

# The Polish Review

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READY FOR THE FRAY



# POLAND SPEAKS . . .

Broadcast by Prof. Stanislaw Stronski, Polish Minister of Information

ON THIS third anniversary of the German attack on Poland, it must be emphasized that the problem of the origin of this great war is no longer controversial. Even Germany can no longer conceal that this war was unleashed by her of malice aforethought for far-reaching aims calculated long in advance. This despite all her previous statements that she was only defending herself, that her only aim was to settle a dispute with Poland, that there was no question of anything else. This proves once more that lies are short lived and that they cannot last three years.

Ten days ago Goebbels said in his regular weekly article in "Das Reich" of August 23rd. "It would be completely erroneous to deduce the importance of this war from the fact which was the immediate cause of its beginning. It would be silly to think that we and our allies would be willing to content ourselves with Danzig and a road through the former Polish corridor: we are taking possession of our 'Lebensraum'."

This we must remember. Not in order to know better why this war broke out and what were its aims. Because that we know even without Goebbels' latest admission. But we must remember that Germany always lies whenever it suits her purpose.

At the time of his unprovoked aggression against Poland, Hitler still sought to deceive the world's watchfulness and he assured the world in his speeches and White Books, that it was Poland who was provoking him, and that after settling his dispute with Poland he had no reason to go to war. But eighteen months later, about half-way through this three-year period when it was already clear that war would last a long time and become world-wide, Rosenberg admitted in Breslau on February 15th, 1941, that from the beginning this war had been planned on a larger scale and that it was necessary to begin with the destruction of Poland's armed forces as it had previously been necessary to destroy those of Czechoslovakia.

Goebbels wrote only a week before his last admission in "Das Reich" of August 16th "Our first task was to destroy the temporary Polish State". A week later on August 23rd he admitted clearly that the claims on Poland were only a pretext, and that Germany's true aims were unbounded.

Since 1920 Hitler had been evolving his plans for German world domination as expressed in *Mein Kampf*. These schemes always had the support of the German nation which raised him to the position of Fuehrer in 1933. He started his conquests without firing a shot, occupying the Rhineland in 1936, Austria and Czechoslovakia in 1938-39. The problem was that somebody had ultimately to call a halt. It was Poland who said — 'stop'.

And this will always remain as her great service to the world. On September 1st, 1939, Poland said, "Our freedom and the freedom of the world is something worth shedding our blood for." Poland put an end to the appalling game of conquests without resistance, that was the most advantageous game of

all for Germany and the most ominous for all other nations in turn. From this moment, events so great that they may fairly be called historic, events of world importance, have followed one another and their course has been hard and difficult, hard and full of sacrifice; but their course has been different from what Germany planned.

In September 1939, Hitler said that that was the end of an 18-days' war and, in order to lull the West and the East into a sense of security, he even added, that he would remain content with that, just as he had said after the occupation of the Rhineland, after Austria, after Czechoslovakia, but in Poland it was not a bloodless march, but real war.

When one begins war of one's own will, one does not easily conclude it, in the same way, after 18 days; and Hitler was to receive very definite information on that point. Now the same Hitler who spoke of an 18-days' war in September 1939, was obliged the day before yesterday on the third anniversary of its outbreak to address a message to the German people forecasting a fourth winter of war. This was a harsh pronouncement. Its weight has certainly been felt by every German woman, every German man, every German soldier. They certainly all thought that their war lord was lord at the beginning of this war, but he is not and will not be lord at its end.

Yesterday Rosenberg went even further in his estimate of the war's duration which in the beginning was to be an 18-days' war, when he stated that Germany must accustom herself to the idea that this will be another thirty years' war. He was certainly exaggerating, if he reckoned from 1939. But if we reckon the period from the date of the first German aggression on Europe in 1914, it will actually have lasted some thirty years.

At any rate, since September 1939, Germany has been learning to count above 18. We may say even today, that they will soon learn that ultimately they will have to restore what belongs to others, and will be left in a hole themselves.

## POLAND

*What could my helpless tears avail you now—  
Avail you now or ever, O dear land,  
The first for liberty to pledge your vow,  
The first to raise your loyal fearless hand?  
Tears cannot feed the starving and the weak,  
Nor heal the sick, give eyes back to the blind,  
Nor life into an infant's shrunken cheek,  
Nor reason to a mother's maddened mind.  
So I shall keep my tears and weave them strong  
Into my body's blood, my soul, my heart,  
And fashion thoughts and words into a long,  
Long plait of lightning, thunder's counterpart,  
For generations, yet unborn, to read  
Of crimes committed in the name of greed!*

— VICTORIA JANDA

# GERMANS TRY TO WIPE OUT POLISH CULTURE

WHILE the Germans have taken over a number of historic buildings for official purposes, this applies even more to churches, which they have put to some remarkable uses. When the church at Biala Podlaska was closed, it became a straw warehouse. In Poznan sixty churches have been closed. Only St. Wojciech's, for German use only, and the Church of Our Lady of Sorrows in Lazarz are open. One by one the closed churches are taken over for other purposes. There is a cinema in the Dominican Church, a scenic artists' studio in the Bernardine Church, a store in the Resurrectionists' Church.

In revenge for the removal of the German inscription placed by the invaders on the Copernicus monument in Warsaw, Governor Fischer ordered the removal of the Kilinski monument on Krasinski Square. His order was placarded all over Warsaw, as a warning for the future, and the statue of Kilinski was transferred to a shed, and the pedestal dismantled.

At the end of 1941 the Germans confiscated all the church bells in the Government General. The German order to the Episcopal authorities did not use the word "confiscation," but called for the surrender of the bells as part of the metal collection "in the fight for the defense of Christianity." The Polish Church authorities replied that they could not dispose of church property without the permission of the Holy See. If this plea was rejected they asked that bells of historic or artistic value should be spared; also that one bell be left to each church for service purposes. The Germans left this appeal unanswered, and ordered the removal of the bells by military forces or by local authorities, who engaged contractors for the purpose.

*Belles lettres*, as well as scientific, social and official literature have completely gone out of existence. Polish books are not allowed to appear, and none of the Polish publishing firms in the Government General is allowed to publish any kind of literature, not even calendars and guide-books. The sole exceptions

in three years have been two editions of the Catechism, by Father Likowski and Cardinal Gasparri, published by the house of St. Wojciech, as they were on the point of being issued when the war broke out. All literary and journalistic activity has been driven underground and finds expression only in the illegal press.

Polish bookselling firms are selling what remains of their pre-war stocks (greatly reduced by German expurgation) or resort to second-hand book-selling. This latter trade is steadily growing, as people dispose of their libraries to raise money to live, and books are becoming rarer.

Even so, booksellers live a day-to-day existence. Only recently one of the larger Warsaw bookshops was evicted from the premises it had occupied for years, to make room for a German shoe store.

A large number of books confiscated from Warsaw Jewish bookshops have recently been handed over to the National Library. They consist mainly of *belles lettres* of minor authors, for the more valuable publications had already been removed and sold by the Germans for their own benefit.

Music is largely confined to cafes, where the repertoire is extremely limited. Polish composers are banned altogether, and only once has permission been given for Chopin to be played, by Dolzycki, who had declared himself a Ukrainian.

The few remaining theatres in Warsaw are devoted to cabaret, and frequented exclusively by venal wartime elements. They are avoided by all the consciously patriotic and intellectual classes. But a good half of the actor world takes no part in these performances, for reasons of principle, and continues to be employed in offices, trade, cafes, etc. Until recently there was no strict line of demarcation, but now some artists take the line that collaboration in the theatrical world during the occupation is a necessary and non-political form of survival, whereas the second group flatly condemn any form of collaboration with the Germans.



MONUMENT OF JAN KILINSKI IN WARSAW  
Removed by the Germans

# TERROR AS A POLICY

OF RECENT months the Germans have carried out more and more executions in public. Some terrible instances have recently been reported, among them the mass murders at Zgierz. The circumstances were as follows:

Two Gestapo agents had been shot by a Pole who escaped arrest. In revenge, the German police organized a great round-up in Zgierz and the neighboring villages, driving crowds of Poles to the square in Piatkowska Street to watch the execution. The square was then surrounded by party and police forces. Out of the people who had been driven into the square 100 Poles were selected at random, then one of the local German police officials made the following speech to the condemned and to the silent crowd of Poles:

"You are to have a free show. In 1939 for the murder of one German we shot 10 Poles; today for the death of every German 50 Poles die, and any further incident of this kind will entail the death of 100 Poles for one German. The sentences will not be carried out haphazardly, but will aim at exterminating the Polish intellectual class, which furnish your leaders."

Then the crowd was called upon to hand over within two minutes the man who had shot the Gestapo agents. As the two minutes passed without result, preparations were made to carry out the executions. Lorries filled with 100 political prisoners from the prison at Lodz drove up; and the prisoners, tied in groups of 15, were thrown out so violently that they fell on top of one another, injuring and maiming one another. At the same time the 100 people chosen from the crowd were released.

The execution then took place in front of the crowd, which numbered some 7,000 people. Fifteen of the condemned were ordered to kneel down, and were shot. After a salvo had been fired by the firing party, which numbered 30 men, those still alive were finished off with revolvers. Then the bodies were covered with straw and the next 15 dragged up and ranged before them. The crowd and the condemned people were silent throughout the executions, except that one woman as she faced the firing party cried out: "Poland was, is, and will be!" Ninety-six men and four women were shot, among them two priests, several lawyers, several doctors, journalists, and other prominent Poles.



FIRING SQUAD

After the execution the police and party forces turned on the assembled crowd and dispersed it with sticks and rifle-butts.

At Cierlick Gorny, in Cieszyn county, Emil Trepa, a Pole aged 32 years, accused of escaping from a concentration camp and spreading foreign wireless news, was executed publicly before his own home. Polish miners from Karwina and Sucha were brought under police escort to watch the execution, and the local inhabitants were also driven to attend. The Germans compelled Polish students, colleagues of the condemned man, to set up the gallows. When the prisoner, Trepa, dressed only in his shirt and trousers, was brought from the prison, he was tortured for two hours in public, among the crowd being his paralyzed mother, placed especially in front of the house, and his father, brought from prison. Trepa behaved with dignity and restraint, and as he stood below the gallows shouted:

"Long live Poland!"

At Ruda Slaska in Polish Silesia, a gallows was prepared for Joachim Achtelik, of Ruda, while Korkot, of Bielszowice and Sergeant Nowak,

of Godula, who were to be hanged in their own localities, were compelled to stand and watch their fellow Pole's death. Thousands of Poles and Germans were brought to watch the execution.

Achtelik's was a very interesting case. His father regarded himself as a Pole, but his mother brought up the young Achtelik as a German. The lad had artistic gifts, and funds for his education and training as a painter were raised by the Polish community. As he grew up he came to love Poland fervently and regarded himself as a Pole, and has now laid down his life for Poland. He died as he had lived. As he rode to the place of execution he carried his head high, but bowed low to the assembled Polish crowd, many of whom were sobbing. While the sentence was being read in German he took no notice, but called out to the crowd, asking questions about his mother. When the sentence was read in Polish he stood to attention. Before the noose was adjusted around his neck he asked God, in the words of Christ on the cross, for strength for himself, and forgiveness for his executioners. At this point all the crowd knelt down. Then the Germans gave orders for them to stand, enforcing their order with the rattle of

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# BOAR-HUNTING IN POLAND



ALL forms of the chase, boar-hunting can be as dangerous as it is exciting. Here is an excerpt from "The Sable and the Girl" by J. Wejsenhoff, that gives a vivid picture of a Polish boar-hunt.

There was silence in the snow-clad forest, and the trees, as though enchanted, slept in their white mantles. Nothing stirred except when

snow fell in a silvery shower from one of the higher branches. The sign of a coming thaw rather than motion among the trees.

A distant horn was heard; another answered it.

The beaters were driving towards the hunters. Their very faint but enthusiastic shouts gradually drew nearer.

Michael seized his gun and cocked it; to his great surprise he found his hands were trembling. By an effort of will-power he pulled himself together and stood motionless as a tree trunk, only his eyes moved as they tried to pierce the thickets.

From time to time the huntsmen's horns were heard, now to the right, now to the left. Suddenly, from several quarters a note was sounded on many bugles, some played falsely in the bugler's excitement—and then came a great shout from the beaters. A boar had been sighted.

So far Michael could see nothing. Only the snow fell in feathery wisps from the trees, and here and there a jay awoke and flew off like a streak.

But the knowledge that boars were in the vicinity filled the forest with expectancy. Something was thudding along! No, it must be the beaters. The thudding became more and more distinct, the crackling of dry twigs was heard; and again silence

reigned. Even the shouts of the beaters, although nearer, seemed more subdued. Now they were coming, a whole herd was breaking through the undergrowth; a faint smell of pigsty, more pleasing to him than any perfume, reached Michael. Every nerve and muscle of the young hunter was taut.

They were coming, they came! But where? There to the left, one, two, three . . . and yet a few more black shadowy figures passed quickly and disappeared into the snowy undergrowth—now they were only ghostly memories and would probably fall to other guns. Cursing his ill-luck, Michael heard on his right, the crunch of a heavy weight pressing on the hard snow. It must be one of the beaters! Without much thought he turned in its direction and lo! a huge boar emerged from the thicket about forty yards away and stood with his snout towards Michael. For a moment both the boar and Michael stood stone-like.



"To shoot him from the front? Impossible!" flashed through Michael's mind.

"Foe! Death!" grunted the beast loudly, and, being near the edge of Michael's beat, made off in the direction of the nearest cover.

But Michael, keeping him covered, waited for the moment when the boar was passing out of his beat and then fired. He heard his own shot like the crack of a whip; he heard the bullet thud against the running beast and stood for a moment in breathless expectancy. The boar, carried on by his own impetus, travelled heavily for some twenty yards. Just as Michael was preparing to empty his second barrel the boar toppled over with a great crash.

The hunter bent down, then raised himself and peered right and left through the thicket to try to catch a glimpse of his prey. But he knew he ought not to leave his position until the beaters arrived. He had not to wait long, for almost immediately they came in sight. Two uniformed huntsmen had followed the track of the boar and heard

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# MODERN POLISH FURNITURE

by DR. IRENA PIOTROWSKA



TABLE

by Karol Stryjenski

BEFORE the rebirth of Poland after the first World War, of all the arts interior decoration and handicraft, safe in the seclusion of private homes, suffered least under foreign and unfriendly rule. On the other hand, architecture was the Polish art most handicapped in its development. So not a few Polish architects, for lack of large, official commissions, concentrated their abilities and talents on interior decoration and furnishing. They found a ready response among the Polish intellectual classes who, unable to express their patriotic sentiments in public, saw to it that the furniture in their homes

was Polish in character.

To create a Polish style in interior decoration and especially in furniture, Polish artists turned for inspiration to the peasant's hut. They discovered that peasant furniture is strictly suited to the purpose for which it is created. Benches and strong tables on wide legs are well balanced. So are the chairs. Only the chests, shelves, and cupboards have ornaments, either carved or painted, in places that do not perform any function. This wooden furniture is masterly joined, the use of nails, screws or even glue being avoided so that should the wood shrink under atmospheric conditions, the beauty, strength and usefulness of the piece will remain unimpaired.

The charm of these simple pieces of peasant furniture will be understood by any American who is acquainted with early American furniture, especially the famous 18th century Shaker pieces. The perfection of Shaker workmanship is the chief attraction of their furniture, as the Shakers scorned "beauty" in its worldly and luxury sense. They decreed that "beadings, mouldings and cornices which are merely

for fancy may not be made by Believers", and that "beauty rests on utility". In this they agreed with Ruskin. And yet they created masterpieces of art. So did the Polish peasants, although they were guided more by artistic instinct than by artistic principle.

The first contact of professional Polish artists with Polish peasant art occurred a half a century ago,



BENCH

by Karol Stryjenski

duced Polish artists to reject eclectic imitation of the "period" styles of bygone centuries and to create tables, chairs, chests, cupboards, couches, writing desks, and so on, discarding unnecessary and superabundant ornamentation to emphasize the beauty of the wood itself. The artists learned how to bring out to best advantage the different natural shades and veins of Poland's many kinds of wood. And wood was Poland's pride prior to the German devastation of her well-kept forests. Polish cabinet-makers favored above all the maple, light walnut, common oak and black oak.

The experiments that Polish artists conducted with furniture before arriving at satisfactory results, lasted much longer than in any other domain of Polish arts and crafts. The desired effect was attained only shortly before the outbreak of the present war — but the result proved that the effort was worth while.

When Poland regained her political liberty twenty-four years ago, some of the Polish crafts, for instance, the weaving of "kilims", had their Polish style fully developed and thus changed but little during the years of Poland's independence. It was different with furniture, which underwent fundamental changes during that time. At the beginning of that period — as evinced by numerous pieces of

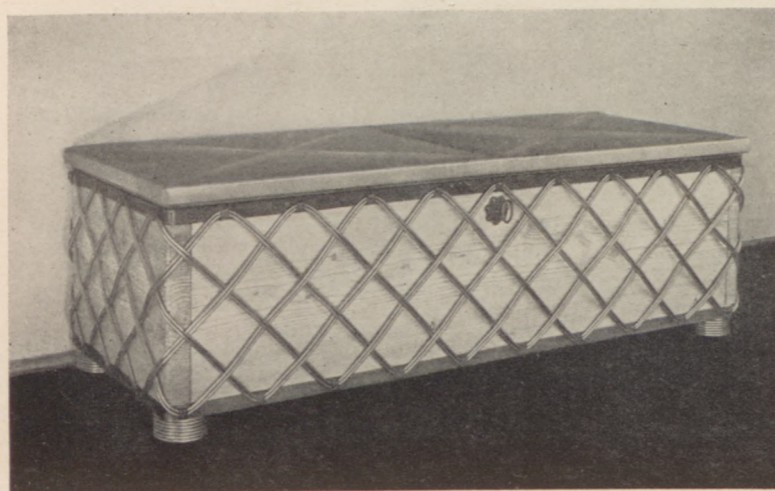
when a handful of artists and writers "discovered" Zakopane, a village on the northern slopes of the Tatra Mountains, and a center of Polish peasant woodcarvers and joiners.

At first modern Polish artists, captivated by the simplicity of the peasant furniture, tried to imitate it slavishly. Soon they discovered that peasant furniture, no matter how beautiful, was too angular and rigid to be introduced to modern city interiors.

Yet peasant furniture taught the professional artists many a needful lesson. First of all it in-

furniture designed by Jozef Czajkowski, Wojciech Jastrzebowski, Karol Stryjenski, and others for the famous Paris International Exhibition of Arts and Crafts in 1925 — strict adherence to wood, and to authentic folk motifs was the chief concern of Polish cabinet-makers. As time went on a tendency evolved to adapt furniture not only to the material used, but also to the shape of the human body. This resulted in fluent and soft lines as shown by graceful specimens at the New York World's Fair, designed by Jan Boguslawski, Barbara Brukalska, Stanislaw Dziewulski and a number of others. The many handsome pieces of Polish furniture created during the last few years of Poland's independence, harmoniously blended Polish native taste with modernistic trends of present-day art, and even with those of past centuries. An eminent Polish architect and interior decorator tried to explain the character of this furniture: "Today", he said, "we try to learn from all periods of furniture making, which always, except in periods of undue exuberance adapted itself to the shape of the human body and to the requirements of utility. Furniture for sitting, eating, sleeping, changed its forms as manners changed. We try to make use of all the possibilities of wood, which can be bent, carved, treated in many ways, by the expert hands of artisans. At times, it is difficult to find the dividing line between what a joiner can shape and what requires the hand of a woodcarver.

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CHEST

by Jan Boguslawski



ARMCHAIR

by Wojciech Jastrzebowski



Woodcut by S. Ostoja-Chrostowski

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the shot which they knew had found its mark. Now that they saw the boar lying on the ground they congratulated Michael and raised their horns to their lips. They sounded the triumphant fanfare: the boar is dead!

Hearing that sound the hunters quickly gathered. Two small pigs had been shot from the heard, but no one gave them a second glance. Where the horn winds there one may expect to see the death of a lordly denizen of the forest.

A few hunters gathered round Rajeki where he stood trying to master his feelings of pride and joy and give a calm account of what had happened. They gazed at him with eyes full of admiration and envy. Prince George came from the other side.

The boar lay where it had fallen surrounded, at some distance, by a ring of peasants who had acted as beaters. The hunters and their attendants now approached the fallen monster.

"Be careful, sir, the boar is alive" cried the master of the hunt, "I saw his hind foot move."

Everyone stopped and the beaters drew back. The master called to one of his uniformed attendants: "Hi, Koper, take your hunting knife and finish off that fellow!"

Drawing his knife, Koper approached the beast, crouching as he went. But before he had gone far he stopped. The hitherto prostrate carcass became galvanized into life. As if awakened by a thunder-clap, the boar leapt to its feet with incredible speed and stood there immense and imposing, his neck bristling, his snout pointed towards the group of

hunters, his teeth gnashing as he reared and showed his glistening tusks.

With shouts the beaters fled, and some of them leaped into trees. Only the hunters held their ground and stood motionless as they were either without guns or with guns unloaded.

Their immobility decided the boar not to attack them. Turning stiffly in the direction where his progress was not barred he made off in a calm fury among the trees, on the way colliding with a pair of sleighs and frightened the horses until he reached a dense thicket into which he disappeared. A few shots were fired after him, but without effect.

Only then did the hunters collect their wits; they laughed nervously and deplored the unusual occurrence. "We must pursue the boar" — "He must be badly wounded since he lay insensible for so long" — "How long did he lie?" — "A quarter of an hour at least, or more" — "It was a bad shot after all!"

The next morning the head forester brought the dead boar into the palace. It had travelled several miles and been hit by a few more shots before it finally succumbed. It was a huge beast and tipped the scales at more than five hundred pounds.

### TERROR AS A POLICY

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carbines from the Hitler Youth. Achtelik's agony lasted fifteen minutes.

The inhabitants of Ruda lit candles in their houses during the execution and said prayers for the dead. Although Achtelik asked for a priest, he was not allowed to see one. Nor were public prayers allowed for his soul, and although at first the body was to have been handed to his mother, the Germans were so afraid of demonstrations that they removed it for secret disposal.

The other two men also died heroically. Kokot was hanged publicly in Bielszowice, saying not a word, and Sergeant Nowak in Godula. Nowak was allowed to say good-bye to his wife and children. His last words were:

"I was present at the death of my colleague, who asked forgiveness for his executioners. I cannot ask that. I ask God that my blood may raise up avengers. You, you Hitlerite bandits, remember that you will not escape vengeance, even in the tenth generation. Good-bye, wife, good-bye, children. Glory to Christ the King! Long live Poland!"

At Janowiec, Koziencice County, in revenge for the murder of a *Volksdeutsch* by bandits, a special punitive expedition of German police shot 210 people.

At Zwolen, near Radom, a riot broke out as the result of German pillaging and stealing; in revenge the Gestapo and German police shot a couple of hundred young peasants, before the eyes of their families and other inhabitants.

At Lomza recently, 24 Polish civil servants were shot because a telegraph line broke down during the transmission of German official telegrams. The exe-

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PRE-1939 Poland had a large and flourishing animal by-product industry that was a natural consequence of her well-developed stock-raising industry. Many of these articles were produced in quantities exceeding the needs of the domestic market and figured prominently in the export trade.

The most important items in Poland's export trade were feathers and down. Their export for some years past had evinced a steady upward trend. In 1937 it amounted to more than 20,000 hundredweight of a value exceeding 10 million zlotys, or about \$2,000,000. Poland's success in winning new markets and holding old ones was due to strict control of all feather and down exports and to supervision aimed at ever higher standards of excellence and rejected all shipments failing to satisfy the stringent requirements of foreign buyers. Poland's exports in this field ranged from highly processed and sorted goose-down, to unprocessed hen feathers used as fertilizer, and included decorative feathers for fancy-goods trades and quills for the manufacture of tooth-picks, cigar-holders, etc.

Poland was one of the very few exporters of pig-bristles, occupying third place after China and the Soviet Union. The Polish product differed considerably from that of other lands: its softness made it especially suitable for the manufacture of all kinds of painters' brushes including the most delicate brushes for artists. Semi-stiff bristles and stiff hog-bristles for clothes brushes, etc., were exported on a smaller scale. Only processed, sorted bristles were exported from Poland. All outgoing shipments had to meet international standards and comply with trade customs.

The processing of the bristles took place in a large number of special establishments grouped in a few centers with centuries of tradition behind them. Owing to careful grading, good preparation, and high quality, Polish bristles had gained a high reputation among foreign buyers and reached the most distant markets. Closely allied to the export of bristles was that of horsehair and cattleshair, which, however, was limited to the nearest European sales markets.

Rennets, or chemically treated calf-stomachs, formed another group of animal by-products of which Poland had a surplus. They were exported in the dried state for use in the production of cheese. They found a ready market in Western European countries and particularly in those lands where the manufacture of cheese was most strongly developed.

Foreign orders for Polish rennets were so numerous that Polish meatpackers were unable to keep up with the demand.

Poland also exported dried and salted casings such as horse guts, thin ox-casings, etc.

Apart from the foregoing animal by-products exported from Poland in larger volume, there were others, of lesser significance, which deserve notice. Skin and hide offal were provided by the tanning industry and were used as raw materials for the manufacture of glue. As these commodities were exported in the "wet" state, their transport was costly

and therefore restricted to nearby countries. Cattle horns found a ready market in many European lands, the chief buyers being glue factories and manufacturers of smoking pipes who used the horn for mouthpieces.

Poland had to import heavy cattle hides but it disposed of a considerable surplus of light cattle hides and calf-skins. The value of the hides and skins exported in 1937 came to 17 million zlotys, (about \$3,400,000)

of which about 88% represented calf-skins. Of other hides and skins exported by Poland, mention may be made of horse-hides and goat-skins. The export of raw hides and skins had been developing favorably for some years before the German invasion and, apart from short-lived and sporadic seasonal difficulties, had so far encountered no obstacles.

Although Poland had no very important role in the world's fur trade, she nonetheless played an active part, both as importer and as exporter. Poland specialized in the export of two kinds of raw furs: rabbit and hare skins. The export of rabbit and hare skins in 1937 was valued at about 3.5 million zlotys (\$700,000). These skins were only partly used by furriers and were for the most part bought as raw material for the manufacture of felt. Although the United States was the principal foreign buyer, the skins were also sold to a great many countries in Europe and overseas.

Among other raw furs exported were foal, otter, skunk, lynx, and fox skins. Fox-breeding was making constant progress in pre-war Poland. So much had been done in so few years that it was confidently expected that large scale exports of superlative fox skins would soon be a reality.

Unfortunately, as in every other branch of Polish economy, the ruthless destruction of everything Poland had succeeded in building up by dint of hard work during the past 20 years, turned out to be the only reality.

	<b>FEATHERS &amp; DOWN</b>
	<b>PIG - BRISTLES</b>
	<b>CALF-STOMACHS (RENNETS)</b>
	<b>RAW FURS (RABBIT &amp; HARE)</b>
	<b>SKINS &amp; HIDES</b>

# WHAT THE POLISH ARMORED

by COLONEL O—

WHEN after three years of war we review Poland's battle for freedom, first place must be given to Polish armed forces fighting on foreign soil. And so our thoughts turn to the deeds of a Polish army created in France in 1939, and to the unfortunate campaign in which Polish soldiers not only kept their flag flying, but saved the honor of our country by refusing to capitulate in the chaos of French defeat. Successfully they fought their way through the ever-tightening ring of German aggressors. Here briefly is what the 1st Armored Division did.



POLISH SOLDIERS' OATH IN FRANCE

Polish soldiers did not change—neither weariness, lack of sleep, nor the knowledge of armed inferiority and heavy losses could break it.

The days of June 17th and 18th will long be remembered. We were defending the Marne-Rhine canal, northeast of Luneville.

On the afternoon of June 17th the Germans concentrated on our

left wing, and broke through, threatening the flank of the division. General Duch gathered all our forces and personally led a counter-offensive that pushed the enemy back beyond the canal, thus restoring our position.

At about 1 p.m. on June 18th the Germans broke through the French lines on both our wings. Our division was caught in the pincers. During the heavy fighting that followed our artillery fired at enemy tanks at a range of 500 yards. Our division held its position till nightfall, when according to French orders, it retreated, often fighting through enemy ranks.



IN ACTION

The last shots of Polish cannons on Polish soil had scarcely died away when General Sikorski, Head of the Polish Government in Paris, called for the formation of a Polish army in France. This cry sped through the camps in Hungary and Rumania, and reached Poland, crushed under the heel of the invader. German guards on Polish frontiers, barbed wire and machine-guns in interned camps, nets of German spies in neutral countries, nothing could stop the stream of Polish soldiers to France. They came so numerous that they overflowed our new headquarters.

Within the 20th French army corps and the army from Lorraine retreating to the south, our division was heavily engaged from June 15th to the 20th.

Every day changed, the battle front changed, the grouping of forces changed, the manner of fighting changed. But some things did not change. Our division marched all night, took up new positions at dawn and fought all day. Enemy troops were driven up to the line of battle well rested, and from day-break sat on our necks with their motorized artillery. The air was filled with German planes, their bombers never arrived in formations of less than 50. We never saw a French fighter plane. And the spirit of

# DIVISION DID IN FRANCE

On June 21st, the 1st Division lost about 6,000 men. Without support of any kind, it occupied a position near Raon l'Etape, not far from St. Die. Both our left and right flanks were uncovered. The army of Lorraine had been surrounded by the Germans. It broke up and surrendered the same day.

To save our division General Duch ordered all armor equipment destroyed. Taking advantage of hills and forests the men were told to break through German ranks in small groups.

My group of about ten men stole through the German lines at night without being discovered. Not a shot was fired. But that was only a beginning, for then followed a three-weeks' trek of some 500 kilometers through German armies. On the eleventh day my companions and I were seen by the Germans. We thought that was the end, but fortunately after hiding for twenty hours, we escaped. Today we are again all members of the Polish army. Not all were as lucky — some are resting in the soil of Lorraine, some are in German prisons, but the majority managed to get away.

Every Polish unit in France refused to capitulate, though their officers could not communicate with each other and acted independently. The 2nd Polish Division was near Switzerland when France collapsed, crossed the frontier in good order and was interned. The Armored Brigade of General Maczek fought with great valor in a situation similar to that of the 1st Division, and chose the course we did, making its way in small groups through the German ranks. General Maczek is now in Scotland, commanding many of his veterans from France.

Though the fall of France was a terrible blow, though Polish troops lost heavily in fighting for her, yet the participation of the Polish army in the French campaign was not in vain. News of the battles fought by Polish armed forces and of the valor of our soldiers spread all over the world, and disproved



POLISH TANKS IN FRANCE

the lies that German propoganda had spread about the campaign in 1939. Polish soldiers in France and in Norway, the Polish navy in the Atlantic wrote the

first pages of the history of Polish forces fighting on foreign soil during this war. This history has been enriched by the prowess of our air force in Britain and of the Carpathian Brigade in Libya. After almost three years of fighting on many fronts and continents, the Polish armed forces, cut off from Poland, are stronger than they were in 1940 and are



LEAVING FOR GREAT BRITAIN

being continually reinforced by soldiers from Russia. We can proudly say that Polish soldiers by their heroic deeds have strengthened Polish morale and that the growing armies of Poland play an ever-greater part in the battle for the future of the world and of Poland.

*"... if the French High Command had possessed ten divisions of the same quality as the Polish Division, the defeat of the French Army could have been averted."*

GENERAL PRETEL, French Army

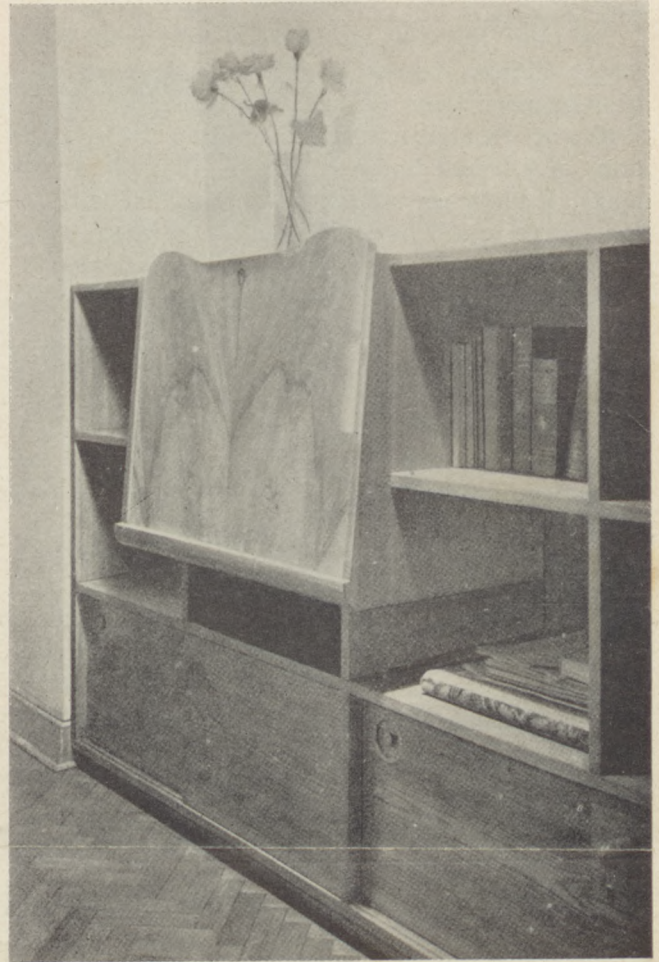
# MODERN POLISH FURNITURE

(Continued from page 7)

The public very wrongly believes that furniture of modern design, approximates to 'period' furniture, whereas its only connection with that furniture lies in certain functional forms invented in times immemorial, and that will retain their supremacy as long as the human body remains what it is."

Modern Polish furniture was designed mostly by architects for reasons explained above. After Poland regained her political freedom, architects were no longer unemployed — yet their interest in furniture remained, and many of them became leaders in this field of Polish arts and crafts. This probably was a transitional phase, influenced by the particular circumstances existing in Poland. After some time if the evolution of modern furniture had not have been abruptly halted by the German invasion, furniture designing would no doubt have returned sooner or later to the hands of joiners.

In modern Polish interiors furniture of rather simple though graceful lines is supplemented by beautiful rugs and carpets, modern or ancient, peasant woven or executed from artists' designs. They hang on walls, cover couches, lie on floors. They are also used as upholstery. These fabrics play the same part in modern Polish homes as do the colorful peasant weavings in huts, and as the kilims and tapestries played in the Polish manor houses of old. They add color and warmth to the interior and create the home-like atmosphere.



BOOK-CASE AND WRITING DESK

by Barbara Brukalska

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## TERROR AS A POLICY

(Continued from page 8)

cutions were carried out without any preliminary investigation.

At Bochnia, 16 persons accused of anti-German activities were recently shot at the local cemetery.

Only lately has it been possible to ascertain the place where 100 Poles of Warsaw were executed and buried in a common grave by order of Fischer, Governor of Warsaw. The condemned were taken in lorries to Treblinka, near Sokolow, and there executed, while prisoners in Treblinka were compelled to bury the bodies.

Recent months have seen an intensification of German terror, and a far more open avowal of terror as a policy by representatives of the German invaders and the ostentatious application of terrorism.

Greiser's statement that anyone in the Polish Western provinces who dares to resist the Germans or even to be refractory will quickly become "a child of death" has been followed by other German speech-

es and public statements of the same kind, especially in connection with the introduction of the new criminal code for Poles, which itself laid down the principles of the ruthless application of terror. In particular the Poznan newspaper *Ostdeutscher Beobachter* regularly advocates the most ruthless and harshest methods against Poles, when justifying the monstrous sentences of the German special courts.

In the Government General a good example of this was the public announcement by the governor of Warsaw that 100 Polish political prisoners had been executed and that further acts of terror would follow. This announcement was preceded by a talk between Fischer and several prominent Poles. In the course of this conversation Fischer threatened that all attempts of Polish political activity would be drowned in torrents of blood. But the mass murders were organized by Fischer on the pretext of banditry in Warsaw and Anin, and had nothing whatever to do with Polish political activities.