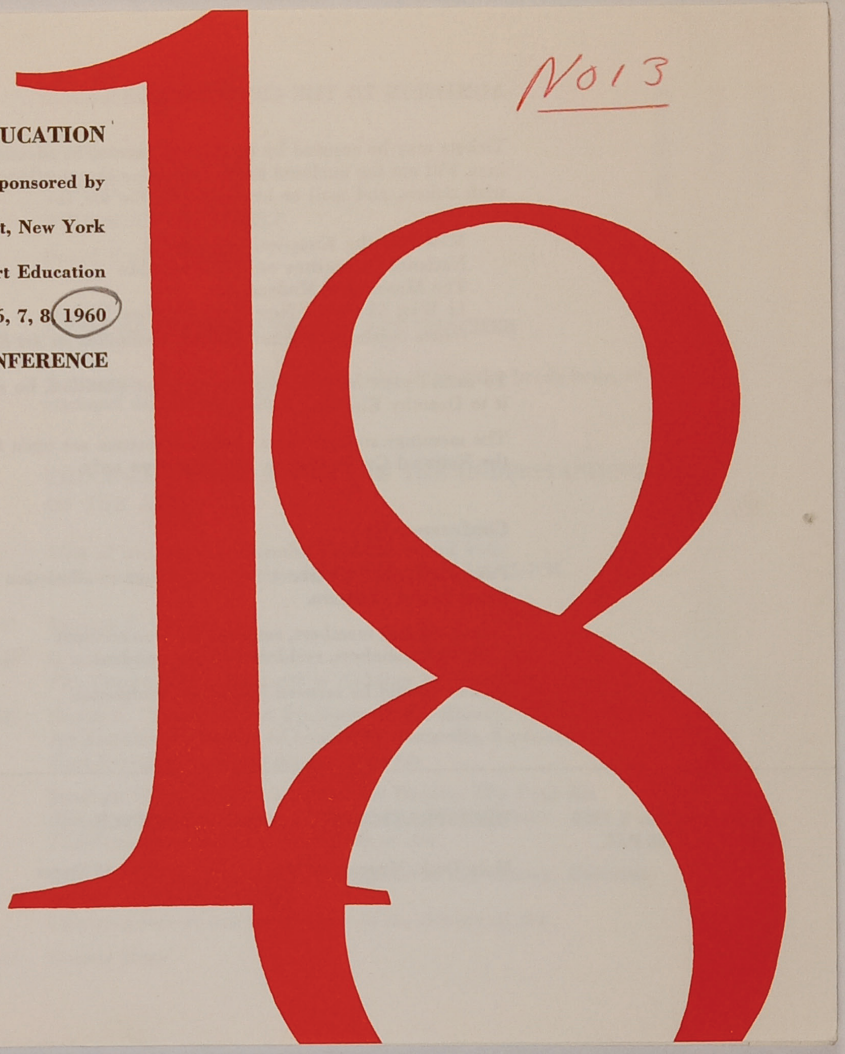
Sponsored by

The Museum of Modern Art, New York

National Committee on Art Education

May 5, 6, 7, 8, 1960

18TH ANNUAL CONFERENCE



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ADMISSION TO THE CONFERENCE

Tickets may be secured by mail or in person, in advance for all meetings. Fill out the enclosed blank indicating the meetings for which you wish tickets, and mail or bring it, with the fee, to:

Miss Dorothy Knowles, Secretary
National Committee on Art Education
The Museum of Modern Art
11 West 53 Street, New York 19, New York
(Make checks payable to: National Committee on Art Education)

To insure your request receiving prompt attention, be sure to address it to Dorothy Knowles.

The meetings and activities of the conference are open to Members of the National Committee on Art Education only.

Conference Fee

Payment of the conference fee entitles one to admission to all sessions listed in this program.

Professional members, resident and non-resident	$4.00
Student members, resident and non-resident	$2.00

Tickets should be secured before the conference.

Thursday, May 5, 1960
9:00 A.M.-4:00 P.M.

REGISTRATION FOR THE CONFERENCE

Main Desk, Museum of Modern Art, 11 West 53 Street

THURSDAY FRIDAY SATURDAY SUNDAY

1 10:30 A.M.-Noon
Museum Auditorium

General Session

Chairman: FREDERICK M. LOGAN

Welcome: VICTOR D'AMICO

Address: MEMORIES TO MYSELF
David Smith, Sculptor

12:10-12:40 P.M.
12:50-1:20 P.M.
Museum Auditorium

FILMS OF INTEREST TO THE ART TEACHER

A program of films will be shown twice during the lunch hour, so arranged that all can attend.

2 1:30-3:30 P.M.
Donnell Library
20 West 53 Street
Auditorium

THE ROLE OF ART HISTORY IN THE UNDERSTANDING OF THE ARTS

First of two sessions—members should attend both.
Second session is #7, immediately following at 3:45 P.M.

Chairman: EDWARD P. LAWSON

Statement: DOROTHY LEADBEATER
The Teacher of Creative Art in Relation to Art History

Panel: DARIO A. COVI, Assistant Professor of Art History, Allen R. Hite Art Institute, University of Louisville, Louisville, Kentucky
How Iconography Serves the Art Historian

JOACHIM E. GAEHDE, Professor of Art History, The Fogg Art Museum, Harvard University, Cambridge, Massachusetts
The Concept of Style in the History of Art

EARL E. ROSENTHAL, Assistant Professor of Art History, University of Chicago, Chicago, Illinois
Changing Interpretations of Cause in the History of Art

Digest Representative: GEORGE HOLT

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3 1:30-3:30 P.M.
Museum
Projection Room

ART EDUCATION AND VISUAL COMMUNICATION

First of two sessions—members should attend both.
Second session is #8, immediately following at 4 P.M.

Chairman: Jacob A. Ornstein

Statement and Presentation: Roger Tilton
Toward the Development of Visual Eloquence

Speakers: Burnett Cross, Associate Editor for Science, Harcourt, Brace & Co.; Instructor in Visual Materials, Teachers College, Columbia University
Visual Abstraction in Teaching

Patrick Hazard, Assistant Professor, Annenberg School of Communication, Philadelphia, Pennsylvania
Visual Communication and the New Literacy

Panel: Mildred L. Arthur
John S. Keel
Joseph C. Noethen

Digest Representative: Patricia Atkin

4 1:30-3:30 P.M.
Museum
Penthouse

RESEARCH IN ART EDUCATION

First of two sessions—members should attend both.
Second session is #21, on Saturday at 4:30 P.M.

Chairman: Ralph L. Wickiser

Statement: Arthur R. Young
Appraisal of Research

Panel: Jerome J. Hausman
Harry Holtzman
Anthony Toney
Samuel G. Weiner

Digest Representative: Margaret Kirkpatrick

5 1:30-3:30 P.M.
People's Art Center
21 West 53 Street
Studio 2,
Third Floor

AN ART PROGRAM FOR TRAINING ELEMENTARY SCHOOL TEACHERS

Chairman: F. Eleanor Elliott

Statement: Jane Cooper Bland
Art Education for Teachers in the Elementary Schools

Presentation: Charles F. Gunther
The Elementary School Teacher Learns About Art

Panel: Betsy Barnes
Harry Hefner
Minnie G. Levenson

Digest Representative: Theo Mary Howe

6 1:30-3:30 P.M.
People's Art Center
21 West 53 Street
Studio 1,
Second Floor

TEACHING ART AT THE JUNIOR HIGH SCHOOL LEVEL

Chairman: John D. Kehoe, Jr.

Statement: Fred R. Schwartz
Art Values and Adolescence

Presentation: Thomas T. Lord
Materials and Expression for Early Junior High School Grades

Panel: Harriet Brock
Priscilla B. Peckham
Natalie Roode

Digest Representative: Helen Cynthia Rose

Thursday
9:00 A.M.

FRIDAY
SATURDAY
SUNDAY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 3:45-5:45 P.M.
Donnell Library
20 West 53 Street
Auditorium

THE ROLE OF ART HISTORY IN THE UNDERSTANDING OF THE ARTS

Second of two sessions—members should attend both.
First session is #2, immediately preceding this at 1:30 P.M.

8 4:00-6:00 P.M.
Museum
Projection Room

ART EDUCATION AND VISUAL COMMUNICATION

Second of two sessions—members should attend both.
First session is #3, immediately preceding this at 1:30 P.M.

9 4:00-6:00 P.M.
People's Art Center
21 West 53 Street
Studio 1,
Second Floor

INFORMAL, CONTINUING, AND MUSEUM ART EDUCATION

Chairman: Gertrude S. Hornung

Statement: Eugenia C. Nowlin
Making Art Education a Reality

Presentations: Louise Condit
The Junior Museum and Its Program for Children

Mary Lewis
The Junior Museum and Its Program for Teachers

Marion F. T. Johnson
Teaching the Non-Professional Adult Art Student

Panel: Owen Brainard
Julia H. Duncan
Frances Field

Digest Representative: Helen Gray

10 4:00-6:00 P.M.
People's Art Center
21 West 53 Street
Studio 2,
Third Floor

TEACHING ART ON THE SENIOR HIGH SCHOOL LEVEL

Chairman: Edward Anthony

Statement: Katherine K. Wagenföhr
Vision and Visual Structure

Presentation: Eugene Grigsby
Student Growth Through Self-Evaluation

Panel: Mabel D'Amico
Leah B. Sherman
Margaret L. Triplett

Digest Representative: Ford Sheppard

11 4:00-6:00 P.M.
Museum
Penthouse

TEACHER EDUCATION

Chairman: Ruth R. Herring

Statement: D. Kenneth Winebrenner
The Teacher at the Threshold of Tomorrow

Presentation: August L. Freundlich
Peabody Program for Arts Education

Panel: Leon Frankston
John L. Lembach
Coretta W. Mitchell
Carl Reed

Digest Representative: Nik Krevitsky

FRIDAY
SATURDAY
SUNDAY

Thursda
9:00 A.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6:00-8:00 P.M.
Museum Garden

SPECIAL OPENING OF EXHIBITION FOR COMMITTEE MEMBERS

ART EDUCATION FOR EVERY CHILD

An exhibition presenting the fundamentals of art education to the general public. Planned by The National Committee on Art Education and The Department of Education of The Museum of Modern Art.

The exhibition will be in the Buckminster Fuller Geodesic Dome in the Museum Garden.

Friday, May 6, 1960
9:00 A.M.-4:00 P.M.
7:00-9:00 P.M.

REGISTRATION FOR THE CONFERENCE

Main Desk, Museum of Modern Art, 11 West 53 Street

12 10:00 A.M.-Noon
Museum Auditorium

General Session

Chairman: HANNA TOBY ROSE

Address: HOW AND WHY I COMPOSE

Henry Cowell, Composer

12:10-12:40 P.M.
12:50-1:20 P.M.

FILMS OF INTEREST TO THE ART TEACHER

A program of films will be shown twice during the lunch hour, so arranged that all can attend.

Thursday
9:00 A.M.

13 1:30-3:30 P.M.
Museum Auditorium

General Session

Chairman: JOHN V. ALLCOTT

Address: ART IN THE U.S.S.R., NOW AND THIRTY YEARS AGO—A TRAVELER'S TALES

Alfred H. Barr, Jr., Director of the Museum Collections, The Museum of Modern Art, New York

14 4:00-6:00 P.M.
People's Art Center
21 West 53 Street
Studio 2, Third Floor

ART APPRECIATION

First of two sessions—members should attend both.
Second session is #20, on Saturday at 4:30 P.M.

Chairman: MARY C. COLE

Statement: CARL E. HILLER
Mantegna to Matisse—A Rich Heritage Neglected

Presentations: ELIAS FRIEDENSOHN
On Inventing the Bicycle

OLIVE L. RILEY
Art for Everyday Living—Secondary School

CAROLYN N. SAXE
Adventures with Masterpieces in the Elementary Schools

Panel: ROBERTA M. ALFORD

PETER SELZ

HALE A. WOODRUFF

Digest Representative: ESTHER S. COHEN

15 4:00-6:00 P.M.
Museum
Projection Room

TEACHING ART ON THE COLLEGE LEVEL

Chairman: MERVIN JULES

Statement: EDMUND B. FELDMAN
Some Problems of Art Instruction in Higher Institutions

Presentation: FREDERICK M. LOGAN
Concepts of Contemporary Art—A Proposed Course for Non-Art Majors in High School and College

Panel: KARL E. FORTESS

GEORGE HOLT

IRVING KAUFMAN

Digest Representative: ALEX L. PICKENS

FRIDAY
SATURDAY
SUNDAY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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16 4:00-6:00 P.M.
Donnell Library
20 West 53 Street
Auditorium

TELEVISION—PRINCIPLES OF SETTING UP AN ART EDUCATION PROGRAM

Chairman: HOWARD CONANT

Speaker: GORE VIDAL, Novelist, Playwright, and Author of film and television scripts and plays, among them "Visit to a Small Planet"

Panel: ANGIOLA CHURCHILL
VICTOR D'AMICO
ROBERT IGLEHART

Digest Representative: ELIZABETH SPIRO

17 4:00-6:00 P.M.
People's Art Center
21 West 53 Street
Studio 1,
Second Floor

CERTIFICATION FOR ART TEACHERS AND COLLEGE RECOGNITION FOR HIGH SCHOOL ART

Chairman: MICHAEL F. ANDREWS

Statements: CLIFTON GAYNE, JR.
Certification for Art Teachers

RICHARD H. BASSETT
College Recognition for High School Art

Panel: LOUISE B. BALLINGER
EDITH L. MITCHELL
FLORENCE STRATEMEYER

Digest Representative: GERTRUDE M. ABBIHL

Thur
9:00

9:00-11:00 P.M.
Museum

RECEPTION

Mrs. John D. Rockefeller 3rd, President and René d'Harnoncourt, Director of The Museum of Modern Art, and Mrs. d'Harnoncourt will be hosts at the reception.

Saturday, May 7, 1960
9:00-9:30 A.M.
4:00-4:30 P.M.

REGISTRATION FOR THE CONFERENCE

Main Desk, Museum of Modern Art, 11 West 53 Street

SATURDAY

SUNDAY

18 10:00 A.M.-Noon
The Cooper Union
Great Hall
8th Street
at 4th Avenue

General Session

Chairman: HENRY ALLEN MOE, Chairman of the Board of Trustees, The Museum of Modern Art; and Secretary General, The John Simon Guggenheim Memorial Foundation, New York

Greetings: VICTOR D'AMICO

The de Rothschild Lecture: ART AND THE INTELLECT

Harold Taylor, formerly President, Sarah Lawrence College, Bronxville, New York

19 1:45-3:45 P.M.
Ethical Culture Society
Meeting House
33 Central Park West

General Session

Chairman: ARTHUR R. YOUNG

Addresses: THE ART MUSEUM AND THE PUBLIC

René d'Harnoncourt, Director, The Museum of Modern Art

A HUMAN NECESSITY

Victor D'Amico, Chairman, National Committee on Art Education

THE CLASSROOM OF THE WORLD

Robert Iglehart, Professor and Chairman, Department of Art, The University of Michigan, Ann Arbor

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20 4:30-6:30 P.M.
People's Art Center
21 West 53 Street
Studio 1, Second Floor

ART APPRECIATION

Second of two sessions — members should attend both.
First session is #14, at 4:00 P.M. on Friday, May 6.

21 4:30-6:30 P.M.
People's Art Center
21 West 53 Street
Studio 2, Third Floor

RESEARCH IN ART EDUCATION

Second of two sessions — members should attend both.
First session is #4, at 1:30 P.M. on Thursday, May 5.

22 4:30-6:30 P.M.
Donnell Library
20 West 53 Street
Auditorium

TEACHING ART ON THE ART SCHOOL LEVEL

Chairman: Norman B. Boothby

Statement: Robert Wirth
The Constant Search

Presentation: Wilhelmus Bryan
An Interdisciplinary Program of Professional Art Education

Panel: Bradford Brown
Stephen Greene
Lucian Krukowski

Digest Representative: Gabriele Rosenberg

23 4:30-6:30 P.M.
Museum
Projection Room

TEACHING ART ON THE ELEMENTARY LEVEL

Chairman: Robert Kaupelis

Statement: Alice Siegel
Teaching Art on the Elementary Level—Who? What? When? and Where?

Presentation: Jean d'Autilia
A New Approach to Creating in Wood for Elementary Grades

Panel: Elaine Pear Cohen
Kenneth Marantz
Richard B. Reinholtz
Prabha Sahasrabudhe

Digest Representative: Lois Lord

24 8:30-10:00 P.M.
Museum Auditorium

General Session

IN HONOR OF MARTHA GRAHAM

Chairman: Charles Cook

Introductory Remarks: Craig Barton, Assistant to the President, B. de Rothschild Foundation for the Arts and Sciences

Films: A Dancer's World
Appalachian Spring

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Sunday, May 8, 1960
10:00-10:30 A.M.
Museum Penthouse

Coffee Hour

10:30-11:00 A.M.
Museum Penthouse

Business Meeting

Chairman: HOWARD CONANT

25 11:30 A.M.-1:00 P.M.
Museum Auditorium

General Session

Chairman: EUGENIA C. NOWLIN

WHAT ART MEANS TO ME – Four High School Students

Dance – VIVIAN BACHRACH
Drama – VICKI BONNELL
Music – MARCIA HELLER
High School of Performing Arts, New York

Visual Arts – JOHN WILLIAM ELLWOOD, High School of Music and Art, New York

THE UNIVERSITY SETTLEMENT STEEL DRUM BAND

Introductory Remarks: CHARLES COOK

KIMLOY WONG, Instructor
(Mr. Wong won the Trinidad Carnival Competition for six years.)

PROGRAM PARTICIPANTS

(numbers in parentheses refer to sessions)

GERTRUDE M. ABBIHL, Associate Professor, Art Department, Wheelock College, Boston, Massachusetts (17)

ROBERTA M. ALFORD, Chairman, Department of Art, Newcomb College, Tulane University, New Orleans, Louisiana (14 and 20)

JOHN V. ALLCOTT, Professor of Art, Department of Art, University of North Carolina, Chapel Hill, North Carolina (13)

MICHAEL F. ANDREWS, Dual Professor of Art and Education, School of Art, Syracuse University, Syracuse, New York (17)

EDWARD ANTHONY, Acting Head, Art Department, Cody High School, Detroit, Mich. (10)

MILDRED L. ARTHUR, Teacher Grade 4, Hillview School, Murray Hill, New Jersey (3 and 8)

PATRICIA ATKIN, Art Teacher, Saugatuck School, Westport, Connecticut (3 and 8)

VIVIAN BACHRACH, Student, High School of Performing Arts, New York, New York (25)

LOUISE B. BALLINGER, Director, Art Teacher Education Department, Philadelphia Museum College of Art, Philadelphia, Pennsylvania (17)

BETSY BARNES, Elementary Art Teacher, Fox Meadow School, Scarsdale, New York (5)

ALFRED H. BARR, JR., Director of the Museum Collections, The Museum of Modern Art, New York, New York (13)

CRAIG BARTON, Assistant to the President, B. de Rothschild Foundation for the Arts and Sciences, New York, New York (24)

RICHARD H. BASSETT, Instructor, Department of Art, Milton Academy, Milton, Massachusetts (17)

JANE COOPER BLAND, Instructor, People's Art Center, The Museum of Modern Art, New York, New York (5)

VICKI BONNELL, Student, High School of Performing Arts, New York, New York (25)

NORMAN B. BOOTHBY, Dean, The School of The Art Institute of Chicago, Chicago, Ill. (22)

OWEN BRAINARD, Department of Art, Michigan State University, East Lansing, Mich. (9)

HARRIET BROCK, Art Teacher, Joseph Pulitzer Junior High School, Jackson Heights, New York (6)

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MARION F. T. JOHNSON, Educational Director, Delaware Art Center, Wilmington, Del. (9)

MERVIN JULES, Associate Professor of Art, Smith College, Northampton, Mass. (15)

IRVING KAUFMAN, Instructor in Art, Department of Art, The University of Michigan, Ann Arbor (15)

ROBERT KAUPELIS, Associate Professor, School of Education, New York University, New York, New York (23)

JOHN S. KEEL, Assistant Professor of Art Education, School of Fine and Applied Arts, Ohio State University, Columbus, Ohio (3 and 8)

JOHN D. KEHOE, JR., Assistant Professor of Art, Woman's College of the University of North Carolina, Greensboro, North Carolina (6)

MARGARET KIRKPATRICK, Associate Professor, Fine Arts Department, Newark State College, Union, New Jersey (4 and 21)

NIK KREVITSKY, Assistant Professor, Department of Art, San Francisco State College, San Francisco, California (11)

LUCIAN KRUKOWSKI, Assistant Professor of Art, The Art School, Pratt Institute, Brooklyn, New York (22)

EDWARD P. LAWSON, Assistant Curator of The Cloisters, The Metropolitan Museum of Art, New York, New York (2 and 7)

DOROTHY LEADBEATER, Art Teacher and Specialist in Folk Art, New York, N. Y. (2 and 7)

JOHN L. LEMBACH, Professor of Art Education, Art Department, University of Maryland, College Park, Maryland (11)

MINNIE G. LEVENSON, Curator of Museum Education, Worcester Art Museum, Worcester, Massachusetts (5)

MARY LEWIS, Liaison Supervisor between the Board of Education and The Metropolitan Museum of Art, New York, New York (9)

FREDERICK M. LOGAN, Professor, Department of Art and Art Education, University of Wisconsin, Madison, Wisconsin (1 and 15)

LOIS LORD, Head, Art Department, The New Lincoln School, New York, New York (23)

THOMAS T. LORD, Art Teacher, Great Neck North Junior High School, Great Neck, New York (6)

KENNETH MARANTZ, Art Teacher, Plainedge Schools, Northedge School, Bethpage, New York (23)

CORETTA W. MITCHELL, Assistant Professor of Art Education, School of Fine and Applied Arts, Ohio State University, Columbus, Ohio (11)

EDITH L. MITCHELL, State Director of Art Education, Dover, Delaware (17)

HENRY ALLEN MOE, Chairman of the Board of Trustees, The Museum of Modern Art; and Secretary General, The John Simon Guggenheim Memorial Foundation, New York, New York (18)

JOSEPH C. NOETHEN, Assistant Superintendent of Schools, Brooklyn, New York (3 and 8)

EUGENIA C. NOWLIN, Chief, Crafts Section, Special Services Division, TAGO, Department of the Army, Washington, D. C. (9 and 25)

JACOB A. ORNSTEIN, Principal, William Cowper Junior High School #73, Maspeth, New York (3 and 8)

PRISCILLA B. PECKHAM, Director of Art Education, Brookline Public Schools, Brookline, Massachusetts (6)

ALEX L. PICKENS, Associate Professor, Department of Art, University of Georgia, Athens, Georgia (15)

CARL REED, Professor of Art Education, State University College of Education, New Paltz, New York (11)

RICHARD B. REINHOLTZ, Art Consultant, Merced County Schools, Merced, California (23)

OLIVE L. RILEY, Director of Art, Board of Education, New York, New York (14 and 20)

NATALIE ROODE, Supervisor of Elementary Art, Nashua, New Hampshire (6)

HANNA TOBY ROSE, Curator of Education, Brooklyn Museum, Brooklyn, New York (12)

HELEN CYNTHIA ROSE, Supervisor of Art Education, Richmond Public Schools, Richmond, Virginia (6)

GABRIELE ROSENBERG, Instructor, Parsons School of Design, New York, New York (22)

EARL E. ROSENTHAL, Assistant Professor of Art History, Department of Art, The University of Chicago, Chicago, Illinois (2 and 7)

PRABHA SAHASRABUDHE, Chairman, Art Department, The Ethical Culture School—Midtown; Instructor, Art Education Department, New York University, New York, New York (23)

CAROLYN N. SAXE, Supervisor of Art, Lynbrook Public Schools, Lynbrook, New York (14 and 20)

FRED R. SCHWARTZ, Chairman, Department of Art, Lloyd Harbor School, Lloyd Harbor, New York (6)

PETER SELZ, Curator of the Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York, New York (14 and 20)

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FORD SHEPPARD, Head, Department of Related Arts, Millburn High School, Millburn, New Jersey (10)

LEAH B. SHERMAN, Art Teacher, Mount Royal High School, Montreal, Quebec, Can. (10)

ALICE SIEGEL, Art Teacher, West School, New Canaan, Connecticut (23)

DAVID SMITH, Sculptor, Bolton Landing, New York (1)

ELIZABETH SPIRO, Instructor, People's Art Center, The Museum of Modern Art, New York, New York (16)

FLORENCE STRATEMEYER, Professor of Education, Teachers College, Columbia University, New York, New York (17)

HAROLD TAYLOR, formerly President of Sarah Lawrence College, Bronxville, N. Y. (18)

ROGER TILTON, Lecturer, Institute of Film Techniques and Graduate School of Education, City College of New York, New York, New York (3 and 8)

ANTHONY TONEY, Painter; Instructor, Lecturer, The New School, New York, New York (4 and 21)

MARGARET L. TRIPLETT, Director, The Norwich Art School, Norwich, Connecticut (10)

GORE VIDAL, Novelist, Playwright, and Author of film and television scripts and plays, New York, New York (16)

KATHERINE K. WAGENFÖHR, Art Teacher, Stone Ridge, New York (10)

SAMUEL G. WEINER, Instructor, People's Art Center, The Museum of Modern Art, New York, New York; Assistant Professor of Art, Rutgers College, Rutgers, The State University, New Brunswick, New Jersey (4 and 21)

RALPH L. WICKISER, Chairman, Art Education Department, Pratt Institute, Brooklyn, New York (4 and 21)

D. KENNETH WINEBRENNER, Editor, *School Arts;* Professor of Art, State University College of Education, Buffalo, New York (11)

ROBERT WIRTH, Graphic Designer; Assistant Professor, The Philadelphia Museum College of Art, Philadelphia, Pennsylvania (22)

KIMLOY WONG, Instructor of Steel Drum Bands, New York, New York (25)

HALE A. WOODRUFF, Professor of Art Education, New York University, New York, New York (14 and 20)

ARTHUR R. YOUNG, Professor of Fine Arts, Teachers College, Columbia University, New York, New York (4, 19, and 21)

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THE MUSEUM OF MODERN ART

Date January 11, 1960

Re: NCAE conference
arrangements

13. 1:30 - 3:30 P.M.
Museum Auditorium

General Session

Chairman: JOHN V. ALLCOTT

Address: ART IN THE U.S.S.R., NOW AND THIRTY YEARS AGO - A TRAVELER'S TALES

ALFRED H. BARR, JR., Director of the Museum Collections, The Museum of Modern Art, New York

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THE MUSEUM OF MODERN ART

Date January 11, 1960

To: Mr. Barr

From: Victor D'Amico

Re: NCAE conference arrangements

Dear Alfred,

We are making up the program for the Annual Conference of our Committee, and I wonder if you would have the time to give us the title for your talk.

I believe I did give you the time when your talk is scheduled, but I will repeat it in case the memo has escaped your attention - Friday, May 6, 1960, from 1:30 to 3:30 P.M.

When it is convenient to you we would also like to know if you plan to use any slides. I mention this because we discussed the possibility, although I don't think it will be necessary; I feel that your talk will be of sufficient interest without any pictorial or illustrative material.

Sincerely,

VED:mdg

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

Mar. 22, 1960

Miss Marie Alexander, Secretary
Museum of Modern Art
11 West 53 St.
New York 19

Dear Miss Alexander:

Thank you very much indeed for sending me Mr. Barr's message about the show of Soviet art in Montreal. I'll come in to your office, if I may, on Friday, March 25, to have a look at the catalogue. (I plan to order a catalogue for myself, but am afraid I won't receive it in time to try to order photographs of items in the show.)

With appreciation of your trouble in the matter, I am

Sincerely yours,
Donald Egbert.

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OK B May 6 VB 2 P.M.

ncae

NATIONAL COMMITTEE ON ART EDUCATION

SPONSORED BY THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

March 10, 1960

Dear Alfred:

I am enclosing two copies of the program material for the session in which you will participate at the 18th Annual Conference of the National Committee on Art Education.

Will you please check your name and title for spelling and accuracy, and return one of the two copies to us at once, with corrections, if a change is needed, or your OK if it needs no changes. Thank you.

Sincerely,

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

VED:el

Chairman: VICTOR D'AMICO *Assistant Chairman:* ARTHUR R. YOUNG *Treasurer:* CHARLES COOK *Secretary:* DOROTHY KNOWLES
Representative of the Department of Education of the Museum: Victor D'Amico *Council Members:* Alice A. D. Baumgarner Angiola R. Churchill
Howard Conant F. Eleanor Elliott Robert Iglehart Dorothy Leadbeater John Lembach Lois Lord Edith L. Mitchell Ruth Reeves Olive L. Riley
Hanna T. Rose Samuel G. Weiner Ralph Wickiser Hale Woodruff *Council Associates:* John V. Alcott, Chapel Hill, North Carolina
Julia H. Duncan, Louisville, Kentucky August L. Freudlich, Nashville, Tennessee Boyer Gonzales, Seattle, Washington Ruth E. Halvorsen, Portland, Oregon
Marion F. T. Johnson, Wilmington, Delaware Marion E. Miller, Denver, Colorado Eugenia C. Nowlin, Washington D, C. Alice Schoelkopf, Oakland, California

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NATIONAL COMMITTEE ON ART EDUCATION

SPONSORED BY THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

September 24, 1959

Dear Alfred,

It was a great pleasure indeed when you telephoned today to learn that you will speak at our annual conference in May. As I told you I had already drafted a letter to you making the same request as Mr. Cook and you very generously relieved me of the responsibility.

I do, however, want to express some thoughts that were in the original letter. My wishes were, of course, included in Mr. Cook's statement and I wanted to add that the Committee has always looked upon you with the highest respect as a leader in art education as well as the art world. Your last talk on Art Under Soviet and Nazi Dictatorships has been well remembered and often cited as the quality in lectures that we seek.

The rest of the statement is more personal. One of my greatest satisfactions resulting from our four-days adventure in Maine was to renew a feeling of friendship and to participate in discussions with you which has not been possible now for too many years. I think Arthur Drexler expressed the feeling of many of us who know you during one of the automobile trips between meetings. I tried to repeat Arthur's statement in my own way but I am not sure you heard me. I do want you to know, however, that I feel as keenly as he does and that I am among the fortunate few who had the privilege of being schooled by you and growing up in the spirit that has made the Museum a respected, almost revered, institution. I learned the value of standard and quality from you, and even though I may not have achieved them often, or ever, I certainly have discovered the value of

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Edith L. Mitchell Ruth Reeves Olive L. Riley Sam G. Weiner Robert Wirth Hale Woodruff
Council Associates: John V. Allcott, Chapel Hill, North Carolina Julia H. Duncan, Louisville, Kentucky August L. Freundlich, Nashville, Tennessee
Ruth E. Halvorsen, Portland, Oregon Marion F. T. Johnson, Wilmington, Delaware Nik Krevitsky, San Francisco, California Marion E. Miller, Denver, Colorado
Eugenia C. Nowlin, Washington, D.C. Alice Schoelkopf, Oakland, California Leah B. Sherman, Montreal, Canada D. Kenneth Winebrenner, Buffalo, New York

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trying. Arthur said the Museum was your idea and that you were the Museum. I am sure this is so. We are all indebted to you both for creating the idea and for letting us be a part of it. The various meetings we have must be a drain on your time, perhaps on that of all of us, but I find them extremely valuable and vital to me for the one reason that I can share again some of your profound thinking and integrity.

Sincerely, ~~Sincerely,~~ affectionately,

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

VED:dck

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BARR LECTURE ART EDUCATION GROUP May 6, 1960

1st trip - 1927-28.

student - Ph. D. thesis. for 1 month, stayed 10 weeks.

Theatre, Film, Architecture, Icons, Museums

Eisenstein, Meyerhold, Lunar Charsky, Krupskaya

Artists' studios: Tatlin, Rodchenko, Lissitsky, Falk

4 other Americans

Trotsky - disturbed times - freeze beginning.

"Barr of Russia"

2nd trip - 1956

Museum of Modern Art expedition - cultural exchanges.

ambiguous status.

"Thaw". Stalin dead 3 years before

Museums

3rd trip - 1959

June, exactly 21 days

Guests of a Soviet society - tour and lecture

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How trip was initiated

5 years ago - Mamedova - tea

1956-57, after 1956 trip

Leonard Bernstein

Edward Stone

(Norman Cousins)

Yuri Zhukov

original proposal - students
artists

Zhukov: Art Historians & experts
Museum personnel
artists

New York Times, c. May 9, 1959

"Art or Politics?"

"Russian Asserts Rockefeller Moderns Aid Capitalism"

"MOSCOW, May 9 (AP) -- The newspaper Sovietskaya Kultura criticized Governor Rockefeller's extensive collection of modern art today.

"'Is it art? No, it's politics,' V. Zhukov said in an article.

"The aim of such art, Mr. Zhukov wrote, is to distract people from the cares and realities of life. He said that the New York Governor's patronage of modern art was proof that he was using it to spread capitalistic practices.

"Modern art has been virtually outlawed in the Soviet Union.

"'Socialist realism,' glorifying the tasks of workers, farmers, soldiers and others, is preferred."

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Why asked

Seduction of generous hospitality

Show of freedom to me

Show of freedom to them

Ostensible - they wanted to know

Why accept

Curiosity

See more of U.S.S.R.

Tell them

Help undermine

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Arrival

1927 - hard class - shelf - Berlin to Moscow - 24 hours

1956 - two-motor plane. Stockholm-Moscow 4 1/2 hours

1959 - Soviet jet. Copenhagen-Moscow 2 1/4 hours

flowers

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Off end of May - jet - flowers

travelers' tales - funny, touching, alarming

1. Food after 12
2. Chauffeur - 11 wolves
3. Children at Peterhof
4. Ararat - Binoculars
5. Museum's Design Collection in Amerika on plane
6. Mystery of the explosive plumbing
7. Priest combing his long golden hair
8. John Milton

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Meeting at Union headquarters

Those present

Tourism - Tashkent & Samarkand out in favor of Georgia & Armenia

Artists' Studios

Lectures - Zamoshkin

Lecture outlines

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Moscow Lecture on Museum

On Museum of Modern Art

History of Museum, purposes, policies, what it looked like,

orked, departments, collections

7.

ov

l only

lpinsky, Deputy Director and Professor of Esthetics,

e of History and theory of Art. Academy of Art.

n abstract art from social point of view.

in - attacked

Realism. Party hacks. Rockwell Kent

ollection - Furniture, utensils, Photography, Films

m. Zhukov

where, with anybody.

First lecture

Lantern

Brady

Salisbury

Interpreter

Films - Calder and Pollock

Effect - Salisbury

Nervous

Zhukov against N.A.R.

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First lecture

Lantern

Brady

Salisbury

Interpreter

Films - Calder and Pollock

Effedt - Salisbury

Nervous

Zhukov against N.A.R.

[illegible], Deputy Director and Professor of Esthetics,

Institute of History and theory of Art. Academy of Art.

Attack on abstract art from social point of view.

Professor Zamoshkin - attacked

1. Lack of Realism. Party hacks. Rockwell Kent
2. Design Collection - Furniture, utensils, Photography, Films

11:30-2:45. 4 p.m. Zhukov

Debate later, anywhere, with anybody.

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Moscow Lecture on Museum

On Museum of Modern Art

History of Museum, purposes, policies, what it looked like,

how it worked, departments, collections

11:30 - 2:45

3:45 Zhukov

Questions - 1 only

Professor Kolpinsky, Deputy Director and Professor of Esthetics,

Institute of History and theory of Art. Academy of Art.

Attack on abstract art from social point of view.

Professor Zamoshkin - attacked

1. Lack of Realism. Party hacks. Rockwell Kent

2. Design Collection - Furniture, utensils, Photography, Films

11:30-2:45. 4 p.m. Zhukov

Debate later, anywhere, with anybody.

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Lectures (continued)

Leningrad lectures

poster

Atmosphere

Staff

Interpreter - Curator of British Art

Films - chairs

Grant Wood

Seymour Lipton

Tbilisi - Georgia

Prof. of History of Architecture to Marga: "Nobody here...."

Erivan - Armenia

Young architect?

Farewell dinner

Moscow -

"Debate" proposed at MOMA lecture before trip south

Farewell luncheon

1. Attack on including other arts
2. Attach of abstract art
3. Kandinsky #7

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Artists' Studios

Leningrad - 0

Moscow - 0

Tbilisi - Kakabadze

Japaridze

Gudiashvili: nudes
surrealist drawings

Studio loz: Pasternak

Erivan

Saryan (Moscow exhibition 1956)

Moscow - asked to see

Boris Johansson

Alexander Gerassimov

Alexander Deineka

Did not try to see work of young artists.

"Bootlegger" - 3 watercolors

Tyshler -

cf. Deineka

1956

1928

Falk (1956) 1928

Rodchenko

1956

1928

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Exhibitions - very few

1. Leningrad Academy

1 man shows - 2

Hermitage - New Zealand watercolors on tour organized by Union

2. Erivan - Watercolor of India

3. Moscow

Young Artists

X Kusnetztny Most after 2 weeks to Central Park of Culture & Art

Korjev - blue motorcycle

Niestvestny - Stone Head

a few woodcuts

4. 1928 - OST group

January 6, 1928

"The exhibition to which Diego Rivera was to take us was closed suddenly. Two reasons were suggested by the Mexican: first, there were portraits of some of the opposition; second, because in a group representing Lenin's funeral the pallbearers were nude."

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Museums and Modern Foreign Art

1928

1941

1947 - WMP, page 45, Pravda August 10, 1947

"It cannot be tolerated that side by side with socialist realism we have still existing a co-current represented by the worshippers of bourgeois decaying art who regards as their spiritual teachers Picasso and Matisse, cubists and artists of the formalist school".

1950 - first reports. Vladimir Kemenov in Voks:

"It is not in order to arouse hatred for the forces of reaction that Picasso creates his morbid revolting pictures. His is an aesthetic apology for capitalism..."

1954 - Realité

1956 - Great exhibition of French Art from Russian Museums -

broke log jam

February Moscow - Picasso through 1905

May Leningrad - 15 Picassos through 1908

"Negro" period of 1908

1959 in Moscow - caught up to Leningrad 1956 but great 1910 cubist portrait of Vollard in store room.

1959 in Leningrad - through 1914.

No Fougéron, Murder of Houlier
No Guttuso
No William Gropper

Picasso show Fall 1956

Youth Congress Show 1957

French Book illustration

Peoples Democracies show early 1959, Poland, Bulgaria

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Museums and Russian Modern Art

1928 - Fear beginning

January 17, 1928: "To the Museum for Art Culture at the old Stroganov school. Many of the pictures had been moved but we found the best collection of the finest 20th century Russian painters -- much better than the Tretyakov except in the Bobnovy Valet. The Cubists and Cubo-futurists and Suprematists were there in serried ranks and also the Post-expressionists reflecting Dix, or Grosz or de Chirico."

1932 - Socialist Realism

1956 - No modern Russian Art on view in Moscow -- reserve
No modern Russian art on view in Leningrad -- "

1928 In 1928 diary, Leningrad, February 22nd:

"Russian Museum again to go over modern painting with Ivan Punin, perhaps finest of Russian critics of modern art. The collection, which takes one from the Bobnoy Valet through Cubism and Suprematism to contemporary work, is small -- about 50 paintings -- but well-chosen. Exactly the wort of collection which we lack in any American gallery except Duncan Phillips. Punin gave us each a copy of his excellent monograph on Tatlin."

1956 Reserve in Leningrad

Chagalls

Kandinsky

Malevich black square

Reserve in Moscow closed

Interpreter - original black square

transcendental

1959 - Moscow, Tretyakov reserve - original black square and a replica,

Kandinsky #7

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1959 - Farewell luncheon in June

Zamoshkin and Kandinsky 1913-17

Early August - Return to New York

Art News - who phoned

New York Times - Harrison Salisbury article June 10th 4-line paragraph: Chagall, Kandinsky, Malevich

Phoned Salisbury: Early in June Mr. Oakes of the Times had come from Leningrad to Moscow: guide in Hermitage had said there would be Kandinsky and Malevich shows late in summer. Confirmed by American student at University, but, late in August, a reporter on the Times of India had told him show would be postponed.

Curator of paintings in big Soviet Exposition at Colisseum in New York in August.

Two Americans, Mr. Marshack of New York and Mr. Gould of California carried rumor back to March '59

Finally identical letters to Museum officials in Moscow and Leningrad.

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30 Nassau St.
Princeton, N.J.
Nov. 21, 1959.

Dear Alfred:

Kemenov's article in Sovetskaya kultura was the subject of a brief article in the Herald Tribune for Aug. 12, 1959, p. 15. In it he was quoted as saying that the abstract works of art at the Am... ...in ugliness and u... Soviet spectat...

Advisor... ...ers of the the fo... majority of schem... proposed as alo... ...ings (as well obviou... seems using ...dern museum been fo... ...ch has the adv... ...t — by of many ...efforts Princ... ...ing at overwhe... ...s of the (Art, ...ee departments rejecte... and flatly is hav... ...nd this Even s... to his troubles. I am ...y myself that ...use

...dortly to

— Crosby George Franklin
Council of Foreign Relations
✓ Charlotte Dyer
McManathan
— Kemenov — ask Halpert — when it will be published — or Goodrich

? Cable — is Program considering Russian exchange.

N.Y.
Copenhagen
Moscow
Copenhagen
Vienna?

Not to be organized
Kandinsky, Mal., Chag.

Goodrich
Roszak
David Hecht
Henry Robbins of Russian Inst.
Watkins

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30 Vassar St.
Princeton, N.J.
Nov. 21, 1959.

Dear Alfred:

Kemenov's article in Sovetskaya kultura was the subject of a brief article in the Herald Tribune for Aug. 12, 1959, p. 15. In it he was quoted as saying that the abstract works of art at the American show in Moscow were "startling in their ugliness and unbelievable tastelessness," and he declared that Soviet spectators rightly refused to regard them as art.

By the way, I wonder if you and the other members of the Advisory Council realized how distressed the great majority of the faculty in art and architecture are about the proposed scheme for the Museum and Art Department building, (as well as about that for the School of Architecture)? It seems obvious that an architect could design a good modern museum using as much second-hand space. This approach has been forced upon us — and largely upon the architect — by the administration and Trustees in spite of the best efforts of many of us. In the thirty years I've been teaching at Princeton, I've never known a case where the views of the overwhelming majority of the faculty members of three departments (Art, Museum, Architecture) have been so thoroughly and flatly rejected. Russ Lee, of course, is in a tough spot, and this is hard on the rest of us, who don't want to add to his troubles. Even so, I have fought this thing as hard and long as I felt that I am very much in the administration's doghouse.

I'll get in touch with Miss Keller shortly to

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see how Holger Cahill is coming along.

With best thanks again for all your kindness and help,

Ever sincerely,

Alon Eglert.

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47 Maze Hill, London, S.E.10. April 19th (1960?)

Dear Mr. Barr,

I am sorry to have been so long in writing to tell you of my adventures in Russia. I returned three weeks ago - but in a state of complete mental and physical exhaustion. A common reaction I am told.

I had a very exciting and profitable time, though not without its setbacks also. Mr Costakis was perfectly charming and let me work on his documents and paintings. However, at the last moment he would not let me photograph the paintings I asked for. He had had word that the Ministry of Culture was becoming restless about his (and others) flat being a centre of the underground avant-garde, and he is afraid. He has however promised to get the paintings photographed for me at a more propitious moment. The excitement in the Ministry is a direct result of articles appearing in the Western press: the ones mentioned to me, were those by George Sherman in the 'Observer'. I do not know if you saw them? He unfortunately reproduced two paintings which are easily traceable. The repercussions of such things are having their immediate effect of which there have been a number in the past few months, have resulted in the rounding-up of poets. This I saw with my own eyes. It is very depressing. I was therefore horrified to see Marshak's article and photographs in 'Life'. How could he publish not only the works of these much-persecuted artists, but with their real names? I hate to think of the consequences for them. Two of them were friends of mine. I of course speak of this in confidence.

It is sad that one can not yet write of this avant-garde without doing them harm. I made many friends among them, and found much of their work really interesting. But there is an appalling sense of isolation. It is therefore all the more interesting to find how much their ideas and problems in art resemble ours. I was also most interested and encouraged to find how much the work of Malevich and Kandinsky, particularly Malevich, is known and studied among these artists. I was given access to all the works and documents that I needed in the Tretyakov and the Russian Museum. Lebedev was particularly charming - we have a date at the Soviet Exhibition in Paris! Unfortunately the Ministry of Culture refused me permission to photograph in the Tretyakov reserves, but Lebedev told me to take them all the same! Which was extraordingrily generous of him. But, alas, none of them have come out. Probably due to this X-ray device the customs are said to use. They were brought out by a diplomat. So now they have to be

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Russian Lecture

Berlin
Monday February 8th

Dear Mr. Barr.

I am afraid I have been slow to thank for your very kind introductions to Lebedev & Mr. Costakis. It was very good of you to send them so very quickly. I am sure they will be extremely valuable. Thank you very much.

As you suggested, I asked John Rothenstein for a note to the Russian Museum. I have also a number of other Museum

Sincerely,

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10,
England

AHB:ma

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introductions, including one from the Arts Council to the Minister of Culture, asking them to give me information, & to negotiate for loans, for the forthcoming London exhibition of Larionov and Goncharova. I hope this will be useful another as an official pretext for seeing the Tretyakov archives. I understand Larionov & Goncharova are now quite acceptable? Or at any rate more so than Malevich. But I shall no doubt soon find out exactly! It seems incredible that this journey should at last come off - but the moment seems even better now than a few months ago, as far as I can judge from the Soviet press. Some very

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10,
England

AHB:ma

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surprising & frank remarks about 'Socialist Realism' have been made recently. It gives me hope.

I have indeed heard of Mr. Costakis, & his collection, and hope very much that it may be possible for us to meet. I have sent your letter with a note via the bag, & have left the initiative to him for our meeting - I thought it was easier for him that way.

You ask where Jay Leyda got his news of the proposed Lissitzky exhibition: he is just returned from Moscow, where he met Mme Lissitzky & Valentina Kulman, who were then working with the Tretyakov on

Sincerely,

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10,
England

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the exhibition. It wd. be most interesting if it cld. open while I am there. I have arranged to meet Anne. Lissitzky as soon as I arrive in Moscow - she seems very friendly & anxious to meet me. Although, as you said previously, she did not know El until 1928, she has much material of his. I hope through her to make other contacts too. Jay has also given me a number of other very useful introductions - such as Akimov in Leningrad, & Vladimir Lebedev. So I hope things will go well & my visit be productive. The photographs are the tricky problem - but Jay has told me to contact the Gorkii family in Moscow & Alexei Tolstoi in L. as they have amateur colour photographers in the family! With so many thanks I will write from Russia if I have time - & good news.

Yrs. sincerely, Camilla

Sincerely,

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10,
England

AHB:ma

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Malevich

cc: Mr. Karpel

16 November 1959

Dear Camilla:

Thank you for your letter of October 27th with its good news of the Russians' cooperation. I am interested in your offer of microfilm copies and shall write you further after I have had an opportunity to discuss the proposal with our librarian. Meanwhile, the Whitechapel catalogue has arrived and I hope to have a chance to study it soon.

I have spent some time tracing reports of possible Malevich, Kandinsky and Chagall exhibitions in the U.S.S.R., after receiving rumors and quite direct reports of plans from returned visitors. Just within the past weeks however, I've received flat denials of such plans from two museum officials, Mr. Lebedev of the Tretyakov and Loessing-Levinson of the Hermitage.

Your news is very exciting -- I hope you will be able to make the Russian trip as you plan.

Sincerely,

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10,
England

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47 MAZE HILL GREENWICH LONDON SE10
Station Maze Hill Telephone Gre 1822

October 27th

Dear Mr. Barr,

Please forgive the appalling length of time I have taken to answer your very kind letter. I have been waiting to have something practical to tell you about the project you very kindly suggested for translating Malevich's works. They have now sent me from the Lenin Library: 'From Cézanne to Suprematism', published by IZO Narkomprosa c.1920; 'On new systems in art', published in Vitebsk in 1920, (though the first essay is dated 1919 – the whole book is delightful, it is written in Malevich's own handwriting with a number of drawings illustrating his 'dynamic cubism';

figure and the [illegible] solved into formal elements, [illegible] tive quality which is typical of all Malevich's work; the central, inhumanist, figure is cut off at the thighs, thrust against the frame, so much is it placed in the forefront of the picture-space, giving one the impression that the elements are hardly contained within the limits of the picture. It is not a contained world of balanced harmonies, but a continuous reality caught within a frame.

This idea became dynamic under the influence of Fauvism. The new quality of movement which was already dominant in Malevich's free gouache compositions of 1908/09, became so developed in his Matisse-like *Runner* of 1909/10, that any in-

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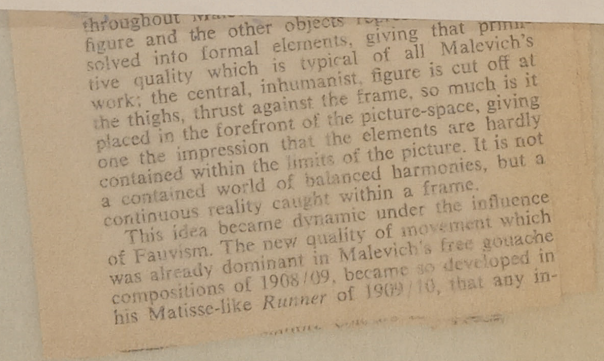
it is printed by lithography); 'God is not overthrown', Vitebsk 1922 - a very 'mystical' work, little on art. These works I ordered in April & May. It seems to take about that length of time; they have refused me almost nothing. (Apart from these Malevich's works, I have already received: the catalogue of the 'Suprematist & Abstract Art' Ex. of 1919 (Moscow) in which there are essays by Rodchenko & Rozanova as well as by Malevich; Alexei Gan's 'Constructivism' of 1922; 'From the easel painting to the machine' by Tarabukin & many other ~~things~~ documents of the period. It is v. exciting!)

I am still waiting for Malevich's other works: 'From cubism to suprematism' 1915 & 1916 (3 eds.); 'Suprematism/34 drawings' 1920, Vitebsk; 'On the question of pictorial art', 1921, Gosizdat. I wrote to Hans von Riesen, the brother of the man who



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47 MAZE HILL GREENWICH LONDON SE10
Station Maze Hill Telephone Gre 1822

translated the Bauhaus 'Die Gegenstandslose Welt'; who told me that this book was made up of ~~excerpts from~~ an article entitled ~~'~~ 'Introduction to the theory of the additional elements in painting', & of excerpts from 'Book on abstraction' (250 pages) – the latter he is now translating into German for a book he is writing on Malevich to be published in 1960. This should be very interesting, but a rather one-sided account, for he is taking all his documentation from Malevich – a rather disputable source for accurate dating I've found!

Thus all the works I have, & hope to get, are not in the Bauhausbuch. I do not know whether they would be worth translating in their entirety? There is a great deal of repetition & of v. muddled not v. original passages.

throughout Malevich's ... figure and the other objects represented ... solved into formal elements, giving that primitive quality which is typical of all Malevich's work; the central, inhumanist, figure is cut off at the thighs, thrust against the frame, so much is it placed in the forefront of the picture-space, giving one the impression that the elements are hardly contained within the limits of the picture. It is not a contained world of balanced harmonies, but a continuous reality caught within a frame.

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I think the excerpts in the cat. of the Malevich Ex. at the Whitechapel Gallery, which has been sent to you, gives an idea of the works from which they were taken. I have had all of them micro-filmed & ed. send you copies if you like? They are all short booklets, the longest, 'God is not overthrown' is 10,000 words.

I was delighted to hear from Stefan Munsing that you did get to Russia. Did you hear anything to support the rumour that the Malevich, Chagall & Kandinsky works are going to be shown this fall in Leningrad? It wd. be such a great revolution; how I hope it's true! I am trying to get to Russia next month, as an accredited journalist (& to choose reproductions for my book); it wd. of course be an added 'scoop' if I could review such an exhibition. My project is to do an enquête among young 'liberal' painters in Russia — I have been given a number of introductions by an abstract painter in Paris who left USSR a year ago. My parents send you their kind regards. Sincerely, Camilla Gray

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KASIMIR MALEVICH

Camilla Gray

A Malevich exhibition in London is an historic event. The exhibition now being shown at the Whitechapel Art Gallery is the first ever to have been organised outside Russia. Inside Russia his last exhibition was held in 1929—six years before his death from cancer at the age of 57. Since then his work has been confined to the cellars of Soviet museums. At last we have the opportunity to see the works of this almost mythical artist, whose work has extended the range of painting, and made a vital contribution to the modern movement.

The present exhibition consists of 35 paintings, some 'architectural' drawings, and a number of colour-charts illustrating his method of teaching. Malevich brought these to Germany in hopes of an exhibition, in 1927. This was never realised, but the paintings were left in Germany in the care of a friend. With the coming of the Nazi regime they came of course under the classification of 'decadent' and were therefore banned along with all abstract and progressive art in Germany. They remained in Germany throughout the war. In 1957, the friend to whom Malevich had confined the paintings, died, and the Stedelijk Museum in Amsterdam acquired and restored the collection. The exhibition has already been seen in Amsterdam, Berne, Rome and Frankfurt.

Of necessity a collection with such a history is not truly representative of a life's work. Malevich was not only a pioneer in abstract paintings: he was also a painter of great strength and range. His output was large, for he painted very fast. In this exhibition, however, his early impressionist period is represented by only one painting, there are only two of his 'peasant' works of 1909, and the important 'Non-sense Realist' period is represented by one minor example, painted on the back of another canvas. There are no works later than some idealised architectural drawings of 1924. In that year he began to develop these projects into three-dimensional spatial forms—'arkhitektoniki'—unfortunately not represented in the exhibition. Also entirely lacking, are both examples of the artist's late suprematist paintings to which he returned in the late 20's, having abandoned painting after the famous 'White on White' series of 1918; and of his 'realist' portraits on which he worked in the last few years before he died, in 1935.

In 1900, when he was 22, Malevich came to Moscow as an art student. His first impressionist works date from this period. It is, however, an impressionism much closer to the German than the French school: less a description of the object-world in terms of light-colour, than a subjective, symbolist, interpretation of nature. This was a general characteristic of the school of Russian Impressionism, and the dominant style in the Moscow College of Painting, Sculpture and Architecture which Malevich entered in 1904. In the one work of this period present in the exhibition, *Lady at a garden table*, one can already trace certain characteristics which remain constant throughout Malevich's development: the central figure and the other objects represented are resolved into formal elements, giving that primitive quality which is typical of all Malevich's work; the central, inhumanist, figure is cut off at the thighs, thrust against the frame, so much is it placed in the forefront of the picture-space, giving one the impression that the elements are hardly contained within the limits of the picture. It is not a contained world of balanced harmonies, but a continuous reality caught within a frame.

This idea became dynamic under the influence of Fauvism. The new quality of movement which was already dominant in Malevich's free gouache compositions of 1908/09, became so developed in his Matisse-like *Runner* of 1909/10, that any interest in the figure as an individual related to an environment—an idea with which Malevich had never been much concerned—is entirely subordinated to it as a vehicle expressing dynamic movement: a rhythm of violent red and black paint.

Malevich's colour is extraordinary. In this his work most strikingly recalls his contemporary compatriot, Kandinsky, with whom one would naturally compare him. For they were both moving towards abstract painting, at which they were to arrive at much the same time, Kandinsky in Munich and Malevich in Moscow. A dynamic movement is common to both of them. With Kandinsky it is a fluid, undirected movement, with Malevich it is rather a rhythm pursued out of the picture. But it is in their unfamiliar colour combinations that Malevich and Kandinsky are most closely linked: the brilliant yellow, red and blue, are almost savage in their intensity, a quality emphasised by the use of black to delineate forms. This colour can be traced to Russian folk art—embroidery, woodcuts, painted carvings, or peasant dance-costumes, with which we are perhaps better acquainted. The Moscow artistic avant-garde of this time was very much identified with the 'Slavic Revival' movement, begun in the 1880's, which was concerned with exploring national artistic traditions. To us in the West, the most familiar product of this movement is probably the revolution in the Russian theatre, from which Diaghilev's Ballet directly sprang.

One sees this influence in Malevich's peasant and icon-influenced subjects and works of 1909/10. More and more one senses the artist's preoccupation with the time-element, progression. His figures echo the repetition of a dance. In these primitive works, the composition has become static, but there is a repetition of gesture, for instance in *The Bigots*, or a two-dimensional progressive diminuation in repeated elements.

The idea has become further formalised in Malevich's works of 1911: scenes of rural domestic life cut into two-dimensional dynamic planes. This is Malevich's first individual stand which he called 'Non-sense Realism'. An analogous movement among Malevich's fellow-futurist poets, its aim was to rid the word of association, of the literary-descriptive element: word representation. To present the words as such, the paint, line and surface of the canvas as such. But underlying the rationalisation, is the identification with the machine: it is a machine-stamped rhythm, the rhythm of the new life.

French analytical cubism was seized upon in Russia almost with its discovery by Picasso and Braque. Under this influence, Malevich produced his 'cubo-futurist' works of 1912-1914. They prove the ideas of cubism and futurism to be incompatible: the irrational static analysis, dissection of the composition of an object, combined with its rational progressive representation in time, resulted in an uncoordinated, almost 'dada' collection of elements. But progressively abstract forms emerge, impose themselves: the trapezium, the square, the rectangle, which are to become the formal elements of suprematism.

Malevich throws these symbols into space: at first a simple progression: the first step of the dance. Then more animated. A world of continuous movement. Movement seen as life. These colour-charged elements pursue a dynamic rhythm on a diagonal axis. Weightless, almost by accident created through the painting material, hardly held, they fly singly, unrelated, although in continuous interrelation in space.

One senses a dual element in Malevich's mature creative period: a pursual of dynamic rhythm, shown in the progression of geometrical elements across the canvas; and a primitive, mystical quality, whose spiritual symbols are barely materialised, standing, one feels, in protest against the material world. In the exhibition there are five paintings of crosses: one a simple, tentative form, floating remotely; another a fury of black and red, which rises implacably; the third is a white cross, whose broad bands embrace the picture-space. But Malevich's idea of God was certainly not a Christian conception. He identified himself with God—"the God of unthinking, nature-perfection." If one reads his book, 'God is not overthrown' (1922), one finds a religious personality, with a passionate conviction in the community as the source of action. His ideas are connected with those of the Symbolist movement—the conception of the otherness, of the mystery, of nature; of its continuous ever-changing rhythm. These two moods, then, represent the culmination of Suprematism. An epoch in the modern movement.

The rationalisation of his ideas led Malevich to his three-dimensional 'arkhitektoniki'. These were not practical architectural projects, but idealised spatial forms, between whose elements, interrelations are created through penetration and dislodgment. While he was working on these, Malevich also worked out his Suprematist method of

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Malevich file

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Suprematism and the later development 'Constructivism' came to an end in Russia with the adoption of 'Socialist Realism' as a dogma in art. But they are not isolated, barren phenomena. These ideas were directly propagated in Germany in the early 20's by El Lissitzky and Kandinsky in the Bauhaus, and indirectly by means of avant-garde publications, chiefly German and Dutch. The conception of the 'new vision' is now frequently attributed to the German Bauhaus. But this is false. The Bauhaus was a meeting-point for Dutch and Russian 'constructivist' ideas, and of suprematism, whose ideas it practically carried out and disseminated. The principles evolved by the conjunction of these movements remain the basis for all modern design.

ALBERT HARRIS

Charles S. Spencer *Ben Uri Art Gallery*

It is three years since Albert Harris last held a one-man show. His latest paintings and drawings mark an impressive maturity. His work is deeply serious and personal, in no way reliant on current fashions or fads, or on the views of others. In this he is like Leon Kossoff, and although the technique they each use is vastly different they both employ dark sombre colours to achieve a

The Arcade Gallery is moving toward Sculpture. Some rare Asian works are now presented. Notable are: No. 19, Head of a Buddha in limestone 11 ins. high Hadda 3rd century. This in the Greco-Indian style. It is interesting to reflect how the conquests of Alexander the Great had a subsequent influence on Art. Still more rare is No. 20. Head red stone 5 ins. high Indian Mathura. An unusual piece (again) is the Coptic Head 5th cent. A.D. with original paint. This piece also shows the classical influence.

Of the masks, the most impressive is the large Nimba mask, approx. 3½ feet high. This is used in fertility rites and is from French Guiana. Lastly I would mention a curious mask of a woman (M'Pongue; French Equatorial Africa) which shows a marked Japanese trend. Surely the finest piece for quality must be the Ceremonial Mask human head with antelope headdress from the Ivory Coast. In finish and polish it is equal to anything of European Art.

The catalogue notes point out that that portrait painting in Europe begins in the 15th century, when the emerging individual became the patron of Art. Where this is the case in Asian Society the result again, is portraiture.

Of the half-dozen portraits shown the small portrait of the Duke of Saxony by Lucas Cranach is meticulous in a Durer-like way, the full beard being painted with great finesse.

Most of all, however, I admired the extremely handsome portrait of a young man, of the Portinari family, Italian *circa* 1550. The dark aristocratic face is offset by a deep ruff which surmounts his doublet of black and brown velvet. This portrait is contained in an antique frame of the period, the whole combining to a most pleasing ensemble.

Works of the most divergent cultures are grouped together in this gallery, permitting of comparative appreciation.

RAOUL DUFY: *Nude*, c.1927, 25¾ × 19¾ in. included in the 19th and 20th century French paintings exhibition at the Lefevre Gallery which will be reviewed in the next issue

700 YEARS OF PORTRAIT DRAWING

Dennis Farr *British Museum*

Portraiture always provides fascinating material for the historian, biographer and, if the sitters are famous enough, appeals also to the curiosity of the public at large. It is axiomatic that the subject of a portrait can give the picture or drawing a documentary value out of all proportion to its intrinsic artistic merit, and the coinage of the Romai Empire, for example, uneven in quality though it was, nevertheless presents an almost unbroke record of the image of successive Caesars and Emperors over several centuries. On the othe hand, a beautiful drawing of an unknown man o woman can shine out on artistic merits alone, th sitter made vivid for us, and whose very anony mity may even enhance the work. The ideal situation, of course, is the combination of a maste

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Malevich File

THE MUSEUM OF MODERN ART

Date 17 November 1959

To: Mr. Karpel

From: Alfred Barr

Re: Malevich material on microfilm

Dear Bernard:

Camilla Gray has written that she has received the following material by Malevich from the Lenin library, Russia and had it microfilmed:

From Cézanne to Suprematism, 130 Narkomprosa, c. 1920
On New Systems in Art, Vitebsk, 1920, in the artist's own handwriting, with illustrations of "dynamic cubism", lithographed
God is not Overthrown, Vitebsk, 1922
Catalogue of the Exhibition of 1919 (Moscow), Suprematist and Abstract Art with essays by Rodchenko, Ro-anova and Malevich
Alexei Gan's "Constructivism" of 1922
From the Easel Painting to the Machine by Tavabukin and other documents.

She is awaiting other works by Malevich:

From Cubism to Suprematism, 1915 and 1916 (three editions)
Suprematism / 34 drawings, 1920, Vitebsk.
On the Question of Pictorial Art, 1921, Gosizdat.

She offers to send us copies of the microfilms if we want them. The longest of the articles is 10,000 words. Perhaps you could let me know what you think of this? I think we should get them if the cost is not too great.

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The Museum of Modern Art

To Files

From R. Roth

Date

Re

for more info on Camilla Gray see file folder # 460 (available on microfilm)

RR

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Russian arch ! Reis

memo:

BERNARD REIS & COMPANY
10 EAST 40th STREET NEW YORK 16, N. Y.

To: ALFRED BARR From: BERNARD J. REIS

Date: 11/6/59 Subject:

17 November 1959

Ida Meyer-Chagall writes:

"I believe Barr visited at least one collection in Moscow with Malewitch, dozens of little Kandinskys, 20 little Chagalls--including oils, and hundreds of a young painter of whom I thought Alfred Barr did acquire a painting. It is difficult for me to write to him of my experiences. Anyhow, I haven't heard a thing [illegible] if the museums will be able to raise the modern pictures [illegible] it will already be a victory."

Dear Bernard:

I am indebted to you for Ida Meyer-Chagall's comment. I have just recently had another confirmation from the U.S.S.R., from Levinson-Loessing of the Hermitage staff, that no plans are afoot now for showing Malevich, Kandinsky or Chagall. The temperature has gone down a bit recently.

In any case, thank you very much for your efforts.

Sincerely,

Mr. Bernard J. Reis
10 East 40th Street
New York 16, New York

AHB:ma

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Bernard J. Reis

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File Lecture Ev Int. Council

THE MUSEUM OF MODERN ART

Date 1 September 1959

To: Files

Re: Alexander Marshack

From: AHB

Conversation with Alexander Marshack September 1, 1959: luncheon

Marshack said there had been a large show of German Expressionism in the Hermitage in March 1959, not Brücke but later he thought, maybe 1926-32. He thought it came from East Germany, some of it quite violent in image. He couldn't remember artists' names, though his description sounded like Dix and Grosserg. M. said he would get a catalogue for me next trip.

M. said he had had a long talk with Lebedev who had let him see the Tretyakov reserve. On leaving Lebedev smiled and said we have had a friendly conversation and after all I remind you that we have had in Moscow in the past two years a Picasso exhibition, a show of French book illustrations, an exhibition of New Zealand art, painting shows from the Peoples' Democracies, including Polish abstractions, etc. -- but he concluded, just after you leave I have to see three Polish painters and this will be a very unfriendly argument because I know they are going to attack me.

M. knew a woman who was a reporter for the Bulgarian press who went to the private post-mortem meeting after the close of the Peoples' Democracies exhibition early in 1959. No western observers were admitted. Only the participants in the show and the Soviet artists themselves. The argument was aggressive and bitter. The Bulgarians and Poles especially rose to attack Socialist-Realism, insisting that they would have no more to do with it and would paint the way they wanted to, condemning it as bad art. Russian artists said nothing until the official spokesman from the Ministry of Culture had defended Socialst-Realism, but added that it was not within reasonable limits the character of Socialist-Realism to permit some experiment with form.

On the phone he said that the two elderly women who had shown him the reserves of the Russian Museum in Leningrad where he had seen a Filohov being cleaned and Kandinskys, Chagalls, etc.,brought out for him to look at, had said that a show of Kandinsky and Chagall was to be presented there. I asked him when he was there. He said March. I said had he seen Gould. M. said yes. Had Gould been to the Russian Museum reserve before him or after him? M. said "I was about two days after Gould."

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file

THE MUSEUM OF MODERN ART

Date 19 August 1959

To: AHB

From: MA

Re: Leningrad

The Harrison Salisbury quotation from Wednesday, June 10th, 1959

New York Times, page C 13 read:

"and now an exhibition is being prepared in Leningrad of advanced Russian impressionist and abstract paintings on the Russian artists Chagall, Kandinsky and Malevich who have not been publicly shown for years but have been carefully preserved in storage."

(embalmed no doubt!)

Mr. Lindsay read this at the end of your conversation.

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4 September 1959

Dr. ALFRED H. BARR,
The Museum of Modern Art.
N e w Y o r k 19.

Dear Professor Lebedev:

Upon my return to the United States early in August I was immediately confronted with half a dozen reports and rumors about an exhibition of the works of Malevich and Kandinsky in Leningrad and Chagall in Moscow. I was surprised to hear this rumor, particularly as I had raised the question of the possibility of exhibiting Kandinsky in the U.S.S.R. during the discussion at our last friendly meeting following luncheon at the VOKS headquarters.

I don't wish to trouble you unduly, but I would like to learn the truth about these rumors and reports, since I must lecture shortly about modern art in the Soviet Union.

With very kind personal regards to you,

Sincerely,

Alfred H. Barr, Jr.

Professor P. I. Lebedev
Director of the State Tretyakov Gallery
Moscow, U.S.S.R.

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МИНИСТЕРСТВО КУЛЬТУРЫ СССР

ГОСУДАРСТВЕННЫЙ ЭРМИТАЖ

Ленинград, Д-65. Дворцовая набережная, 34 *Тел. А 2-95-04*

№. 634

Dr. ALFRED H.BARR,
The Museum of Modern Art.
New York 19.

Dear Dr. Barr,

Mr. Artamonov has received your kind letter concerning the rumors about an exhibition of the work of Kandinsky and Malevich and asked me to reply.

I am sorry to tell you that all the reports and rumors about such an exhibition are unfortunately false.

Sincerely yours

Deputy Director
of the Hermitage Museum

V. Loevinson-Lessing

(V.Loevinson-Lessing)

.....12 th October 1959.

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THE MUSEUM OF MODERN ART

Date 14 October 1959

To: Files

From: AHB

Re: files: Int. Council lecture
Harrison Salisbury

I phoned Harrison Salisbury to ask him about the rumored exhibitions of Kandinsky, etc. in the U.S.S.R.

He said that he had mentioned these rumors when we dined in Moscow. I said I was sure he overlooked this, since it was a matter of acute interest to me.

He said that shortly before I had arrived in Moscow Mr. and Mrs. Oakes of the Times had been in Leningrad and there a woman guide had told them that later in the summer there would be shows of Kandinsky and Malevich. About the same time an American student in the University (Leningrad or Moscow) passed on a similar report. In August, Ralph Parker, Moscow correspondent for the Times of India reported some doubts as to date and guessed it would not be for another year or two.

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Russian

Translation by George Riabov

Dear Mr. Barr:

In relation to your letter in which you write that presumably there is going to be an opening of an exhibition of the artists Kandinsky and Malevich in Leningrad and in Moscow of an exhibition of works by Chagall, we wish to inform you that according to our information such exhibitions are not going to be organized as there is no interest on the part of the Soviet public in the work of these artists.

Please do not hesiiate to direct any future inquiries to me.

With friendly greetings,

Lebedev

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USSR Lebedev

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Многоуважаемый и дорогой мистер Барр!

В связи с Вашим письмом, в котором Вы пишите, что якобы в Ленинграде намечается открытие выставки произведений художников Кандинского и Малевича, а в Москве - выставки произведений Шагала, сообщаю Вам, что по наведенным точным справкам такие выставки организовывать не предполагается, так как к творчеству указанных художников никакого интереса у советской общественности не имеется.

Прошу Вас и впредь обращаться ко мне по любым интересующим Вас вопросам.

С дружеским приветом

23-IX.59 г.

П. Лебедев

П. Лебедев

Директор Государственной Третьяковской галереи, член-корреспондент Академии Художеств СССР.

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1959 International Council
Version: AHB on this
Recent visit to USSR

October 20, 1959

Count: 102 Men: 43
Women: 59

NAL COUNCIL

OF MODERN ART

Thursday, October 22, 1959
Dinner: Museum Penthouse
Cocktails: 7:00 p.m.

ldrich	Mrs. Larry L. Aldrich
ell	Mrs. Ernest Angell
	Mrs. Robert Low Bacon
eiss	Mrs. Walter Bareiss
Barr, Jr.	Mrs. Alfred H. Barr, Jr.
erdeau	
	Mrs. Harry Lynde Bradley
	Mrs. Samuel Bronfman
Mr. Shirley C. Burden	Mrs. Shirley C. Burden
Mr. Gilbert W. Chapman	Mrs. Gilbert W. Chapman
	Mrs. Gardner Cowles
Mr. Sumner McKnight Crosby Curator of Medieval Art Yale University Art Gallery	Mrs. Sumner McKnight Crosby
Mr. René d'Harnoncourt	Mrs. René d'Harnoncourt
	Mrs. Charlotte Dyer International Program
Mr. Allan D. Emil	Mrs. Allan D. Emil
Mr. Julius Fleischmann	
Mr. George S. Franklin Council of Foreign Relations	Mrs. George S. Franklin (Helena Edgell)
	Mrs. Bernard F. Gimbel
Mr. Lloyd Goodrich	Mrs. Lloyd Goodrich
Mr. John Gunther author	Mrs. John Gunther

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October 20, 1959

Count: 102 Men: 43
Women: 59

THE INTERNATIONAL COUNCIL

AT THE MUSEUM OF MODERN ART

Thursday, October 22, 1959
Dinner: Museum Penthouse
Cocktails: 7:00 p.m.

Mr. Larry L. Aldrich	Mrs. Larry L. Aldrich
Mr. Ernest Angell	Mrs. Ernest Angell
	Mrs. Robert Low Bacon
Mr. Walter Bareiss	Mrs. Walter Bareiss
Mr. Alfred H. Barr, Jr.	Mrs. Alfred H. Barr, Jr.
Mr. LeRay W. Berdeau	
	Mrs. Harry Lynde Bradley
	Mrs. Samuel Bronfman
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Mr. Walter A. Haas	Mrs. Walter A. Haas
— Mr. George Heard Hamilton Curator, Collection of Société Anonyme, Yale	Mrs. George Heard Hamilton
Mr. Ira Haupt	Mrs. Ira Haupt
Mr. David Hecht husband of staff member Russian expert	Mrs. David Hecht (Anne Dahlgren) International Program
Mr. August Heckscher	Mrs. August Heckscher
Mr. Henry J. Heinz II	Mrs. Henry J. Heinz II
Mr. Walter Hochschild	Mrs. Walter Hochschild
Mr. Philip C. Johnson	
	Miss Frances Keech
Mr. William T. Kemper	
Mr. William L. Kistler, Jr. Tulsa, Oklahoma	Mrs. William L. Kistler, Jr.
	Mrs. Rose Kolmetz
	Mrs. Phyllis B. Lambert
	Mrs. H. Gates Lloyd
— Mr. Porter A. McCray	
	Mrs. Gertrud A. Mellon
	Mrs. G. Macculloch Miller
Mr. Jan Mitchell	
Dr. Henry Allen Moe	Mrs. Henry Allen Moe
Mr. Roy R. Neuberger	
Mr. Frank O'Hara	
	Mrs. Bliss Parkinson
	Miss Zaidee Parkinson
Mr. Roland Penrose	Mrs. Roland Penrose

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Mr. Waldo Rasmussen	Mrs. Waldo Rasmussen
Mr. Perry Rathbone	
	Mrs. George A. Rentschler
Mr. John C. Parsons	Mrs. John C. Parsons, Hartford
— Professor Henry Roberts Russian Institute	Mrs. Henry Roberts
	Mrs. John D. Rockefeller 3rd
Mr. Theodore Roszak	Mrs. Theodore Roszak
	— Mrs. Henry Potter Russell
	Mrs. John Barry Ryan
Mr. Robb H. Sagendorph	Mrs. Robb H. Sagendorph
	Mrs. Cable Senior
	Mrs. Henry D. Sharpe
	Mrs. George Hamlin Shaw
	— Mrs. Louise R. Smith
Mr. George W. Staempfli	Mrs. George W. Staempfli
Ambassador L. Corrin Strong	Mrs. L. Corrin Strong
Mr. Julius Wadsworth	Mrs. Julius Wadsworth
	Mrs. C. Law Watkins
— Mr. Franklin C. Watkins	Mrs. Franklin C. Watkins
	— Mrs. Harry A. Woodruff
Mr. Charles Zadok	Mrs. Charles Zadok
Prince Alexis Zalstem-Zalessky	Princess Alexis Zalstem-Zalessky
	Mrs. S. M. Zurcher
Mr. William vanden Heuvel	

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September 4, 1959

Dear _____:

Before leaving for Montana, Mrs. Parkinson asked me to write you about the dates for the Annual Meeting of the Council. Mr. Philip Johnson has most generously invited the Council to hold its meeting at his house in New Canaan, Connecticut, on Friday, October twenty-third. The morning session, which will be devoted to business matters, will begin at ten-thirty o'clock. After lunch, the afternoon session, which will be devoted to Mr. McCray's report on the International Program, will begin at two-thirty. Arrangements for transportation to and from New Canaan will be made by the Council office.

On the previous evening, Thursday, October twenty-second, a dinner will be given in the penthouse of the Museum prior to a talk by Mr. Alfred H. Barr, Jr. on his recent three-week visit to Russia as the guest of the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries.

Would you be good enough to indicate on the enclosed postcards whether you plan to attend Thursday's dinner and Friday's meeting? Mrs. Parkinson and Mr. Heckscher have both asked me to say that they very much hope it will be possible for you to attend both events, and that they will have the pleasure of seeing you then.

Sincerely,

Mrs. Cable Senior
Assistant Secretary

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ONCE MORE ABOUT WHAT I HAVE SEEN IN THE USA

By A. Zamoshkin

Director of the Pushkin State Museum of Fine Arts, Corresponding Member of the USSR Academy of Arts, Distinguished Art Worker of the RSFSR

P. Lebedev, director of the Tretyakov Art Gallery, and I had an opportunity to visit the United States of America at the end of last year, and the impressions made by that trip are still fresh. Our visit to the United States was in return for a visit to the USSR by outstanding figures of the Museum of Modern Art in New York, its president, William Burden, the director of the museum, Dr. René d'Harnoncourt and art scholar Alfred Barr.

In this age of highly-developed technique, a trip to another continent is a most ordinary affair. It took our splendid TU-104 only two hours to carry us from Moscow to Prague, and before much more time had elapsed we were enjoying the sights of Paris. We visited Nôtre Dame de Paris and spent many hours at the Louvre. The flight from Paris to New York over the boundless expanses of the Atlantic is rather monotonous, but the warm welcome accorded us by representatives of the Soviet Embassy and the Museum of Modern Art more than made up for it.

Thanks to the kindness of Dr. René d'Harnoncourt and the efficient work of the secretariat of the Museum of Modern Art we succeeded in visiting, during our brief stay in the U.S.A., the museums of New York, New Haven, Hartford, Boston, Philadelphia, Chicago and Washington. The heads of the museums

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and their associates readily showed us their collections, and the premises of the museums; they told us about the work of their museums, of their technical equipment. I cannot help but mention the attention shown us, the cordiality with which we were received. The patrons of the art museums, Chester Dale, Cummings, Bloch, and others, showed us their personal collections, which consist chiefly of pictures by French artists of the end of the XIX and the beginning of the XX centuries.

The Museum of Modern Art in New York, the Metropolitan Museum, the Brooklyn Museum, the Museum of Fine Arts in Boston, the Philadelphia Museum of Arts, the Museum of the Art Institute of Chicago, and especially the National Gallery of Art in Washington, which was opened relatively recently, have left many interesting impressions. The magnificent building of the National Gallery of Art, which is faced with marble, and the plan and structure of the Gallery excellently satisfy all its needs, as regards exhibitions, as a repository, and for purposes of popularization.

What attracts one's attention in the art museums of the United States is not only their tremendously rich collections of the works of world art, from the masterpieces of the Ancient East, antiquity, the Renaissance, and to the outstanding compositions of Western European and American painting from the XVII to the beginning of the XX centuries, but also their scientific research work and popularization activity among the population, students and schoolchildren.

I had visited the United States back in 1939-1940, in

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connection with the work of the Soviet pavilion at the World Exposition which was held in New York. Now, on my second trip, I saw much that was both new and extremely interesting in the museum life of the U.S.A. The art museums, with their manysided activity , occupy an important place in the cultural life of the country.

The permanent exhibitions of American painting and applied art in the museums give a convincing picture of the history and creative path of its outstanding representatives, as Copley, Stuart, Homer, Whistler; artists of a group called "The Eight", Rockwell Kent, the Soyer Brothers and Charles White, monumental painter, and reveal the national features of American art, its styles and periods.

As I am engaged in a study of American art, I learned a great deal from the new collection of works of American artists, created in the period from 1815 to 1865, collected by Maxim Karolik and presented by him to the Boston Museum. I had interesting talks with John Valker, chief curator of American art at the National Gallery of Art in Washington, with Alfred Barr, art scholar, and other museum employees. The books on the history of American art and the catalogues of the exhibitions, which were presented to me, are of great value. Like everything seen at the museums, they are of help to me in preparing my lectures on American art and the art museums of the United States. I have already given several lectures, as those at the Pushkin Fine Arts Museum, the Academy of Arts of the USSR, and at VOKS (USSR Society for Cultural Relations with Foreign Countries).

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Soviet people are deeply interested in American literature, music, and the fine arts. It is well-known what tremendous interest the Boston Symphony Orchestra and the performances of "Porgy and Bess" aroused in the Soviet Union. I am absolutely confident that the proposed exhibition of American fine art of the XIX century, the exhibits for which will come from the collections of the art museums of Chicago, Boston and San Francisco, will arouse no less interest in the USSR.

There were many memorable meetings and conversations during my trip in the United States. I recall that our American colleagues expressed the hope that the exchange of works of art and artists between the USSR and the USA would be developed. They were most enthusiastic in their praise of the concerts given by Oistrakh, Gilels and Rastropovich in the USA, and said that the tours of these musicians created quite a stir among the most diverse American circles. They were quite eager in their desire to become acquainted with Russian art, with the world famous Soviet ballet and the work of Ulanova. It was clearly felt that the American audience obviously feels the absence of a normal acquaintance with the different forms and genres of Soviet art. Naturally, in the United States this is considered a great gap.

Soviet culture keeps extending and growing, as it creatively assimilates, works over and develops the finest, most talented, that has been created by mankind. The Soviet art museums have achieved much in their scientific research work, exhibitions and popularization activities. It seems to me that, guided by the principle of mutual respect, it would be

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possible to organize an exchange of experience between the art museums of the USA and those of the USSR, as well as a regular exchange of museum publications, the records of museum conferences and scientific councils. The ways and means of organizing exhibitions, and the specific features of museum technique as practised in the USSR and the USA are of interest to the both countries. It would also be desirable to have an exchange of opinion in the field of the scientific popularization of the arts, the building of new museums and museum architecture.

Differences in the state and social economic orders should not prevent us from getting together, organizing art exhibitions, discussing art questions of principle, and establishing well-regulated ties between the art museums of the USA and the USSR.

Soviet art museums strive to develop cultural ties between peoples ever further, and to organize the regular exchange of art exhibitions. For instance, when the 350th anniversary of the birth of Rembrandt was celebrated, the USSR and the Netherlands exchanged a number of works of this great painter. Exhibition of French Art from the collections in the Louvre and other French museums, of Belgian art, from the museums of Brusseles and Antwerp, and of the works of Picasso, were held in Moscow and Leningrad. Exhibitions of Russian art were also organized in a number of cities of Europe and Asia.

We are convinced that the activity of the art museums is of great importance for the development of cultural relations between peoples. And it was with the sincere desire of

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establishing good, well-regulated, efficient contacts with museum associates in the United States that we came to New York. We left the United States with a feeling of profound satisfaction with the results of our trip. Our visit served as a pleasant finishing touch to the year just ended, a year which was very rich in numerous interesting events as regards the development of cultural relations with various countries and peoples.

Permit me to express the certainty that we will see an exchange of exhibitions of Russian painting of the XIXth century in the USA and of American painting of the XIXth century in the USSR, concerning which Soviet and American museum associates have already conducted preliminary discussion. It is my opinion that the outstanding figures in the art museums of the both countries can do very much to help the Soviet and American peoples better understand and respect each other. Permit me to extend my greetings to the museum associates of the USA, whom it has been my pleasure to meet, and to wish them the best of success in their activities.

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Modern Art in the U.S.A. at the Exhibition

in Sokolniki.

by V. KEMENOV, Ph.D. of Arts, Active Member of the Art Academy of U.S.S.R.

Published in Sovietskaya Kultura, Aug. 11, 1959

... And the bourgeois art specialists find it fitting to label abstractionism, under the circumstances cited, "freedom of the artist's creative individuality" and use it as evidence of the "great variety" in modern art.

... There cannot be diversity in the work of artists who are indifferent to the multiformity of ~~xxx~~ life. In this respect the American abstractionist does not have any "advantage" over the European abstractionist. Both are equally bad.

Lloyd Goodrich, however, interprets the diversity of American art along other terms, i.e., implying an existing kinship within the developments of all the current movements -- realistic as well as formalistic: "including in its context the figurative school, expressionism and abstraction in all their varieties, American contemporary art is one of the most diversified in the world." But this idyllic picture is unconvincing and hardly tallies with the facts. Lloyd Goodrich himself admits that during the past twenty years the prevailing tendency has been: ~~xxx~~ "the trend toward abstraction -- toward conventional art. At present this is the predominant movement."

The reactionary circles in the U.S.A. encourage abstraction. The realist artist meets with difficulties in selling his paintings or in organizing such exhibjitions. As a concrete example one may cite the fate of an outstanding American realist, Rockwell Kent. Of course abstract art is excellently suited to the Maecenas-multimillionaires, the patrons who control the museums. After all, it detracts people's attention from the difficult problems created by the hard life under the capitalistic conditions of reality.

end of this quote

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..... The American exhibition in Moscow has clearly demonstrated the inner character of the tactics practiced today by American abstractionists. The latter attempt to prove that abstraction has the right to coexist with realism. To be sure this creates the "diversity" in art -- let each choose according to his taste.

This situation, camouflaged as a prevalence of opinion and calculated to influence non-principled, indifferent citizens, only appears to be a good-natured acceptance of ~~xxxthxx~~ aesthetics. Actually it is just a mere cunning form of offensive within reactionary bourgeois ideology. Characteristically, there exist theoretical treatises which establish a basis for these new strategies of abstractionism. Such is, for example, the book by Etienne Gilson, called PAINTING AND REALITY.

..... The spectators simply refuse to see any evidence of art in abstract "painting" and "sculpture". And in this through contempt for clownish extravagance found in abstractions, one may sense the immense superiority of the people of the new socialist society as apposed to the voluntary and involuntary apologists of the modern, decadent, capitalist "culture" and its mostrous distortions in aesthetics and in art.

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Gould

cc: D. Miller

6 October 1959

Dear Colonel Gould:

Many thanks for your letter. I am glad to have the fairly exact dating of when you talked with Levinson-Lessing about the Kandinsky show. This is the earliest record I have been able to ascertain.

There are many confusing accounts and rumors. None of the letters I have written to Russia asking questions has been answered. Perhaps if you wrote Levinson-Lessing he might answer you when he would be cautious about writing me. It would be interesting anyway to see whether he would answer you.

If you can send us photographs of the Venard and the Pougny, I would very much like to see them so that I may show them to our Committee. Did I tell you that I had seen several Pougnys in the reserve of the Tretyakov Museum in Moscow? These early works are abstract in the style of Malevich and Tatlin, but quite good in quality.

Sincerely,

Alfred H. Barr, Jr.

Colonel Edward A. Gould
1617 Henrietta Street
Redlands, California

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Russian lecture

1958

Russia and the United States

There are many similarities between Russia and the United States. These go back to the origins of the Russian rulers in the 9th century and the discovery of America at the end of the 10th. Its discoverers were of Scandinavian origin and so were the rulers of Russia, beginning in the middle of the 9th century. America was discovered by Icelanders. They founded colonies in Greenland and sailed south as far as Cape Cod, and even further. The Icelanders, and especially the adventurers and discoverers, belonged to the group of people known as Varangians who were also the rulers of Novgorod and Kiev in the middle of the 9th century. The Varangians have been written of by many as if they were a tribe, but the word describes an occupation not a place of origin. They were, in effect, condottiere. Varangian comes from the Icelandic word vaeringji, which means a defender, a guard. They were among other things, the palace guards of Byzantium (Icelandic, Miklagarth). These men came not only from Sweden, but from all the northwestern European countries, including the island of Iceland which was settled by Norse people originally.

Icelanders were among the Varangian guards at Byzantium. This is recorded in some detail in the Saga of Grettir the Strong who was a famous warrior outlawed for murder by the Icelandic Althing and told to leave the country. He would not go into exile, but stayed in Iceland at great risk to himself, for every man's hand except that of relatives and close friends was against him. In the end he was killed, but his killers were unpopular because it was thought they had overcome him by magic, which was forbidden. They were exiled for manslaughter. The man who had given Grettir his death blow and taken his sword went south on a Viking journey and ended up in Byzantium among the Varangian Guard. Grettir's brother, Thorstein, who was not known to the killer, pursued him, at last found him with the Varangians in Byzantium. Thorstein joined the Guard. The killer had Grettir's sword, which was always a much prized thing with these fighting people. Thorstein saw the man showing off the sword to others among the Guard and asked if he also might see it. When he had the sword in his hands he immediately dealt the man his death blow. He was jailed to await death or ransom. In the end he was ransomed by a wealthy Byzantine woman. This is a romantic section of the story, and some scholars think it was added later. However, its detail of life in Byzantium has an air of authenticity. The time of the Saga is the late 10th century, but it was not written before the end of the 12th or 13th century, some say as late as the 15th. Sagas are apt to be partly fact and partly romance or legend.

The story of the Varangians in Baltic Russia is mentioned in the history of the kings of Norway by Snorri Sturluson, the Icelandic Thucydides. It is gone into in some detail in the story of Olaf Tryggvasson who became king of Norway. Olaf as a young boy was captured with his mother and foster father on the shores of Sweden by Esthonian pirates and sold

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into slavery in Esthonia, (Icelandic, Eistland). He was ransomed by a relative who saw him accidentally in Esthonia (Eistland) and took him to Russia (Icelandic, Garthariki) to the capital of a king called Waldemar, probably a king of Novgorod, though his capital is called Holmgarth in the saga, which would indicate that it was an island city. It is thought by many that the original capital of the state of Novgorod was situated on an island in a marsh. The story of Tryggvason's life there for many years is interesting in its detail and probably bears out the idea that the original Novgorod was not in the same place as the one Ivan IV destroyed. Olaf became a Christian after he left it as a full grown man, went back to Norway, conquered it, and brought it Christianity at the point of the sword, the usual way the religion was introduced. It took three kings to Christianize Norway, Magnus the Good, who preced Olaf, Olaf himself, and the later Olaf the Saint. All three died in battle.

There have been many speculations about the origins of the name Russia. Webster's International Dictionary (1940) relates it directly to the Varangians: "Ros (Russians), the Scandinavian rulers of the Slavs in Russia in the 9th century; also known as Varangians." George Heard Hamilton thinks the name may have come from a Sarmatian tribe who were called "Rukhs-As." I have heard that a Russian scholar at Yale holds this to be the origin of the name, but I do not believe many others share this idea. Halldor Herrmansson, former director of the Icelandic and Dante-Petrarch Library at Cornell, thinks the name may originally have meant "rowers," as these people must have done a lot of rowing on the Russian rivers to maintain their Scandinavian-Byzantine axis. There is also a theory that the name has a Finnish origin in their word Ruotso or Ruotsolainen their name for the Swedes.

Rurik, first of the Varangian rulers of Novgorod and Kiev in the middle of the 9th century, had a Norse or Danish name (Hrörekr). It is interesting to note the way these Nordic names got changed in Russia. The next man in this line was Oleg (Helgi), after him came Igor, (Ingvar). There was a powerful queen, Olga, (Norse, Helga). The first treaty between Kiev and Byzantium contains fifty Norse and three Slavic names. The Varangians defended Russia against the Khazars, a Turkish or Georgian people on the Southeastern borders of Russia. They were very powerful up to the middle of the 9th century. In the 7th century many of them embraced the Jewish religion. The Varangians later defended Russia against the Mongols, though without too much success. The story of the discovery of America in the year 1000, has been well documented in the voyages of Leif Eriksson, and his father's (Erik the Red) colony in Greenland which disappeared, but has been excavated in our time.

The similarities in the history of Russia and the United States are greatest in their periods of expansion. Ivan III drove off the Mongols in 1480, and extended the state of Moscow to, or beyond the Urals. Ivan IV, the Terrible, took Kazan in 1552 and annexed Astrakahn in 1556. In 1581, Yermak Timofeyevitch, a Cossack leader and bandit, conquered the Kirghiz Khanate of Sibir, a small state which gave its name, through

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Russian conquests, to the whole of Siberia. For this conquest Yermak received a pardon for his outlawry from Ivan IV, and was given valuable presents. Yermak and Ivan IV died in the same year, 1584. There followed the regency and later czardom of Boris Godunov, the appearance of the first False Dmitri, and the so-called "time of troubles," but through all this peasants led by Cossacks continued the conquest of what is now Siberia, and had established themselves firmly on the shores of the Pacific by the end of the 17th century.

Early in the 18th century they were exploring the islands off the coast of Asia. In 1728 Vitus Bering, a Dane in Russian service, sailed through the strait that bears his name. In 1741, on another voyage he reached Alaska, somewhere north of Kodiak Island, it is said. This was the year of his death. Other Russians continued their explorations into Northwestern America. Pribilof discovered the seal islands that bear his name. Wrangell discovered his island, but the great man of Alaska was Aleksander Andreyevitch Baranof, the "lord of the North Pacific," who was Alaskan head of the Russian Company of fur hunters and traders. He explored the coast further south and sent Nikolai Petrovitch Rezanov to California as far as San Francisco in 1806. The Russians seem to have had good relations with the Spaniards and got from them the right to set up a permanent establishment north of San Francisco at Fort Ross in 1812. They built ships and made iron. There was also an iron foundry at New Archangel. The Russians supplied the Spaniards with plowshares, spades and axes and also seem to have had an influence upon the wood sculpture of the Indian tribes in the west and Northwest, though many other ships, including that of Captain James Cook, after whom the Cook Inlet is named, also supplied the Indians with many kinds of trade goods, a trade not particularly encouraged by the Russians. There were 50 artisans at Fort Ross in the 1830's. In 1841 Fort Ross was ceded or sold to the Swiss Sutter on whose property gold was later found. This seems to have been a wise move of the Russians for the Mexican War, through which Mexico lost California to the United States began five years later. With the conquest of California the United States completed its march across the continent, moving from East to West, just as the Russians had fought their way from West to East. Both countries were now on the Pacific. After their sale of Fort Ross the Russians sold Alaska to the United States for 9,000,000 dollars, in a treaty ratified May 29, 1867.

Other odd similarities between American and Russian history are their lost colonies in America. The first of these was the colony established by Erik the Red in Greenland. Contact between this colony and Iceland and Norway had been lost before Columbus' discovery. The colony has been discovered and many of its localities excavated in our time. Among the things discovered was the armor of Erik himself. Peter Freuchen has told me he was surprised at what a small man Erik was. The second lost colony was the Roanoke colony, started by Captain John Smith on the Carolina Coast. In a period of war England lost contact with this colony and when the English returned no sign of it could be found, not even skeletons. The people seemed to have disappeared into the Indian nations.

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The third was the lost Russian colony in Alaska. The remains of this colony were found by American surveyors in 1937 in the forests of the Chugach Mountains on the Kenai Peninsula between Cook Inlet and the Gulf of Alaska, near Kasilof. The surveyors found 31 houses, 15 by 22 feet and fourteen feet high. The walls were of bricks, logs, sod and beach sand. Each one had a fireplace. The people had disappeared without trace, probably into the native populations. The houses were well preserved, but partially buried under detritus which was estimated by the surveyors to have taken 300 years to form. Research indicated that the people who built these houses may, or must, have been people who left for religious reasons when Ivan the Terrible destroyed Novgorod, and fled through Siberia to the Pacific Coast. They are supposed to have taken ship from the coast of Asia and sailed for America. The year is supposed to have been 1571, nearly two hundred years before Bering touched Alaska.

It would be fatuous for me to tell you anything about Russian art since you know so much more about it than I do. Unlike American art which was secular in its beginnings, Russian art was a servant of the church. Influences from the west did not touch the art of the icons since the way they should be painted was prescribed by the authority of the Greek Orthodox Church. Russians, like Americans, have always liked art which was imported, which they considered superior to their own. From the time of Rurik, or certainly of St. Vladimir, they have been enthusiastic collectors of foreign art and artists, both of which they imported until the passing of Lenin. Up to the 15th century the influence seems to have been mostly Byzantine. Since then there have been a variety of foreign influences, reaching a high point in the time of Peter the Great, a great art collector, Elizabeth Petrovna, and Catherine the Great. Italian, French, Dutch, German and English artists worked in Russia just as they did in America. Sculpture was a slow starter because of the opposition to it in the Eastern church. In Peter's time (1682-1725) Russian art had taken a secular turn, and emphasized portraiture, just as American art had been doing from its beginnings in the 17th century.

One thing has piqued my curiosity about art in early Russia, and that is a possible influence from Norway and Denmark, especially on wall paintings. Norway was a highly civilized country, as was Denmark. The English painter, sculptor, and goldsmith, Matthew Paris, went to Norway in 1248 on a mission for Louis IX of France to Haakon IV of Norway. It is known that he painted in a number of churches in Norway and some in Denmark. A panel of St. Peter at Oslo is ascribed to him, and a retable in Copenhagen dealing with Olaf the Saint, who finally Christianized Norway. Montague James writing on primitives in C. H. Collins Baker's book, English Painting, mentions it. The influence going from Norway and Denmark to Russia is a guess, but both these countries had a higher civilization than Sweden in the 8th, 9th, and 10th centuries. The Varangians have usually been thought of as Swedes, but now some scholars think Rurik was probably a Dane. The Danes were the first lords of the Baltic countries.

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They were superseded gradually when the Swedes threw off Danish rule under Gustavus the First (1596-1560). Norway also was under Danish rule. It was out of political and military competition at the time, because of the terrifying inroads of the Black Death in the 14th century, when whole districts were depopulated. Sweden lost all her Baltic possessions when Peter the Great finally defeated Charles XII. I should think it would be rather surprising if Norway and Denmark had exerted no influence upon Russian art between the 9th and 13th centuries.

There is one instance I know of that may show Russian influence upon American art at the primitive level. On the outskirts of Los Angeles there is a mission called San Gabriel Arcangel which has a series of primitive paintings on the stations of the cross. These have been recorded in color by the Index of American Design now in the National Gallery in Washington. When I first saw these in the Mission in Los Angeles the fathers told me they had been painted by Indians under the direction of those in charge of the mission, and that dyes made from plants had been used. I had some questions about these paintings, but of course I would not say anything to the Fathers. The first doubt was about the nature of the pigments, the second was about the surprisingly accurate observation of Caucasian faces by people not very familiar with them. Thinking of the first Chinese and Japanese pictures of Westerners I could not see how Indian folk artists had been better observers than professional artists in the Far East. I got to talking about the Mission pictures with Arthur Millier, art critic of the Los Angeles Times. He said, at once: "You mean those pictures painted by a Russian sailor?" I did not stay in Los Angeles more than a day or two, and in any event I did not want to get into a debate with the Mission Fathers, so I never followed it up. But there it is. And there my doubt is.

I don't think any painters in 19th century America correspond in any way to the Wanderers. Their kind of social and political "purpose" art is found only in the caricatures of the Populists and in such an artist as Nast in his attacks on Tammany Hall, and in the prints of Currier and Ives. In the time of the Wanderers, however, subject matter not unsimilar to theirs is found in the work of men like Anschutz and others, but simply as a record of the development of industry, not for social or political propaganda. The Wanderers type of art comes in with the realistic members of the Eight, especially Sloan and to a certain extent Shinn, though Shinn had none of Sloan's social passion.

A fair account of the "Swamp Fight" you were interested in appears in A Brief History of the Pequot War by Major John Mason, Mass. Historical Soc. Coll,, 2nd series, Vol. VIII, p. 143 (not illustrated).

H.C.? who
June 1958

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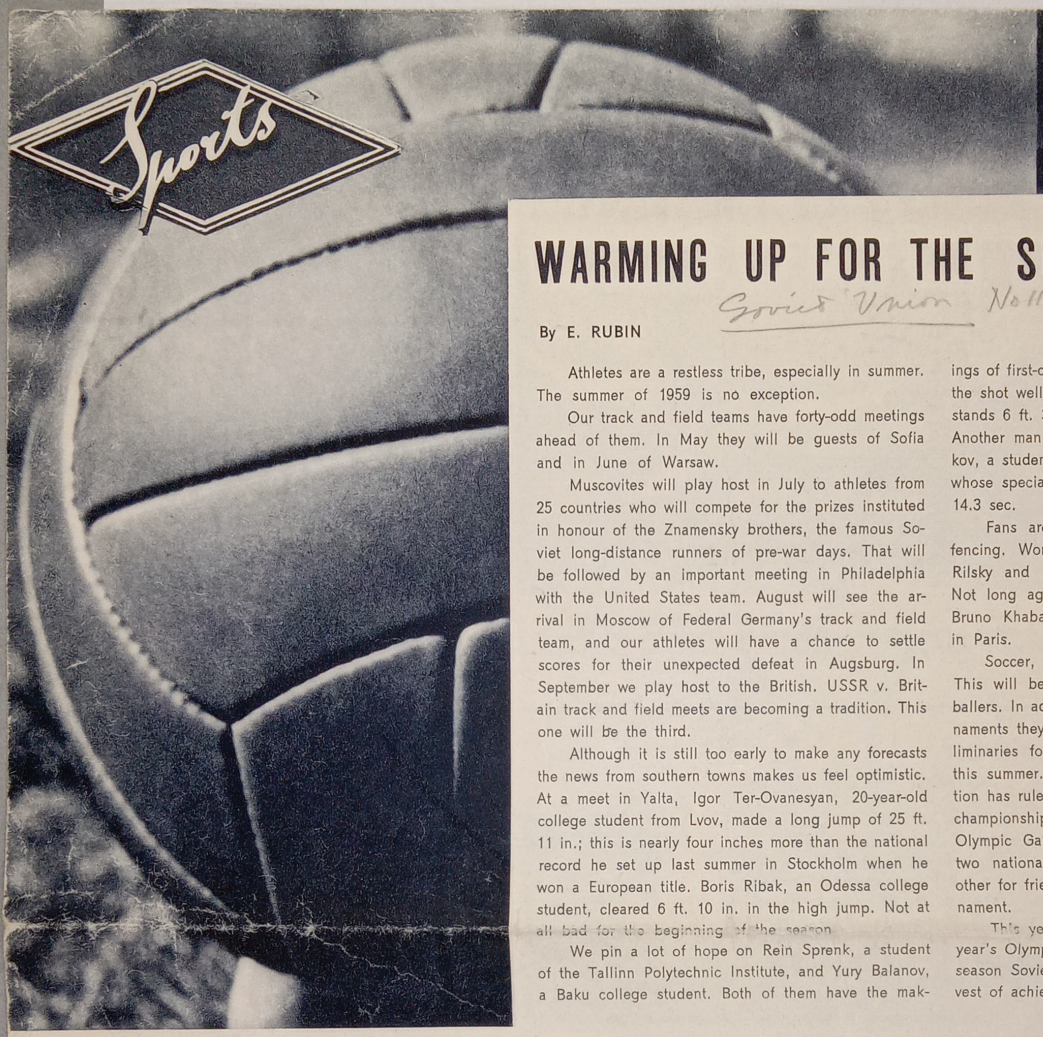



WARMING UP FOR THE SUMMER SEASON

Soviet Union No 111, 1959

By E. RUBIN

Photographed by V. KIVRIN

Athletes are a restless tribe, especially in summer. The summer of 1959 is no exception.

Our track and field teams have forty-odd meetings ahead of them. In May they will be guests of Sofia and in June of Warsaw.

Muscovites will play host in July to athletes from 25 countries who will compete for the prizes instituted in honour of the Znamensky brothers, the famous Soviet long-distance runners of pre-war days. That will be followed by an important meeting in Philadelphia with the United States team. August will see the arrival in Moscow of Federal Germany's track and field team, and our athletes will have a chance to settle scores for their unexpected defeat in Augsburg. In September we play host to the British. USSR v. Britain track and field meets are becoming a tradition. This one will be the third.

Although it is still too early to make any forecasts the news from southern towns makes us feel optimistic. At a meet in Yalta, Igor Ter-Ovanesyan, 20-year-old college student from Lvov, made a long jump of 25 ft. 11 in.; this is nearly four inches more than the national record he set up last summer in Stockholm when he won a European title. Boris Ribak, an Odessa college student, cleared 6 ft. 10 in. in the high jump. Not at all bad for the beginning of the season.

We pin a lot of hope on Rein Sprenk, a student of the Tallinn Polytechnic Institute, and Yury Balanov, a Baku college student. Both of them have the makings of first-class athletes. Sprenk, 6 ft. 4 in. tall, puts the shot well past the 55 ft. mark, while Balanov who stands 6 ft. 3 in. throws the discus more than 164 ft. Another man to keep an eye on is Valentin Chistyakov, a student at the Rostov Farm Machinery Institute, whose specialty is the 110 metres hurdles. He clocks 14.3 sec.

Fans are looking forward to exciting events in fencing. World titles were won last year by Yakov Rilsky and Valentina Kiselyova, both of Moscow. Not long ago Valentina Prudskova of Saratov and Bruno Khabarov of Riga captured world junior titles in Paris.

Soccer, though, remains the king of Soviet sport. This will be a busy season for our top-notch footballers. In addition to the USSR league and Cup tournaments they will play quite a few internationals. Preliminaries for next year's Olympic tournament begin this summer. Since the International Football Federation has ruled that players who competed in the world championship in Sweden will not be eligible for the Olympic Games the Soviet Union will have to form two national teams, one for the Olympics and the other for friendly matches and the European Cup tournament.

This year's meetings will be a rehearsal for next year's Olympics in Rome. It is hoped that this summer season Soviet sportsmen will reap an encouraging harvest of achievements.

ART DISCUSSION

Photographed by L. BERGOLTSEV



When the Art Show of the Socialist Countries (reported in a recent issue of this magazine) closed not long ago after an attendance of 400,000, the exhibition hall was given over to art critics and artists from those countries for a discussion of the works. Public interest in the discussion was so great that not even that big hall could accommodate all who wanted to hear it.

Man, the worker and fighter for the triumph of progressive ideas, was the keynote of the exhibition. That was its distinctive feature and merit, its value and significance. In their works the artists from the twelve countries showed the inexhaustible possibilities of socialist realism, the boundless vistas this method opens up for developing national traditions, for creative initiative, and for diverse genres and manners of execution. The free creative discussion reaffirmed the ideological unity of the artists of the socialist camp, their readiness to battle for realism, for a democratic art, for art that serves progressive ideas. Criticism was levelled at some artists for works containing elements of abstract art, which departs from the truth of life.

The discussion helped the artists of the fraternal countries to understand one another better and arrive at a closer awareness of their cohesion in the struggle for socialism, for bright goals in art.

picked up in plane from Moscow to Lvov, June 24? 59

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THE ART OF RUSSIA... ...THAT NOBODY SEES



RUSSIAN MUSEUM-GOERS SWARM PAST PAINTING BY V. A. SEROV SHOWING LENIN PROCLAIMING SOVIET POWER BEFORE TUMULTUOUS REVOLUTIONARIES IN 1917

IN AN AMAZING HIDDEN MOVEMENT, YOUNG PAINTERS ARE GOING MODERN. HERE IS AN EXCLUSIVE REPORT

The painting above hangs for all Russians to see in a museum in Moscow. It is a standard example of the rigidly realistic style that the Soviet government has imposed upon its art for more than 30 years.

The painting opposite lies in a closet in a private home in Moscow. It is a unique example of an astounding development in Russia—a hidden rebellion of young painters and sculptors who are turning against the academic official art and experimenting in the most personal and extreme modern styles. LIFE here presents an exclusive report, the first published anywhere in color, on this secret art of Russia.

Ever since the death of Stalin, which brought a more relaxed atmosphere, a growing number of young Russians have been cautiously exploring modern art. Working quietly at home, they have tried to catch up with the innovations they have heard about and have seen in reproductions or in rare exhibitions of foreign art that have been permitted in Russia. Because they have largely concealed their work and made no issue of their activities, Soviet officials have not clamped down upon them.

The experiments of these creative young artists are not the only modern works hidden in Russia today. In museum storerooms are untold masterpieces by Russia's famous pioneers—Kandinsky, Chagall, Malevich—as well as a remarkable unknown master named Filonov who, like the others, was denounced by Communists for "bourgeois decadence." On the following pages LIFE reproduces some of these hidden treasures which were photographed by U.S. Writer Alexander Marshack, one of the few Westerners allowed to penetrate the hidden world of Russian art.



FRENZY of strokes and blotches creates unkempt self-portrait of Anatoly Zverev, one of most experimental artists in Moscow. A recluse who dares to depict Christ and to create Pollock-like abstractions, he has never exhibited in Russia, lives solely off of works sold to a few friends.

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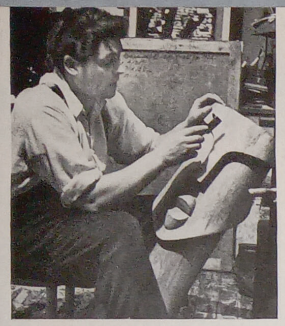


Illustrator's 'space' art

Versatile leader of a group of Moscow moderns, Yuri Vasiliev, 35, is a member of the Painters Union and works officially as a book and magazine illustrator. At home he carves modernistic heads and paints totally abstract works like the picture at right which was inspired, he explains, by "nuclear physics and the space age."

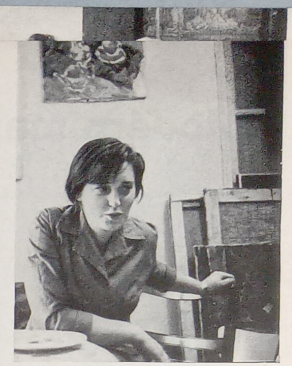


A mild-to-wild range among 'closet' styles

Although they are engaged in the new experimental movement, many of the young painters belong to the Painters Union, the official organization which subsidizes artists to decorate government buildings with the prescribed social-realist art. Others earn a living doing posters or book illustrations. Only a few, like Zverev (*previous page*), have set themselves apart from the official art world, living from hand to mouth in order to devote themselves completely to their own individualistic art.

To Western eyes, these sub rosa paintings appear moderate in style and often imitative of art that was done in Paris 50 years ago. But to Russians, their free painting techniques and personalized, often obscure, subject matter seem highly revolutionary. Most of the young artists would not think of submitting such works to public shows. As a result Soviet officials have seen little, if any, of the hidden art. But young writers, dancers and musicians manage to keep up with the "closet" movement through gatherings in homes. They not only buy from the controversial artists but nourish them with books on modern art which some of them have brought back from Western tours.





Wife's bow to Matisse

Natasha Egorshina, 34, is married to a Painters Union leader who is spearheading drive for more experimentation within union. Natasha herself hopes to become a union member by submitting realistic paintings for approval. But her private work, like still life at left, is semiabstract, shows Matisse influence.



Postermaker's surrealistic still life

A 35-year-old Muscovite who does not belong to the Painters Union, Dmitry Krassnopevtsev earns a living by designing movie posters and handbills. At home he paints stark still lifes with surrealist overtones, like *Broken Pottery* (*right*). His choice of subject stems partly from his distaste for academic art. "People have been falsified by the official style. As subject matter, they have been spoiled by the academy. I can say everything I feel in still lifes."





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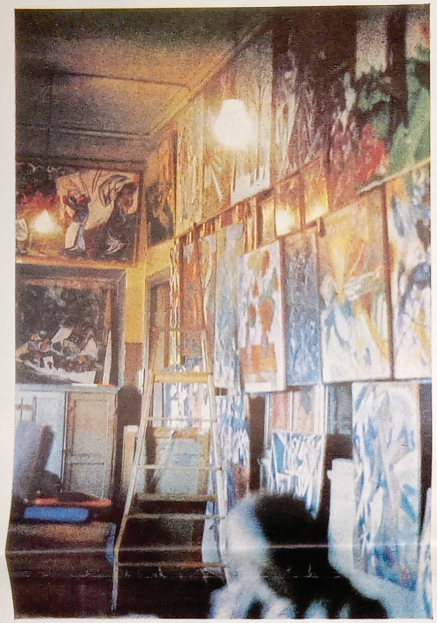
Modern masters banished to storerooms

While many of Russia's young artists are familiar with the postimpressionists, Picasso and even Jackson Pollock, few of them have seen the works of Russia's own great modern pioneers—despite the fact that some of the finest examples of their art belong to Russian museums. Ever since the 1920s when Lenin denounced them as "puerilities of the leftists," these canvases have been concealed in storerooms. Of the artists who created them, many left Russia for the West. Others stayed on, hoping things would change. Instead they themselves changed to conform with Soviet requirements. Only a handful pursued their dangerous independent course until they died.

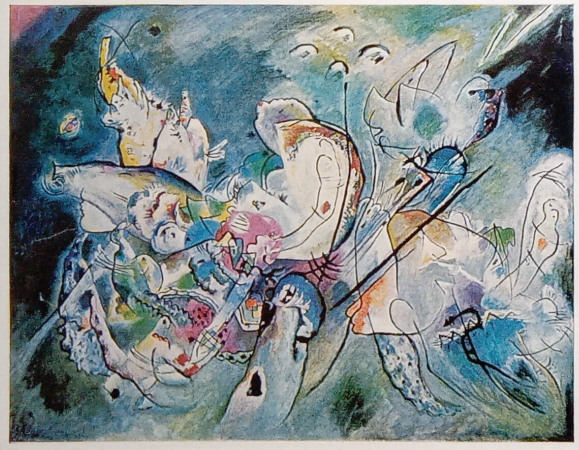


A nonobjective Malevich

The severe, geometric compositions of Kasimir Malevich, like the one above done before the Revolution, are among the most radical of all modern art. Aiming at absolute discipline and purity, Malevich launched the "suprematist" movement in 1913 with a famous painting of a black square on a white ground. After the Revolution he taught art, but the Soviets soon restricted his work and he wound up painting pottery for a living. He died, destitute, in 1935.



COLD STORAGE for Russia's rejected modern masterpieces is this crowded storeroom of Russian Museum in Leningrad. Here works by Chagall (*upper right*) are jammed next to paintings by expatriates Popova, Gontcharova, Larionov.



An abstract Kandinsky

The famed forerunner of abstract-expressionist art, Vasily Kandinsky began to create dynamic nonobjective paintings as early as 1911. The painting at right was done in 1917, shortly before he became a professor in a government art school in Moscow. In 1921, despairing of rigid Soviet views on art, Kandinsky went to Germany, leaving behind almost 90 of his pioneer works, most of which are now secreted in Russian museums. He died in Paris in 1944.

painting as he wished





Falk's sensitive portraiture

Robert Falk (*above*) is a legend among young artists as the lone wolf who managed to paint as he pleased until his death in 1957. Falk was influenced by Cézanne and the cubists but slowly developed his own sensitive style as shown in his portrait of two Jewish actors (*left*). In 1958 a show of Falk's most conservative works was exhibited in Moscow, but his controversial art has remained buried.

...one they threw out



Tishler's romantic imagery

Alexander Tishler was a disciple of Russia's pioneer moderns. But in 1935, when his paintings were rejected by the Painters Union as being too "formalistic," he switched to designing theater sets in the approved realistic manner and before long he became very successful. Privately Tishler has continued to paint romantic works (*above*) but he is hesitant to show these nonconformist products even to his closest friends.

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RAVAGED WORLD in which cadaverous humans wander amid rubble was visualized by Filonov after he had learned about the air raids of Spanish civil war.



CRYPTIC VISION (*above*), called *Entrance to World Prosperity*, is Filonov's comment on chaos of the Revolution.

DESOLATE SCENE of animals prowling deserted city may symbolize domination of man's world by bestiality.

The powerful

The art of one of Russia's most powerful masters is almost completely unknown, both in Russia and the West. He is Pavlo Filonov, who died in Leningrad in 1941. Through most of his life he lived in seclusion and poverty, exhibiting nowhere, selling to no one, yet always attacking the academic officials and somehow getting away with it.

Filonov's rebel nature showed up when he was expelled from art school for painting people any color that suited him. From then on he plunged into forms of abstract and surrealist invention that presaged or paralleled much of modern Western art. Subsisting mainly on tea and bread, Filonov worked 18 hours a day. When he died at 58, he left some 300 paintings to his sister, to be held until the day when, he hoped, Russia would open a museum to his art.

Last fall Filonov's sister presented 50 of the paintings to the Russian Museum in Leningrad. They were shown to Marshack who was there at the time, and he seized the chance to photograph these and the one on the next page. Afterward, they were sealed up and stored away, doomed indefinitely to the oblivion of Russia's modern masterpieces.

paintings of a solitary rebel



FILONOV'S SISTER DELIVERS PAINTINGS TO MUSEUM





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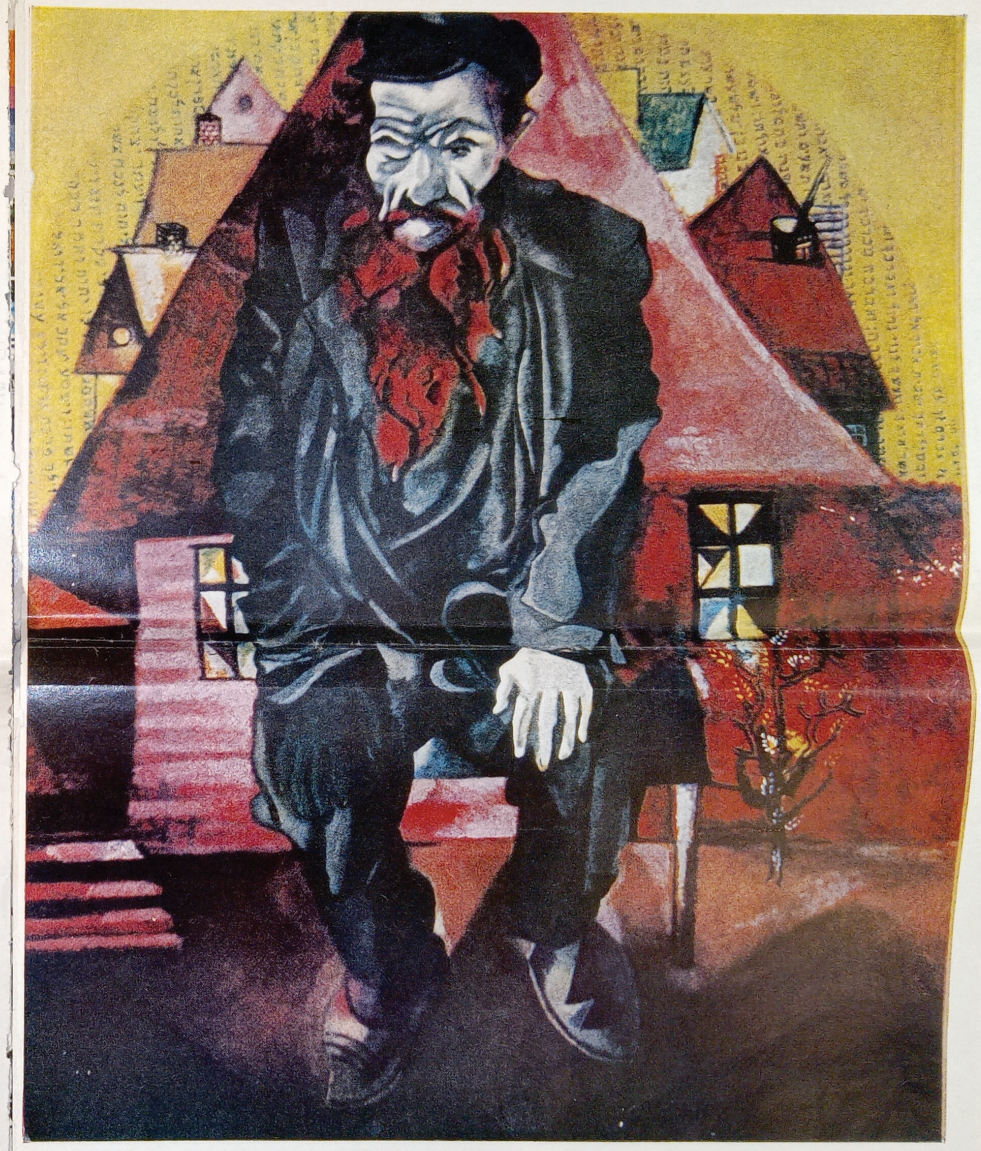
Image of mystery by a hero of Russian art



FRAGMENTS OF FACES merging in an iridescent mosaic create effect of mystery which characterized most of Filonov's work. Probably done in the 1930s, the painting reveals the artist's painstaking craftsmanship. Using fine hair brushes, he worked with the precision of a jeweler, altering and perfecting paintings over the course of many years. Although the younger generation of Russian artists have not seen such works, they regard Filonov as a hero of their times.



A semicubist fantasy by Chagall

The Red Jew, which Marc Chagall painted in Vitebsk around 1915, is unsavory to Soviet art officials because of its fanciful, semicubist style, possibly because of subject. During Revolution, Chagall was so much in favor that he became an art commissar, headed experimental school, was given show in Hermitage Museum. By 1922, ousted from job and throttled in his work, he left for France and his art was sentenced to storerooms.

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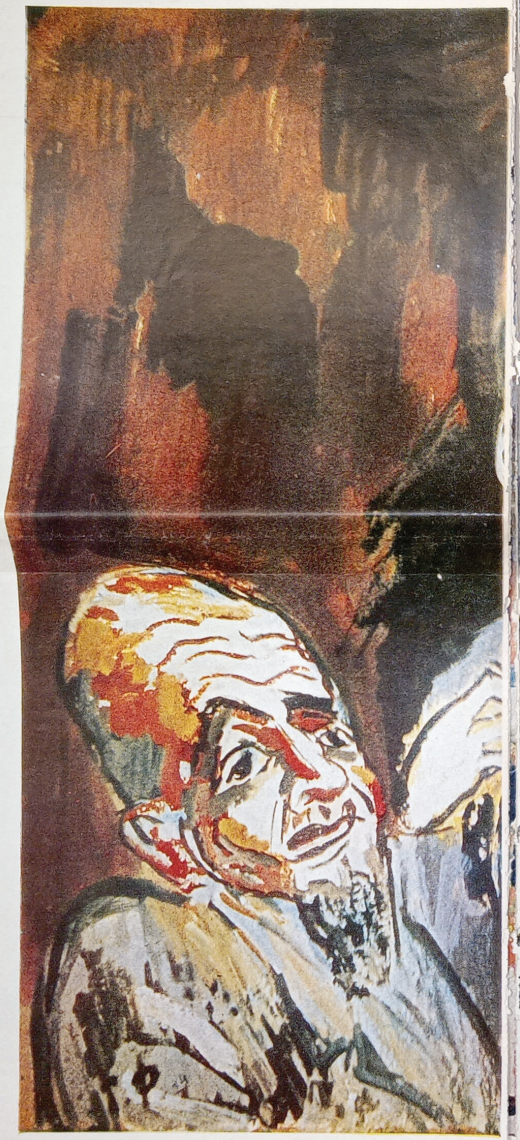
Pioneer who sold out . . . another who held out,





Mashkov's Fauve and Soviet styles

Most notable example of an avant-garde painter who capitulated to Soviet academism is Ilya Mashkov. Around 1910 he was experimenting with boldly patterned paintings like the *Portrait of a Woman* (*above*), which shows the influence of postimpressionist and Fauve art. But after the Revolution, Mashkov fell into line and began to turn out realistic still lifes (*below*) which made him one of Russia's highest paid painters. These academic works hang in public buildings all over Russia but his early canvases are carefully concealed in museum reserves. Mashkov died in 1944 and today, among the young moderns, he is held in utmost contempt.



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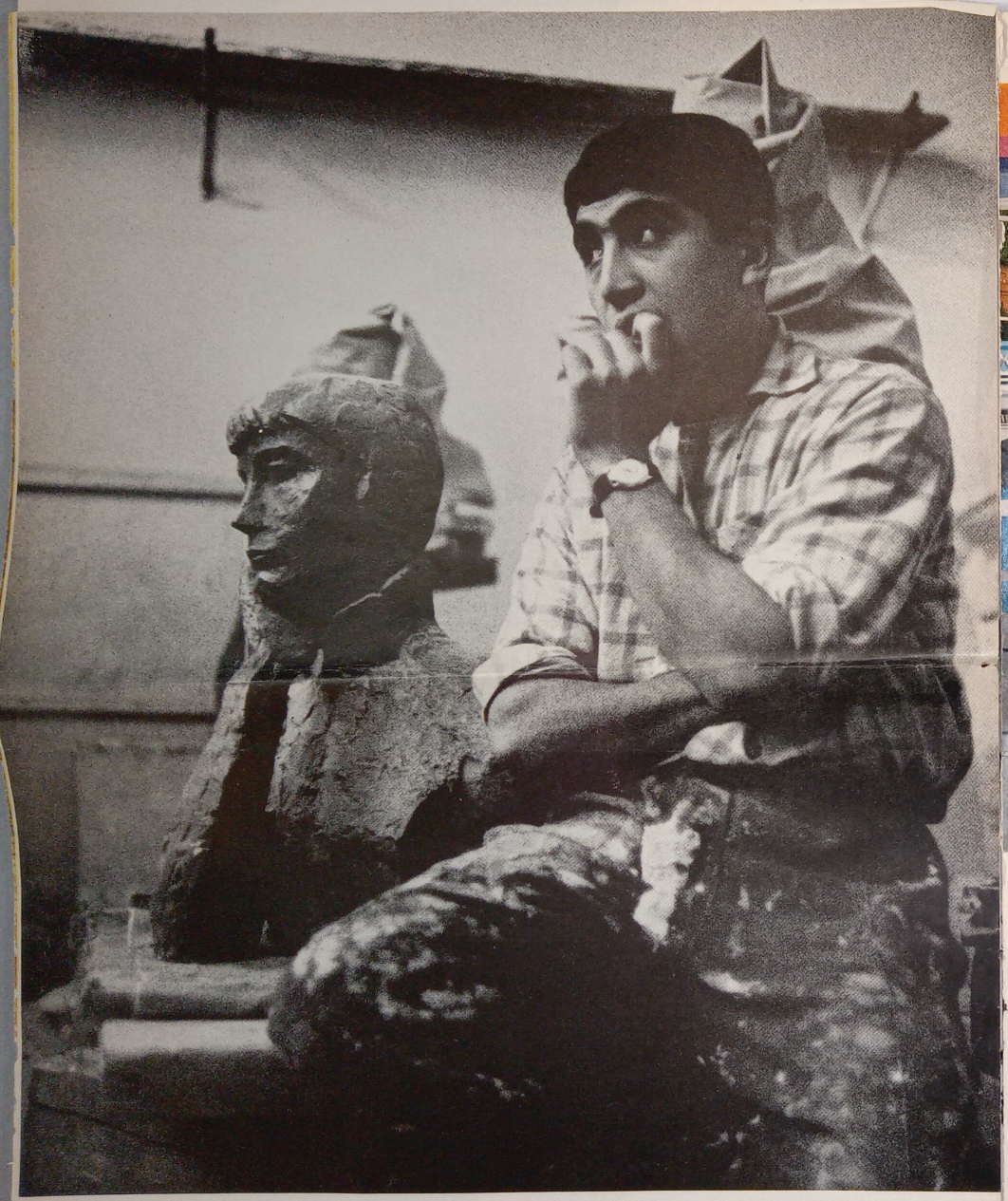
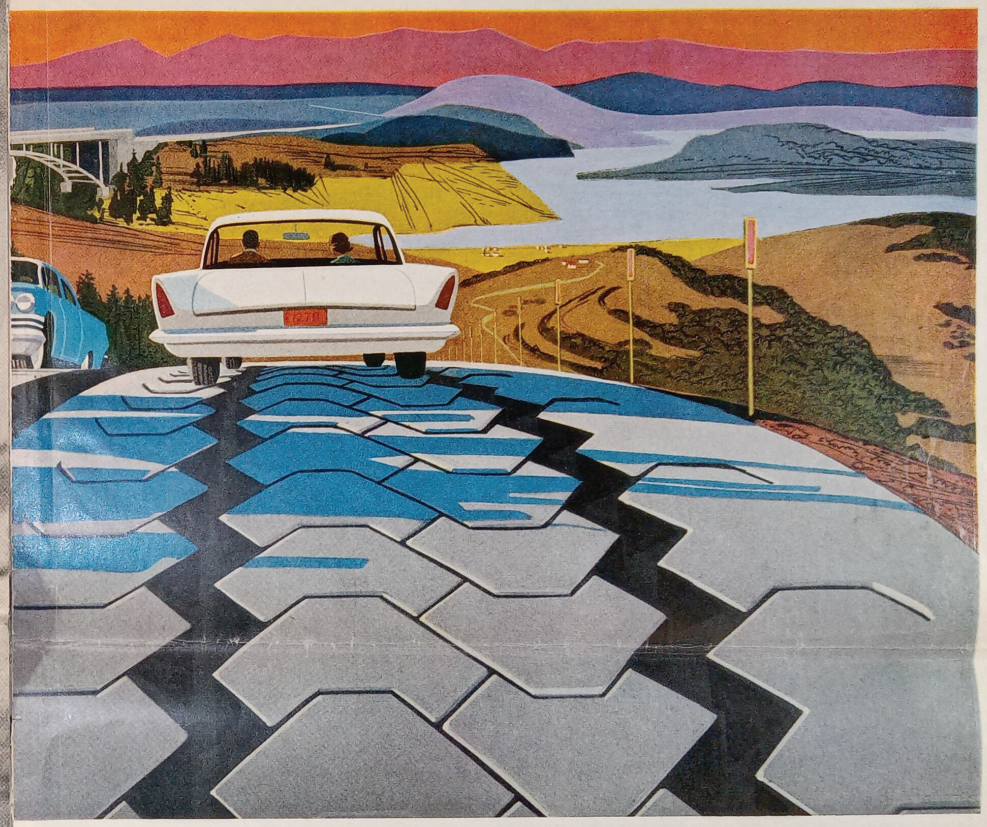


STUDENT AND HIS STATUE, in a Moscow studio, both wear look of brooding. The sculptor is a 20-year-old Armenian, who made the plaster bust of a woman after seeing a book on the stylized, elongated portraits painted by the modern Italian, Modigliani. He has been studying with an academic sculptor who earns a good living from official commissions but experiments privately in new painting techniques and encourages the boy to work along experimental lines.



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ACLS NEWSLETTER

AMERICAN COUNCIL OF LEARNED SOCIETIES
A MEMBER OF THE INTERNATIONAL UNION OF ACADEMIES

Volume IX
December 1958
Number Ten

AMERICAN PARTICIPATION IN THE INTERNATIONAL CONGRESS OF SLAVISTS IN MOSCOW

by William B. Edgerton

Sixteen American specialists on Slavic languages and literatures presented papers at the Fourth International Congress of Slavists, which was held in Moscow, September 1-10, 1958. Their participation was sponsored by the Joint Committee on Slavic Studies of the American Council of Learned Societies and the Social Science Research Council; and their trip was made possible by a special grant from The Ford Foundation, administered by the ACLS. The sixteen were part of a total American delegation of twenty scholars at the Congress, who represented seven of the principal American universities offering graduate work in the Slavic field. More than three hundred papers were presented and discussed at the ten-day meeting, which was attended by seven or eight hundred persons representing some twenty-five nations. The host organization was the Academy of Sciences of the U.S.S.R., and the sessions were held in the large new building of Moscow University.

The First International Congress of Slavists was held in Prague in 1929. At that time it was agreed that future congresses should be held every five years, meeting by turn in the capitals of each of the Slavic countries. The second congress took place in Warsaw in 1934. The third was scheduled to open in Belgrade on September 1, 1939, but this was prevented by the outbreak of World War II. Since the papers for the third congress had already been prepared and distributed in advance, however, according to the established procedure at these congresses, it was decided that the Moscow congress, the

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first one held since the War, should be officially considered the fourth in the series. Plans for the Moscow Congress were initiated at an international meeting of Slavists called in 1955 by the Serbian Academy of Sciences, and arrangements for the Congress were worked out by an International Committee of Slavists, on which Roman Jakobson of Harvard University was the American representative and the present writer was the alternate American representative. At the Moscow Congress the decision was made to hold the next congress in Bulgaria in 1963.

The Congress was a landmark in the history of Slavic scholarship; and the fruitful contacts, both formal and informal, among Slavists from various parts of the world clearly outweighed the aspects of the meeting that were open to criticism. An illustration of both the positive and the negative aspects was the exhibit of scholarly publications in Slavic linguistics and literatures that had appeared during the past ten years in the various countries represented at the Congress. The Soviet hosts gave the publications contributed by American scholars a prominent position at the every entrance to the exhibit; and a constant stream of visitors, both Soviet and foreign, could be seen examining the American works and making their own bibliographies of publications that were of particular interest to them. Along with these positive aspects of the exhibit, which alone fully justified all the energy that went into gathering and shipping the national contributions to Moscow, it must also be reported that certain American scholarly publications, several of them works of distinction and, in some cases, of international reputation, were arbitrarily excluded from the exhibit by the Soviet authorities. The excluded publications were works either written by former Soviet citizens now living abroad or expressing views on some aspect of Soviet life or policies in terms which the authorities alleged to be offensive. The leaders of the American delegation delivered an official letter of protest about the matter.

It may be significant that the American delegates did not observe any uniformity in the attitude shown toward them by their Soviet colleagues. On the one hand, their official reception by the Soviet Academy of Sciences was friendly and their unofficial reception by the large number of Soviet scholars and students present at the Congress was often marked by genuine warmth. On the other hand, two Soviet speakers issued sharp attacks on Western scholarship in general and American scholarship in particular in the field of Russian literature.

These attacks were clearly planned in advance. As it later became known to us, a two-day conference had been held in Moscow as early as April 1958, during which a group of academic party faithfuls insisted on the urgency of launching a "counter-offensive" against what they interpreted as an "attack" by Western, and especially American, scholars aimed at the theory and practice of Soviet literature. The "counter-offensive" began in the Soviet press before the opening of the Congress. Several articles attacked Western, mainly

American, scholarship; one of them was devoted to a book by William Harkins of Columbia University; another, published after the Congress, took to task a paper on Dostoevsky and André Malraux presented by Rufus Mathewson, also of the Columbia Department of Slavic Languages. At the Congress itself, the program of the plenary opening session included a paper by a Soviet scholar that was devoted to a broadside attack on "reactionary and revisionist tendencies" in scholarship on Russian literature. The speaker professed to see a sinister link between "reactionary" American scholarship and "revisionist" scholarship in the Communist countries, particularly Yugoslavia and Poland. Later in the sessions, the focal point of the attacks was a paper on the great Russian poet Pushkin presented by Leon Stilman, Chairman of the Department of Slavic Languages at Columbia University. Professor Stilman's discussion, conducted in Russian, drew a crowd so large that the session had to be moved to the biggest auditorium in Moscow University, and the reaction of the audience to his eloquent reply to the attacks left little doubt that their sympathies lay with him. Both the attacks by Party spokesmen and the frequent expressions of interest and sympathy by Soviet scholars and students seem to provide evidence of a loosening in the old Stalinist cultural isolation and of intense and watchful interest among Soviet scholars in American research in the Slavic field.

In the sessions on linguistics, undoubtedly the outstanding event was the report presented by Roman Jakobson of Harvard University and the discussion it aroused. A special session on problems of machine translation, led by American and Soviet specialists, drew a huge audience, which showed keen interest in the account of American achievements in this field that was presented by Lew R. Micklesen of the Far Eastern and Russian Institute at the University of Washington.

THE WORLD OF THE MIND

On December 1st a special citation was presented by the Thomas Alva Edison Foundation to Broadcast Music, Inc. in recognition of its distinguished public service in the interests of education. Specifically, the award was made for a radio series, "The World of the Mind," prepared in cooperation with the American Council of Learned Societies and the American Association for the Advancement of Science.

The ACLS contribution to the fifty-two quarter-hour scripts was twenty-five essays describing the interests and organizations of the constituent societies.[1] The authors of these scripts are outstanding scholars in each of the fields represented by their societies.

Broadcast Music, Inc. has made every effort to give wide publicity to the series and to encourage its intelligent use by local radio stations. It

[1] These scripts were prepared in 1957 and, therefore, do not include the four societies which were admitted to the Council in January 1958.

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requests imaginative, thoughtful handling of the materials and suggests close cooperation with boards of education and schools and colleges. The series has been requested by 527 educational and commercial stations.

In a script introducing the series, Howard Mumford Jones explained the pattern and aim of the programs:

"Our broadcasts come in two series. One series is designed to tell you something authoritative about American activity in the world of science; the other, to tell you something about American activity in the world of scholarship. Let us look briefly at these two great terms.

"Although a definition of science is a very difficult thing for even scientists to produce, most of us know a good deal about science. Science, we say, tries to discover and state the general principles or laws that seem to govern the operation of the universe. In discovering these laws and in modifying them in the light of new discoveries, science adds to our knowledge of the universe, and sometimes, by suggesting ways in which this knowledge can be applied to humanly useful ends, it also increases the comfort and happiness of man—and also, alas, man's capacity for destruction.

"At the heart of the scientific endeavor there is a gigantic problem. Why should we assume that our minds are capable of understanding the wonders of the universe? Perhaps we ought not make this assumption. Science makes what progress it can, however, and the progress of science in the twentieth century has been greater proportionately than all the progress made in science before 1900. This series of broadcasts about what modern scientists now think science is and what it does in various fields is planned to tell you as simply and directly as possible what leading men of science now believe to be true of their departments of scientific activity.

"A second great area of American intellectual enterprise is the social sciences, bodies of knowledge that share the methodology of science on the one hand, and the assumption of the humanities on the other hand that one of the most interesting objects of study to man is man himself. For man, as Aristotle long ago observed, is a political animal. The social sciences include economics, sociology, anthropology, social psychology, history, and related ways of interpreting man as a social or political animal. . . .

"But what about humanistic scholarship? If it is difficult to define science to everybody's satisfaction, it is even more difficult to define scholarship. Sometimes scholarship seems to mean scientific knowledge of man and his activities. Sometimes scholarship seems to mean historical knowledge of anything. Perhaps the best way to think of scholarship is to think of it as knowledge of man as man—that is, knowledge of

those qualities in the human race that cannot be wholly dismissed as chemistry or physics or biology or even scientific psychology. Scholarship commonly implies that some aspect of our knowledge of man is studied in its historical relations. Scholarship is commonly thought of as having to do with the humanities, or those branches of knowledge that have principally to do with human life. But this is not a clear-cut definition, since, among other difficulties, science also has a good deal of say about human life. But in general, scholarship deals with those branches of knowledge that contribute most directly to an understanding of human nature.

"But our understanding of human nature, we repeat, is going to be of two sorts: an understanding of men, and an understanding of man. If by men, we mean men in social groupings, then the kind of scholarship concerned with human nature is what we call the social sciences. . . . When scholarship concerns itself with man rather than with men, its business is going to be with the arts, with philosophy, with language, and with religion. These branches of knowledge are called the humanities. If we have left out history, or seemed to, we haven't really left it out but what we have done is to distribute it. The humanities look at man in the framework of history, and the social sciences commonly call on history to help them out by interpreting the human story for them. But to interpret the human story we have to note what men are aiming at, or what they have aimed at in the past, and that is why religion, and art, and philosophy, and, in an odd way, language tell us a vast deal about human goals and human aspirations.

"A famous book by a living American novelist takes its title from a passage by the English writer, John Donne, and the heart of this passage lies in the sentence: 'For no man is an island.' It is too late in history to think of science, social science, and humanistic learning as something remote from common life. On the contrary, these branches of knowledge, the material on which they work, the conclusions they reach are interwoven with the life of every American because they are interwoven with the living body of American life. This series of broadcasts is designed to show you as a contemporary American what organized knowledge is all about in the United States today."

Scripts for the ACLS portion of the series were prepared by: Sidney Painter (American Philosophical Society), Harlow Shapley (American Academy of Arts and Sciences), Clifford K. Shipton (American Antiquarian Society), Edith Porada (American Oriental Society), George C. Miles (American Numismatic Society), Walter R. Agard (American Philological Association), Jotham Johnson (Archaeological Institute of America), Erwin R. Goodenough (Society of Biblical Literature and Exegesis), George Winchester Stone, Jr. (Modern Language Association of America), Boyd C. Shafer (American

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Historical Association), Ben W. Lewis (American Economic Association), Anna H. Gayton (American Folklore Society), Jesse D. Jennings (American Anthropological Association), Brand Blanshard (American Philosophical Association), William A. Jackson (Bibliographical Society of America), Lester E. Klimm (Association of American Geographers), Robert Bierstedt (American Sociological Society), Harold D. Lasswell (American Political Science Association), Joseph C. Sloane (College Art Association of America), Albert H. Marckwardt (Linguistic Society of America), Dorothy Stimson (History of Science Society), B. J. Whiting (Mediaeval Academy of America), Charles Seeger (American Musicological Society), Thomas Munro (American Society for Aesthetics), and Wilma Fairbank (Association for Asian Studies).

SUMMER INSTITUTE ON ASIAN STUDIES

The University of Hawaii announces a Summer Institute on Asian Studies as part of its 1959 summer session. The Institute's program will center around two companion courses in which all members are to be registered. One is an interdisciplinary study of Asian countries, with special attention to South, Southeast, and East Asia; the other consists of discussion sessions and special lectures. Membership in the Institute will cost $75. The tentative deadline for applications is March 15, 1959. Inquiries should be addressed to the Dean of the Summer Session, University of Hawaii.

RESOURCES FOR STUDY OF GREECE

The Gennadius Library of the American School of Classical Studies in Athens is anxious to encourage the use by scholars of its unusually rich resources for the study of the history, literature, and civilization of medieval and modern Greece. The collection is especially full for the Byzantine, Frankish, and Turkish periods and for the Greek War of Independence, and the library also provides valuable reference material for research on the Near East in modern times. The collection of works of travel in the Levant is a very complete one. The library offers excellent facilities to scholars who have been awarded travelling fellowships, and it provides opportunities for association with Greek scholars. All visitors to Greece are welcome to use the library; and, whenever it is possible, the Librarian will be glad to furnish bibliographical information concerning the rare items in the collection. Address: Dr. Peter Topping, Gennadius Library, Athens 40, Greece.

CONSTITUTION [1]
OF
AMERICAN COUNCIL OF LEARNED SOCIETIES

ARTICLE I

Name and Object

Sec. 1. The name of the Corporation shall be the American Council of Learned Societies Devoted to Humanistic Studies, hereinafter termed the Council.

Sec. 2. The object of the Council shall be the advancement of the humanistic studies in all fields of learning and the maintenance and strengthening of relations among the national societies devoted to such studies.

ARTICLE II

Members

Sec. 1. The members of the Council shall be:

(a) One delegate elected or appointed by each Constituent Society in such manner as the several societies may respectively determine; and

(b) Any duly elected officer or member of the Board of Directors of the Council, not otherwise a member of the Council, during the period of his term of office.

(c) Members-at-large in office at the time of the adoption of this Constitution for the remainder of their respective terms.

ARTICLE III

Constituent Societies

Sec. 1. The Constituent Societies of the Council shall be the following:

American Philosophical Society
American Academy of Arts and Sciences
American Antiquarian Society
American Oriental Society
American Numismatic Society
American Philological Association
Archaeological Institute of America
Society of Biblical Literature and Exegesis
Modern Language Association of America

[1] Adopted at the annual meeting of the Council at Bloomington, Indiana, January 24, 1958, and in effect as of May 1958, after ratification by a majority of the Constituent Societies. This Constitution and Bylaws replace the Bylaws adopted in 1947.

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American Historical Association
American Economic Association
American Folklore Society
American Philosophical Association
American Anthropological Association
American Political Science Association
Bibliographical Society of America
Association of American Geographers
American Sociological Society
College Art Association of America
History of Science Society
Linguistic Society of America
Mediaeval Academy of America
American Musicological Society
Society of Architectural Historians
Association for Asian Studies
American Society for Aesthetics
Metaphysical Society of America
American Studies Association
Renaissance Society of America

Sec. 2. Any other national society devoted to humanistic studies may be admitted to the status of Constituent Society on recommendation of the Board of Directors by an affirmative vote of three-fourths of the members of the Council in attendance at any annual meeting of the Council.

Sec. 3. Any Constituent Society which at any annual meeting of the Council shall announce its intention to terminate its representation in the Council may at the succeeding annual meeting effect such termination, whereupon the membership of its delegate in the Council shall cease.

Sec. 4. A Constituent Society may be excluded from representation in the Council, for sufficient reason, by a vote of three-fourths of all the members of the Council.

ARTICLE IV

Officers

Sec. 1. The officers of the Council shall be as follows: Chairman, Vice-Chairman, President, Secretary, and Treasurer.

ARTICLE V

Board of Directors

Sec. 1. There shall be a Board of Directors elected by the Council plus the officers of the Council listed in Article IV, who shall occupy the same offices on the Board.

Sec. 2. The Board of Directors shall be responsible for the control and management of the affairs and funds of the Council.

ARTICLE VI

Meetings

Sec. 1. The Council shall hold an annual meeting in the month of January in Washington, D. C., or at such other time and place as it may determine, for the election of members of the Board of Directors, for the approval of the budget, for the consideration of reports and recommendations from the Board of Directors, for the discussion of policies and of instructions to the Board of Directors, and for the transaction of such other business as may come before it.

ARTICLE VII

Various

Sec. 1. The Council may receive gifts and may take, receive, hold, and convey funds and property, both personal and real, necessary for the purposes of its incorporation, and other real and personal property the income of which shall be applied to the purposes of the corporation, to the extent authorized by the laws of the District of Columbia.

Sec. 2. The Council shall maintain such representation in the Union Académique Internationale as may be prescribed in the statutes of the latter, shall cause the annual dues of the Council in the Union to be paid, and shall in general be the medium of communication between the Union and the Constituent Societies of the Council.

Sec. 3. The Council shall report to the Constituent Societies each year all the acts of the Council and all receipts and expenditures of money.

Sec. 4. The Council shall adopt such regulations and rules as may be necessary to give full effect to its Constitution and Bylaws and to determine its procedure.

Sec. 5. Amendments to this Constitution, provided they are consistent with the laws of the District of Columbia, may be adopted in any duly called meeting of the Council by vote of two-thirds of the members present, notice of such proposed amendments having been communicated to the members of the Council and the Secretaries of the Constituent Societies forty-five days in advance of the meeting, and shall take effect when ratified by a majority of the Constituent Societies.

Sec. 6. The Council may be dissolved only at a special meeting called for the purpose, and in the manner prescribed by the laws of the District of Columbia, by vote of three-fourths of all the members.

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BYLAWS
OF
AMERICAN COUNCIL OF LEARNED SOCIETIES

ARTICLE I

Terms of Members of Council

Sec. 1. The terms of members of the Council shall be as follows:

(a) The terms of the members of the Council elected or appointed by the Constituent Societies shall be four years, arranged in such rotation that approximately one-fourth of the terms shall expire annually.

(b) The place of any elected or appointed delegate which shall be vacated before the expiration of his term shall be filled by the Constituent Society said member represents for the remainder of said term.

(c) The place of any officer or other member of the Board which shall be vacated before the expiration of his term shall be filled by the Board of Directors for the remainder of the said term.

(d) In the event of the inability of a delegate elected or appointed by a Constituent Society to appear at a meeting of the Council, the said Society may elect or appoint an alternate for that meeting with the right to vote.

ARTICLE II

Election of Officers

Sec. 1. Except the President, the general officers of the Council shall be elected at each annual meeting of the Council; and the term of each office, except for the presidency, shall be one year and until a successor has been elected and has accepted office. The President shall be appointed by the Board of Directors for such period as is mutually satisfactory to him and to the Board.

ARTICLE III

Board of Directors

Sec. 1. There shall be a Board of Directors which shall consist of eight members, elected by the Council, and also the Chairman, Vice-Chairman, President, Secretary, and Treasurer, ex-officiis with the right to vote.

Sec. 2. Members of the Board of Directors shall be elected in the annual meeting of the Council from a panel of names prepared by the Nominating Committee.

Sec. 3. The elected members of the Board shall serve terms of four years, commencing at the close of the annual meeting at which elected, in such rotation that the terms of one-fourth of the members of the Board shall expire each year.

Sec. 4. The Board of Directors shall hold not less than four stated meetings a year, in the months of January, April, July, and October or at such other times as it may determine. In its meetings five members of the Board shall constitute a quorum. The minutes of its meetings shall be communicated promptly to all members of the Council.

Sec. 5. The Board of Directors shall have power to appoint an Executive Committee of its members to transact such business as the Board may delegate to it. The President shall be the Chairman of this Committee.

ARTICLE IV

Nominating Committee

Sec. 1. The Chairman of the Board of Directors shall appoint each year a Nominating Committee of three members of the Council.

Sec. 2. The Nominating Committee shall present to the members forty-five days before the annual meeting, nominations for the offices of Chairman, Vice-Chairman, Secretary, and Treasurer and shall invite the members of the Council to propose additional nominations. The Nominating Committee shall prepare and communicate to the members of the Council, fifteen days in advance of the annual meeting, a final list of nominations for said offices in which shall be included, together with its own nominations, all names that have been proposed by five or more members of the Council twenty days before the annual meeting.

Sec. 3. The Nominating Committee shall prepare a panel of nominations for members of the Board of Directors which list shall contain at least twice as many names as the number of members of the Board to be elected, selected from among the members of the Constituent Societies with due regard to regional, institutional, and disciplinary distribution; this panel shall be communicated to all Council members forty-five days in advance of the annual meeting. At the same time the Nominating Committee shall invite suggestions from the members of the Council. The Nominating Committee shall prepare, and shall present at the annual meeting of the Council, a final panel in which they shall incorporate and so designate any nominations proposed by

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five or more members of the Council which shall have been communicated to the Nominating Committee fifteen days in advance of the annual meeting.

ARTICLE V

Dues

Sec. 1. Constituent Societies shall pay such annual contributions as the Council may assess upon them, which shall be not less than twenty-five dollars, nor more, except as the minimum contribution, than five cents per member of the respective Societies.

ARTICLE VI

Meetings

Sec. 1. In any meeting of the Council a majority of all the members of the Council shall be a quorum requisite for the transaction of business.

Sec. 2. Each member in attendance at any meeting of the Council shall be entitled to one vote upon all matters requiring action by the Council.

Sec. 3. There shall be an annual conference of the Secretaries or other principal administrative officers of the Constituent Societies for the consideration of matters of interest to the Societies and of means of cooperation between the Council and the Societies.

ARTICLE VII

Administration

Sec. 1. The Executive Offices of the Council shall be situated in Washington, D. C., or in such other place as the Council may determine.

Sec. 2. The President shall be the chief administrative officer in charge of the Executive Offices.

Sec. 3. The members of the administrative staff shall serve under the direction of the President, who shall appoint or dismiss them and fix their salaries, subject to the approval of the Board of Directors.

ARTICLE VIII

Amendment of the Bylaws

Sec. 1. These Bylaws may be altered, amended, or repealed at any meeting of the Board of Directors by a resolution adopted by a two-thirds majority of the Board, provided that any such changes have been set forth in full in the notice of such meeting mailed to the Directors at least thirty days prior to the meeting.

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PORTER A. McCRAY

Return to Burr

Dec p. 20 - ff
Kemenov

VOKS

BULLETIN

1947

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ART, 20th C - Reactionary Criticism

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PORTER A. McCRAY

VOKS

BULLETIN



No. 52

U. S. S. R. SOCIETY FOR CULTURAL RELATIONS WITH FOREIGN COUNTRIES

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ASPECTS OF TWO CULTURES

By *Vladimir Kemenov*

I.

The March 1947 number of the American *Magazine of Art*, published by the American Federation of Arts with the sub-title *A National Magazine Relating the Arts to Contemporary Life*, reproduces a sculpture called *Family Group* by Henry Moore. The same number quotes the sculptor ar saying: "Beauty, in the later Greek or Renaissance sense, is not the aim of my sculpture." The explanation is superfluous. In *Family Group* Moore has turned a man, woman and child into hideous animals with reptilian heads. The appearance of these revolting creatures is an affront to man. The chances are extremely slight of anyone seeing the least resemblance between Greek or Renaissance art and this lampoon by Henry Moore.

In the 8th, 1947, number of *America*, a magazine put out by the United States information Bureau for dissemination in the U. S. S. R., we find a color print of a painting by the American artist Georgia O'Keeffe, here called *The Sky Seen Through a Hip Bone*. The reproduction is accompanied by the explanation that O'Keeffe's art "has matured and grown even more individualistic. In it," adds the magazine, "sensuousness and ascetism are combined."

Why should Georgia O'Keeffe have wanted to look at the sky through the cavity of the pelvis? For the same reason, evidently, that Henry Moore felt impelled to give a distorted picture of the human family. Their artistic individuality demanded it.

The above examples are no exception; their like fill all modern journals of art in Europe and America as the latter vie with one another in the publication of hideous incongruities, many of them of a pathological nature.

What is the reason for the lamentable decline of modern bourgeois culture?

Culture belongs to the people. The millions of plain people of factory and farm whose labor makes the enjoyment of culture possible, should, by right, be its true masters. Yet in society based on private property and divided into antagonistic classes torn by sharp class contradictions, the centuries have witnessed a process whereby the people have been to various degrees denied culture. Because of this process, culture (which owes its very existence and development to those whose labor sustains society and creates surplus value, thus freeing a small section of society's members from the need to engage in physical labor and allowing them to concentrate their energies on organisational and intellectual activities)—this culture became accessible not to the whole of society, but to the propertied classes alone. Furthermore, in the hands of the ruling classes, culture became a weapon for the enslavement of the toiling masses, a means of keeping them in a position of oppression and exploitation. Thus, thanks to the division of labor and rise of private property, under class society "all the triumphs of the spirit have until now been triumphs that have accrued to the detriment of the masses, who have been reduced to more and more inhuman conditions."[1]

Capitalism is the most extreme expression of these contradictions. In *Capital* Marx showed how capitalism reduces workers to brute conditions, viewing men as beasts of burden and making them appendages of the machine. If we examine the position of the ruling classes, we see that the class antagonisms inherent

[1] Marx-Engels, Collected Works, Vol. III, p. 108, Russian Ed.



Matta. *Man Trembling*, 1944—45, oil.

to a society based on private property have a negative effect on their "human side" as well; this reaches extreme expression under capitalism. Marx wrote "Society has until now always developed within the confines of some kind of contradiction: in ancient times it was the contradiction between freemen and slaves, in the Middle Ages between the nobility and serfs, and in modern times—between the bourgeoisie and proletariat. This explains on the one hand, the abnormal, 'inhuman' way in which the oppressed class has to satisfy its needs, and on the other—the restriction within which the development of social communion takes place, and with it, the development of the whole ruling class; this restriction on development consists, thus, not only in the exclusion of the oppressed class from development, but also the intellectual limitation it imposes on the class that does the excluding—so that it, too, the ruling class, is doomed to become 'inhuman' "[1]

The works of Marx, Lenin and Stalin have conclusively proven the hostility of the capitalist system to the all-round harmonious development of human personality; they have proven the anti-humanistic and anti-democratic nature of capitalism.

For artists living and working under the capitalist system two different attitudes towards the process it involves are possible. One is protest and struggle through the medium of art against the reactionary tendency to dehumanize the toiling masses; resistance to capital's efforts to turn people into beasts of burden and appendages of the machine; a fight through the medium of art to arouse and develop in people a sense of their own worth as human beings and a love of freedom. In this case the artist's creative work will be authentic, democratic and humanistic. The other: acceptance of capitalism's processes, as a result of which the artist consciously or unconsciously becomes an aesthetic apologiser for capitalism in its entirely or in any of its individual manifestations. In this case art must inevitably become false, anti-democratic and anti-humanistic, reactionary in content



Salvador Dali. *The spectre of sex appeal*, 1934, oil on panel.

[1] Marx-Engels, Collected Works, Vol. IV, p. 419—420; Russ. Ed.

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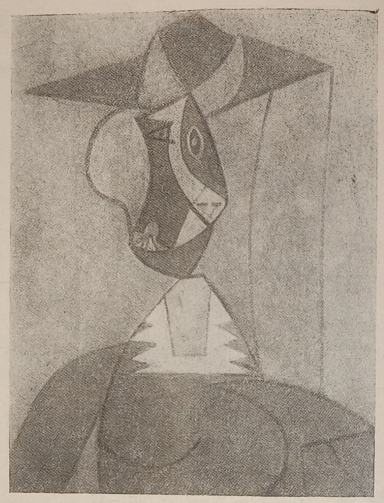
Picasso. *Portrait of a Woman.*



Picasso. *Portrait of a Woman.*[1]

and decadent in form, no matter how it may try to camouflage its decay under the guise of "pure art".

In the struggle against the feudal system, the bourgeoisie constituted a progressive force. Bourgeois art reflected this progress and was democratic. But once having vanquished feudalism, the bourgeoisie shed their progressive, democratic ideas with the greatest rapidity and set about deliberately preserving and inculcating reactionary ideas. By the end of the 19th century, the decline of bourgeois culture was so evident, that it was admitted even in bourgeois literature. Subsequently, in the imperialist epoch, the deterioration of culture and art continued with disastrous speed, proving itself no longer a temporary crisis, but a chronic disease. This process of cultural decay is still going on in capitalist countries, becoming increasingly dangerous and blighting the most diverse fields of science and art.

One of the most characteristic features of reactionary bourgeois art of the epoch of imperialism is its militant anti-humanism, calculated to suppress the working man's consciousness of his human worth and to convince him that he is no more than a conglomeration of mechanical parts (from which springs the favored tendency of bourgeois art, as may be observed in cubism, to interpret the human being as a combination of moving volumes made of some sort of solid "substance"), or else a biological creature possessing purely animal instincts and desires. "For the ancient Greeks, man was the center of the universe; modern man (according to bourgeois tenets—V. K.) has reduced his significance to the level of an ordinary biological creature."[2] Both of these attacks by bourgeois art of the imperialist epoch on the human

[1] These two portraits are from the album *Picasso. Seize peintures, 1939—1943.* Paris. Edition du Chêne. Robert Desnos says of this series of portraits: "In these portraits, in which the profile and en face naturally merge, we recognize our contemporaries. This is how we saw them even before this great artist depicted them to us in this manner, and so what he has done is to show us people like ourselves and even ourselves. Thanks to the power of creation, man here reaches his greatest heights. Never has he come so near the divine as in this rare portrayal."

[2] *Life*, 2 December, 1946, No. 6, pp. 43—50.

aspect of the masses pretend to be a "materialist" and „revolutionary" outlook, seemingly opposed to idealistic conceptions of man. Actually this view is profoundly idealistic, making a fetish of man. It is also profoundly reactionary, in that it draws man backward, exalting his animal desires and all that is most primitive in him and obscuring the advanced class consciousness of the masses.

The French sculptor Jacques Lipchitz, who lived in America for a long time, is a representative of that tendency in modern bourgeois art which utterly perverts the image of man, distorting his body, violating measure and proportion, emphasizing his animal nature. Recently there appeared an article by Maurice Raynal[1] which is interesting for its candour. At first Raynal makes an effort to represent Lipchitz' art as humanistic; he writes that the artist's work is distinguished by its "purely human, profoundly social character," "its deeply human elements," etc. But when dealing with decadent bourgeois art of the imperialist epoch and with its champions, we are used to hearing the most reactionary ideas dubbed "progressive" and even "revolutionary." Let us see what is concealed behind Raynal's phraseology. He writes that Lipchitz strives to discover the true value of all principles and conventions "which serve to suppress the instincts and animal impulses, for he is convinced of a truth which he sensed long ago, namely, that what is suppressed is always more true than that in the name of which it is suppressed." Thus, while pretending to criticize civilization, he really exalts the unrestrained animal impulses of man. "We are told," continues Raynal "that artists strive to return to the happy state of childhood. But Lipchitz goes even further; his aim is to keep instincts and desires intact in the form in which man gave expression to them at the time of his first appearance on earth; he regards the adaptations stemming from certain victories of reason as adaptations which must necessarily disappear or be supplanted as doubtful acquisitions, whereas the only eternal truth is represented by the homogeneous original and primitive expression of human nature."[2]

Further on the author praises Lipchitz for the fact that the animal element in man dominates in his sculptures (où l'animalité se mêle à l'humanité).[1]

According to Lipchitz' view of art, reason is superfluous, is merely a "doubtful acquisition" of a past period of civilization. The art of Lipchitz "throws new light on the magic depths of the subconscious, the instinctive, and all vague forces . . ."

The English sculptor Henry Moore is akin to Lipchitz in his basic tendencies. We have already mentioned his *Family Group* in which he cynically jeers at the pure human emotion of parental love. In sculptures more abstract than his *Family Group*, one is constantly aware of the suggestion of exceedingly distorted parts of the human body. The American art critic Kenneth Clark praises Moore for this "anthropomorphism" and explains:

"The roots and branches of his hollowed-out forms do not exist solely for aesthetic reasons, but because they seem to be necessary to the life of the figure, like heart, lungs, and pelvis."[2]

Thus along with animal impulses, sculpture has undertaken the portrayal of people degraded to reptilian forms. By opposing his art to that of Greece and the Renaissance, Henry Moore has himself expressed the anti-humanistic principle of his sculptures. And this anti-humanistic tendency in decadent bourgeois culture claims to be "pure art", independent of all politics. There could be nothing more erroneous than such a point of view. The sculptures of Lipchitz, Henry Moore and others are reactionary, for they aim to destroy that which is human in man and to rouse in him the beast, with all its base, primitive, animal instincts, the beast to whom the very word "humanism" is incomprehensible, who contemptuously looks down upon reason, progress, human love, comradely solidarity as upon "doubtful conceptions." Regardless of the political sympathies of these artists, the objective idea of their work plays into the hands of the reactionary bourgeoisie of the imperialist epoch and is hostile to the interests of the democratic masses.

II.

The basic features of decadent bourgeois art are its falseness, its belligerent anti-realism, its hostility to objective knowledge and to the

[1] *Arts de France*, No. 6, 1946, pp. 43—50.

[2] Ibid., p. 48.

[1] *Arts de France*, No. 6, 1946, p. 50.

[2] *Art News*, February, 1947, p. 29.

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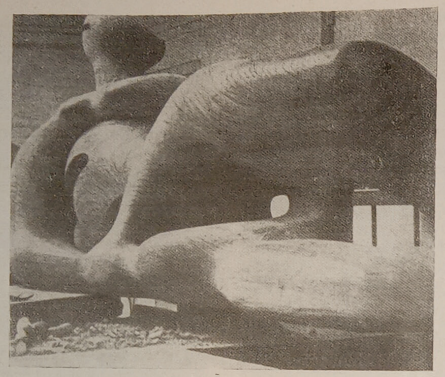

Henry Moore *Reclining Figure,* 1946, elm wood.

truthful portrayal of life in art. Here, too, the reactionary tendency in contemporary bourgeois art is presented under the banner of "originality", of struggle against "bourgeois" ideology, etc. Those extreme forms represented by the various "-isms" of anti-realistic bourgeois art were led up to by the gradual renunciation by bourgeois artists of the finest traditions of bourgeois realism in the 18th and 19th centuries as well as of the realistic traditions of the art of Greece and the Renaissance. The decline of bourgeois art became most rapid at the end of the 19th and the beginning of the 20th centuries, with the rise of the epoch of imperialism and the decay of bourgeois culture which it involved. Even in impressionism we have a suggestion of the artist's indifference to subject matter, reflecting an indifference to the message of art. The interests of the artists of this school became greatly limited; the impressionists painted mostly landscapes and portraits, but their landscapes were approached almost exclusively from the point of view of portraying light, while their portraits, strange as it may seem, reflect a "landscape" approach to the portrayal of the human face. The interpretation of the sitter's character, his inner world and psychology are all subordinated to problems of plain air and the object of conveying the vibrations of light on the body and clothes of the sitter. But the impressionists still saw nature whole, perceiving it directly through man's visual channels.

The post-impressionists, especially Cézanne, criticised the impressionists for making the portrayal of light the exclusive concern of their pictures, sometimes allowing light to diffuse, as it were, the forms of objects. Going to the opposite extreme in their zeal to confirm "material substance," they banned light from painting entirely, and in their portrayals of man and nature began to emphasize properties (volume, weight, form, structure) common to both animate and inanimate objects, gradually turning both landscapes and portraits into still-lifes. In Cezanne's still-lifes the objects become doubly lifeless: his fruits and flowers lack texture and aroma. Particularly lifeless are his portraits, which completely express the artist's proufound and even demonstrative indifference to man. This paved the way for the ensuing anti-humanistic trends of bourgeois art. But "in his compositions, Cezanne could not yet dispense with natural objects as a foundation," laments the suprematist K. Malevich.[1] Cubism and futurism finally broke up objects into geometric lines

[1] K. Malevich, *Manifest suprematizma.*

and planes, dissected them into the elements composing their outer forms and attempted to bring some kind of order into the resulting chaos. Realism was done for, as Picasso openly proclaimed. "We now know," wrote Picasso, "that art is not the truth. Art is a lie enabling us to approach the truth . . . It is up to the artist to find means of convincing the public of the truth of his lie."[1]

The underlying essence of the class ideology of the reactionary bourgeois epoch of imperialism is clearly expressed in this championing of the lie, in this denial of all objective laws and the possibility of fathoming them, in this hatred for realistic art (no less than for the materialistic theory of knowledge in science). It represents a fear of the truth, a fear of rational knowledge of life, an animal fear in the face of the inexorable operation of the laws governing the development of reality, laws presaging the inevitable destruction of monopolistic capitalism as an antiquated social form hindering the further development of humanity, smothering all that is vital and progressive, maiming the lives of millions of people for the sake of maintaining and strengthening power in the hands of a group of parasitic exploiters.

Such a conception of art is advantageous to the bourgeoisie, since it completely frees the artist from all responsibility for the message of his art, which is proclaimed to be a lie from the outset. It also frees him from all responsibility to the public, since this conception is based on the premise that the purpose of the artist is to deceive the spectator by convincing him of the truth of his lie. Furthermore, such a conception of art denies its invaluable social function—viz., that of influencing the ideas of the public by truthfully representing life. This too is advantageous to the reactionary bourgeoisie, who make use of art to poison the minds of the masses. Debates on realism and art have again become popular in the post-war period, when the democratic peoples, roused to action, refuse to reconcile themselves to art playing such a role and challenge artists to apply their talent to the common struggle against reaction and the remnants of fascism. An article by Jean Cassou appeared in the magazine *Arts de France,* in which the author naively wrote: "The interests of our democratic social aspirations do not require the development of only the realistic style; they require the flourishing of any style which will serve the humanism of the future . . ."[1]

The close ties between anti-humanism and anti-realism in bourgeois art are obvious and can be illustrated by any anti-realistic work of decadent art in the imperialist epoch, for such works unfailingly reduce man either to the bolts and screws of a machine, to a biological creature, or to a paranoic with his "subconscious" visions. Jean Cassou continues: "To claim that the spectator wished to find himself portrayed in a work of art, and to have the outer world revealed as he himself sees it or thinks he sees it is to credit him at the outset with the aesthetic tastes of the bourgeois of the 19th and 20th centuries."[2] Jean Cassou holds that just because the bourgeoisie, when still a progressive class, created bourgeois realism in art (which, incidentally, in spite of all its historical and class limitations, was incomparably more progressive than the contemporary mystical and pathological art which reflects the spiritual slough of the contemporary reactionary bourgeoisie), all realism is necessarily bourgeois. It would be more logical to admit that the increase in the democratic activities of the masses who have had such stern experience in their struggle against fascism, is giving rise to and will continue to give rise to a new form of realistic art which is completely popular, and not at all bourgeois. It is a fact that Soviet artists have already created a finer type of art, the art of socialist realism.

Formalistic attacks on realism are amazing for their muddled thinking and indiscriminating conclusions. Realism is identified sometimes with photography, sometimes with naturalism. Actually realism is attacked as the artistic expression of the materialistic point of view as opposed to the subjective whim of the artist, his "freedom" from reality. In other words, these attacks defend individualism and idealism in art. Here, for instance, is one example of such "criticism:" A. Newton has written in the English magazine *Studio* that artists should aim at truth, but truth without realism. The deeper the artist penetrates into

[1] Mayers, *Art on Art,* Vol. III.

[1] *Arts de France,* No. 3, 1946. *Du plus au moins de réalité.*

[2] Ibid.

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the sphere of the spirit, he argues, the farther must he recede from realism.

What "truth" can art portray if it is removed from a truthful portrayal of real life? According to Newton, the artist lives in a world of his own making; his art is comprehensible to only a chosen few rather than to the majority, to whom only the obvious truth of their surroundings is comprehensible; art must not submit to the influence of surrounding reality, etc. Accordingly, the denial of realism is the denial of truth in art; it calls for the substitution of objective truth by the artist's expression of his own narrow, individualistic little world. Such a "platform" justifies any formalistic caricature, any distortion of objects, any unwholesome deformity in art in advance, since these will always stem from the foggy "truths" of that small world of the artist's fantasy which in his desire to escape from reality is "of his own making."

According to Seddon, another contributor to this magazine, the main function of the artist consists in creating the symbols with the aid of which society governs itself along the line worked out for it by destiny. The artist is thus a seer who transmits a meaning which he himself does not understand . . .

Seddon insistently cautions the artist against all attempts to perceive the social role of art. It is not for the artist, he rules, to determine his utility from the point of view of society. The frank mysticism, idealism and anti-democratism of this "theory" (according to which society's development is determined by "destiny", and the artist is an unconscious "seer", etc.) are perfectly obvious. Yet this old, idealistic rubbish is solemnly presented as "the latest word" in decadent bourgeois art criticism. The resolute rejection of realism by decadent bourgeois art is evidence of the switching over of bourgeois culture from democracy to reaction. Realistic art was comprehensible to the people; formalistic art—to only a small group of "chosen" snobs. Realistic art spoke of life; formalistic art—of mystic "other-world" and "subconscious" symbols. There has developed a yawning abyss between the life and needs of the masses living in modern capitalist countries, and decadent, reactionary art, which is incomprehensible, alien, and objectively hostile to these masses.

In this connection, it is quite revealing to turn to the questionnaire organized last year by the French journal *Les Lettres Françaises* on the subject of *Art and the Public*.[1] The questions posed by the journal were: 1) is there a gulf between art and the public, and 2) is this gulf the result of another gulf—that between art and reality?

Most of the French artists replied to these questions in the negative. Henri Matisse, for instance, said that today there was no longer any gulf between art and the public although he, Matisse, had been aware of such a gulf when he was a young man. Georges Braque answered that in his opinion the existence of such a gulf was disproven by the fact that painting still had a place in society. As for himself, Braque went on to say, he was portraying reality as sincerely as possible, but hastened to elucidate that by realism he understood seeing things in a way that disclosed their 'fatality . . . and more along the same lines.

Léon Degand hysterically insisted that today the gulf between contemporary art and the general public was no greater than that which separates the art of any epoch and form from the modern public.

Jean Cassou argued that ever since the time of Ingres there has existed a conflict between vital art and vulgar aesthetics, and suggested that "the French public be taught by means of exhibitions, criticism and education to understand the art which has added so much to the prestige of French civilisation."

Lapicque said one could not speak of a gulf between art and the masses, since it was only normal for them to be utterly divorced. Artistic creation is and must be a personal and exclusive act; all the more so must the public's contact with a work of art be personal and exclusive. "Of course," Lapicque added modestly, "I do not reject the masses, and I should be very happy if they attained to an understanding of the art of the present day."

Brianchon answered along the same lines, claiming that abstract art is a play of the intellect, within the comprehension alone of those with a definite cultural background. Hence, it was only right that there should be a gulf between art and the public, in view of the latter's want of eduction.

André Masson said a gulf between art and the public had to be admitted, if by this we meant that artists work for small, exclusive,

[1] *Les Lettres Françaises, L'art et le Public,* No. 5, March-April, 1946.

groups. Ever since impressionism, he went on, we might even say that artists have been painting only for other artists and for writers.

Bernard Dorival held that while such a gulf has indeed existed since the Renaissance, this is to be blamed on . . . the ignorance of the public.

Henri Laurens felt that the gulf between art and the public was perfectly normal, and also blamed it on the insufficient knowledge of the public *(Les Lettres Françaises,* March-April, 1946).

This discussion proves not only that a gulf actually exists between contemporary bourgeois art and the people (variously designated as "the masses", "spectators", or "the public" by the authors of the above opinions). It also shows how little artists and art critics abroad themselves understand the causes and consequences of that gulf.

In truth, the principle reason for the gulf between contemporary art and the people, for the extreme decline and degradation of contemporary bourgeois art, is its reactionary content, that is, its militant hostility to popular ideas, and its decadent form—the result of its having cut itself off from life. Within art this is reflected in the rejection of realism, which is the sole basis of genuine artistic creation, without which an integral work of art is impossible. The ground for this rejection of realism, this ousting of life from the realm of art was prepared gradually beginning with the indifference of the impressionists to subject matter, the extreme contraction of possible themes for treatment, the slighting of subject matter as something inimical to painting, an attitude which led finally to the complete exclusion of subject matter from the fine arts. Artists and critics of various formalistic schools proclaimed that it makes no difference *what* art portrays; all that matters is *how* it portrays things.

Violation of the organic unity between art and reality soon proved to be a boomerang which wrought its own vengeance. Within art itself, the unity and integrity of its components, of the elements of artistic form and technical means, were also violated. This could not be otherwise, since the integrity and unity of an artistic image is the result of the artist's portrayal of the world of objective reality, in which integrity and unity mark the very objects and phenomena of life.

Unable to grasp the real reasons for this violation of integrity and unity within art, for the loss of balance between the components and elements of artistic form (reasons whose roots lie in the retreat of art from the new life); able only to register the resultant disproportion between the different elements of artistic form—artists began to try, each in his own way, to "remedy" the art of their day, to save the situation. But here again they erroneously sought the solution in art itself, in the development of the technical means of art, in "laboratory investigation" of its problems and methods.

As for correcting the basic and all-decisive error of modern art—that is, changing its attitude towards reality, bridging the gap between art and life, returning to realism as the only road leading to progress and the flourishing of the arts—that was something these experimenters and innovators in art failed to think about, and therefore their attempts to find a solution for the growing artistic crisis were doomed to failure.

Leaders of various schools of contemporary bourgeois art embarked upon a one-sided development of the divers elements of artistic form which in classical bourgeois realism existed in unity and harmony.

Thus, the impressionists made a fetish of light and visual sensation and developed these one-sidedly to the detriment of other elements of painting. Disputing with the impressionists, Cezanne banned light in favour of geometric volumes modelled in colour. The futurists, just as onesidedly, developed problems of motion, making a fetish of that, and subordinating all else to it. The expressionists, again, one-sidedly emphasized the subjective factor and the element of exaggeration (factors, which, as such and no more, may be said to be intrinsic to the creative process), hypertrophying them, for purposes of greater "expressiveness," to the point of hideously deforming the objects and phenomena depicted. Lesser schools have contented themselves with making a fetish of such components of painting as surface texture, geometric line, and so on (purism, tactilism). Innumerable schools and trends have arisen, each of them making pretentious claims, shouting imprecations at each other, waging a war of "principles."

This seeming activity in the realm of art is, however, by no means evidence of virility. On the contrary, it bears witness to its progressive deterioration.

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In the concrete forms which the present decline of painting in the capitalist countries has taken, in the manifestations of its utter degradation, in the many aspects of formalistic art we can see the one-sided exaggeration of and ugly emphasis on isolated aspects of the process of artistic cognition. This results from the retreat of bourgeois formalistic art from life. The separation of art from life in the creative process gives rise in the artist's mind to a rupture between sensation and thought, destroying their inner sequence, their dialectical unity and continuity. That which exists in the objects of the real world as unity of the particular and general is naturally reflected in the mind of the subject through the unity of sensation and thought. Subjective oblivion to the objective world avenges itself by disrupting the unity of sensation and thought in human consciousness. The destruction of this unity manifests itself in one-sided development and exaggeration of one of the components to the detriment of the other—in one case, sensation, in another logical thought—giving rise to two trends, extreme sensualism and extreme rationalism, which on the face of it seem to be opposed and hostile, but which are nevertheless fundamentally interrelated and mutually contribute to each other. Sensualism, in its early form, beginning with the art of the impressionists, led to the dissipation of the objective world in the visual sensations of the artist, and in its later form expressed itself in crude sensuality given to fetishism, in cubism's cult of primitive idols and accentuation of erotic elements (Negro sculpture, the idols of the primitive peoples, early Christian primitive sculpture, and so on), and then in the openly declared effort of artists to give spectators the chance to "feel" a piece of "material" as with cubism and even constructivism.

Rationalism, which in its early form expressed itself in the art of Cezanne with his cult of the rational geometric use of light, and later (in the first period of cubism) in Picasso's paintings, resembling geometric diagrams of dissected volumes and surfaces, led finally to purism and constructivism. Hower, this rationalism, based as it was not on a truly rational cognition of the objective world, but on the exaggeration and hypertrophy of man's inherent capacity for abstract thought, was in essence as much an extreme form of subjectivism as was sensualism, the opposite pole in bourgeois art. It is precisely this subjectivism, this subjective anarchy in the artist's approach to the laws of concrete reality, which accounts for the general frequency even to this day of eclectic compounds of both sensualistic and rationalistic elements, one-sidedly over-developed, in the work of one and the same artists. Picasso and the other cubists are most typical of this, but the same eclecticism is also to be found in the practice of the expressionists, in dadaism, constructivism, surrealism and in what is called "abstract art."

In realistic art the artist draws his material, broadly speaking, from the multiform life of nature and society, from the whole of human life. But this view of the material of art implies thematic painting, the very thing the formalists have so bluntly and declaratively rejected. Having banned, along with the subject matter they so hate, all the great variety of the outer world, the formalists have substituted their own conception of what is the "material of art." For them, the material of art is not the rich and intricate real world, but the immediate technical means and materials with which the artist works . . . in painting these are colors, canvas, line, planes; in sculpture, wood, marble, metal, volume, surface, and so on. With this substitution, the formalists also changed the tasks of the artist, reducing them to the principle that the artist must work on *these* materials, study them and discover their "laws", subordinate his work to them, be an innovator in their use. In other words, the formalists defined the problems of art in terms of the problems of these materials. All of life was expelled from the realm of the artistic interests of painters and sculptors. And life has avenged itself on formalistic art. Frequently the works of bourgeois formalistic artists cannot be given any name. Be they paintings or sculptures, they depict nothing. Thus at formalistic art shows we are more and more often confronted with exhibits designated by such titles as "Composition", "Message" . . . or more simply "Painting", or "Sculpture". The subtle irony of this metamorphosis has evidently escaped their authors. It is a fine painting that one has to label as such lest it be taken for something else!

For all the "freedom" which artists won after they had driven life from the realm of their formalistic art, they nevertheless tried at the beginning of the century to justify this subjective anarchy by pseudo-scientific, technical and other subterfuges in their work, writings and declarations . . . to prove its analytical character, and so on. However, very soon even this quasi-scientific terminology was discarded, and in contemporary bourgeois formalistic art the most rampant subjectivism, proclaiming the cult of mysticism and of the subconscious, has triumphed openly, and abnormal mental states are held up as examples of the complete creative freedom of the individual.

All these features of decadent bourgeois art were declared aspects of "art for art's sake", which is alleged to be alien to any semblance of ideological content. As a matter of fact, this "pure" art actually disseminated reactionary ideas, ideas that were advantageous or useful to the capitalists. Formalistic artists ceased to be rebels and became the abject slaves of capital, even though from time to time they did assail capitalism, sometimes even sincerely. How are these different factors to be reconciled? Among certain formalistic artists in foreign countries a yawning chasm formed between their political views and public sympathies on the one hand, and their artistic practice on the other. This chasm proved so great that even the events of the world war against fascism, in which many of them participated as members of the allied armies or the resistance movement, could not change their views on art. They continued demonstratively to deny the ideological content of art and all connection between the aims of art and the interests of the wide masses.

Even those formalists, who, like Picasso, have repeatedly professed sympathy for the struggle of democracy against fascism show a marked unwillingness to apply the progressive aspects of their world outlook to their artistic practice. A yawning chasm still exists in their work to this day, resulting not merely in the failure of these artists to advance the struggle of their peoples against fascism and reaction by their creative efforts, but also, objectively, in their furthering (through their art) the very aims of the bourgeois reaction against which they vehemently protest in their political utterances and declarations.

By proclaiming "art for art's sake", void of all contact with the struggle, aspirations and interests of the wide masses, by cultivating individualism, the formalists are affirming the very thing the reactionaries want them to. They are playing into the hands of the decadent bourgeoisie who in their efforts to preserve their domination look with hatred upon the development of the consciousness of the masses, upon the growth of their sense of human dignity and their feeling of solidarity, upon any rousing of their activity through the means of realistic art rich in ideological content.

It is frequently said that in his pathological work Picasso has deliberately created an ugly and repellant image of contemporary capitalist reality in order to rouse the spectator's hatred for it—that Picasso is the artist of "Spanish democracy".

This, obviously, is not true. Although Picasso's early works of his "blue" period still retain some connection with Spanish painting, when he turned to cubism his art became absolutely abstract. He then renounced all the traditions of realistic art, Spanish included, and followed the line of cosmopolitanism, of empty, ugly, geometric forms, which are as alien to Spanish as to any other democracy. When Picasso wanted to portray the suffering of the Spanish people in the war against Italian and German fascism, he painted his *Guernica*—but here, too, instead of heroic Spanish republicans, he showed us the same wretched, pathological and deformed types as in his other paintings. No, it is not in order to expose the contradictions of reality nor to arouse hatred for the forces of reaction that Picasso creates his morbid, revolting pictures. His is an aesthetic apologetics for capitalism; he is convinced of the artistic value of the nightmares called into being by the disintegration of the social psyche of the capitalist class.

Among Picasso's critics are those who accuse him of an insufficient distortion of objects. *Les lettres Françaises* published an item entitled *Atomic Picasso*, in which the artist and art critic Madelaine Rousseau delivered a stunning blow to Picasso. She did not reproach him for being too hard to understand, as do most of those who attack him, but for being behind the times. "Actually," wrote Madelaine Rousseau, "Picasso is still too deferential to nature, nature as seen by the 20th century. In his compositions we find teeth and eyes strewn among feet, and this upsets the bourgeoisie. But this is not sufficiently upsetting, since these teeth and eyes are such as we are accustomed to see. We, on the contrary (Madelaine Rousseau and her school),

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consider that in the atomic age not only the disposition, but the very structure of objects have been altered. For example, an eye can no longer be drawn as an eye. It has become reduced to atomic movement, and that is what the modern artist must show . . ." And Madelaine Rousseau challenges Picasso to show the "turmoil of the atoms."[1]

It is naive to imagine that an incongruous distortion of man "upsets" the bourgeoisie. This is a favorite theory (accepted without question by Madelaine Rousseau) by which Picasso's champions attempt to prove the "anti-bourgeois" and "revolutionary" nature of his art. But it is notable that this ugly distortion rouses the indignation of the plain people rather than of the bourgeoisie. This can be observed in France as well as in other countries. It was just these plain people who were most incensed by Picasso's London exhibition. Even the magazine *Studio* wrote that the pictures in this exhibition were severely judged and were defined as degrading, demoralizing, decadent and degenerate. The *Times* received more letters about this exhibition than it received when the atom bomb was invented, and the overwhelming majority of the letters expressed the indignation of those who had visited Picasso's exhibition. As for his pictures "upsetting" the bourgeoisie, it is just the bourgeoisie who represent his principal admirers and supporters. American magazines are always prompt to report how many thousands of dollars Picasso's latest picture has been sold for.

Certain of Picasso's champions manage to find that his art is "humane," although every one of his pictures refutes this by tearing the body and face of man to pieces and by distorting him beyond recognition. (See, for example, his series of feminine portraits published in Paris in 1943, or his painting of a seated woman included in the post-war New York exhibition of 1947). They explain his distortions by claiming that Picasso gives a true reflection of his age. Here, for example, is what the French critic Anatole Jakovski says in an article in the *Arts de France:* "Nothing human is alien to Picasso. He sees all that is human just as it is, with all its evils and ugliness, and only as a worthy contemporary of Buchenwald and Ravensbrook must often see it. Can Picasso be blamed for having chosen the wrong epoch?"[1] The same idea is met in an article by another contributor to this magazine.[2] In this article the author shows that Picasso's attitude to reality is one of "tenderness, sometimes turning to harshness. But is the gulf dividing these two attitudes so very great?" Such is reality for Picasso. "Of course it is claimed that he sometimes sees it as monstrous. This is a fine accusation to be made by an epoch which forces the artist to become locked up in himself and is shocked when he, like the trees in a Japanese garden, responds with nothing but thorns and prickly flowers. Picasso is also offered as proof that a genius can do nothing other than reflect the best and the worst aspects of his age, with all of its most striking contradictions."[3]

Thus it follows that the age is entirely to blame. There is, of course, a measure of truth in such a claim, for the epoch of imperialism has indeed crippled and mutilated the talent of many artists, including Picasso. It has led them astray and turned them from realism, the only true path in art, into the hopeless labyrinth of formalistic tendencies and endless "-isms." But it would be wrong to claim that every contemporary artist is fated to become part of the process of disintegration characteristic of decadent bourgeois art. The age (which Picasso cannot indeed be blamed for choosing) has produced not only fascism, Buchenwald and Ravensbrook. It has also produced the heroic struggle of the peoples against fascism and works by writers and artists inspired with democratic ideas. Why have these aspects of contemporary life not influenced the work of Picasso?

[1] *Les Lettres Françaises,* No. 151, April 11, 1947, p. 2.

[1] *Arts de France,* No. 5, 1946.
[2] Ibid., No. 6, 1946.
[3] Ibid., No. 7, 1946.

III.

The June, 1946 number of the American *Art News* published an announcement that the New Art circle was holding an exhibition called *Comparisons.* The motive given for holding this exhibition is most revealing:

"This exhibition compares modern and ancient paintings to prove that many of the modern ones are in the traditions of the past, in studied contrast to the recent peculiar phenomenon of juxtaposing 'modernistic' paintings with drawings of children and the insane, implying that modern art is childish and/or insane." It is doubtful that any exhibition could refute this view of decadent bourgeois art, especially since such a juxtaposition is made not only by its opponents (in indignation and protest), but also by its champions (with delight and approval). For example, the English art magazine *Studio,* speaking of the Picasso exhibition in London, said that no one would dispute that the works displayed represented a distortion and violation of the normal; to comprehend them the magasine added, it would be necessary to seek assistance not only from teachers and public figures, but also from psychiatrists and lawyers.

Within decadent bourgeois art we find a tendency called "surrealism" which has proudly proclaimed madness to be the highest freedom of which the creative artist can dream. As early as 1930 the American surrealist Salvadore Dali announced that in the near future it would be possible "to systematize confusion and thus to help discredit completely the world of reality." The paranoic, Dali went on to add, makes use of reality to affirm the ideas by which he is obsessed, with the distinction that he affirms the reality of this idea for others. The world of reality, he claims, serves as illustration and proof and is subject to the reality of our inner self. Breton, theoretician of surrealism, brings the same sort of "paranoic" criticism to bear in his commentary on the principles inherent to "paranoic" art. The point of surrealism, he says, is to abandon yourself to speculation concerning the property of incessant becoming intrinsic to every object as seen by the paranoic under the incomprehensible influence of the idea by which he is obsessed. In other words, the surrealist is a madman obsessed by insane ideas who finds all objects in a state of incessant deformation, in which one form of ugly distortion is supplanted by another. This incessant state of becoming, Breton explains, allows the paranoic who witnesses this process of becoming to believe that the very objects of the outer world are inconstant and transient, and perhaps even suspect.[1] Similar ideas are expressed by Germain Bazin, a professor at the Louvre school, and by Lokan, a psychiatrist, who note that the paranoic by no means submits to this world as do the majority of "normal" people, but rather dominates it, shaping it according to his own desires.[1]

Thus, the laws of objective reality which hold for the normal being do not hold for the paranoic. From this premise the champions and opponents of "modern" tendencies in art draw diverse conclusions: the former invite the artist to take inspiration from the hallucinations of the paranoic; their opponents consider (and as we see, not without reason) that contemporary decadent bourgeois art is "psychically abnormal". It was this conclusion which offended the sponsors of the *Comparisons* exhibition.

The American critic Alfred Barr declares that for the surrealist the source of all that is of value in art is the subconscious, however varied the manner in which members of this school give expression to their faith. Salvadore Dali, for example, "has used a meticulously exact realism—a magic realism to make convincing his fantastic images." Others, like the expressionists, "turned the hand—as well as the imagination—loose upon the canvas, creating images with reckless spontaneity"[2] (Joan Miro, Kandinsky, Matta).

Strikingly illustrative of the correctness of comparing contemporary bourgeois painting to the drawings of children—another juxtaposition against which the holders of the *Comparisons* exhibition protested—is a picture by Paul Klee reproduced by Alfred Barr in his book *What is Modern Painting?* Against a dark background we see a fish, about which cluster a flag, a cross, leaves, the moon, an arrow, an exclamation mark, and three geometric cylinders. Barr analyzes this picture in the following way: "In Klee's *Around the Fish* the bright childish symbols are so vividly imagined and so mysteriously related to each other that they suggest a secret magic."[3]

Exhibitions of contemporary bourgeois art and the pages of art journals abroad are full of such mystic, irrational works and of the cult of the subconscious, of the mysterious "other world." The *Art News* announced an American exhibition of "Subconscious" ink-painting.[4] At Washington University, six-week (!) courses are given by a certain Boris

[1] Maurice Nadeau. *Histoire du surréalisme.*

[1] Maurice Nadeau. *Histoire du surréalisme.* The word "normal" is ironically given in quotation marks by the psychiatrist Lokan.
[2] Alfred H. Barr. *What is Modern Painting?* N. Y. 1943, pp. 32—33.
[3] Ibid., p. 33.
[4] *Art News,* June 1946, p. 50.

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Margo, offering students "the revolutionary surrealist techniques of twenty years ago, photo-montage, automatism, and constructions of commonplace objects."[1] And indeed, six weeks is more than enough to teach students the formless messing about on canvas called "abstract painting."

Significant changes have taken place in the art life of America during the last few years. As early as 1939, the American critic Boswell, in his nationalistic article *Contemporary American Painting*, contrasted the "wholesome" young art of America with the artistic decadence of Europe.

Boswell proudly described how the American public, governed by its common sense (in spite of the fact that the well-oiled machinery of international publicity was working full time), laughed in amazement at Gertrude Stein's opera imported from Paris—a work of paranoic fragments which the public was expected to consider brilliant because it was beyond either human or divine comprehension.

But we see that the paranoic is now highly respected in the art life of contemporary America, while the incomprehensibility of decadent American bourgeois art is considered its greatest virtue.

In 1943 there appeared a book by Samuel Isham called *The History of American Painting* which ends with the conclusion that the main mass of American artists have been unaffected by modernism. But in 1947 *Life* wrote: "At the moment abstraction seems to be sweeping American art.[2]" Exhibitions from New York to the Pacific Northwest have shown a distinct trend away from realism . . . "vague, unidentifiable forms and scissors-and-pastepot look that are the earmarks of the confirmed abstractionist."[3]

And indeed, the chronicle of American art is full of such statements as: "Ralph Dubin is competently painting in a semi-abstract manner"; "Lu Belmont showed eight abstractions done in a slap-dash, competent, chic style"; "seven abstractions by Maria Normann." Attention is called to the rapid growth of abstract painting in South-California, to regular exhibitions of abstract art at the Pasadena Art Institute, etc. Gertrude Abercrombie, leader of the Chicago school of fantastics, commonly paints such things as: interior—an onyx floor, grey walls, an owl, gloves; landscape—an open plain and horses stabled in towers. In Provincetown there are three private art schools—those of Hans Goldman, Maurice Davidson, and Arthur Saltz,—and all three of them "teach" abstract painting. American art magazines praise not only American, but English and French surrealists as well for their mysticism, irrationalism, pathology, and paranoic delusions.

To what a sad pass modern bourgeois culture has come if its ideologists entertain such insane ideas, worshipfully accepting the gibberish of a madman as the height of philosophical wisdom, and sincerely believing in the mystical, pathological balderdash represented by the work of formalistic artists. This is a symptom of social insanity, which, by the way, has much in common with the disintegration of the mind observed in cases of individual insanity such as paranoia or schizophrenia (hypertrophy of the Ego, infantilism, egocentricity, the disintegration of the personality, hallucinations, delirium, etc.). True, it is almost impossible in surveying modern formalistic bourgeois art to distinguish between genuine works produced in all sincerity by artists with socially diseased minds, and counterfeits offered by simulators, for purposes of profit. But that is not important. The years will pass, and posterity will study the history of bourgeois culture in the imperialist epoch; it will come upon the work of Picasso and Sartre, Jacques Lipchitz and Paul Nash, Frederick Hawk and John Tanard, Henry Moore and Edward Parr, Al Calder and Edward Wadsworth, Morris Graves and Paul Klee, Joan Miro, Peter Blume, Piet Mondrian and many others like them. In order to analyse this work, the healthy normal people of the future will seek the services not of the art expert, but the psychiatrist. But meanwhile, today, to the shame of humanity, "masterpieces"—paintings and sculptures conceived by obviously sick minds—a veritable chaos of "pure" and empty forms and lines, sometimes in conglomeration with parts of misformed bodies—are accepted by many fullgrown people in Europe and America as perfectly natural phenomena—even more—as products of culture! This fantastic mixture of unwholesome fantasy and fraud covers the walls of museums, art galleries and lecture halls. Volumes are written and lectures delivered about this worthless nonsense and its authors. In number after number, serious journals print reproductions of these "works", interview their authors, publish pamphlets and articles gravely discussing their composition and intent, and quibble over "fine points" . . . in other words carry on as if the works before them were not a mixture of pathology and chicanery, which trace their origin to the daubs painted by the donkey's tail, but serious and socially beneficial creations. It is indeed this very circumstance among all the signs of the degradation of modern bourgeois culture which is the most disgraceful and most astounding.

On the face of it, these blatant manifestations of the degeneration of bourgeois culture in the imperialist epoch may seem to represent abstract forms, empty and aimless, and therefore devoid of ideas. But actually they convey very definite ideas—the poison of bourgeois morality or biological individualism, the poison of bourgeois ideology or mysticism and subjective idealism, which day by day through all the channels that constitute the technical basis of modern culture poison the minds and hearts of the plain people, prevent them from understanding the problems facing society and try to divert them from active intervention in the solution of these problems, from rebuilding life within their countries on democratic foundations, from implementing collaboration and peace among the nations.

Aside from formalism, which demonstratively refuses to depict real life, and tries to divert art from participation in the struggle of the wide masses, to prevent democratic sections of the population from comprehending the most vital tasks of their existence . . . the decline of bourgeois culture is also manifested in another form of art, which at first glance may seem the opposite of that we have been discussing. Unlike formalism, the forms and methods of this art do not distort objects, landscapes and people. This art does not carry the spectator away from reality, but on the contrary, tries to focus his attention on the outside world by picturing it in flamboyant colors, oddly vigorous lines, and exaggerated volumes. This art is quasi-realistic, but not realistic. Its purpose is to put a veneer on bourgeois reality, demagogically to laud the solidity of the capitalist system and whitewash the appalling contradictions and deep contrasts of contemporary bourgeois life. It is obvious from whence this new trend of decadent art gets its artistic weapons. They are taken from the arsenal of shrill commercial advertising. The only difference is that while an advertisement as such frankly boosts suspenders or Coca-Cola, this quasi-realistic painting sets itself the broader goal of insidiously boosting modern capitalism and life under it. While this demagogic trend is still only an incipient tendency in modern decadent bourgeois art, it is nevertheless a typical form of bourgeois ideological pressure on the mind of the public. Art of this type undertakes with cocky assurance to express any false idea . . . that the Negro leads a happy life in America, for instance. Even in the rare instances when it sponsors true ideas, as in many of the anti-fascist war posters that have appeared abroad, the false and demagogic methods of bourgeois advertising only compromise these ideas. Such works cannot convince or inspire the people.

During the war, when the freedom-loving nations of the world were threatened with extinction or enslavement by fascism, decadent bourgeois art proved totally impotent and incapable of reaching the people, of uniting and organising their forces, of mobilising them for the struggle against the fascist criminals.

The deterioration of modern bourgeois culture—the dominant culture in the capitalist countries today—explains why in the decisive hour for the peoples of these countries, when their own destiny as well as that of humanity as a whole hung in the balance, many of the artists in these countries proved to be ideologically unarmed in the face of fascism. Nor does the fact that many bourgeois artists personally took part in the struggle against the fascist aggressors as members of the armed forces of the democratic countries or of the resistance movement, in any way obviate this. For in this struggle none of them were able to attack fascism with the weapons of their profession, with the weapon of art. The best they could do was to put them aside for the time. Their mysticism, extreme individualism, anti-popular spirit, the complete deterioration of artistic forms and the anti-humanism of decadent bourgeois art proved wholly unsuitable for this purpose. On the contrary, they formed the soil that bred those apostates of culture who chose to betray their people by becoming Quislings. These traitors draped their shameful cowardice and perfidy in the

[1] *Art News*, September 1946, p. 43.
[2] *Life*, February 17, 1947.
[3] Ibid.

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tatters of fashionable ideological, aesthetic and cultural garb.

In the capitalist countries today, in addition to the general background of decaying bourgeois art, there likewise exist democratic and socialistic elements of culture which are now inseparably linked with the struggle of the wide democratic masses against fascism and nationalism, against racial and national discrimination, against all reactionary forces, and for democratic liberties and an intelligent order of life in their countries on progressive foundations. This trend, under modern conditions, is very closely linked with the struggle of the wide masses the world over against the instigators of a new world war, with the struggle of the masses for peace and amity among nations.

Democratic, progressive exponents of foreign culture see clearly to what depths it has fallen; they are alarmed for its future; they seek a solution, and condemn in no uncertain terms the dominant reactionary culture of the imperialist countries. Howard Fast, the American writer, says: "The philosophy of life fed to the American masses by the ruling class of this country, historically and currently, is a philosophy which obscures the truth, which seeks to prevent the people from ever discovering the truth, which presents to the people the shiny interior of Hollywood sets as the face of America, and the Hearst newspapers as the face of the world.[1] Howard Fast stigmatises the champions of "pure" art, the "literary esthetes whose approach to art has taken on all aspects of a retreat from life" . . . "they delight in . . . confusion, because confusion does not place upon them the responsibility of sifting facts for the truth." Howard Fast is aware that such decadent, stagnant art has nothing to give the American people, cannot serve them as a weapon in struggle, and, indeed, is hostile to the interests of American democracy. "So long", he writes, "as we confuse . . . the people's art and the art created by the enemies of the people, so long as we bow to the decadents, to the mystics, to the cheap literary frauds, art will not be the weapon we want it to be . . ." Although those who share Howard Fast's views are not as yet many in number, the very fact that there are such people against the background of contemporary decadent bourgeois culture is in itself symptomatic. It is highly significant that the progressive intelligentsia whose efforts are advancing modern culture along progressive lines see in Soviet socialist culture an example of how the great problems that have baffled mankind for centuries can be fully and consistently solved. The war against fascism has made it clear to the peoples of these countries that whereas decadent bourgeois culture was ideologically powerless in the face of the fascist danger, Soviet socialist culture was fully armed and ready to give battle. Soviet culture proved an effective means for the spiritual mobilisation of the forces of the people for the struggle against the enemy. This directing mobilising role of Soviet culture was so powerful and important that its influence was felt far beyond the borders of the Soviet Union. In England, America, France, and Latin America, in the Far and Near East, wherever Soviet films were shown, wherever books by Soviet writers, music by Soviet composers, paintings and posters by Soviet artists appeared, all these works of Soviet culture (as has been admitted by the people and press of those countries) had a great influence on the wide masses, aroused their hatred for the fascist enslavers, and strengthened their patriotism.

Here are a few examples to illustrate the mobilising role Soviet culture played among the peoples of other countries during the war against fascism:

Speaking of Konstantin Simonov's play *Russian People,* John Gasper, an American, said: "This play has added to the armaments of not only the Red Army, but of all the allied armies of all continents and countries." The American newspaper, *The Post,* speaking of the same play, said: "it is just as powerful a means for arousing indignation against the fascists in the eyes of the American or any other auditorium of the United Nations, as it was in its own country."

"The Soviet cinema," wrote Fernand Grenier, "has taught us some magnificent lessons: *The Deputy from the Baltics* shows the ties between the intelligentsia and the people; *Chapayev* is the struggle for an ideal in whose name no sacrifice is too great; *Professor Mamlok* exposes the absurdity and shamefulness of racism; *The Rainbow* depicts hatred for the invaders . . . and many, many other things . . .

"January, 1941. The invaders, the Vichy government, the traitors threw us into the Clairvaux prison; our crime was patriotism.

[1] Howard Fast, *New Masses,* May 7, 1946.

They dressed and treated us like convicts. We suffered cold. Often of evenings we could not fall asleep. Then we called up memories—memories of the Soviet films we had seen helped us to endure. It was hard for their heroes too, but in the final count they won."[1]

Shostakovich's seventh symphony has been played with great success in the countries of the United Nations. Sergei Koussevitzky, the American orchestra conductor, has said of it: "Shostakovich's symphony is a message of faith and victory of the human spirit over death. We should be grateful to the magnificent nation which is leading us through the severest trials to hope, light and regeneration."

The *Sun,* another American newspaper spoke highly of the educational value of the Soviet film *The Rainbow.* "It is iron for the fortification of our spirits and steel for our resolve."

Soviet anti-fascist posters and *TASS Windows* performed as important a function in spiritually mobilising the people of the allied countries for the struggle against Hitlerism as they played within the U. S. S. R. Of them the British art critic Felix Kraus says: "Imagine then how high the quality of the productions of these Kukriniksis, Vasilievs, Yefimovs, Ivanovs and Dolgorukovs must be, if they, these posters, hung on the walls of British factories thousands of miles from their own country, shown to people raised in an entirely different atmosphere, posters meant for the Ivan Ivanovichs, could convince and impress the John Smiths more than the work of their own artists." Soviet socialist culture not only helps the best representatives of the intelligentsia abroad to see the faults of the decadent bourgeois culture of their own countries, but also points out the solution. The Soviet land has long since done away with those ruinous influences on art which have emanated chiefly from Paris during the past forty years. The people responsible for art exhibitions in the U. S. S. R. realised even back in the 'twenties that such art is not only barren but absurd.

"Science for science's sake" and "art for art's sake" are regarded in the Soviet Union as antedeluvian nonsense, says Alexander Kaun in his article *Art for Life's Sake.* Life in the U. S. S. R. was sufficiently varied, novel and promising, he adds, to give creative minds plenty of food for fruitful work. The achievements of the Soviet Union in the spheres of science, literature, music, painting and sculpture, in the realm of the theatre and other arts,—he goes on to say, enable us to judge of the heights to which man can rise if he dedicates all his efforts to a common goal.

The Great October Socialist revolution changed reality; in place of the former bourgeois-landlord structure of old tsarist Russia it built up a socialist society. On this new soil art flourished and a way was found out of the impasse presented by formalism and ideological vacuity. In the U. S. S. R. art received the right to participate in the building up of life not as ordered by the rich patrons of the arts, but in accordance with the nation-wide state socialist plan (the construction of new and the reconstruction of old cities, architecture, sculpture, frescoes, easel painting applied to large public projects—the subway, the Volga Canal, the Palace of Soviets, etc.). Art in the U. S. S. R. has again been invested with the great ideas of patriotism, of equality and fraternity among nations, ideas of humanism, of the struggle for individual freedom (not for the few, but for all), of the emancipation of labour and of women, lofty ideas, replete with universal human meaning and grandeur and highly stimulating to aesthetic activity. Art in the U. S. S. R. again enjoys a mass audience, a wide public comprised of the millions of Soviet peoples of all nationalities and walks of life. Art has again become popular in the fullest, most literal sense of the word.

Soviet art is progressing along the path of socialist realism, a path pointed out by Stalin. It is this path that has led to the creation of a vital Soviet art, ideologically forward-looking and artistically wholesome; socialist in content and national in form; an art worthy of the great Stalin epoch.

As opposed to decadent bourgeois art, hypocritically hiding its reactionary class nature behind phrases such as "pure art" and "art for art's sake," Soviet artists openly espouse the ideas of Bolshevism expressing the advanced ideas of the Soviet people who at present represent the most advanced people of the world, for they have built up Socialism, the most advanced form of contemporary society. As opposed to decadent bourgeois art with its anti-humanism, Soviet artists present the art of socialist humanism, an art imbued with supreme love for man, with pride in the

[1] *Le Cinéma Soviétique,* 1945.

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emancipated individual of the socialist land, with profound sympathy for that part of humanity living under the capitalist system, a system which cripples and degrades men. As opposed to decadent bourgeois art with its falseness, its rejection of a realistic, truthful reflection of life as it is, Soviet artists present the wholesome and integral art of socialist realism, expressed in profound artistic images reflecting true life, showing the struggle between the old and the new and the inevitable triumph of the new and progressive, an art mobilizing Soviet people for further victories. As opposed to decadent bourgeois art, divorced from the people, hostile to the interests of the democratic masses, permeated with biological individualism and mysticism, reactionary and anti-popular, Soviet artists present an art created for the people, inspired by the thoughts, feelings and achievements of the people, and which in its turn enriches the people with its lofty ideas and noble images.

Young Soviet art has already created works of world-wide significance. Soviet artists are inspired by great tasks and purposes. Soviet art is advancing along the true path indicated by the genius of Stalin.

Among the many burdens which the young Soviet republic inherited a quarter of a century ago from old landlord-bourgeois Russia, was the decadent, formalistic art of that time. All those "original" tricks which the formalists of Europe and America take such pride in, were ousted by Soviet artists long ago as ridiculous anachronisms.

The road travelled by Soviet art in overcoming formalism is of inestimable importance to the art culture of the whole world. The experience accumulated by Soviet artists will time and again stand the artists of other countries in good stead when they begin to look for a way out of the impasse of formalism and to create a genuine people's art.

Soviet artists were the daring pioneers who blazed new trails for the further development of contemporary art. This is their great historic contribution. The victory of the socialist revolution in the U. S. S. R. and upbuilding of socialism have radically changed the relationship between countries; it has reassigned the places of different countries on the ladder of general human progress. Much time has passed since Radishchev and the Decembrists had to go to Europe for the progressive ideas that inspired the struggle against the feudal system, ideas which they could rework and adapt to the improvement of the life and culture of tsarist Russia, then still a backward country. Today the position has changed fundamentally. Today forward-looking people all over the world place their hopes in the U. S. S. R. Thanks to the victory of Socialism, a higher social system, the Soviet Union has become the most advanced country in the world. Similarly, Soviet socialist culture is now the most progressive and highest culture. That is why the leading representatives of culture abroad look with eager enquiry, hope, admiration and gratitude to Soviet socialist culture, to the art of socialist realism.

Soviet painters, sculptors, graphic artists, the artists of the higher social system called Socialism, are creating a real people's art, expressing the greatest ideas of the present day—the ideas of Lenin and Stalin—in the artistic images of socialist realism.

FELLOW TRAVELLERS
by VERA PANOVA

Reviewed by *E. Ryss*

1.

VERA PANOVA'S *Fellow Travellers* is the story of life and work on a hospital train during the recent war. The story is based on the author's observations during two trips to the front on such a train. However, the impressions she gleaned and the observations she made are far more significant than required by the modest task she originally set herself. *Fellow Travellers* has no particular protagonist. It discloses the life stories of people who came together only because a war had begun, and who then resumed their separate ways when the last shots resounded.

The chapters of the book take their names from the characters whose stories they tell. The first portrait is that of the Communist Ivan Danilov, assistant chief of the train, in charge of political affairs.

"When Danilov was asked the extent of his education, he invariably replied, 'only elementary.' "

That was true as far as it went; Danilov came from peasant stock, and was all of eighteen before he left the village of his birth. But it was also untrue, because ever since the Revolution Danilov had been studying almost uninterruptedly. His school was the Young Communist League, the Communist Party, the Red Army. He received special training; he attended courses and study groups."

Danilov was a self-taught agronomist, a self-taught veterinary, a self-taught builder. While working in the countryside, he read voluminously on agricultural subjects. While working on the hospital train, he used the free time between the moment when the train discharged the wounded somewhere in the far rear, and its return to a station near the front, to read medical books. He wanted to understand what he was doing.

Without thought of personal advantage, keeping ever in the background, Danilov set the tone of life on the train, and welded the people of heterogenous personality whom the war had brought together by chance, into the well-knit, flexible and intricate organism we call a collective. There was gratification enough in knowing the sterling qualities, even under the severest tests, of the Soviet people who were his companions. And if the demands he made on them were severe, his companions understood that it was not from lack of con-



Vera Panova

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THE MUSEUM OF MODERN ART

Date 21 January 1960

To: AHB

From: MA

Re: Soviet show

The Soviet poster for a United States exhibition was translated by George Riabov:

Ministry of Cultury, U.S.S.R./ State Museum of Representational Arts of A.S. Pushkin/ Exhibition of American artists from collections of the State Museum and from the State Hermitage.

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The Eyes of People Shine with Optimism

Impressions of a Japanese Trade Unionist

...five delegates from ... We Japanese workers, too, are ... waging a stubborn struggle for ...selves, above all, ... man



Our GUESTS

THE FOLLOWING ARE SOME OF THE FOREIGN VISITORS WHO ARE NOW IN THE SOVIET UNION:

Dr. J. N. Togba, Director-General of the National Public Health Service of Liberia;

Delegation from the Japan-U.S.S.R. Friendship Society led by Mr. K. Ito, Director of the Osaka branch. The delegation includes leading figures in branches of the society and workers in science and culture;

General Manager of the American National Exhibition in Moscow Mr. Harold C. McClellan and Mrs. McClellan;

Delegation from the Sweden-U.S.S.R. Society led by Attorney Arvid Rydling;

S. P. Gupta, President of the Indo-Soviet Cultural Association, Lucknow branch, Director of the Medical College of the University of Lucknow;

Mr. Alfred Barr, Director of Collections at the Museum of Modern Art, New York, U.S.A.;

Delegation from the Production Engineering Research Association, Britain.

The New York Times

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Sunday at Rambouillet

The chief decision of the Western summit meeting this past week-end seems to have been that summit meetings are useful. The four heads of government who spent most of a rainy Sunday in the old château of Rambouillet, a commuting run from Paris, not only invited Mr. Khrushchev to France next April but were inclined to go in for a series of such reunions. As our own Presidential spokesman, James Hagerty, told the press, Mr. Eisenhower felt "it would be very difficult to solve all problems at one summit conference."

We know the allies did not solve all their own problems. A formula may be found under which General de Gaulle will be willing to put French units under a central NATO command without using the ugly word integration. But perhaps this happy outcome may have to wait for the General's visit to Washington, which it is indicated may take place about the middle of April, prior to the summit conference, if such there be, at the end of April.

The allies are more closely in agreement as to what they will wish to discuss if and when the summit conference comes off than as to what they will do to integrate their defenses. Chancellor Adenauer will not attend this conference, but he will have a keen interest in the subjects of West Berlin, German unification and disarmament. Meanwhile the ten-nation talks on disarmament are about to get rolling.

If the schedule suggested yesterday is carried out the year 1960 may be remembered as one in which the cold war entered a stage of earnest and almost continuous conversation. If the opinion ascribed to Mr. Eisenhower is correct, "it would be difficult to solve all problems at one summit conference." We presume the President is right.

It is worth while, however, to give some thought to what is happening to diplomacy. The sense of urgency on both sides is apparently great enough to make the older forms of communication too slow and to make negotiations at a secondary level seems inadequate.

If the Russians do not wish to stabilize the existing peace, if they are not willing to make some compromises to justice and common sense, a summit conference will be of no more use than a conference of learned clerks. But it is worth while taking pains to find the answer to that question.

Kennan Answers Khrushchev

The importance Moscow attaches to the East-West dialogue was re-emphasized last Saturday when the Soviet Government released the text of Premier Khrushchev's Oct. 15 letter to Chancellor Adenauer. While Premier Khrushchev waits for an answer he would do well to ponder over the thoughtful article by George Kennan in the latest issue of Foreign Affairs. Obviously intended as an answer to the Premier's own Foreign Affairs article last September, Mr. Kennan's essay states very well the changes needed in the Soviet contribution to the East-West dialogue if that discussion is to be fruitful.

Mr. Kennan calls on the Soviet leaders to shift their contribution to this fateful discussion from the realm of evil fantasy to that of reality. As Latin America today that would not mak Communists happy. It is true that, polit speaking, whether they were Communists, Communists, pro-Communists or anti-Con nists, the Cuban leaders would be doing ex what they are doing. Their actions are nei proof nor disproof of communism.

The misfortune for the United States is a revolution, motivated by extreme nationali is inescapably anti-Yankee in Latin Ameri Moreover, American business and property in terests suffer along with the Cuban. American can hardly be expected to enjoy this process However, as Governor Rockefeller said in a speech in Dallas last week, United States policy toward Cuba should be "inter-American." Nothing could be more dangerous to the Good Neighbor policy and to the peace of the hemisphere than unilateral action of any sort—economic, political or military—by the United States.

Zoning to Improve New York

After more than a decade of effort and prodigious work that included concentrated study of almost every block in the city, a proposed comprehensive amendment of the Zoning Resolution of New York City is published today by the City Planning Commission. Offering a whole new approach to regulation of land use and determination of where the everyday activities of life are to be carried out, it would replace the much-amended pioneer zoning resolution of 1916 which, in the comparative infancy of the automobile, did not and could not foresee what today's city would be.

Two sets of paid consultants, at different stages, have prepared the way for the document now under consideration, and a great many changes have been made by the Planning Commission in the consultant resolution offered last February. More public hearings are scheduled, and more changes can be assumed before the Board of Estimate acts. Then there will be a year's grace at least before the new zoning's effectiveness, no sooner than July 1, 1961. So no one can charge undue haste.

The new resolution proposes such control of land use, of density of building and occupancy, the guarantee of open space, light and air as would limit New York's future population to 11,830,000. Thus the whole population of Chicago could move in. This seems a great sufficiency. The resolution encourages, by bonus and otherwise, taller, slimmer buildings in some areas. It invites, rather than restricts, architectural variety. It simplifies, substituting one map for three in the old resolution. It encourages off-street parking. It moves toward the gradual elimination of objectionable or nonconforming use. It seeks to avoid sudden, unanticipated saturation by people in a given area. It provides more manufacturing space, but sets up buffer areas.

The need for modernized zoning cannot be contradicted. The principles on which this amended resolution are founded argue strongly for its adoption. The constructive guidance of New York's growth can be founded only on zoning that consults the best interests of all the people and does not yield to the selfish interests of the few.

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sense of urgency on both sides is apparently great enough to make the older forms of communication too slow and to make negotiations at a secondary level seems inadequate.

If the Russians do not wish to stabilize the existing peace, if they are not willing to make some compromises to justice and common sense, a summit conference will be of no more use than a conference of learned clerks. But it is worth while taking pains to find the answer to that question.

Kennan Answers Khrushchev

The importance Moscow attaches to the East-West dialogue was re-emphasized last Saturday when the Soviet Government released the text of Premier Khrushchev's Oct. 15 letter to Chancellor Adenauer. While Premier Khrushchev waits for an answer he would do well to ponder over the thoughtful article by George Kennan in the latest issue of Foreign Affairs. Obviously intended as an answer to the Premier's own Foreign Affairs article last September, Mr. Kennan's essay states very well the changes needed in the Soviet contribution to the East-West dialogue if that discussion is to be fruitful.

Mr. Kennan calls on the Soviet leaders to shift their contribution to this fateful discussion from the realm of evil fantasy to that of reality. As he notes so accurately, "We are all accustomed to hearing not only from the Communist propaganda machine but from the lips of senior Soviet statesmen propositions which are either so patently absurd or so flatly in contradiction to known facts that no child could believe them."

It is a dismaying list of Soviet fantasies which Mr. Kennan marshals: The perversion of early Bolshevik history to make Lenin an advocate of peaceful coexistence, rather than, as he was, of international Communist revolution; the picture of the non-Communist world as the abode of an unchanging, evil capitalism and as the base for influential people who wish to impose capitalism on all countries even at the risk of another world war; the fiction that Communist control in Eastern Europe is the result of the will of the Eastern European peoples, ignoring the fact that this control was imposed by minority groups in each country who acted with the backing of the Red Army; the distortion of Western defensive military measures and the ignoring of Soviet actions after World War II which forced these defensive measures to be taken; the anti-American campaigns of recent years aimed at giving the Soviet people a nightmarish picture of reality.

The test of Soviet sincerity in wishing to eliminate current tensions must in large part be Soviet willingness to abandon these fantasies and discuss the world as it actually is.

The Problem of Cuba

The problems which the United States faces in its relations with Cuba were vividly brought out in the series of articles by Tad Szulc which ended yesterday. Whatever one wants to think about the Cuban Revolution and its spectacular leader, Fidel Castro, it has to be granted, as a beginning for all arguments or policies, that something important has happened. This is not a situation that can be handled in isolation, or by any simple approach, tough or gentle.

History never occurs in a vacuum. The Castro revolution is the climax of a long development and it is an expression of widely held ideas and aspirations throughout Latin America. We are at the beginning of a new era in the Western Hemisphere. In its way the manifestation of extreme nationalism that we see in Cuba is a reflection of the same type of nationalism we find in Africa and have been seeing in the Middle East and Asia.

In Cuba the American Government and people are faced with a complex, dynamic, confused and confusing situation. The American fear of communism is based primarily on the fact that the young Cuban revolutionaries are doing things which give satisfaction to the Communists and which parallel what the Reds would do if they were in power. The Cuban retort is to ask how one can have a social revolution in

Board of Estimate acts. Then there will be a year's grace at least before the new zoning's effectiveness, no sooner than July 1, 1961. So no one can charge undue haste.

The new resolution proposes such control of land use, of density of building and occupancy, the guarantee of open space, light and air as would limit New York's future population to 11,830,000. Thus the whole population of Chicago could move in. This seems a great sufficiency. The resolution encourages, by bonus and otherwise, taller, slimmer buildings in some areas. It invites, rather than restricts, architectural variety. It simplifies, substituting one map for three in the old resolution. It encourages off-street parking. It moves toward the gradual elimination of objectionable or nonconforming use. It seeks to avoid sudden, unanticipated saturation by people in a given area. It provides more manufacturing space, but sets up buffer areas.

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Waterfront Harmonies

There is harmony now in labor relations on the waterfront of the Port of New York—in sharp contrast to the situation in the South Atlantic and Gulf coast ports. The longshoremen in the latter area, whose strike was stayed last October by a Taft-Hartley injunction, can, and may, walk out again when the injunction runs out next Sunday. The Southern negotiations have headed into rough water which may swamp them altogether before that time. But here the recent agreement between the New York Shipping Association and the International Longshoremen's Association should assure peace along the local waterfront for the next three years.

The ground-breaking for the new longshoremen's clinic on the Avenue of the Americas, celebrated last week, is further evidence of the strength of union-management collaboration in the New York area. Under previous agreements the employers have made contributions to a welfare fund sufficient to cover the costs of medical and hospital care for I. L. A. members and their dependents and also for pensions on retirement. And a 1956 agreement had added welfare fund payments for the erection of the fund's own buildings, equipped to give diagnostic and clinical services. Total contributions are now more than $15 million a year.

The clinic for which ground has just been broken will cost about $1.5 million to build and equip. It will be the second of its kind. The first one, in Brooklyn, has been serving the cause of better longshore health for over a year. All the welfare fund activities are administered by a board of trustees representing both sides.

The present state of labor relations in the Port of New York should be insurance against any disruption from the South. Last September, it will be remembered, the I. L. A. violated its agreement to extend the previous contract for fifteen days by striking when the Southern longshoremen walked out. That must not happen again.

Holiday Time

At this time of the year most of us are looking forward happily to Christmas, already seeing the tree brightly tinseled and lighted and beneath it gifts gaily wrapped and tied.

But for some there are no thoughts of Christmas. Amid the constant battering of day-to-day economic troubles there is no room for thoughts of trees or of gifts to receive and no money for the thinking of gifts to give, and the last is undoubtedly the most saddening.

Your contribution to the Neediest Cases will help ease and brighten the coming days for some of these less fortunate than ourselves and permit them again to think of Christmas as the rest of us treasure it in our heart's memory.

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NEW SOVIET CITIES OPEN TO TOURISTS

U. S. Travel Agent Reports Easing of Bars—Many Visitors Expected

Special to The New York Times.

MOSCOW, April 18—The Soviet Union was reported today to have opened more cities and a Baltic beach resort to foreign visitors. Time limits for visits to the capital of the Baltic state of Latvia also are said to have been extended.

These signs of more liberal tourist policies were reported by Gabriel Reiner, an American pioneer in the business of arranging travel to the Soviet Union and other Eastern European countries.

Mr. Reiner, president of Cosmos Travel Bureau, Inc., of New York, has been negotiating with Soviet authorities here for the last two weeks in preparation for an expected huge increase in the number of tourists from the United States and Canada this summer.

He was advised, he said, that the new cities would be opened to ordinary tourists. The cities are Voronezh, in the Don Valley south of Moscow, and Ternopol, a former Polish city near Lvov that is now in the western Ukraine.

Mr. Reiner reported also that a beach resort on the Gulf of Riga, near the Latvian capital of Riga, would be opened to foreign tourists.

Visitors to Riga will be permitted to stay up to thirty days, the travel agent reported.

Mr. Reiner said he was also negotiating with authorities here to start the first auto rental service for foreign tourists. General agreement in principal has been reached, he reported, but the details have not been worked out.

PRESS CHARTER GAINS

U.N. Unit Upholds Reporter's Right to Gather News

Special to The New York Times.

UNITED NATIONS, April 18—A reporter's right to "seek" information was approved today by a United Nations body. Another organ had decided last fall, after sharp debate, that he should only "gather" news.

The Social Committee of the Economic and Social Council voted to replace the phrase "the right to observe, gather and transmit news" with this amendment submitted by the United States:

"All governments should pursue policies under which the free flow of information, within countries and across frontiers, will be protected. The right to seek and transmit information should be assured in order to enable the public to ascertain facts and appraise events."

The eighteen-member council, in drawing up a declaration on freedom of information, rejected a Soviet suggestion that "all governments have the responsibility to combat all forms of war propaganda and to oppose the dissemination of false or distorted reports."

Missile Week in Connecticut

Special to The New York Times.

BRIDGEPORT, Conn., April [illegible] Connecticut's observance [illegible]ssile Week was launched [illegible] with Gov. Abraham [illegible] and Lieut. Gen. [illegible]chriever, com- [illegible] Research and [illegible]nd, speak- [illegible]Governor, [illegible]24 con- [illegible]gag[illegible]



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...ad of the new Londe... no-limit motorway, the country's ... superhighway, or would they savor their new freedom to the last mile per hour?

We should have known. The British ... is ... nough in itself. ...tioning for the recor... palachin story began with ...well.

...ate. ...e from ...to Israel ...the journey ...ruggle. ...ation of religion ...has diminished in ...east has changed its ...ts challenge remains, ...st certainly continue to ...ver political accommoda... ...be achieved between East ...v. The "mighty fortress" of ...Luther wrote in his great hymn ...never crumble. But its human ...enders need all their faith, courage ...nd wisdom in this time of trial.

U. S. Clamps Down On Cuba Flights

It is unfortunate that the extraordinary measures announced by the United States for curbing unauthorized flights to or over Cuba, or yesterday's stern warning to Cuban exiles, should have been necessary. But in the present state of U. S.-Cuban relations such measures are clearly called for.

Just how extensive the alleged flight incidents may actually have been is still a mystery. Although Premier Castro has sought to blame the United States government for connivance in flights he says Cuban exiles have made in U. S.-based planes, his government has refused to furnish evidence to back up his charges or to co-operate in investigations of them.

The political climate in Cuba is such, however, that the United States should do all it can to prevent the use of its territory as a staging ground for activities that might further inflame the situation—although the large number of private air fields in Florida makes this no easy job. Castro is in deep trouble; the growing internal opposition to his rule will not be lessened by his reinstitution of military courts and firing-squad justice—with the targets this time not former Batista stooges, but Cubans who refuse to be Castro stooges—or by the suspension of habeas corpus, which his government announced last week. The economic horizon is still clouded by rising unemployment and falling production, and new decrees announced in recent days seem likely to add to the growing economic chaos.

If the workers and peasants soon demand bread as well as circuses and if he persists in his present ways,

Letters to the Editor

Leave the Gooneys Alone

To the N. Y. Herald Tribune:

I commend the Tribune for disclosing the ugly, shocking facts of the Navy's deplorable extermination plans for the Midway Island gooney birds.

How distressing that the great United States Navy seems unable to settle its differences with the gooney birds peacefully without resorting to destructive warfare. Surely the Navy can find a way to avoid murdering these splendid birds.

Gooney birds reached Midway before the Navy and have an obvious claim to the island. Our enemies would be justified in labelling us vicious imperialists if we permit the rightful inhabitants of Midway to be bloodily dispossessed.

The Navy's complaint seems to be that the gooney bird keeps wrecking those great expensive Navy airplanes. Shame on the gooney birds for wrecking those airplanes all by their little selves. In my personal scale of values a gooney bird outranks an airplane. If the airplane can't live successfully with the gooney bird, then down with airplanes. We can always build more planes and the like, but when the last gooney bird is killed by a nervous Ensign with a hatchet, the world will have lost permanently a creature of curious and delightful habits. In fact, if it comes to a choice between gooney birds and the Navy, I choose the birds.

The Navy must be informed that there are those who cannot quietly permit the slaughter of their favorite birds.

ALEXANDER JACKSON.

New York.

'Conformity in Prague'

To the N. Y. Herald Tribune:

Even a less informed reader of your paper may find it difficult to reconcile some of Mr. Rowland Evans jr.'s findings in his report from Prague which was published in your issue of Oct. 16.

On the one hand, your correspondent states that Czechoslovakia is "an efficient police state" where "Stalin's grip is more complete than anywhere else in the entire Communist Empire" in Europe. He further says that "an extraordinary spy network keeps the system purged of any revisionist yearnings" and that there is "a virtual impossibility of conducting a private conversation, except on a walk or in a non-official automobile." He also mentions several concrete cases of brutal persecution to illustrate and document these statements.

On the other hand, Mr. Evans blames the population of Czechoslovakia because "they do not even seem to mind," because "they accept (the cruel police regime) as fact and as a grim joke" and "bear this harsh weight of dictatorship with passivity."

Now, Mr. Evans certainly did not expect that those citizens of Czechoslovakia with whom he established contacts during his visit to that country and who live in the conditions which he has so aptly described would complain to a visiting American journalist who was bound to write about his experiences to his paper, that they would reveal their true feelings to him, tell him anti-regime jokes or brief him on how they fight their tyrants and enslavers.

The writer of this letter who for the last ten years following his escape from Czechoslovakia in 1949 has been engaged in continuous full-time study of conditions and developments in that country on the basis of regime publications of various types, reports made by refugees and visitors to Cxechoslovakia and information obtained from sundry other sources, is able to confirm that Mr. Evans does not exaggerate when he speaks of the terror which reigns in that country. However, I am also in a position to claim with some authority that the Czechs and Slovaks do mind their enslavement very much, that having no other choice they see it as a fact but certainly do not consider it a grim joke and that as far as conditions permit they do not accept it with passivity.

The regime admits that the population is much more interested in Western culture, art and fashions than in the products of "Socialist realism." The daily press, all cultural and artistic periodicals and the two national satirical weeklies are waging a constant virulent but unsuccessful campaign by the printed word and by cartoons in this respect. They would certainly not do so if there were such a degree of conformity in the country as Mr. Evans thinks to have detected.

PAVEL KORBEL,
Former Division Chief, Government Presidium, Prague; Associate Editor, "East Europe."

New York.

Airports Not Federal Business

To the N. Y. Herald Tribune:

In the Herald Tribune Oct. 14, I read that the Chrysler Corporation had won a $750,000 government contract, sponsored by the Federal Aviation Agency, to develop a futuristic combination airport bus, waiting room and elevator to carry passengers to and from jet air liners.

Doubtlessly, such a "mobile lounge" would improve the present uncomfortable conditions at the nation's airports and reduce the long walks between waiting rooms and aircraft, but by what authority does a government agency spend three-quarters of a million dollars of public funds to develop a piece of passenger handling apparatus.

I have never heard of the nation's railroads having received the benefit of a similar government expenditure to improve their equipment and as a taxpayer I vociferously protest the spending of a huge sum for a purpose which should properly be the expense of the air line industry, just as the railroad and steamship lines must pay for development of new equipment.

ROY C. SAMUELSON.

Bayville, N. Y.

Consider the Victims

To the N. Y. Herald Tribune:

Adele Greeff's letter (Oct. 25) emphasizes a significant aspect of the subject—insanity and the law—which was earlier explored by Justice Samuel H. Hofstadter.

While psychiatry and sociology have clarified our understanding of the conditions under which men commit crime, they have not negated the ultimate problem of moral responsibility. For an act can be conditioned by heredity, by environment, by circumstance and physical condition and still be free. Within the conditioned framework, normal men still possess "proximate freedom" in the philospher's phrase. It is only when mental imbalance is so great that it substantially impairs proximate freedom and as a result an antisocial act ensues, that moral responsibility no longer attaches. Only when this degree of impairment is reached may the law exculpate.

Concern for the individual offender cannot ignore the needs of the society against which he offends. Compassion for the criminal may not outweigh compassion for his victim—past and future—and the victims of others whose actions he may inspire. They, too, must be the object of the solicitude of society.

SHIRLEY R. LEVITTAN.

New York.

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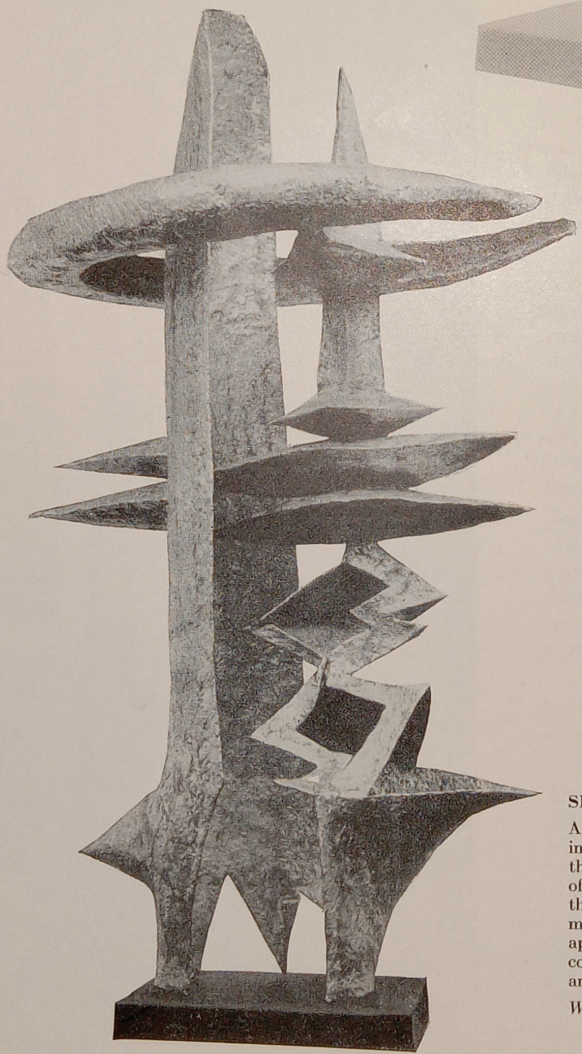
ORONZIO MALDARELLI: *Bianca II*, **1950**

Though it is animated by a vitality and movement which are entirely contemporary, the essential classicism of this sculptor's work reveals his Italian heritage. Despite its nudity, which is generally disapproved by the Soviets, this bronze was admired by many visitors to the American Exhibition in Moscow last summer.

Metropolitan Museum of Art, New York.



SEYMOUR LIPTON: *Sorcerer*, **1957**

A striking and forceful abstract work in nickel silver on Monel metal, this sculpture puzzled and disturbed most of the Soviet visitors to the fair, though it appealed strongly to the minority with a knowledge of art, who appreciated the forcefulness and concision of its forms, its subtle surfaces, and accomplished craftsmanship.

Whitney Museum of American Art, New York.

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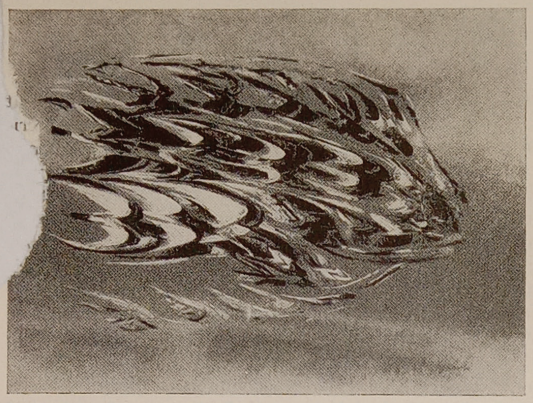
atlantic monthly
May 1960



AMERICAN ART IN MOSCOW

BY RICHARD B. K. McLANATHAN

Author, critic, and museum director, RICHARD B. K. McLANATHAN *took his A.B. and his Ph.D. at Harvard, where he was a member of the Society of Fellows from 1943 to 1946. He is today director of the Munson-Williams-Proctor Institute in Utica, New York, and last summer, as curator of the art exhibit at the American National Exhibition in Moscow, he had a close opportunity to observe the Russian response to abstract American art.*

IF ONE agrees with Alfred North Whitehead that it is a function of art to lend vividness to life, the art display at the American National Exhibition in Moscow last summer provided an admirable demonstration of this function for a large number of Russians. According to their own comments, seeing the American works of art was an exciting, interesting, and often disquieting experience.

Superficially, the conformity of opinion imposed in a Communist state seemed without flaw. The official Soviet propaganda on the art exhibit was familiar enough. It was repeated in the press, we heard it daily dozens of times, and saw it written in the comment book: "Such art cannot be viewed without laughing." "Such pictures cannot please the Soviet people."

Official criticism went on to identify this artistic madness as a symptom of the degeneracy of capitalist society, and therefore evidence that the Soviets would not have long to wait before surpassing the United States. Another interpretation often followed, regardless of logic: that whether such art was the work of the insane or a deliberate hoax, its display in Russia was a capitalist plot to undermine Communist culture. This is the Russian counterpart of what too often appears as an official American point of view.

Mr. Khrushchev, as might be expected, proved to be a particularly rugged exponent of the Soviet line. His half-hour surprise visit to the art exhibit two days before the fair closed was apparently prompted by the attention it had attracted in the Soviet, European, and American press, and perhaps also by his desire to see, in preparation for his trip to the United States, the only part of the fair so far unknown to him. Accompanied by Mr. Mikoyan, interpreters, and bodyguards, he arrived in the galleries. When I was presented to him, he shook hands coldly, pointed at a painting nearby, and said, "People who paint like that are crazy, but people who call it art are crazier still!"

Smiling at him in the friendliest fashion, learned over weeks of dealing with Soviet hecklers, I replied, "But Mr. Khrushchev, the wonderful thing about America is that there you are just as free to have that opinion of yours, wrong though it is, as that artist is to paint just exactly as he pleases!"

A look of amazement replaced the frown, then a smile, then grinning broadly he shook hands, pounded my shoulder, and finally embraced me in front of a painting by the late Jackson Pollock. His reaction, no doubt, was an expression of the spirit of peace and friendship; but it was scarcely to be interpreted as indicating his conversion to modern art, as his colorful, unprintable remarks, translated literally by our American interpreter, made clear. Yet that he was puzzled and disturbed by what he saw in the exhibit was shown

"Flight of Plover," by Morris Graves. Collection of Whitney Museum of American Art, New York.

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by his intense, though brief, study of individual pictures and sculptures.

Despite the *brouhaha* both in Washington and in Moscow which accompanied the presentation of the art in Sokolniki Park, out of all the works shown, excluding the group of American "old masters" added later, less than a third can be considered as belonging in the abstract to nonobjective category. When the older paintings are included, the fraction diminishes to nearly one eighth. Yet there was very little mention of anything but the modern or abstract or surrealist — all three adjectives being applied without discrimination as equally disparaging. The propaganda consistently directed against a fraction of the American exhibit, combined with the unsettling experience of seeing paintings so strange and unusual in a country where socialist realism is rigidly enforced, blinded most of the Russians to the rest of the exhibit. Particularly at first, when the visitors were largely Party members, we frequently saw them walk past a number of representational works without looking at them and go on to confront an abstraction, repeat the official criticism, and move on. But not always, for just as certain Russians took their first swallow of Pepsi Cola, spat it out with an exaggerated expression of disgust, threw the rest on the ground, walked to the next dispensers and drank a number of cups with great enjoyment, so, after expressing the expected opinion of the art exhibit, many studied the works and asked questions which showed that they were not satisfied by the official interpretations.

Actually, the lack of conformity in opinion was remarkable, and it is here that the comparisons often made between Soviet and American reactions can be so misleading. The Soviet citizen is indoctrinated with the belief that art is vitally important, not only generally but to him personally, and that it can properly have no function other than to serve the state. In the words of a recent *Pravda* editorial:

> Art brings the working people of nationalities closer to each other; it helps in the education of high aesthetic taste; it inspires new labor exploits for the sake of Communism. . . . The realism of our multinational art, its faithfulness to the truth of life, the serving of the cause of peace, the extolling of the loftiest human aspirations — this is what wins the hearts of the ordinary people of all continents.

Like his American counterpart, the Soviet believes that he is as good a judge of art as anyone, no matter what his training or background may be; but, unlike Americans, he is told that it is his duty to look at works of art and to have correct opinions about them. Furthermore, he is under additional pressure: he has embarked upon a program to outproduce and overwhelm us with Soviet technical superiority. For him there is a great urgency to see, study, and assess anything American as a product of the nation which he is informed is now superior to his but which he must surpass.

By contrast, few Americans consider art propaganda, and no Americans are under compulsion to pay attention to it at all. The truth of the matter is that most of us would rather watch television or go bowling than go to an art exhibition, and we are perfectly free to do so. Thus, the superficial comparison of American and Russian opinions on modern art misses the point entirely. Under totalitarian government, conformity is the rule. Any deviation of opinion is notable, and there was an amazing and significant amount in Sokolniki Park last summer.

Tickets for the fair were distributed entirely by the Soviet administration, one of the conditions upon which the Russians insisted before we could hold our exhibition; for the first two or three weeks, therefore, the crowds were largely Party members and groups selected from a strictly Party point of view. The tickets were universally sought after. They cost one ruble (roughly ten cents), and patient people waited hours in line for a place in another line at the head of which they might be able to purchase a ticket. After that they had to stand further hours, four abreast in a queue which meandered through the long avenues of Sokolniki Park, waiting to inspect the display which the Soviet government had set up as counterpropaganda before they could see the United States National Exhibition. Despite these obstacles, the Russians came in unexpected numbers, 60,000 and more a day, with 10,000 to 15,000 and occasionally even more of these passing through the art exhibit. No such number could possibly look at works of art; at rush hours people were packed so densely that those in the middle could catch only glimpses of paintings or sculptures.

Mrs. Edith Halpert, who spent the first three weeks of the fair in Moscow, arranged the art exhibit in admirable fashion, despite great and unforeseeable difficulties, and before leaving for America instituted the policy of closing the galleries to all but artists, museum personnel, teachers, specialists, and advanced students from one to three every afternoon. This turned out to provide an unprecedented opportunity for an exchange of ideas on many subjects. However, during the remaining eight hours that the galleries were open, the crowds were so great that there could be little educational activity on our part, though each person received one of the 400,000 small catalogues, with its excellent introduction, until these

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ran out shortly before the end. To help solve this problem, two simple explanatory texts were written, translated into Russian, and read onto tapes broadcast at frequent intervals in the two areas where art was displayed. This, as well as answering such questions as the flow of the crowds allowed, was all of the interpretation possible during most of the day.

As was to be expected, there was a considerable difference in the reactions to the exhibition between the majority and the specialists. For every group which went through shaking their heads in derision or wonderment there were individuals who stopped as long as the pressure of the crowd allowed to ask questions, more often basic and reasonable than sarcastic, or to write "Thank you for pleasure" and "I wish American artists all success." Also, many paintings were singled out for specific criticism. One visitor, representing a small minority, wrote, "I like very much the picture by Pollock. I think it is great art." A more usual opinion of this painting was expressed by a critic who somewhat belligerently signed herself as "a Soviet schoolgirl who accepts only what is portrayed realistically and true to life": "I do not understand what kind of composition is in pictures like *The Cathedral*. This is daubery made by a six-months-old child!"

The surrealist painting by Peter Blume entitled *The Eternal City* attracted much favorable attention, its antitotalitarian message being interpreted as solely anti-Fascist and thus acceptable to Soviet ideology. Most visitors admired it for its meticulous workmanship, and several wrote of the "tremendous impression" it made. Andrew Wyeth's *The Children's Doctor* was admired for its technique, and Eugene Speicher's *Red Moore, Blacksmith*, for its subject, a worker.

The dramatic demonstration of freedom of expression provided by the variety of the works of art, which the book exhibit in its quieter way also showed, reached a surprising number of Soviets and served a far more significant purpose than can be measured in terms of the popularity of certain styles of contemporary painting or sculpture.



PETER BLUME: *Eternal City*, 1937
Collection of Museum of Modern Art
Mrs. Simon Guggenheim Fund

This idea was emphasized more strongly by the Soviet publicity given to the criticism of Jack Levine's painting entitled *Welcome Home*, which shows an unattractive general at a banquet. With its subtle but telling distortions, beautiful brushwork, and expressive coloration, the painting is a protest against the inherent evils of army brass and is thus an assertion of the essentially civilian basis of our society. Though President Eisenhower expressed dislike for the picture, he very wisely and properly refused to censor the exhibit.

When consulted by the press, Mrs. Halpert, a leading proponent of American art, was outspoken in emphasizing that the exhibit had been chosen by a distinguished jury: Lloyd Goodrich, director of the Whitney Museum; Franklin Watkins of the Pennsylvania Academy, a famous portrait painter; Theodore Roszak, an outstanding sculptor; and Professor Henry Hope, chairman of the Art Department of Indiana University. They had selected the exhibit to show, at as high a level of quality as possible, the pattern of American art during recent decades. She went

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on to make the further point, also admirably stated by Senator Hart, that it was high time artists in America were judged by their art rather than by their political opinions. All this was reported in the Soviet press and on the air with the usual distortion: The President had to censor the art exhibit, and the woman who criticized his taste had met with "a mysterious fate." It was, therefore, a source of great satisfaction, when a heckler asked to see *Welcome Home*, to point it out in a prominent place in the gallery. And as for the woman who criticized the President, her mysterious fate was to be sent to Moscow by the United States government to set up the art exhibit. More than one Russian turned away remarking that there must be some truth to American claims of freedom.

THOUGHTFUL consideration was given the exhibit by many of the artists, though few were as outspoken in the comment book as the one who wrote:

> It is a pleasure to see the variety of the exhibited pictures. I would like to have exchange exhibitions arranged often. The exhibition has been planned for a broad review; one can here discuss modern art, which is very important for the growth of art. Thank you for the exhibition of America in Moscow.

But in our conversations between one and three o'clock daily, after a brief guided tour to introduce the exhibit and some of the basic ideas and vocabulary of modern art, there was an atmosphere of receptivity and eagerness to learn. Being unable to speak Russian was less of a handicap than I had feared, because many spoke English or some other European language. Also, I used as often as possible English-speaking Russian visitors as interpreters. Though less expert than our Russian-speaking American guides, they were pleased to participate, assisted in explanations, and frequently answered the occasional barbed questions in a way that took for granted the basis of modern art — the individual's freedom of expression.

The artists were impressed that the works shown, despite their diversity of style, were done by professionals who, having had an academic training or its equivalent, were free to choose various personal directions. It was curious and interesting to them that an artist who painted in a realistic manner could know and admire one whose style was abstract. They felt a comradeship with other artists and with those professionally involved with art like Mrs. Halpert and myself.

Several expressed what might be called the official artist's point of view. They assumed that the validity of art lies only in its service to the state, but interpreted this theory with an idealism perhaps as strong among Russians as American. An art teacher wrote:

> It seems to me, and also to other Soviet persons, th art must serve to bring people closer to each oth must help mutual understanding. Realistic a achieves just that. Realistic art is very popular in our country and in other lands of social democracy. Abstract art is intelligible only to the artist himself, and each person interprets it in one's own way. It reflects individualism and not unity among people, and therefore it cannot be useful.

Many of the Russians agreed, however, that the American exhibition had served admirably to bring people together, and the question of intelligibility was much discussed, with many of the visitors accepting the idea, perhaps because Russians are very music-minded, that communication can take place at various levels and that naïve storytelling is no longer entirely necessary for the visual arts in a literate society. Since the fair provided, in most cases, the first opportunity for seeing original abstract and nonrepresentational works, it was remarkable how quickly some gained sufficient familiarity with such different forms of expression to mention, for example, the "deep impression" left by "the picture of a still very young painter," *The Flight of Plover* by Morris Graves.

Though wrong from the official Soviet point of view, individualism had its attractions, because many artists accepted the idea that experimentation is as necessary to artistic as to scientific progress, that its source lies in the individual's own imagination, and that although it is not necessarily successful, it is essential to development. Many told me that they, too, worked unofficially in an abstract or even nonrepresentational style, but explained such efforts as exercises in color or composition. They were more surprised that such objects were exhibited and appreciated by others than that American artists worked in this way. When I asked why they also found it necessary to experiment, when it could lead to official censure if known, I received a variety of answers:

"You yourself have said it is necessary for the artist."

"Because Russia, too, must have modern art, and someday she will be ready to accept and appreciate it."

"Because the artist must find his own style and expression."

One of the students voluntarily wrote for me what he considered the ideal explanation for Russians of abstract art, which shows how completely the ideas of creative individuality and of freedom of choice were accepted among some of the more thoughtful:

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The most unusual paintings for the Russian viewer undoubtedly are the so-called abstract paintings. . . . These pictures seem incomprehensible . . . to the unprepared spectator. . . . Nonetheless, abstract pictures in themselves can be full of content, interesting and beautiful. . . .

Imagine that you are an artist and that you are trying to paint a portrait or a landscape. In the beginning you will achieve only a photographic similarity to nature. But you are unsatisfied with this and want in addition to communicate a certain mood which has possessed you. . . . You paint the portrait or landscape anew. . . . You as an artist put more and more of your own imagination into the painting, more of your feelings and experiences, and unwittingly move farther and farther from a photographic similarity. . . . Now nature is serving you only as a pretext for expressing your experiences and thoughts with the help of colors and forms. . . . The spectator, looking at your picture, immediately perceives the feeling which you are trying to communicate to him and which is not associated with any literal subject . . . only with *painting*. If you, as the viewer, looking at an abstract painting . . . understand or feel the feelings which moved its author, it means that you have perceived abstract painting. . . .

Works of art must be varied, must satisfy different tastes. Creativity is not the same for everyone, and every good artist has his followers.

THE average Russian is better off today than at any other time in his entire history, and his future is based upon continuing material progress, so that he may soon enjoy the promised rewards of pure Communism. This is more than a Russian dream; it is the new Russian crusade, based upon a massive determination to achieve something better than has ever been known in Russia, with the conviction that it is not only possible but inevitable.

To implement this plan the Soviet government has in recent years selected the brightest youth from all parts of the Soviet Union and educated them to become a special elite of scientists, technicians, and engineers. Each year a greater number are recruited and given every benefit; these are the few to whom all doors of learning are open, including those of the great universities and laboratories, and of the libraries, which are far from being public. These have the freedom necessary to produce creative effort in science and technology, and a most significant discovery for me was their reaction to the art exhibition. As a group, they accept the premises of experimental art and are amazingly knowledgeable. Most of them have read a good deal of American literature beyond Dreiser and Jack London, whose names, with those of Rockwell Kent and Paul Robeson, were most frequently mentioned by the Soviets in connection with American creative life. Among these young scientist intellectuals, Western artists in all fields are as well known as the great Russian writers and composers, and Americans such as Hemingway, Faulkner, O'Neill, Gershwin, Shahn, Pollock, and Stuart Davis are considered by them to be among the world's great and have won respect for the country which produced them. They have heard much of our music, and like many Europeans, they regard jazz as an important contemporary art. They enjoyed discussing the works of artists in all fields, including such subjects as the technique of Hemingway as a writer, the distinctive qualities of various exponents of pure or progressive jazz, or the analysis of the plot of an O'Neill play; and some also experiment with abstract art.

From them and a number of the artists I first learned of what became even clearer after my stay in Poland later: the significance now attributed by many thoughtful people, on both sides of the Iron Curtain, to experimental art as increasingly symbolic of the creative expression of the individual. These young Russians told me that the Picasso exhibition in Leningrad had created great controversy, since the artist's work exemplifies, despite his Communist affiliation, all that Soviet officialdom abhors in art. Yet they know that Picasso has found in the West a freedom for and an appreciation of this sort of expression denied in the Soviet Union. They also told me of the impact resulting from the Poles' sending as their official representation to a recent all-Communist art exhibition in Moscow a group of abstract works as a gesture of cultural independence, the only kind of opposition possible for them without arousing retaliation by force.

More significant of the attitude and interest of this group than anything I might write are the opinions of a young scientist, the equivalent of an advanced student in one of our leading technical schools. On our first meeting he told me that when he had finally got a ticket to the fair, he met with friends from whom he brought a written list of questions. He carefully noted my answers, and on later visits — I gave him tickets from the number I could purchase from the Soviet administration — some of the questions were carried further. He had more general knowledge than most, but his broad interest is typical of this group. Their intensely specialized education leaves little opportunity for other subjects, yet they read widely in American and European publications, which are generally forbidden and found only in the closed sections of libraries.

His first criticism is a measure of the completeness of his information and the seriousness of his interest:

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> I should begin by saying that I like your exhibition. But I am somewhat puzzled because you do not show all the Eight. . . . I think it better for you to show all of them, because they are a beginning for me of modern American art.

He refers to Henri, Luks, Sloan, Glackens, Shinn, Davies, Prendergast, and Lawson, half of whom were shown in Moscow, whose exhibition as Eight Americans, at the Macbeth Gallery in New York in February, 1908, was a landmark in the development of contemporary art. Some of them were painters of the Ashcan School who returned to the realities of everyday life. The young scientist did not confuse their honest rediscovery, however, with the wishful thinking of Soviet socialist realism.

He knew the work of these artists well enough not to consider all of equal significance, "but they begin to show the variety of modern art in America, which you say is important, and I agree with you": an unorthodox opinion from a Soviet point of view, which disapproves of all such variety as evidence not of freedom but of license. Furthermore, he frankly stated that he and many others "like abstract, and paint abstract, but unofficially, because official art is only socialist realism." Since the state is the sole purchaser, the Soviet artist paints according to official instruction; what he calls "unofficial painting" is not only suspect and generally cannot be exhibited, but may be a reason for loss of state patronage and thus of professional status and a livelihood through art.

When asked his favorite American work, the young scientist surprisingly mentioned a picture by Ben Shahn which was not the one included in the exhibition, and he was well acquainted with many of Shahn's paintings, though few if any have been shown in the Soviet Union:

> I think the *Miner's Widow* a wonderful picture. . . . Shahn is always more human, but also abstract and expressionistic. His paintings speak to me stronger. He was born in Russia. Is that the reason? I do not know, but he is a great painter.

The young scientist was as direct in stating his own knowledge and belief as in expressing his opinion of average Russian taste, a heretical attitude since, for the Soviets, art is an instrument of the state, and its quality is judged by the correctness of its message and its capacity to be understood by everybody. He felt that "most Russians like the Blume painting because they can see every little thing in it; . . . it shows a lot of work and we all know work is good," but that they had no idea of its meaning until an explanatory label was put up.

He thought that the value of our exhibition for many Russians lay in the effect that its novelty might have in leading to the questioning of the narrow cultural views of the average Sov and perhaps in awakening some awareness to o values and other ideas, but he was not optim that there would be any swift change:

> The Russian people are not used to this art, but many read and listen, and maybe some of them learn that all art is not realism. . . . They look with their eyes and their mouths open, but not their brains. More are serious now than at first . . . you have told so many how to look, and some of them do, especially with the voice broadcast. With painting it is looking and with sculpture it is feeling, and one must learn to do both.

The young scientist was proud to be a spokesman for his group, whose exceptional freedom, granted only to allow the development of superior competence in a specific subject, had led to broader fields, officially forbidden, and instinctively to evaluations in terms of standards of the free world.

> I and my friends like all these artists' works. . . . We think American artists very individualistic. We think some of them perhaps not as good as some of the French artists, but stronger. We think they are more expressionistic and more free. They do not mind being different from each other. Americans may be too different in this way, but we like the Americans here at the fair. We like American modern art. We like very much your exhibition, and we wish very much to know more about American art, music, and writing, and about the American people.

The exhibit of contemporary art, suspect in Washington and Moscow alike, created an atmosphere in which such frank exchange as this could take place, with mutual understanding the more deeply valued because of the differences overcome in the discovery of common ground. The frequent arrogance and closed-mindedness of many were more than compensated for by the interest and friendliness of those who, like the young scientist, were eager to let Americans know their convictions. Most moving of all, perhaps as much for the unshaken faith which inspired them as for their message and its implications, were the words of an artist who had studied in Europe and had known the works of such Russian pioneer modernists as Malevitch, Kandinsky, and Chagall:

> They were Russia's contribution to the world of art of our day, and when they could no longer live and work in Russia, then Russian art became expatriate. I do not understand all I see around me here because I am old and much of it is new to me, but I know what it means — that you in America have inherited the leadership, and you represent freedom and the future.

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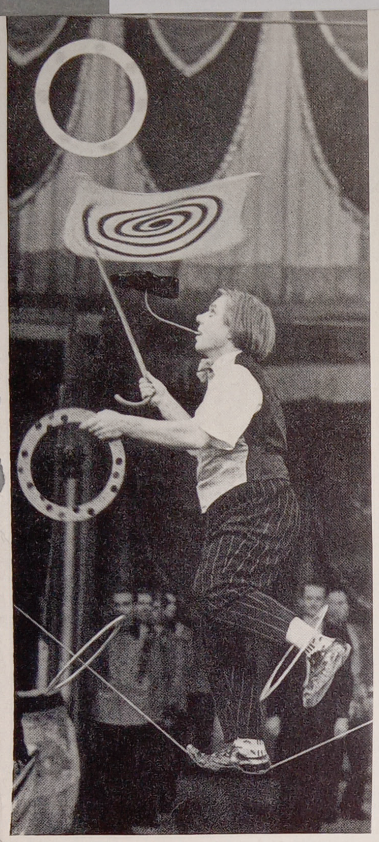
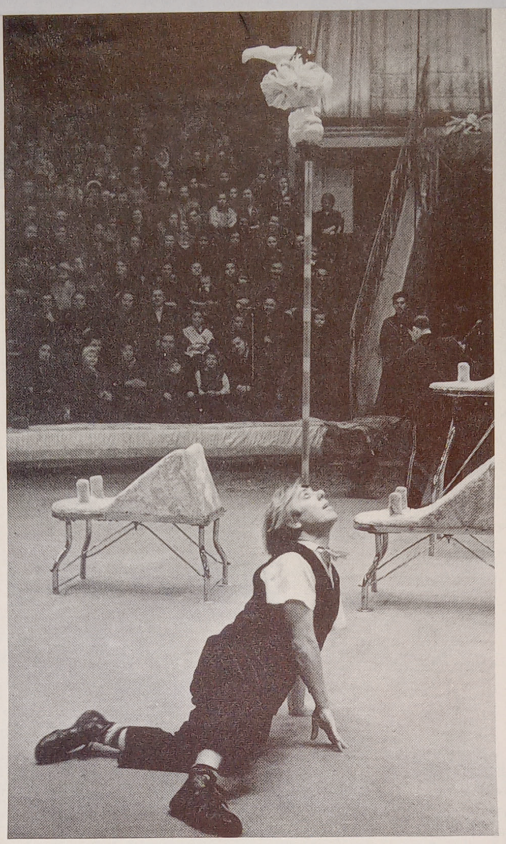
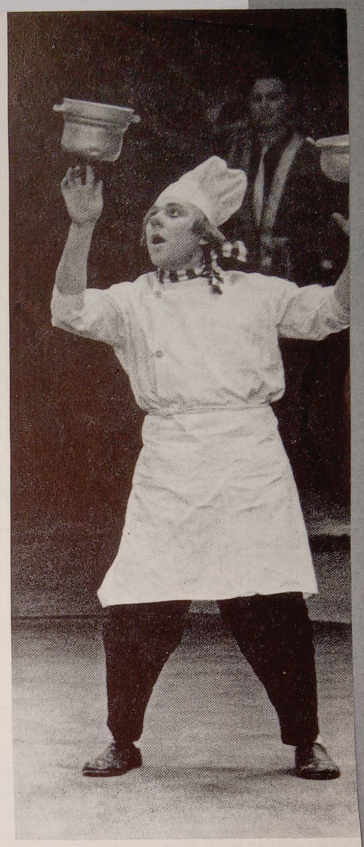


A wire-walking juggler! Popov's circus career began with this act ten years ago.



Popov is famous for his hilarious take-offs on other acts in the show.



Foreign newspapers have named him "master of silent speech."

Oleg Popov by Lyudmila Kafanova
in U.S.S.R. 17 May 1960

He launched his own lunik. Here's a photo of the moon to prove it.

A Popovian comment on a very controversial subject—abstract art.



Jill
under
anti-abstract

Almost a one-man circus. He's musician, juggler, animal trainer, etc.

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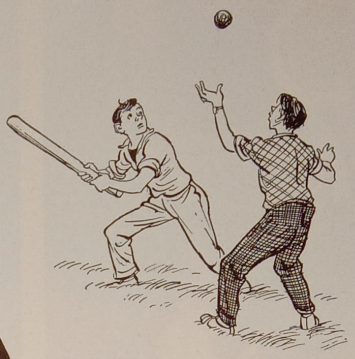

LAPTA

By Victor Kuprianov

300-year-old Russian game

THERE'S A GAME that has been played in Russia for over 300 years. It's called lapta and can't be translated into any other language. An Englishman will assure you it resembles cricket, an American will tell you it's a primitive form of baseball, and they'll both be right.

Although the rules of lapta depend on tradition exclusively and vary from one locality to the next, essentially this is what they boil down to.

The players are divided into two teams. The number varies from anything to double that amount. One team bats and the other fields. The bat can be anything from a regulation big league baseball bat to a broomstick. The field is square, any size will do. All that's needed are two lines drawn parallel at the opposite sides of the field.

The batter stands on one line. After hitting the ball—any type of soft ball—he runs to the opposite line which corresponds in a rough way to a base. There he stands to catch his breath, or makes a dash back home. If he returns home—to the batting line—without being put out, he scores a run.

There's no such thing as three outs after which the batting side retires. The team keeps on until all its players have been up to bat or until impatient mothers march the boys home by their ears.

Now we'll play lapta. The batter stands on the line and the pitcher stands a little to the side and feeds him the ball. It can't be called pitching in the real sense of the word, though, because the pitcher stands by and lets the batter hit. Sometimes the players dispense with the pitcher altogether and the batter throws the ball up himself and then takes a swing at it. The general idea—whichever way it's pitched—is to hit the ball.

If your ball is caught, you are out. If it isn't, you run. The fielding team doesn't try to tag you out. No, the idea is to throw the ball at you, and if they hit you, you are out. If they miss, you keep running.

In some parts of the country where the players find this version of the game a little tame they liven it up in a variety of ways. They may, for example have three men at bat at the same time, though with one ball. The results, to the innocent and uninitiated, look more like a free-for-all than a ball game.

To be a success in lapta, you need to know a few tricks besides good batting. It helps to be able to leap up into the air vertically for ten feet or so, to do somersaults on the way down and to run at sputnik speed. The Children's Encyclopedia says the game develops coordination, precision and an eagle eye. That's putting it mildly.

This is a game where the player must learn how to take it, a game that requires endurance. The worries in store for him are plentiful. Marathon running is child's play by comparison.

Lapta has certain distinct advantages over both baseball and cricket. First of all, this is the kind of game where the player does all the yelling. The umpire doesn't make an appearance. Second, nobody bothers about such trifles as innings. The game goes on until. . . . Well, it can be played all day long, and often is.

Lapta was recently taken out of the sandlot and backyard leagues. An official championship tournament has even been held. What this means is that formal rules had to be adopted to make a simple game complicated and, of course, umpires to misinterpret the rules.

The championship rules now lay out the size of the field. The home and base lines are from 40 to 60 yards apart. The width of the field runs from 30 to 35 yards. The time was fixed, too, by the formal rules—there are two halves, each of 30 minutes. But that's for tournament play only. Out in the country the field still runs anywhere from the equator to the Arctic Circle, and the game goes on for as long as specific opportunities permit.

Some sport historians hold that lapta is the great-great grandmother of baseball. According to their version it was supposed to have been brought to Canada by Russian emigrants in the eighteenth century.

During the last war, when the convoys were going back and forth, an American seaman on shore leave in the Soviet Union saw the game being played. When he got back home, he told all his friends: "Say, did you know that the Russians play baseball?" And a Soviet seaman who made the trip to the United States was treated to a baseball game while on shore leave. When he returned he kept saying to all his neighbors: "You know, the Americans are just like us. Nice fellows. They even play lapta!"



To play a really good game of lapta it helps a lot if you can do flying somersaults and run a mile a minute.

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Encounter - Jan 1960

Arthur Schlesinger Jr.

Varieties of Communist Experience

I HAVE recently returned from a month's trip to the Soviet Union, Poland, and Yugoslavia. So superficial an inspection could hardly be expected to yield profound conclusions. Still a swift and concentrated tour in lands previously known only through the eyes of others offers certain advantages. Old assumptions and expectations dissolve in a flood of new and concrete impressions; the easy abstractions which rule our thought trip up over the complexities of experience. For this traveller, one impression above all was paramount. We have often tended to suppose that Communism, as the most explicit and comprehensive of the ideologies of our day, would stamp the nations under its sway into a fairly uniform mould. The very phrase "the Communist world" conveys the customary notion of essential homogeneity. But what strikes the casual observer—or at least this one—is precisely the heterogeneity of Communist practice. This phenomenon, I think, is worth examination, because it seems likely that such heterogeneity holds out the best, if not the only, hope, for eventual world peace.

Communism is not a monolith; it is a spectrum. At one end of the spectrum lies China—messianic, austere, passionately ideological, deeply fanatical, and inaccessible to the American observer. (Though the State Department has now relented, Peking has not—the problem today is, not American passports, but Chinese visas.) At the other end of the spectrum lie Poland and Yugoslavia—countries whose species of Communism confound the clichés which have dominated Western thought in the last decade. In between lies the Soviet Union, the most powerful Communist nation of them all, a singular mixture of excessive confidence and excessive insecurity, of extraordinary efficiency and exasperating inefficiency, of venturesome innovation and rigid ideology.

Power, of course, settles heavily on the Sino-Russian side of the spectrum. By themselves Poland and Yugoslavia can make little difference to the international balance of force. Yet conceivably, if the Polish and Yugoslav experiences express a possible direction in which Communism might evolve, then what is going on in these smaller countries may be of incalculable significance. It is not too much to suggest that the future may depend on whether the Soviet Union remains within the orbit of ideology or begins to move imperceptibly towards a more genial and pragmatic form of Communism.

THE one safe generalisation about the Soviet Union is that it is in flux. The changes which have taken place since the death of Stalin continue to be a source of local wonder and delight. Soviet citizens talk freely about the "bad times," by which they mean the period from 1948 or so to 1953. When one asks what these years were like, they reply that no one dared speak his private thoughts, no one trusted anyone else, no one was safe from arbitrary and unpredictable terror. This relative candour about the last days of Stalin is curiously devoid of bitterness towards "the Old Man" himself; he is either seen as a great builder who went wrong in his last years or else as an aged leader deceived and betrayed by unscrupulous subordinates, like Beria. Still the frankness about the "distortions" which took place under his sponsorship is of enormous significance. The revulsion against the "cult of personality" and against the omnipotent secret police is deeply felt and genuine. People say over and over with fervent conviction, "We will never go through anything like that again!" (When one asks how they can be sure that the cult of personality will

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not revive, whether any structural changes have taken place to prevent the emergence of a new tyrant, they only say, "Because we have been through this once, we will not permit it to happen again"—a proposition rather more convincing to the speaker than to the beholder.)

The implication of the talk about the "bad times" is that times are much better now. This cannot be gainsaid. There has been a vast increase in personal security. One hears little now about sudden midnight arrests. The secret police have been sharply reduced in power. The streets of Moscow are filled with people trickling back from exile and hard labour in Siberia. The labour camps themselves have apparently undergone a drastic change in character. More than this, Khrushchev, after eliminating Malenkov in the post-Stalin struggle, took over the Malenkov programme (as Stalin once took over the economic programme of Trotsky), and in the last two years has been making a prodigious effort to raise standards of life and comfort. The traveller cannot help being impressed by the variety and abundance (if not necessarily by the quality) of consumer goods in the department stores of the large cities.

At no time since the Revolution have ordinary Soviet citizens felt themselves both so free and so affluent. Quite naturally, they exult in a tremendous debt to the man who made these gains possible. Certainly Khrushchev himself rejoices in their gratitude. Still, to be fair, there is little evidence yet of the emergence of a new personality cult. One sees few pictures of Khrushchev around and no statues, and one does not constantly feel a Big Brotherly presence as one did in pre-war Germany or Italy or in Stalinist Russia. Khrushchev is a rare bird among dictators: he wants very much to be liked. He cares about popular moods, he basks in the affection of crowds, and he goes vigorously around his country as if engaged in a perpetual campaign for re-election.

Watching these developments, some observers have expressed the hope that the combination of personal security, consumer goods, and a dictator who wants to be popular would bring about a relaxation of the grimly ideological character of Soviet society. It has been reasonably argued that political dogmatism cannot survive an increase in free discussion and that administrative totalitarianism will melt away under the diversifications inherent in a consumer economy. All this may be so. There is little evidence for it yet in contemporary Russia.

Nearly all the changes which have taken place since the death of Stalin have been in what the Western liberal must call the right direction. Despite these changes, the Soviet Union remains a theological society. Khrushchev has not liberalised the régime. What he has done is to begin to normalise it. This is not unimportant: the Soviet citizen is acquiring for the first time a sense of what is normal—what is his "right"—in the way both of personal security and of material comfort, and he is not likely to relinquish these norms willingly short of the threat of war against his country. Still, this is quite a different thing from liberalising Soviet society—from making it less dogmatic and totalitarian, more pragmatic and tolerant.

The heart of Soviet dogmatism is the principle of infallibility, applied to leader, to party, and to theory of history. The gains under Khrushchev, far from weakening that principle, may very likely have strengthened it. Thus personal security and consumer goods, by satisfying the urgent demands of the managerial and technical groups, may actually reduce strivings towards intellectual and political liberty and increase political passivity. In the last days of Stalin, Soviet citizens questioned (in the privacy of their minds) the notion that their leadership could do no wrong. But to-day, when leadership is beginning to produce a multitude of pleasurable results, the results themselves—from improving the style of women's shoes to hitting the moon—only verify the infallibility both of the leader and of the ideology behind him.

AT LEAST it is difficult to explain otherwise the characteristic state of mind in the Soviet élite—the stupefying mixture of confidence, ignorance, imperviousness, and incuriosity. Nothing is more dismaying to the visitor than this almost total lack of curiosity (except about new productive methods or techniques). The members of the élite are absolutely confident that they know far more about Britain than Mr. Macmillan or Mr. Gaitskell, far more about France than General de Gaulle, far more about the United States than President Eisenhower or Governor Stevenson. Both this confidence and the accompanying ignorance much disturbed Hugh Gaitskell and Aneurin Bevan on their recent visit to Moscow. A newspaperman who accompanied them has written:

> One of the highest personalities of the régime was entirely ignorant of the existence of the

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National Health Service in Britain. Another, who accompanied us to an anti-colonial ballet at the Bolshoi, refused to believe that a play opposing racial discrimination could be put on in the United States or that anti-colonial propaganda was legal in Great Britain. . . . The unemployed are believed to be queuing up before all the work-exchanges of Paris and London. . . . On a lower level, things are even worse. Our guide at Leningrad refused to believe that I could welcome Soviet visitors at my home in Paris, or that the best Western writers weren't Communists, or that abstract painting was not an American invention and sign of capitalist decadence, etc. And what was concerned here was not just a natural difference of opinion but incomprehension concerning even what we were talking about.

What seem ascertainable facts to the Westerner are believed in the Soviet Union only when they conform to the official stereotypes. If a statement fits the stereotype, one's Soviet friend beams with triumph; things that don't fit are rejected out of hand with smiles of pitying condescension. Nothing is more futile, by the way, than to hope to encourage the Soviet citizen to candour about his country by admitting faults in one's own. The visitor receives no credit for such admissions; it is rather assumed that the facts are so patent and overwhelming that "even you are forced to admit them." As for foreign comments on life and conditions in the Soviet Union: anything which falls short of fulsome praise is likely to be resented as needling and hostile.

Paddy Chayefsky, the playwright, a member of our party, remarked, "The Soviet Union is like a husband and wife who keep telling everyone all the time how happy they are."

When pressed hard about any point, Soviet citizens seek refuge in talk about their terrible suffering during the Second World War. No one can underestimate the extent of this wartime suffering. Yet most people in the Soviet Union seem to have argued themselves into the conviction that they were the only victims of Nazi terror. Indeed, forgetting their alliance of 1939–41 (and to bring that up in the Soviet Union is accounted the worst of taste), they talk a good deal of the time as if they were alone in resisting Hitler. The fearful ravages of war, carefully renewed in memory by novels and movies, have become the universal alibi, the all-conquering justification of every excess, error, or atrocity committed since. Bevan thus observed to a Ukrainian farmer that he was getting more gallons a year per cow in Britain than Ukrainian cows seemed able to produce. "But you weren't overrun by Hitler," came the inevitable reply. Bevan said: "Those were not the cows that were overrun by Hitler."

One has only to add that, within the élite, manners tend to be pompous and hectoring, and the conception of discussion is hopeless. I had to listen to Yury Zhukov, the Soviet Minister in charge of cultural exchanges, denounce the Russian Research Centre at Harvard for its tendentious and distorted researches in Soviet affairs—tendentious and distorted, it appeared, because they refused to accept official Soviet documents as the last word. The afternoon before, I had spent some time with the Professor of American History in a leading Soviet university and the head of the American section in a leading historical institute. The conversation (conducted through an interpreter) revealed surprising ignorance about American history and historians. (The two Soviet Americanists, for example, had not heard of Richard Hofstadter or Oscar Handlin.) But what does ignorance matter if you already possess the key to the universe?

This state of mind has one particularly unpleasant consequence. I have travelled in many countries of the world; but I have never been lied to as casually, contemptuously, and persistently as in the Soviet Union. One expects to be lied to on large issues—that writers are free to write as they please, or that the South Koreans invaded North Korea. These are high-policy lies and comparable lies would doubtless be told foreigners in the United States. But one is lied to equally on petty issues, where what is at stake is not some question of national policy but rather the relationship of one person to another.

An episode is worth recounting. Paddy Chayefsky's parents came from a village in the Ukraine; and it had been his hope that he might be able to re-visit the ancestral home. He communicated this hope to the Soviet Embassy in Washington and again to the Writers' Union in Moscow. In due course, a trip was laid on to Kiev, where the rest of the group would meet local writers and see the town while Mr. Chayefsky would go by automobile to his village. Then, the day before we were due to go, the trip was cancelled. The reason provided by the Writers' Union? "No hotel rooms are available in Kiev."

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The reason did not seem convincing. Mr. Chayefsky pointed out that a Soviet writer, eager to visit a place near Montgomery, Alabama, would be a bit suspicious if he were told that the trip was out because there were no hotel rooms in Montgomery. He then walked over to Intourist where he was informed that there were plenty of rooms available in Kiev. Being a man of determination, Mr. Chayefsky booked passage for New York and announced that he would leave the next day unless the Kiev trip was reinstated by five o'clock that afternoon. A few moments before his deadline, hotel rooms were found.

So we went to Kiev. For Mr. Chayefsky to make his pilgrimage and rejoin the rest of the party on what we were told was "the last plane that evening to Moscow," it was necessary for him to leave the hotel at eight in the morning. He then could drive five hours to the village, stay an hour, and drive back to Kiev in time for the evening plane. But no car appeared at eight, or at nine, or at ten, or at eleven. In Kiev, a city of nearly a million, the Ukrainian Writers' Union seemed unable to find a car and driver for the American writer who wished to see where his parents were born. Around noon a car at last arrived. It was pointed out to Mr. Chayefsky that, if he went now, he could not catch up with the rest of the party that evening. But Mr. Chayefsky's curiosity and determination were at a high point, and he insisted on going. Just before his departure, a new and later Kiev–Moscow plane was discovered; if he hurried, he was now told, he still could get back to Moscow that night.

He left, drove five hours and reached the village. The villagers had never seen an American before. They greeted him with enthusiasm; people who remembered his parents appeared; preparations had already been made for a banquet. Then, after seven minutes, Mr. Chayefsky's escort reminded him that, if he wanted to make the late plane, he would have to depart. They drove furiously back to Kiev, rushed to the airport—and found that there was no late Moscow passenger plane!

Why this fantastic effort to prevent Mr. Chayefsky from seeing his ancestral home? It was partly, no doubt, the feeling that this was a poor village, and that the American writer wanted to see it only to gather material about "negative" aspects of Soviet life. It was partly, too, the deeply-ingrained habits of falsification and contempt.

THESE have been general considerations; our particular concern on this trip was Soviet literary life. Edward Weeks, Alfred Kazin, Paddy Chayefsky, and I made up the first American writers' delegation to visit the Soviet Union under the "Lacy-Zarubin cultural exchange agreement." Seeing writers may not tell one much about the power structure of a country; but it does tell a good deal about the intellectual atmosphere. A good deal—not everything. The presence of a delegation inevitably injects a certain artificiality into a gathering. Frank and confidential interchange is most unlikely, especially with one or two literary bureaucrats on hand. Freedom of comment has unquestionably improved since the death of Stalin, but it is still reserved for chat within the family. Most of the time the Soviet writers, with the exception of one or two who are sufficiently established to be permitted a certain latitude, or sufficiently brave or cynical not to give a damn, give the foreigners a set of weary official responses. Do these people always believe what they say? It is entirely possible that men who seem rigid and impervious when foreigners voice doubts are actually voicing the same doubts themselves in private. Delegations do not have much chance to probe beneath the surface of Soviet culture; and one feels that beneath the surface there is a good deal stirring.

Still, the official atmosphere is what matters for the moment, and delegations get a sizeable dose of this. It is clear, of course, that writers are conceived of by the State—and for the most part conceive of themselves—as instruments in the general task of uplifting Soviet society. In part, this is the expression of a natural patriotic desire to take part in a vast national effort; in part, it is the arrangement of the State to keep so potentially subversive a section of the population under discipline. "Writers are a type of artillery," Khrushchev told the Writers' Congress in May. "They clear the way for our forward movement and help our party in the Communist education of the workers. . . . You must brainwash people with your works."

This is the official literary mission. The editor of *Oktyabr*, a leading cultural magazine, opened a meeting with our group by a rambling stump speech, delivered to the accompaniment of approving chuckles from his claque, about an incident in London when someone had said to him, "You want to conquer us." The editor replied, according to his own account: "Why the hell should we want to conquer you? We have

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more natural resources than any country in the world. We have more gold than any country in the world. We have more diamonds than any country in the world. Etc, etc. Why in hell should we want you? Of course, if you want a fight, we will be glad to take you on and beat you up. But we don't need you and don't want you. All we want is peace." This seemed a strange introduction to a literary discussion; it is regrettably symptomatic. (Alfred Kazin appropriately responded that, since the United States was a richer nation than the Soviet Union, it must therefore be, according to the editor's own argument, even more peace-loving.) Similarly, the editor of *Inostrannaya Literatura* launched into a diatribe on, of all things, science-fiction, seeking to show that Soviet science-fiction revealed a serene, constructive, and optimistic nation, while American science-fiction showed a nation afraid of the future—all this, the editor added, because of the need to keep the people tense and frightened in order to get them to pay the taxes required to maintain the defence-spending required to maintain the capitalist economy. Yet these editors were accounted among the more free-spirited in the Soviet literary world.

The style in which they discussed such matters was as discouraging as the substance. Indeed, there is little better test of the literary sensibility of a society than its taste in rhetoric. Soviet rhetoric is brutal, strident, and banal. It was disconcerting to watch the old formulas of denunciation come tumbling out when otherwise intelligent men ventured into general political or even literary discussion. And where else in the civilised world could the following verse be printed in a serious literary publication?

Ye poets
sing out the grand story
The song
of our young workers' dreams.
Of inspired ones
who win a new glory,
Of Communist
labour teams!

The secrets of science
we'll master.
The problems
of technique we'll beat;
Advancing,
with speed ever faster,
The universe
lies at our feet.

Our enemies
pale from frustration!
How vain now
their blustering seems!
So forward
ye pride of our nation—
Ye Communist
labour teams!

Conceivably, the poem sounds better in Russian than it does in English (but it couldn't sound very much better); in any case, no malice attaches to the translation which was done in Moscow and published in a recent issue of *Soviet Literature*, an English-language publication supposedly devoted to the most exportable Soviet writing.

The obsession with political purpose and effect has created a cult of the mass. The most sophisticated writer in the Soviet Union told us that he learned far more from the thousands of untutored letters sent him about his books than from the most thoughtful literary criticism. A poet said he had received 40,000 letters about a single poem. Can such things be true? If the poet (as he claimed) read all these letters, it would have taken him (allowing two minutes per letter and an eight-hour working day) five-and-a-half months; one wonders when he would have had time to write his poetry. Still, the claim suggests the extent to which the cult of the mass has put a premium on the quantitative approach to literature. Writers fulfil quotas like factory workers. Notes like the following abound in the Soviet literary Press:

> Between the 3rd and 4th Congress of the Ukrainian Writers' Union (1954–59) the Ukrainian writers published 65 new novels, 118 short stories, 193 collections of tales and articles, 295 volumes of verse, and 268 books for children. About 70 new plays were produced. . . . Last year alone over a thousand fiction titles with a total print of over 40 million were published in the Ukraine.

The sense of political mission brings with it an intense preoccupation with literary dogma. "Socialist realism" is still a major issue for the ordinary Soviet writer. At a recent conference on the Problems of Socialist Realism (organised by the Union of Soviet Writers and the Gorky Institute of World Literature), the speaker rather oddly stressed that, "despite the claims to the contrary made by foreign revisionists, the method of socialist realism not only exists, but is steadily developing and becoming richer."

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> The attempts of some bourgeois ideologists to pretend that socialist realism was "decreed" by the State and "foisted on" Soviet writers was nothing short of ridiculous; in fact the history of literature and art had shown that the way had been prepared for this creative method by all the preceding artistic development of mankind and was a new natural stage of this development.

In practice, "socialist realism" tends to become a flexible conception. One doubts whether it really exists at all; an old and cynical writer told us that socialist realism was nothing more than what the people approved. Yet the pre-occupation survives; the doctrine worries Soviet writers. And along with it are the other staples of Soviet literary control: the "positive hero," the compulsory optimism, the happy ending. In his Writers' Congress speech, Khrushchev ranged himself with the "positive" writers, the so-called "embellishers."

> Who are the non-embellishers? Some of them say that the principal task of literature consists of rooting out all the faults and failings possible, ignoring at the same time the great conquests of Soviet society. So listen, dear friends, if it is anyone who reveals and lays bare failings and faults, and whose hand will not falter in so doing, it will be the Party and its Central Committee (*stormy applause*).

In other parts of his speech, Khrushchev expressed a genial tolerance towards writing and a hope that writers could hereafter solve their own problems (i.e., substitute self-censorship for State censorship); but his central argument left no doubt about the limited rôle permitted to writers in Soviet society.

THE Soviet conception of the writer as a gunner, an engineer of the soul, a mass educator—as almost anything except a writer—has to be understood if we are to understand what the Soviet Union means by "cultural exchange." It does not mean free trade in ideas. It means rather a series of reciprocal trade agreements, in which usable ideas of one country are bartered for usable ideas of another. The editor of *Oktyabr* explained to us that any impression of Soviet indifference to Western ideas was all wrong. "We are eager to take everything constructive and good you have to offer," he said, and went on to instance agronomy, metallurgy, and engineering as fields in which the West had something to contribute. The implication, in a statement addressed to the American writers' delegation, was plain enough: the Soviet Union had nothing to learn from literary critics, editors, or historians. So the visiting scientist or engineer is assured of a warm welcome and an interested hearing; even the visiting economist finds a ready audience for a discussion of technical problems of economic management; but the Soviet élite is not much interested in the visiting humanist, who, after all, has no techniques to communicate—has, indeed, nothing to lose but his ideas.

The hard fact is that the last thing the Soviet Union cares about is a free exchange of ideas. Nothing is more puzzling, for example, given the blazing self-confidence of the Soviet régime, than the distress, even fear, with which Soviet citizens confront the thought of the sale within the U.S.S.R. of foreign books, magazines, and newspapers. The foreigner in Moscow, going slowly mad as he tries to figure out what is happening in the world from the pages of the London *Daily Worker* and *l'Humanité*, soon begins to enquire why he cannot buy the *Times* or the *Daily Telegraph* of London, or the New York *Times* or *Herald Tribune*. Embassies, government offices, and a few libraries receive copies of foreign magazines and newspapers; but, for all practical purposes, the ordinary foreign visitor or Soviet citizen has no access to non-Communist publications. Why should this be? We used to tell Soviet writers that we would be glad to take them to bookshops in Washington, New York, and London where they could buy *Pravda*, *Izvestia*, and Soviet magazines and books. Why, we would ask, could they not take us to similar places in Moscow? This appeal left them singularly unmoved. So far as one can tell, the present one-way passage strikes most of them as perfectly right and natural.

Pressing the question further produced curious results. A couple of eminent writers, separately explaining why Moscow could not put the London or New York *Times* on sale, cited what they represented as typical Western kiosks, one in Nice, the other on Broadway. From the lurid and somewhat lip-smacking descriptions, one learned that these stands offered nothing but sex and pornography.

"That is what you want to do with us," we were told in grandiloquent tones. "You want to make us accept your Western obscenity and filth. But we say to you that we will not accept it. We will not corrupt our people the way the capitalists have corrupted yours." To this, one replies that the Soviet Union can keep out all the pornography it wants, but that either *Times*

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is not usually regarded as primarily a medium for pornography. One says plaintively: Let us please talk about serious magazines and books and newspapers. Why can't such be sold? The reply comes in increasingly angry and incoherent tones.

"We have told you that we do not want your filth. You want to force your Western ideas upon us. We are going to keep them out. You had better understand that. . . . Etc., etc."

The other argument invoked to defend the ban on foreign publications is that "the time is not ripe," the Soviet people are still like a growing child, and a child has to have its reading selected for it until it reaches maturity. This suggests that admitting the New York *Times* is felt likely in some way to endanger the stability of the régime. When one replies that the theory of the 42-year-old infant is not convincing and that the Soviet régime is surely so well established that it has little to fear from permitting a few hundred copies of the New York *Times* to be sold each day, one only elicits new bursts of incoherence and anger.

How is one to interpret this? Do people become angry because they realise how stupid and feeble their arguments sound? Or do they really feel that Western newspapers and magazines constitute a threat to the régime? I doubt whether it is either of these things. What they do feel, I believe, is a sense of infallibility about their own ideas and a despair at the incomprehension of Westerners or a rage at their macchiavellianism.

"Our people do not want to eat bad food poisoned with the venom of bourgeois ideas," as Khrushchev put it the other day. ". . . Let us take from each other only what is best, exchange what is best, and you eat your rotten goods yourselves."

So long as the Soviet Union remains a theological society, based on the principle of infallibility, it will not permit the circulation of Western scepticism and heresy—and it will remain proud in its prohibition.

THIS state of mind is the psychological expression of what one feels most vividly of all in the Soviet Union—a capacious, unlimited, and arrogant sense of power. It is impressive and scary to see what energy a great nation can generate when it allocates its talent and resources according to an intelligent system of priorities, sternly enforced not just by ruthless coercion (as under Stalin) but by ruthless enthusiasm. In this respect, the unwary visitor must take care to keep his eye on the ball. The American tourist who cried out in the lobby of the Hotel Ukrainia, "These people can't even get me a ticket to Odessa! How can anyone suppose that they could send a rocket to the moon?" misconstrues the situation. He innocently supposes that service to the consumer is the ultimate test of economic and administrative efficiency. Khrushchev operates under no such illusion. The Soviet leadership thinks it important to send a rocket to the moon and not very important to supply tourists with tickets to Odessa, so they apportion their talent and resources accordingly. The able men work on rockets, the dopes on tickets. And one cannot but feel that, if they ever thought tickets to Odessa important, a shift in talent and resources would make Intourist the best travel agency in the world. Our own beloved country meanders along on the opposite theory: we allow the market to determine our national priorities, which means that we allocate a major share of our talent and resources to consumer services and too often leave the sending of rockets to the moon to men who might be better employed selling tickets to Odessa. If three-quarters of the national energy now dedicated to creating and satisfying consumer wants were dedicated instead to building national power, we would not have to worry about the Soviet campaign to "overtake and surpass" the United States.

A mere four years ago, John Foster Dulles assured the House Appropriations Committee that the Soviet Union was "on the point of collapsing." To-day, the Soviet Union has already won the race to the moon; Khrushchev has completed a triumphal tour of the United States; and the American Secretary of Defence has conceded the Soviet Union a 3–1 advantage in the weapon of the future, the inter-continental ballistic missile, by the early 1960's. In every field of national power, the Soviet Union radiates purpose, progress, and success; and it is this discharge of directed national energy which underlies the explosion of Soviet self-esteem. No wonder Russians feel on top of things: experience seems every day to confirm their faith that their ideology has conferred on them a unique mastery of the dynamics of history.

In 1930 Stalin wrote a famous article for *Pravda*. People intoxicated with one gain after another, he said, "become dizzy with success, they lose all sense of proportion, they lose the faculty of understanding realities." Khrush-

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chev's Russia is dizzy with a success of which Stalin's Russia could only have dreamed.

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THE full theological commitment of the Soviet Union is not to be understood until one has visited Poland and Yugoslavia. Passing from Moscow to Warsaw, one has the illusion of entering a free country. This is, of course, just an illusion. Both Poland and Yugoslavia are Communist dictatorships with wide and vital areas (especially in politics and economics) where the régime enforces conformity quite as vigorously as in the Soviet Union itself. Yet, for all this, one feels oneself in qualitatively different cultures. At first, there are only the familiar and comforting signs of Western decadence—pretty girls, slim waists, tipping, hula hoops, shoe-shine boys, sociologists, neckties, advertising posters, kissing in parks. But these clearly are expressions of what is basically a quite different attitude towards Communism itself.

One enters the hotel in Warsaw; on the newsstands are the London and New York *Times*, the *New Statesman*, *Life*. Here Communism is hardly a decade old, not forty-two years, but the authorities are prepared to run the terrible risk of importing a few foreign publications. One evening a friend took me to a reading-room-cum-coffee-shop in the outskirts of Warsaw. Like everything else (or nearly everything else), this was set up and run by the State. There, hanging on the racks for any Polish citizen to read, were not only the usual repertoire of East European papers but also a representation of the wicked capitalist Press, including ample copies of Mr. Luce's favourite picture magazine. In the great bookstore in the Palace of Culture (the repellent Russian-built skyscraper which was Stalin's gift to the Polish people), one can find nearly all the Anglo-American books one wants, short of the most passionate anti-Communist works.

In the Soviet Union, Communism means more than a set of political and economic dogmas: it also means a set of equally rigid moral, æsthetic, literary and metaphysical dogmas, covering every aspect of human existence. A good Soviet Communist not only favours Communism as a form of political and economic organisation; he also abominates abstract art, detests modern music, scorns Proust, and hates religion. The day after I arrived in Poland, an exhibition of contemporary Polish art opened in Warsaw. It consisted almost entirely of abstractions. A Polish Communist told me that a Soviet Communist had recently visited his apartment, noted an abstraction on the wall, and exclaimed with shock and astonishment, "But I thought you were a *good* Communist!" A week later the International Festival of Contemporary Music, complete with dodecaphonic quartets by Schoenberg and even more esoteric pieces by Boulez, opened in Warsaw. A leading Communist cultural weekly in Warsaw was serialising excerpts from the *Remembrance of Things Past*. When one asked Polish writers about "socialist realism" they laughed derisively, and replied that no one had talked about *that* in Poland for five years. The introduction to an English-language book on Maja Berezowska, a favourite Polish artist (whose drawings could easily appear on the pages of the American *Playboy*), even declares, "Maja Berezowska's world of drawings is free from the crude passions of our time. It steers clear of all troubles and fears that harass contemporary man living in an era of wars and upheavals." (These words, I should perhaps add, were *not* written in condemnation of Berezowska.) And the churches, of course, are open: friars in medieval garb walk cheerfully around the streets; religious objects are freely on sale in the shops.

Yugoslavia is much the same, with variations. A Polish joke describes the variations without too much exaggeration: "What is the difference between Poland and Yugoslavia? In Yugoslavia, you can abuse the Soviet Union to your heart's content, but you can't say anything against your own government. In Poland, it's just the opposite." (I remarked to a Pole about the number of jokes I had heard since arriving in Warsaw. "Of course we have a lot of jokes in Poland," he replied. "After all, we have to make jokes for the entire Communist world.") There appears to be more intellectual freedom (or, at least, variety) in Poland than in Yugoslavia. Yugoslavia, on the other hand, appears to have more economic freedom (or, at least, decentralisation) than Poland. A visitor cannot hope to tell how much is sham and how much reality in Yugoslav institutions like the workers' councils; one doubts whether a high-technology society can really be run by such means; but there can be no question that "the free-market socialism" of the Yugoslavs is a reality, and that the Yugoslav planners have devised with skill a system of harnessing the incentives of the market to their central controls.

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Coming straight from a theological society, one is doubtless tempted to exaggerate the pragmatism and tolerance of Polish and Yugoslav Communism. A. M. Rosenthal, the able Warsaw correspondent of the New York *Times*, insists rightly on the importance of the distinction between "freedom of conversation" and "freedom of speech"; the Poles have the first, but not the second. The two non-Communist parties play no serious rôle in Polish politics. In Yugoslavia, the one-party system is firmly entrenched; Milovan Djilas lingers in prison, as a reminder of the sharp local limits on freedom of opinion.

No one can regard Poland and Yugoslavia as libertarian societies in the Western sense. But they are quite as clearly not totalitarian societies in the Soviet sense. "Freedom of conversation" is not everything, but it is a good deal better than nothing. For the Yugoslavs and even more perhaps for the Poles, Communism is essentially a system of economic and political organisation. A good Communist must wholeheartedly accept the proletarian dictatorship, the one-party state, the centrally-planned economy, and the abolition of profit in private property. But that is about all. Beyond that, a good Communist can like or dislike abstract art, as he chooses. He can admire Sholokhov or he can admire Proust. He can think about literature in æsthetic terms and about economics in empirical terms, and he doesn't care much one way or the other if his fellow-countrymen choose to go to church.

With such people, communication suddenly becomes possible again. Even when one agrees with a Soviet Communist, one feels it as an accidental convergence over an infinitely wide abyss; when one disagrees with the Polish or Yugoslav Communist (as one often does), one somehow disagrees in the same language. In the Soviet Union, dogma provides the exact answer to everything. Poles and Yugoslavs are more ready to admit that they don't know all the answers and that existing formulas don't solve all conceivable problems. The Soviet Union dwells by the mystique of a single truth. In Poland—and to some, though a lesser, degree in Yugoslavia—one feels that the Marxist truth co-exists with other truths. In Polish universities, the Marxist historian lives side by side with the Catholic historian and the bourgeois-progressive historian. The Soviet Union is still a totalitarian society—far more amiable than in the days of Stalin, but no less dogmatic and ideological. Poland and Yugoslavia are semi-pluralistic societies. The Polish and Yugoslav Communists take open pride in the fact that their Communism is far more free, pragmatic, and humane (i.e., less Communistic) than Communism anywhere else.

Poland and Yugoslavia forced this observer to concede the feasibility of what I had always previously supposed to be impossible—"liberal Communism." Both countries combine a Communist political and economic structure with a considerable measure of intellectual, cultural, and religious freedom. The question remains whether these countries represent a fortuitous concatenation of circumstances not likely to be reproduced elsewhere—or whether a non-fanatical, non-totalitarian Communism of the Polish-Yugoslav sort could possibly be the direction in which even the Soviet Union itself might be moving.

POLAND and Yugoslavia gained their present positions by quite separate roads. Yugoslavia achieved its own liberation during the war. Tito had his own army and his own secret police and was consequently in a position to defy Stalin when Soviet demands became too exorbitant. Having suffered from the heavy hand, Yugoslavs undertook after 1948 what they proudly describe to-day as "the first experiment in de-Stalinisation." Djilas subsequently carried the logic of Titoism to a point unacceptable to Tito, but this should not obscure the fact that Tito himself carried it to a point unacceptable to Stalin. In Yugoslavia to-day, Tito seems oddly to have receded from the picture. He remains first in war and first in peace, like George Washington; but he spends more and more time in Brioni, less and less in Belgrade; and the Yugoslavs do not ceaselessly speculate about his moods and whims, as the Russians do about Khrushchev and the Poles about Gomulka. One feels that some sort of constitutional order is evolving in Yugoslavia, and that the present mixture of freedom and dictatorship can survive a good deal, including even the death of Tito.

Poland won its autonomy in another way. Occupation by the Red Army restricted its range of political alternatives in the years after the war. But Stalinism produced a reaction as definite in Poland as in Yugoslavia: the word "revolution" in Poland to-day refers, not to the imposition of Communism in 1945, but to the revolt against Stalinism in 1956. That revolt

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brought the astute figure of Gomulka to the top; and Poland to-day is the expression of Gomulka's two remarkable deals—one with the Soviet Union, the other with the Polish people. These details were the almost inevitable result of Poland's geographical and cultural location. On the one hand, geography committed Poland to the East: even anti-Communist Poles were forced to accept the imperatives of Poland's strategic situation. On the other, culture committed Poland to the West; its tradition was one of feeling and spontaneity; even pro-Communist Poles were forced to accept the imperatives of Poland's cultural inheritance. This balance of imperatives defined Gomulka's task —and opportunity. With regard to the Soviet Union, Gomulka traded the independence of Polish foreign policy for a measure of latitude at home, especially in policy towards the intellectuals, the Catholic Church, and the peasants. Within Poland, Gomulka offered the people areas of relative freedom in exchange for their acquiescence in Communist rule and a pro-Soviet foreign policy. This equilibrium of unwritten treaties provides the basis for Polish autonomy—conceivably a basis less shaky than it sounds.

Obviously Poland and Yugoslavia have attained their forms of liberal Communism in quite special ways. Will they remain unique? Or (as the Poles think and the Yugoslavs hope) may the Soviet Union itself evolve in a liberal and pluralistic direction?

I HAVE described the Soviet Union as essentially a theological society manned by a collection of true believers. I have suggested that the unquestionable progress in the last half-dozen years towards greater personal security and greater personal comfort may even have strengthened rather than weakened the dogmatic and ideological character of Soviet society. Yet are there no fissures in the Soviet structure? Are there no grounds to substantiate the Polish conviction that "the eventual logic of de-Stalinisation is de-totalitarianisation"?

The most significant remark made to me in the Soviet Union came from one of the wiliest and most experienced of Soviet writers. He said, "In the U.S.S.R., the grandfathers and the grandsons have more in common than either has with the fathers." By this he meant that those who grew up *before* the Revolution and those who grew up *after* the Second World War have a mutual rapport, a common sympathy and understanding, as against those who grew up between the wars.

The older Western assumption had been that the children in a totalitarian society, having been exposed to systematic indoctrination from the cradle, would form the most orthodox, rigid, and hopeless group in that society. One remembers the character of Gletkin in *Darkness at Noon*—the complete Soviet man, steel-willed, fanatical, and indestructible, who took over from the older interrogator and finally broke Rubashov down. As time went on, we supposed, the Soviet Union would consist completely of row after row of Gletkins. Now Koestler's sketch was essentially right for the generation between the wars. The present Soviet élite consists of middle-aged editions of this monolithic Soviet man. But what none of us allowed for is the now evident fact that the sons and daughters of Gletkin are turning against their father. The monolithic style of life bores them, estranges them, leaves them disturbed and rebellious. They are reaching out for beauty and gaiety, for speed and risk, for autonomy, privacy, and self-expression. Instead of the revolution devouring its children, perhaps the children may end by devouring the revolution.

THE character of this revolt needs to be defined with precision. It certainly is not a revolt against Communism. Soviet youth to-day are Communists—in somewhat the sense that the youth of Europe and America to-day are Christians. Communism is for them the framework of life and belief. But it does not seem for them, as it did for their fathers, a living and militant faith to which every decision must be sternly referred. Communism controls their day-to-day activity hardly more than Christianity controls the day-to-day activity of Western youth. As against the bleak and sterile dogmatism of their fathers, they—or at least a significant minority among them—appear to be reaching out for concreteness, variety, spontaneity. These rebels accept the political and economic forms of life as permanent. Their own political ideas are confused and sentimental. But they chafe under the moral and æsthetic dogmatism of the all-out Communist ideology. In one way or another, they want to break the mould.

"Young people are curious," Khrushchev himself admitted during his American tour.

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> Many of our young people hear about religion, about God, about the saints, about church ceremonies, and they have a curiosity about it. Even if each one of them goes to church only once, they're so numerous that the doors of our churches would never close. The feeling of curiosity is very important.

It is indeed very important, and it is characteristic of Khrushchev as a dictator that he both perceives the mood and concedes its significance. Again and again, one notes the contrast between the complacent certitude of the middle-aged and the open-minded enthusiasm of the young. When an established scholar pompously scolded Alfred Kazin for not having written the right things about Theodore Dreiser, a student approached Kazin after the meeting and said in English, pointing to the older man, "I hope you don't think we are all as illiberal as he is." When Leonard Bernstein and the New York Philharmonic gave Stravinsky's *Sacre du Printemps* its first Moscow performance in a generation, the stalls (filled with the New Class) were restrained and perfunctory in their response, but the galleries (filled with younger people) gave Stravinsky as well as Bernstein a wild and continuing ovation. At the American Exhibition, young artists clustered with excitement around the abstractions, while Khrushchev, with customary delicacy, said they looked to him as if they had been painted by a little boy urinating in the sand.

Youth and old age—against middle age. No one knows what is going on beneath the surface in Soviet culture; but every once in a while something rises into sight which suggests ferment underneath. Thus the veteran critic K. Paustovsky, a "grandfather," wrote in *Literaturnaya Gazeta* last May a scathing critique of official Soviet notions of literature. He scornfully attacked the convention of "the sickeningly sweet happy endings."

> We are lucky that Leo Tolstoy managed to write *Anna Karenina* before this tradition appeared. He did not have to "take a bow" to anyone, even the publisher; he could allow Anna to break up her family and pass out of life from purely private, and, consequently, impermissible considerations.

Compare this with the contemporary Soviet insistence on "positive" achievements—

> . . . taken with such obstinate persistence, that one would think one should have to drive home to every Soviet reader the advantages and superiority of our system to the capitalist system in the 42nd year of our revolution, mind you!—and as if we, ourselves, feel doubtful about it and are astonished, taking it as an illogical miracle.

Soviet literature is afraid to write of suffering and sadness "as if all our life must go on under a sky of sweets and sugar." As for the degradation of the Russian language, so scintillating, melodious, and picturesque—

> Are we jealously preserving this language? No! On the contrary, it is being increasingly soiled, twisted, and reduced to a garble. We are threatened with the danger that pellucid Russian will be replaced by an impoverished and lifeless language of bureaucratic red tape. Why have we allowed this nauseating language to creep into literature? Why do we admit to literature and even to membership in the Writers' Union people who don't know Russian and care not a fig for it?

Paustovsky's conclusion was concise and arresting: "It is, perhaps, that we shout so much and so loudly about truth in literature exactly because we lack it."

We were unable to persuade any Soviet writer (except Ehrenburg) to discuss with us the issues raised by Paustovsky. But clearly Soviet writers must discuss these issues among themselves. And evidently Paustovsky speaks not only for those who, like himself, can remember the European culture of pre-revolutionary Russia but also for men and women in their twenties yearning for forms of expression and creation which would express, not official ideology, but personal experience.

THE restlessness among the youth represents, I think, a great hope in the Soviet Union for evolution in a pragmatic and pluralistic direction. And, though consumer goods *per se* will work no miracles, one cannot help feeling that the movement towards a consumer society will in the long run begin to erode the dogmatic monolith. There can be no question that Khrushchev has committed his country to the consumer-goods merry-go-round. The critical question is whether the present Soviet capacity to build national power at a high rate through the efficient concentration of talent and resources can survive the transformation into a consumer society—or whether the consumer-goods passion may not upset the system of priorities and sap the single-minded intensity with which the Soviet economy dedicates itself

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to the building of national power. One detects already a new deference to consumer motives. Two-tone Soviet cars crowd Moscow streets. Television aerials soar over Moscow apartment houses. Russian girls queue up for Italian-style Czech shoes. The director of Moscow television, commenting on the possible exchange of programmes between Britain and the Soviet Union, observes (with almost the sense of priorities of an American network official), "Perhaps football matches between the Russian and English teams at Moscow Sports Stadium could be shown. If there were a summit conference that too would be of interest. . . ." In the end, the commitment to the consumer-goods merry-go-round may fix the Soviet Union, as it has already fixed the United States.

All these represent possibilities, not predictions. The Poles keep up their own spirits by pretending that the Polish example is having "great impact on the Soviet Union." One is sorry to report that, in our visit to the Soviet Union, we never heard anybody mention anything going on in Poland. Still, the one thing above all indispensable for the victory of the Polish-Yugoslav tendency is the relaxation of international tensions. The resumption of the cold war would snuff out the inchoate burgeonings in the Soviet Union, jeopardise the incipient liberalism of Poland, and probably freeze the state of affairs in Yugoslavia.

Khrushchev said many disingenuous things in the United States; but almost the least disingenuous was the one for which he was most widely attacked—that is, his speech before the United Nations. Obviously Khrushchev would prefer disarmament on terms which would weaken his side least and the other side most; so, it must be admitted, would we. Yet his desire for a *détente* may well be genuine. It seems to me a grave error to suppose that there is no "real difference" between Stalin's Russia and the Russia of Khrushchev. Stalin *required* international tension: only an overhanging external threat could reconcile his people to his savage interior tyranny. Khrushchev, by diminishing the interior tyranny, diminishes at the same time the need for external crisis. To try to deal with Khrushchev with policies developed in the age of Stalin—which, until very recently, has been the West's idea—appears to me wrong. I would guess that Khrushchev deeply wants a *détente* if only because of his superb confidence that the Communists will win the peaceful competition hands down in every area of human activity. No one in the West should seek a *détente* which would endanger any vital Western interest. But surely one of the strongest arguments for a *détente* is precisely the fact that relaxation might give the forces of pluralism and tolerance a chance to dissolve the ideological dogmatism of Soviet society.

THE great value of a few weeks behind the Iron Curtain is to remind oneself of the treachery of abstractions. Both the Communists and ourselves have divided the world too glibly between the "democratic" or "capitalist" and the "socialist" or "Communist" camps. We have all assumed that these platonic essences are more "real" than their confused and imperfect approximations in the concrete experience of contemporary societies. We have thus accepted the mystique of Either/Or; and, in endowing essence with greater actuality than existence, we have committed what A. N. Whitehead used to call the "fallacy of misplaced concreteness." The great need of our times is liberation from the fanaticism of abstractions and a new concern for the empirical realities of life.

We are intermittently aware of the fact that the platonic essence of "capitalism" does not correspond to the many mutations of a ceaselessly changing economic system. Only just recently, Henry Cabot Lodge, addressing both Mr. Khrushchev and the New York Economic Club, casually discarded official American dogmas about the sacred and irrevocable character of free private enterprise. The difference between the early capitalism analysed by Marx (and, Mr. Lodge implied, analysed with some justice) and "our modern system of economic humanism" is as great "as the difference between black and white." He went on to announce, in defiance of a generation of business oratory, that Americans lived in a "welfare State" and that business prospered "at the same time that the Federal Government, in ways large and small, pervades our lives." Most of us agree with Mr. Lodge that capitalism is not a fixed orthodoxy or a single structure; it is a name which covers a variety of political and economic institutions.

We must equally begin to take note of the gap between the abstract model of totalitarianism and the fumbling and fallible reality. After the war, in a world shocked by the horror of Nazi concentration camps and fearful of the fanaticism of Stalinist Communism, it was easy to accept the image of totalitarianism as an all-

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encompassing, all-devouring, *pure* expression of absolute power. George Orwell and Hannah Arendt developed this image in memorable literary terms, and for a moment we all succumbed to the notion that movement into totalitarianism from ordinary society involved a change of phase and a transvaluation of all ordinary human motives.

Yet human nature is too obstinate, various, and elusive to be efficiently mastered by any technique thus far devised short of physical obliteration. Of course, this is an available technique; and madmen like Hitler and the senile Stalin attempted precisely that. But they could never kill enough people to make their nightmare societies safe, and in the end they died themselves. The dictator who stops short of murdering all oppositionists, corruptionists, and apathetics must permit them to live; and, as soon as he permits them to live, he terminates the purity of his totalitarian experiment and admits dangerous strains of normality into his society. Normality seems a weak and sketchy emotion, but, given time, it can split a monolith as ivy can split a block of granite. We supposed for a moment during the war that Nazi Germany was the climax of totalitarian purity; we discovered afterwards that it was honeycombed with intrigue like a Byzantine court and that it actually mobilised less of its economic potential than Great Britain. We supposed for a moment after the war that Soviet Russia was even more pure and absolute a totalitarianism than Nazi Germany; but since the death of Stalin it has been divesting itself of much of the irrationality which we considered its essence; and we are discovering now that its power, while frightening enough, is not supernatural, and that human motives somehow survive and even prosper. And Poland and Yugoslavia confuse analysis further by presenting examples of what appear to be functioning, non-totalitarian, semi-liberal Communist societies.

We must transfer our attention from essence to existence. Life is far more complicated than our categories. In this century, for example, "capitalism" has survived only by strong injections of "collectivism," and "collectivism" has survived only by strong injections of "capitalism." We must reject the mystique of Either/Or, and begin to lead the world back to intellectual sanity. We Westerners have a predominantly pragmatic and pluralistic tradition; we become dogmatists and monists only in times of crisis and hysteria. When we abandon the empirical approach to life, how can we hope to restrain others from turning into raving ideologues?

The question of the future is whether sensible Western policy can contribute to an evolution in the Soviet Union along lines already traced in Poland and Yugoslavia, or whether the tradition of infallibility is so profound and terrible in Russia that the Soviet leadership can never emerge from ideological madness. The Soviet Union is presently "dizzy with success." But given time, given peace and growth in the West, the forces of human normality, weak but irresistible, will perhaps begin to have their effect. Even in the Soviet Union, one finds still hanging in Tolstoy's country estate, in the calm and lovely Yasnaya Polyana, a picture of William Lloyd Garrison, the American abolitionist, inscribed in flowing hand: *"Liberty for each, for all, and for ever!"*

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REPORT TO

THE UNITED STATES INFORMATION AGENCY

ON

SERVICE AS CURATOR OF THE ART EXHIBIT

MOSCOW

August 5th - September 10th, 1959

by

RICHARD B. K. McLANATHAN

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The Art Exhibit at the American National Exhibition in Moscow proved to be an expecially important part of the whole because the paintings and sculpture provided the most obvious demonstration in the Fair of freedom of expression and of choice in America, and the very strangeness to the Russians of some of the more abstract art merely served to emphasize this further. In this the art exhibit was more effective even than the book exhibit, the only other section with a basically similar message. The galleries became a common meeting ground for Russians and Americans to discuss not only art but also many other aspects of American and Russian life, and since the variety of the exhibit was a constant reminder of the vitality and the freedom of the arts in America, these conversations became of increasing significance as the Fair progressed.

Mrs. Edith Halpert, the first Curator of the exhibition, did a superb job in the face of tremendous difficulties in installing the works of art in the second-floor galleries and in the garden just outside the Glass Pavillion. She managed to get metal barriers put in place in the galleries for protection from the immense crowds which numbered from 15000 a day to double that figure, we were told, and improved the routing of the visitors to help somewhat the serious congestion. By the time I had arrived, the exhibition was well organized as a result of her planning and determination, an achievement for which she deserves the greatest credit because of the unforeseeable and extreme problems involved, since totally inadequate provisions had been made for the display of works of art.

When I took over as Curator, the physical arrangements of the exhibition were thus reasonably complete, but there had not been the opportunity to develop the educational and instructional aspect of the show sufficiently, though Mrs. Halpert had begun this by supplying explanatory labels for some of the paintings. So I wrote explanatory labels for all the works of art, and, with the assistance of Abbott Washburn and James Carrigan of USIA, these were photographically reproduced at a sufficiently large size to be seen from a reasonable distance,

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and I personally, with the valuable assistance at one point of Sumner Crosby and his son, who willingly allowed themselves to be drafted for this purpose, put them in place, both for the works of art in the original exhibit and for the subsidiary group of 18th and 19th century paintings which Mrs. Halpert and I hung the first day I arrived in Moscow, placing them along the inner wall of one end of the Glass Pavillion, not an ideal place but the best that the Fair afforded. I also wrote out explanations of the exhibition which were admirably translated into Russian by Alexander Logofet of the State Department who also read them for recording on tape so that they could be broadcast in the gallery areas, both inside and out, at frequent intervals. This, plus the answering of such questions as we could was all the explanation which was possible under the conditions, because the crowds were so dense as to make lecturing or docentry impossible and even dangerous. Each visitor, however, received one of the small catalogues containing Lloyd Goodrich's excellent introduction.

Also immediately on taking over from Mrs. Halpert I started doing all I could to instruct the guides in the basic facts of modern art, something for which she had had neither time nor opportunity because of the other problems of basic preservation she faced, but something which she and I both felt was extremely necessary. Since the guides' schedules were long and difficult, this often had to take place when we got together for occasional lunches or coffee in the snack-bar, and to assist them further I wrote and typed out in a number of copies a brief account of recent art history with special reference to the exhibition. Before this they had been seriously handicapped by knowing too little about the subject adequately to handle the average questions met with daily, and there had been a good deal of adverse criticism of the public's inability to get information on the exhibition or any general explanation of modern art.

From 1 to 3 P.M. every day the galleries were open only to artists, museum

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personnel, teachers, advanced students, etc., an admirable and most useful policy initiated by Mrs. Halpert. The Soviet uniformed guards did the screening so that no American would be put into the awkward position of selecting from amoung the Soviets which persons were eligible for entry. Great efforts were made to get in at that time because it was then that we gave out the large catalogue, intended only for those having a special interest in the arts, which, because of its handsome design, typography, and reproductions was much sought after. All Soviets have to carry credentials which they are accustomed to show frequently in all sorts of circumstances, so, because of the limitations of supply, we relied on these official identifications in distributing the large catalogues to be sure they reached those for whom they were specifically intended. This procedure was later modified on our receiving a protest from the Soviet Administration that it was undignified for Soviet citizens to have to display credentials to Americans, and, curiously, in this case, to uniformed Russians also, because, the Administration insisted, all Soviets are truthful and none would think of entering the galleries or asking for a catalogue if he were not eligible. As a result, 90% of the crowd suddenly turned into artists, but the Soviet guards, who were most cooperative, having less faith in the truthfulness of their compatriots than did their Administration, continued to do a good and effective job of screening. This was just one of the many small devices used by the Soviets to hamper the workings of those activities at the Fair which were proving disturbingly effective from their point of view.

During the daily periods of special opening, I did a half to 3/4 hour gallery guidance which was extremely popular, because word of it got around rapidly and it was repeatedly requested, and I sometimes did it several times during one such period. This proved of interest to Americans as well as Russians, and gave the guides and other assisting American personnel a chance to learn something about contemporary art. I relied on the guides for general interpreting,

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especially Samuel Driver and Thomas Holtz, but Dr. John H. Backer of USIA, from the U. S. Mission in Berlin and on temporary assignment to the Fair, was especially effective and helpful. A number of other Americans came in at my invitation whenever they could find free time to participate in the discussions which followed the tour, because the gallery during this period rapidly gained the reputation of providing a unique opportunity for the most direct and interesting contacts with Soviet citizens. I used English-speaking Soviets whenever possible as interpreters, because, though they were not generally expert, this introduced an atmosphere of participation, so that frequently the somewhat pointed questions which were asked every so often were not allowed to reach me but were answered by the interpreter and others in the group who suddenly became defenders and explainers of experimental art, accepting its basis of freedom of expression.

This last idea, the art exhibition as a dramatic proof of freedom of expression and of choice in America, seemed to be more widely understood and accepted than I could ever have expected. The idea of the great variety of the works shown representing the vitality of American art also seemed to find ready acceptance. And when I told them that the artist in America demands and receives the same freedom to experiment as the scientist, both working each in his way for the benefit of society, this too was understood. And one of the most frequent questions, my opinion of the Soviet Exhibit in New York, gave me a chance to praise their technical achievements as forward looking and thus making it possible for me more politely and acceptably to point out the backward qualities of their visual arts; in this connection one basic question proved most effective: how is it possible, in an age that is about to conquer outer space, and in a generation whose enviroment has been formed by such scientific discoveries and theories as those of curving space, atomic structure, relative time, etc., to express the ideas and feelings of our modern world by means of an art of superficial descriptive realism, an art of the horse-and-buggy era? This led into the area, new for them but clearly understood by many, that art is not just illustration or propaganda, but the enrichment of experience through experience

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significantly expressed and thus meaningfully shared, a function of life itself. I pointed out the tradition of adventure and experiment in America which is our heritage from the pioneers and the days of the frontier; and that this tradition, along with that other, of constantly seeking to grasp the essential - a realist tradition - accounted in great part for the variety and richness of American art, and that our respect for the individual gives to all the opportunity, artistically and otherwise, both to speak and to be heard, as well as allowing freedom to accept or reject the message. All these ideas, basic in a democracy, often new and always very strange to the Soviets, received an amazing degree of understanding acceptance among the groups present in the galleries from two o'clock. The words of an elderly Russian painter movingly sum up this aspect of things. As a young man he had studied art in Berlin, Paris, and Rome, and he knew the works of the pioneer Russian modernists, Malevich, Kandinsky and Chagall. "These were Russia's contribution to the world of Modern Art", he said; "and when they could no longer live and work in Russia, then Russian art became expatriate. I do not understand all that I see around me here, because much of it is new to me, but I know what it all means, that you in America have inherited the leadership, and you represent freedom and the future".

Another educational activity in connection with the art exhibit was the series of television programs, which were put on color tape, which I planned and narrated, with George Malko of the RCA unit interpreting, and with Michael Gargiulo as producer. These were fifteen minute programs in which the color cameras investigated and examined various works of art, sympathetically placed and lighted, while I interpreted them in a commentary which was translated sentence for sentence into Russian. We did several of these tapes despite great difficulties, due to the crowds, in transporting the works of art from the galleries to the studio and back, and the tapes were frequently run off for the benefit of

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the Russian public at different times during the day and evening. The personnel of the RCA unit, especially Michael Gargiulo whose approach was imaginative and most cooperative, were much interested in the project which they produced at a high level of technical excellence. These tapes afforded a very valuable addition to the educational and informational function of the art exhibition by involving the use of a different and very popular medium. The Soviets had, of course, rarely seen color TV, so such effective and beautifully produced programs were of the greatest general interest and attracted much attention to the art exhibition.

As you know, the distribution and sale of tickets to the Fair was entirely in the hands of the Soviet Administration; we were told that as a consequence a very marked majority, if not all, of the tickets went to Communist party memebers, at least at the beginning. After about the third week, however, despite the great difficulty in getting tickets - people had to stand hours in line for the chance to stand hours in another line in hopes of being able to buy them - the nature of the crowd changed. There were just as many if not more than before, but there were more teachers and more educated people in various fields, fewer amateur hecklers, though the professionals still appeared periodically, and generally a friendlier and more receptive spirit prevailed. Their interest was heightened by their overwhelming curiosity in all things American since they have been so indoctrinated with the idea that America as the great rival, the competitor whom they are dedicated to surpassing. And again and again their questions showed that the glib judgments of American art and interpretations of American life appearing almost daily in Pravda or Isvestia were not satisfactory to them, and they wanted to know more. The 1 to 3 o'clock period gave us an ideal opportunity for answering their questions, and in general they paid us the compliment of believing us, not just through the innate politeness which seems common to most of the, but more significantly by assuming the acceptance of our answers in the framing of their next questions.

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An average day at the Fair proved to be rather strenuous, as I found it necessary to be at Sokolniki Park at 7:00 A.M. each morning to receive the delivery of catalogues, both large and small, to prevent the former from being stolen by the uniformed Soviet guards and the Soviet cleaning force, since they had already become of considerable value on the black market though they had not yet risen to the remarkable price of 60 rubles, which they reached as the Fair ended. This early start also gave me an opportunity to dust the works of art personally, as the place was unbelievably dirty, and to make a daily condition check. With only rare exceptions I was there personally in the galleries for most of the day, but expecially between 1 and 3 o'clock; and, since we did not have adequate help in handling the immense crowds, I got some assistance from volunteers, especially Miss Jean Lieberman of the Embassy.

Since the large catalogues did not arrive at the beginning of the Fair, the policy was established of allowing visitors eligible to receive them to give us their names and addresses so that the catalogues could be later mailed to them. It was impossible to give them out at any other time than between 1 and 3 as it would have produced a riot, as, indeed, it once did while Mrs. Halpert was there. Toward the end of the Fair, the Soviet Administration suddenly reversed it previous approval of this procedure, a direct result of the great popularity of the large catalogues, citing a law making it illegal to send foreign-language publications through the Russian mails. By presenting a personal appeal through proper channels to the Minister for Cultural Affairs with Foreign Countries I managed to get around this by pointing out that the catalogue was in Russian, not a foreign language, that its mailing had been agreed on and promised, and that this reversal might give an unfortunate impression of a lack of Soviet cooperation; I also suggested that the Artists' Union might be a suitable agency to take care of their distribution. This proposal met with official approval. A letter signed by me was mimeographed through the assistance of Leslie Brady, the very able Cultural Affairs

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Officer at the Embassy, and mailed to every name on the list of those who had signed for the catalogues, informing them of this, and a copy of this letter was sent with my acknowledgment to Mr. Zhukov, the Minister for Cultural Affairs with Foreign Countries, and Mr. Suvalov, President of the Artists' Union, for their cooperation. American volunteers, mostly guides, wrote the envelopes both for the letters and for the catalogues which I personally delivered to the Artists' Union headquarters, every envelope stuffed, closed, and ready to mail. By the time I left Moscow a number of these catalogues had been received, so it is probably safe to assume that a fair proportion if not all of them have been mailed.

A problem also arose about the art books. Mr. Lawrence Fleishman and others had donated a number of books, catalogues, etc., dealing with American art to give to artists, museum people, and students in the Soviet Union. Because a great many books, as well as fragments thereof, were being liberated daily from the Book Exhibit, an official protest by the Soviet Administration, accusing American Fair personnel of giving away books contrary to agreement, was presented. Meanwhile, Mr. James Linen, publisher of Time and Life , had paid us a visit and was so impressed with the impact of the art exhibit that he most generously offered for this purpose 500 copies of Alexander Eliot's handsome publication, THREE HUNDRED YEARS OF AMERICAN ART, an offer which Mrs. Halpert and I enthusiastically accepted. The books arrived within an amazingly short time, having been sent over by air. But, as a result of the protest regarding the Book Exhibit, the whole group of books to be given away in connection with the art exhibit was tied up. Since the matter was thrown into the negotiation for the closing of the Fair, it was necessary for me to cooperate most closely with Mr. McClellan in this matter, yet also to carry out, if possible, the original purpose of giving the books to those for whom they were intended by their generous donors. I managed to solve this problem also by a personal appeal to the Minister for Cultural Affairs with Foreign

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Countries, also presented through proper channels, and he approved my suggestion of the Pushkin Museum as the proper distributing agency. I then wrote Mr. Zamoshkin, the Director of the Pushkin Museum, to express my gratitude to him, talked with Mr. Liebmann, the Assistant Director, about the distribution, and then wrote to other museum directors informing them of the arrangement, and enclosed copies of all this correspondence with my letter to Mr. Zhukov expressing my gratitude to him for this further cooperation. Before I left Moscow I had received reports that a certain number of books had been distributed, and I have every reason to think that they have thus generally reached their intended recipients.

The same arrangements were made for the dismantling and packing up of the art exhibitions as for their original unpacking and installation: the crew from the Pushkin Museum agreed to arrive at 8:00 A.M. on Saturday, September 5th, the day after closing, and to work through the number of days required to pack up the works of art from then on to completion, starting daily at the same hour (their usual day is 9 A.M. to 4 P.M. with an hour out for lunch and cigarette breaks every fifteen to twenty minutes). Twenty minutes before they quit at noon Saturday, totally contrary to agreement, their foreman informed me that they would be too tired to come in on Sunday, also contrary to agreement, but that they might return Monday. I reminded them of their promises, but they merely said I would have to get special permission from the head of their union and that I could not reach him because he was at his dacha in the country.

Since the whole Fair was in the process of being dismantled, it was far too dangerous with all the confusion of workmen and machinery to leave the works of art around unpacked, so with the help of Robert Davis and Samuel Wise, both of the State Department on temporary assignment to Moscow to assist with the Fair, I got two men from the labor pool who worked with me to pack the sculptures and then I packed the paintings, except for the larger of them, when I used the help of one Soviet workman, entirely by myself, finding it easier and safer to do

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it alone rather than run the risk of using totally and unbelievably unskilled labor. By Monday morning, when the Pushkin crew began to straggle in around 9 A.M., there remained only an hour's work for them to do to complete packing some of the sculpture in the cases which were too complicated for my previous assistants. The single case due for Rome was sent off by the 8th, the Eakins was also another single-case air shipment to New York, leaving about the same time, and meantime the rest of the 18th and 19th centruy paintings were shipped by KLM on Monday, the 7th. The remaining cases went by train under armed guard to Helsinki where they were transported by ship to New York.

I made a final careful condition check, copies of which were given to Mr. McClellan of the Fair and sent to Mis Bingham of the USIA in Washington. The only damage of any great significance occurred during Mr. Kruschchev's visit on the 3rd, when someone had taken advantage of the incredibly dense crowd to pull up some corners of the Marca-Relli canvas collage entitled PAMPLONA. All the works of art were very dirty with the fine dust which blew daily through Sokolniki Park, and I felt it better to leave them alone rather than attempt anything but the most superficial dusting, so they undoubtedly arrived back in the United States encumbered with a great deal of dirt, but otherwise in remarkably fine condition, considering the rather incredible situation under which they had been shown, because the fact remains that there had been no adequate provision made for showing, guarding, and taking care of works of art of any quality and importance, much less a group whose aggregate insurance valuation amounted to something between a quarter and a third of the published budget for the entire Fair.

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To sum up, the Art Exhibit proved of especial value in the realization of the purposes of the Fair, not only by demonstrating dramatically and effectively American concepts of individual freedom of expression and of choice, but also by providing a unique environment in which direct and constructive contact between American and Soviet citizens could be made. This was obviously made more effective still by the nature of the exhibition, a professionally and thoughtfully chosen group of works of art calculated to display at a high level of quality the varied achievements and directions of American painting and sculpture in recent years. The excellence of the catalogues, both large and small, but especially the former, with its beautifully designed format and fine quality of reproduction, added much to the impact of the exhibit as did the various other means of explanation employed. In the Communist dominated countries conformity is enforced at a level unbelievable to us in the west, therefore our experimental art has assumed a special significance there as an expression of freedom of the individual creative spirit. For this reason abstract and non-objective art is being practiced as an underground movement in Russia, and as the only outward expression, most passionately felt, of the national character and cultural independence of such countries as Poland and Jugoslavia. For the first time in history America is considered a leader in the arts in western Europe, and among those who are already our best friends or are potentially so, in eastern Europe and in Russia. This is not because of our economic aid or pressure, or threats or promises of bombs or bombers, but because our modern art, including both the visual arts and music, is now almost universally accepted as the most progressive, most promising, and most adventurous in the world today. Surely this represents in itself an aspect of the American tradition, in its emphasis on individualism and the creative side of life, of which we have always been justly proud. If we would only have the faith in our own cultural contributions that many of the more discriminating

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Eurppeans have, we would use every such means to encourage, by cultural exchanges of exhibitions, of performers, of individuals from the world of art, those in other parts of the globe who share our views of life, our convictions of the rightness and essential value of our system, and our basic belief in human freedom.

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In the United States there has never been a period of greater interest in, and practice of the arts, largely made possible by increased leisure and prosperity, and because educational and recreational opportunities have never been greater. It is, therefore, entirely appropriate that art is an important part of the American Exhibition in Moscow.

The art exhibit was chosen with great care by a responsible and thoughtful jury of artists and museum officials, outstanding experts in the art world.

Their purpose was to show what had been achieved in American art during the years since Russia's isolation from the west. Their aim was admirably carried out by their broad and well-rounded selection of works of fine quality by artists of established stature. Their judgments were made solely on an artistic basis, without political or other consideration. As a result of this impartial but critical approach, the works range from detailed realism to strong abstraction, and thus the show reflects accurately the rich and varied achievements of American art in recent decades.

From the beginning, Americans have been pioneers, and we have an adventurous tradition in the arts. Therefore, in a period of strong growth and rapid transition such as today, our artists, like our scientists, are theorizing, experimenting, making new and exciting discoveries.

Today, for the first time in history America is producing world leaders in the arts; and American artists, especially the more experimental of them, are increasingly winning international acceptance as artistic pacemakers. Whether we individually like this experimental art or not, and here we are all free to have our own opinions, it has become in the minds of many thoughtful people in different parts of the world a symbol of the individual freedom of expression which is a cornerstone of the American way of life.

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It is as easy for the unimaginative and the prejudiced to ridicule new experiments in the arts today as it was some years ago to laugh at what seemed the wild dreams of the inventor who created the automobiles, airplanes, and television sets which we all now accept without question as the ordinary paraphernalia of everyday life.

In an age which is about to cross the threshold into outer space, it would be as ridiculous and meaningless to judge the artist by such outworn standards as those of photographic realism, as to deny the validity of modern science because we cannot see the atom. Reality has many forms of which the camera can record only the more superficial, while the artist can delve deeper and reveal more fully.

There would have been no scientific achievement without the freedom of the individual scientist to experiment, just as there can be no artistic achievement without granting the same right to the artist. The variety of the exhibition eloquently demonstrates the freedom of expression to be found in America, and is a sign of the strength and creative force of our society.

Richard B. K. McLanathan

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Confidential

REPORT TO

THE DEPARTMENT OF STATE

ON

SERVICE AS A UNITED STATES SPECIALIST

IN POLAND, WEST GERMANY AND DENMARK

SEPTEMBER 10th - OCTOBER 4th, 1959

by

RICHARD B. K. McLANATHAN

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After completing the packing up of the Art Exhibit in the American National Exhibition in Moscow, I took the Polish Airlines Flight #247 on September 10th to Warsaw, arriving as planned at 8:05 P.M. I had previously checked plans with the Cultural Affairs Officer, James West, but as he was ill, Edward Symans, the Press Officer of the American Embassy at Warsaw, met my plane, took me to the Grand Hotel where I checked in, and thereafter was always most helpful, especially since, as an old inhabitant of Warsaw, he had the opportunity to know many people over the years and had always been interested in art and cultural affairs generally. He accompanied me on my visit to the Ministry of Culture the following morning when I met Eugeniusz Markowsky, Minister of Cultural Relations with Foreign Countries, and his deputy Mr. Zienkiewicz. Markowsky was most cooperative, offering all sorts of help and advice, He introduced me to Andrzej Jakimowicz, Professor of Art at the University and Head of the Department of Contemporary Art at the State Institute of Art. Through him I met many artists in Warsaw as well as members of the faculties of the University and the Institute. The latter is an especially interesting organization as they have, instituted by Jakimowicz, assisted by Prof. Aleksander Woicieckoloski, an Archive of Contemporary Polish Art, with photographs of works of art, exhibition records and catalogues, artists' biographies, etc. which are being kept up to date and constantly enlarged, an extremely well-organized and important undertaking which I wish had its counterpart in the United States. Here I spent a number of hours most usefully, running through the work of various contemporary painters, sculptors, and graphic artists, to determine which I most wanted to meet and talk with, and which studios I wished to visit to see works in progress.

The Minister for Cultural Affairs with Foreign Countries arranged a luncheon for me at which were present directors of museums, university officials, leading

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artists, and representatives of the cultural ministry, to make it possible for me to meet all these people and thus more easily follow up any interest I might wish to pursue. I found all of them deeply interested and most cooperative in every way.

Dr. Kazimierz Mickalowski, Professor at the University and Director of the National Museum of Art, a colleague whom I had never met but with whom I had corresponded when I was at the Museum of Fine Arts in Boston, was in Warsaw at the time, and had an informal gathering for me to meet the staff of the National Museum and make a tour through its galleries, and as I wished, through its storages. I also visited the various other museums in Warsaw and vicinity and met and talked with many of the staff members.

Professors Jakimowicz and Urbanowicz made themselves always available to accompany me to visit artists' studios if I needed their help in interpreting or making arrangements, and through them I met many artists, though I also did a good deal of this by myself as well, as I found that many Poles speak English and most speak French, so communication was fairly simple. As guest of the Cultural Minister, I saw two performances of concerts of their annual festival of contemporary music at the Filharmonia Narodowa, and I also met several leading musicans, conductors, and composers.

In Cracow, Professor Estreicher, Chairman of the Art Department of the Jagiellonian University and President of the Society of Friends of Fine Arts, introduced me to a number of faculty members of the University, and the Chancellor was kind enough to arrange a reception for me, jointly with the Director of the Bibliotheque Nationale, who was also visiting Poland at the time, in the very fine mediaeval building, in the process of most careful restoration, which is the headquarters of the Fine Arts Department of the University. Various departmental heads and faculty members were present, and

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I was asked to discuss the arts in America today, activities in our museums, and art education in America. I met many artists in Cracow as well, visiting studios and galleries, and saw several exhibitions.

By the time I left Poland on Sunday, September 20th, I had done much of the groundwork for a possible Polish Contemporary Art Exhibition which Porter McCray, of the International Department of the Museum of Modern Art, is now planning to show in the United States. I was fortunately able to have a meeting with Peter Selz, who was sent to Poland to choose the exhibition for the Museum just before his departure, and thus could pass on a good deal of information to him. I later met with Porter McCray also regarding the show, and have written several letters to help in completing arrangements for it.

Meanwhile, Mr. Arthur Hopkins of the American Embassy at Bad Godesberg had notified me of my completed itinerary for West Germany, so I flew to Hamburg on Sunday, September 20th, and was there met by Clifford P. Hackett of the Consulate. I spoke at Amerika Haus in Hamburg on Monday, and on Tuesday at the Embassy at Bad Godesberg to a special group of Embassy personnel, artists, museum directors, and other officials from the area. Because of the curiosity in Germany about the Russians' reception of the American Exhibition in Moscow, I spoke on that general subject to highly interested audiences throughout my tour in West Germany. On Wednesday I spoke at Amerika Haus in Nurenberg to an overflowing house, the liveliest and most interesting audience in many ways I met with in West Germany, since it was largely made up of students, on Thursday in Amerika Haus in Munich, and on Friday in Amerika Haus in Berlin. Despite my constant travel I managed with the help of the various people at the Amerika Hauser, Consulates, and the Embassy, to meet museum officials, teachers of art, etc., in many of the cities I visited. I found a very great interest in America art, and a great desire to know more about it. I was very pleased

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to see the constructive activity centering on the Amerika Hauser and the degree of interest they had in the various communities.

On Sunday, September 17th, I arrived in Copenhagen from Berlin via Hamburg, and found that Mrs. VanDelden, our Cultural Affairs Officer at the Embassy there, had also arranged a very full schedule for me, which included speaking at the Embassy, at the University of Copenhagen, and at the Aarhus Museum about American Art, visiting Aarhus University, the various museums in and around Copenhagen, and especially Louisiana, unquestionably the most beautiful museum in Scandinavia, devoted entirely to contemporary art. A long and thoughtful interview by Harold Holder, diplomatic correspondent, was published in the Berlingske Tidende regarding the American Exhibit in Moscow, and though I found far less interest in the Moscow Fair there than in Germany, there were still many questions asked. Mrs. Van Delden made it possible for me to visit many artists and architects, and I discovered, as she had warned, a surprising lack of knowledge about American art and culture because of a degree of provincialism of point of view which is very difficult, without a good deal of such assistance as exhibition material, special personnel, and other such means, for our Cultural Officers to combat. Apparently I was the first American Specialist to visit Copenhagen in some time who could speak on modern art, modern museum practive, and art education in American, and, with the excellent arrangements for meetings, lectures, dinners, etc. which Mrs. VanDelden very carefully made, I found interested groups and was able to meet and talk with people whose opinions are important in the community. I was extremely pleased at how thoughtfully she took advantage of my presence in Denmark as it made it possible for a good deal to be accomplished in a comparatively short time and made my visit more useful, and thus

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also more satisfying for me. I was much impressed with the excellent job Mrs. VanDelden is doing in Denmark.

Of the three countries I visited after leaving Russia, I found Poland much the most rewarding, because the Poles have learned the lesson of Hungary, that any sort of political expression is likely to bring Russian tanks and troops, so they are turning to the arts - painting, sculpture, music, and architecture, as far as their poverty allows building, - as an expression of their cultural independence of Russia and of their hope for a future for Polish civilization; therefore there is a great and very interesting artistic activity taking place there now. Behind the iron curtain, in Poland, Jugoslavia, and even in Russia itself, modern experimental art has come to be considered symbolic of individual freedom of creative expression. There is an underground of modern art in Russia, but in Poland it is proudly and openly displayed as the one possible expression of Polish cultural integrity. America is held in high esteem by the artists who practice modern art and those who are interested in it in Russia, and by Poles generally, because our modern and experimental artists, painters, sculptors, architects, composers, and musicans are increasingly being considered among the world's leaders in this field. As an example of how seriously my visit was taken as an American expression of friendship for Poland and interest in Polish art, I was asked to return to lecture, both at the University of Warsaw and at that of Cracow, on American art and culture. I found a great knowledge and a tremendous curiosity about our arts, and also a very great desire for acceptance by America of Polish art as a part of the tradition of the west to which the Poles, of course, culturally belong. Anything we can do, such as invite to the United States exhibitions of contemporary Polish Art, to send American Specialists in the cultural field to Poland, and to arrange exchange fellowships, will be of infinite value in expressing our sympathy with them and our awareness that they

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share with us this same concept of individual freedom for which their arts now provide the sole medium of expression, which makes possible the flourishing of our arts today, and which is basic to democracy everywhere.

In West Germany, where there is now great prosperity, it is also of great importance to keep the Germans well informed of our cultural achievements, because throughout Europe there still remains the widespread idea that we have a materialistically highly developed but culturally unimportant society. And now that production in West Germany has reached a high peak, German curiosity is aroused as to our arts, since they flourish in America along with our own high industrial productivity. They, like almost all other Europeans, are viewing with great interest the contest between America and Russia in material progress, and in any such contest, a flourishing culture is considered by them as a sign of a society's health and strength. We have such a culture in America, and where it is known it is respected. Against the background of contemporary events, our arts can often do more to win and maintain friends for America than many of the more materialistic means so often used which have come to be so taken for granted.

In Poland I was asked again and again if it could not be arranged to send an exhibition of contemporary American art to be shown not only at Warsaw but at Cracow as well. Such an exhibition, chosen by a professional jury and in general similarly conceived and carried out to that at the Moscow Fair, would be of great significance in Poland today, and equally valuable in Scandinavia as well, since there has never been an opportunity there of seeing American art. If such an exhibition could open in Poland, then be shown at Louisiana, the modern museum just outside Copenhagen, then go to Stockholm, Oslo and Helsinki, it would do much to inform large numbers of people in areas of great importance to us, of our cultural achievements and also to reinforce our prestige

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which, due to lack of just such activities on our part, is not nearly as high as it should be. Because of the special significance of the arts today, this sort of thing is of greater importance to us politically and diplomatically than ever before. Everywhere I went I found able and dedicated cultural officers doing admirable jobs under adverse circumstances resulting from neglect of cultural exchanges, exhibitions, concerts, etc. due to a lack of awareness in America of the particular value these things have always had in Europe but never so much so as today when circumstances have made the situation more critical than ever. The United States has tremendous cultural resources and now is the time to use them; the arts have never been more valuable as a weapon for peace.

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