

Controversy Between the Old and New Rages in Modern Russia

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Moscow—As any Russian knows, the raging controversy in the Soviet Union over modern art is not basically about art.

In its essentials it is an argument between fathers and sons, between a seething and questioning young generation and an old one convinced of the rightness of its old ways.

It is an argument about authority—the authority of the Communist party over the actions and thoughts of its people.

And it is an argument between those who lived under Stalin and those who grew up under de-Stalinization.

Bitter Conflict
The controversy is bitter and not confined to the arts. It pervades the universities, the factories, the farms, indeed the whole country.

Its roots run deep, to the very foundation and concept of a communist society. And its outcome may very well have more influence on the future life of the Russian people than a hundred notes or declarations about Berlin or nuclear testing.

The issue is not so much whether this or that abstract painting should be put on display.

It is more a question of whether the old generation which controls the Communist party and the nation can allow its strictures to be ignored and its authority questioned

ed-by young abstract artists or by anyone else.

In the eyes of the party such lack of discipline would be the most frightening blow to the principle by which the Soviet Union is run—an unquestioned adherence to the party line.

Yet precisely this blow has been and is being struck-by the young and with shattering effect.

Want More Freedom
In the Soviet Union as elsewhere, the sons of the old generation, whose best known spokesmen are such "angry" young poets as Yevgeny Yevtusenko or Andrei Vosnesensky, want more freedom.

They demand more freedom, to write, to paint and in general to do as they wish.

The older generation wants the young to be like their fathers, to accept the party dictates, even when they demand adherence to old socialist realist concepts in art, music, literature and other fields.

There are, of course, members of the older generation who side with the young in their quest for more freedom than a society still emerging from the effects of three decades under Stalin is ready to give.

But the problem, as it has allies to rebel as never before, is that the de-Stalinization campaign has opened the door for the young and their Allies to rebel as never before, questioning both the authority and the correctness of their elders.

This rebellion has shown up most clearly in the arts, particularly in the literary field.

In poems and retorting poems, articles and retorting articles, the old and the young have been carrying on their dispute here for more than a year.

In effect the young are saying: "Times have changed. We are loyal Soviet citizens and want to be good communists. But we can be just as loyal and just as good if we paint abstract art, dance the Twist or listen to Western jazz."

"You, our fathers, the old-

er generation, tell us to be quiet. You say you know best. But do you really? When you try to put a curb on us are you not returning to the old Stalinist ideas and ways?"

"You tell us now that Stalin was bad. But you lived under Stalin and you did not say so then. If you kept silent that means you supported him. And if you supported him is not the blood that he shed on your hands?"

"Why then, should we heed the authority of your generation?"

The argument of the elders runs something like this: "You upstarts. Who are you to lecture to us or to question our experience-tempered judgment?"

"It was we, and not you, who threw out the capitalists and the Germans."

"It was we, and not you, who built this country into a world power."

"We did it for you, but not to have you turn it into a Twist-crazy copy of all that is decadent in the West."

"You were children in dia-

pers during the Stalin purges. You did not then and cannot now understand what it meant to live in those times."

"Yes, we honored Stalin. We believed in him. Under him and for him we worked and fought. We suffered hardships you have not known. But with no shame, if, as we found out later, Stalin deceived us, we are not to be blamed—and certainly not by inexperienced youngsters like you."

The argument without doubt has become a major

source of concern to the Soviet Communist party, right up to first Secretary Nikita Khrushchev himself.

Fear that discontent in the arts would spread if unchecked apparently was a main reason behind the formation last fall of a special party ideological commission with Leonid Ilyichev at its head.

His task: To reestablish the party's slipping authority. So far this has meant increasingly frequent, increasingly sharp and clearly inspired

attacks in the influential press on writers, poets and other intellectuals who are deemed to have stepped too far out of bounds.

Under fire in the government newspaper "Izvestia" since the beginning of the year have been not only poets like Vosnesensky but such well established Soviet writers as Ilya Ehrenburg and Victor Nekrasov.

Nekrasov was accused of what has now been laid down as a cardinal artistic sin—"ideological coexistence" with

the West. Nekrasov's error was to write a series of reflections about a trip to America in which he admittedly tried to portray the U.S. in objectively fair terms instead of the usual Soviet clichés.

By all indications resistance among the young and their sympathizers still is running high, however, and to just what extent the party will be successful in bringing the rebels to heel is not yet clear.

But as one Soviet artist described it: "It is like trying to put a genie back in a bottle."



RECITES POETRY—Controversial Soviet Poet Yevgeny Yevtusenko, recites one of his own works at "Poetry Day" celebrations in Moscow. Yevtusenko is one of the younger generation's best known spokesmen in current controversy with its elders over following the Communist Party line in modern art. (UPI)

Duncan Kept Busy In Committee Work In Washington, D.C.

Washington—Visitors to the Nation's Capital generally list at the top of their sightseeing activities a visit to the Capitol Building.

The main attraction in the Capitol is a visit to the Gallery of the House of Representatives where visitors can view their Congressmen in action.

To the novice spectator, this visit to the House Gallery can prove to be an exciting experience—or a very dull one. If the attendance of members is sparse and the day is quiet, you'll hear the "grumbles" of constituents who have come to see their Representatives at work.

The answer to these complaints—an answer which most visitors are unaware of—is that the work of Congress is done primarily in the committee rooms.

On that basis, Robert B. Duncan (D-Ore.) is on his way to being one of the hardest working Congressmen on Capitol Hill. Two full committees and eight subcommittees have kept him on the run since the assignments were made.

Out of 35 new Democratic members of Congress, only seven received two committee assignments. Of these seven, only two received assignments to two major committees. Duncan is one of these, with his appointment to both interior and agriculture, both important committees, especially for the Fourth District of Oregon.

Duncan's subcommittee assignments on the Interior committee are irrigation, public lands and insular affairs. On the Agriculture committee

he has been assigned to subcommittees on livestock and feed grains, wheat, family farms, equipment, supplies and manpower and forestry.

"My subcommittee assignments on forestry, irrigation and public lands are of great interest to me," Duncan said, "and are of vital concern to the Fourth District." He pointed out that family farms, livestock and feed grains and equipment, supplies and manpower are also of concern to his home district.

"However," Duncan said, "even though wheat and insular affairs do not have such a direct effect on the Fourth District, they do affect the country as a whole, and what is done in one area may set a precedent in others. It is therefore important to participate and contribute to decisions in every field of Congressional activity."

Heavy Committee Schedule
Oregon's newest Congressman has an unusually heavy committee schedule and has been spending many hours in the administrative agencies learning what they are doing and how and why. Departments and agencies he has visited include State, Navy, Air Force, Agency for International Development, arms control and disarmament, forest service, bureau of land management and bureau of reclamation.

Nevertheless, he can be found on the Floor of the House of Representatives when that body is in session. His constituents probably won't have any trouble spotting him there—even on "dull" days.

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