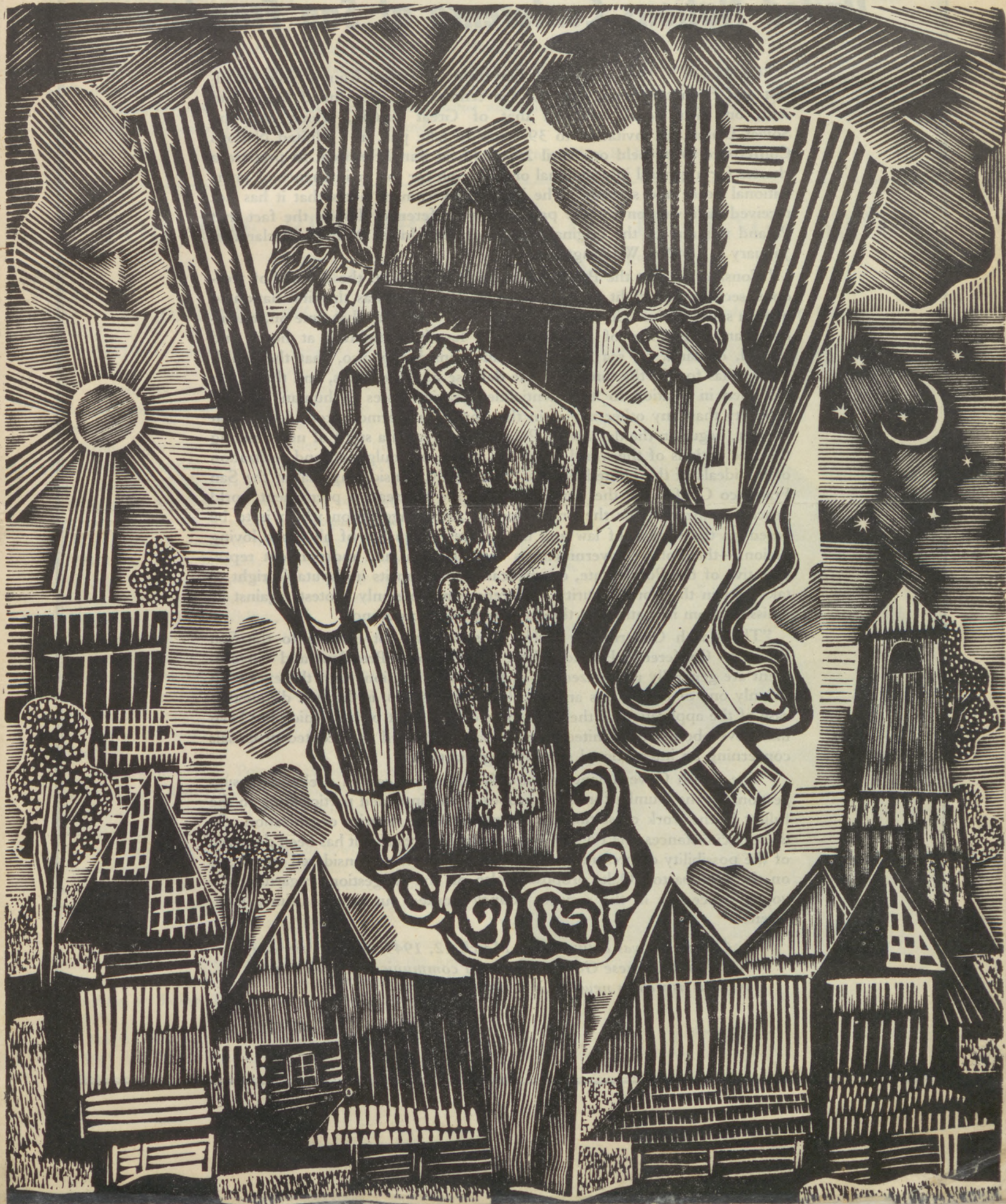


THE POLISH REVIEW

VOL. V

APRIL 1, 1945

No. 12



Polish Government Protests Exclusion from United Nations Conference at San Francisco

"On March 5, 1945, the Polish Government learned from a radio broadcast and from the press, that the Government of the United States had sent, on their behalf and on that of Great Britain, China and the Soviet Union, an invitation to 39 states to take part in a United Nations Conference to be held on April 25, 1945, at San Francisco, to prepare a charter for a general international organization for the maintenance of international peace and security. The Polish Government notes that it has not received an invitation to take part in this conference, despite the fact that Poland was one of the original signers of the United Nations Declaration January 1, 1942 in Washington.

"Considering that the Polish nation took up arms in the defense of freedom, security and right on September 1, 1939 and was the first nation to make a stand against German aggression, and that from that time on, relentlessly and regardless of the sacrifice, it has been fighting at home and abroad, on land, on sea and in the air; considering also, that the Polish Nation has fought the longest in the defense of these ideals, and that it has sustained in relation to its potentialities heavier losses in human life and property than any other nation in the world; furthermore, considering that the war, begun in the defense of Poland, has created a spirit of unity among the free nations of the world which led to the promulgation and realization of the ideals of the United Nations; and finally, considering that at the San Francisco Conference the United Nations are to create a permanent world peace organization for the prevention of future aggression which is to be based on the respect of law and the sovereign equality of all peace loving nations—the Polish Government as the sole legal and independent representative of the Polish state, emphatically insists on its indisputable right to take part in the world security conference and solemnly protests against its omission from invitations to the San Francisco Conference.

"The Polish Government wishes to state that not inviting to the San Francisco Conference Poland, whose constitutional President and Government are generally recognized by all the United Nations with the exception of only one of the powers and also by neutral states, is the first disquieting case of the application of the right to veto by a great power, which has been made even before the United Nations have approved or accepted proposals concerning an international security organization.

"The Polish Government has already submitted certain preliminary suggestions on the Dumbarton Oaks proposals and intended participating to the fullest in the work of setting up an international security organization. In these circumstances, the Polish Government declares that it has been deprived of the possibility of presenting to the conference their considered comments on the Dumbarton Oaks proposals, also on the suggestions regarding the voting procedure in the security council worked out at the Crimea Conference."

(This note was delivered on March 12, 1945 to the American, British and Chinese Governments and communicated to all United Nations as well as neutral Governments.)

THE POLISH REVIEW

Weekly Magazine Published by the Polish Review Inc., with the assistance of the Polish Government Information Center, Stanislaw L. Centkiewicz, Editor, 745 Fifth Avenue, New York 22, N. Y.
VOLUME V, NUMBER 12
APRIL 1, 1945

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Front Cover: A Country Wayside Shrine, modern woodcut by Mieczyslaw Jurgielewicz.

FOR THE RESURRECTION OF DECENCY AND JUSTICE AMONG NATIONS

By JOSEPH JUNOSZA PODOSKI, Director of the Polish Government Information Center

EASTER is traditionally a symbol of hope and resurrection. But to Poland this year Easter brings thoughts of sadness, discouragement, crucifixion. Poland has little cause for rejoicing today. After five and a half years of unparalleled sacrifices, unyielding resistance to the Germans and loyal cooperation with the Allies, after the exploits of her aviators, seamen and soldiers, after Narvik, Tobruk, Cassino, the Low Countries and France—she finds herself partitioned for a fifth time in her history and advised that her legal government will no longer be recognized.

At the opening session of the Supreme Soviet on October 31, 1939, Mr. V. M. Molotov, then Chairman of the Council of People's Commissars and People's Commissar for Foreign Affairs, made among others the following statements on the foreign policy of the U.S.S.R.:

"... Instead of the enmity that was fostered in every way by certain European powers, we now have a rapprochement and the establishment of friendly relations between the U.S.S.R. and Germany. Further improvement of these new relations, good relations, found its reflection in the German-Soviet treaty on amity and frontier signed in Moscow, September 28.

"... One swift blow to Poland, first by the German Army and then by the Red Army, and nothing was left of this ugly offspring of the Versailles Treaty which has existed by oppressing non-Polish nationalities.

"... Today, as far as the European powers are concerned, Germany is in the position of a State that is striving for the earliest termination of the war and for peace, while Britain and France, which but yesterday were declaiming against aggression, are in favor of continuing the war..."

And today Mr. V. M. Molotov, People's Commissar for Foreign Affairs, has been entrusted, together with the American and British Ambassadors in Moscow with the task of organizing a "Polish Provisional Government of National Unity."

In the Chapter on "Poland" in the Declaration issued on February 12, 1945 at the closing of the Crimea Conference, we read:



Afflicted Jesus, Polish folk woodcut, 1825.

"A new situation has been created in Poland as a result of her complete liberation by the Red Army."

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For the Resurrection of Decency and Justice Among Nations

(Continued from page 3)

A new situation has indeed been created. It is true that after liberating Russian soil from the German invaders, the Russian Armies in their victorious march toward the West, chased these invaders from the soil of Poland. In this task they were given most effective help by the Polish Home Army acting under orders of the Polish Government in London.

Obedying these orders, the Polish divisions of the Home Army fought against the Germans and played an important role in freeing the provinces of Volhynia, Tarnopol, Wilno, Nowogrodek, Polesie, Lwow and Lublin.

In the fall of 1944 the Polish Home Army, led by General Bor-Komorowski, organized the Warsaw Uprising. The Polish forces together with the civilian population of Warsaw fought for 63 days (August 1-October 3, 1944) against the German divisions, thus diverting the German forces from engaging in strength the Red Army and permitting this Army to reorganize for a new offensive. Unfortunately—because of lack of help from the Red Army, Warsaw, completely destroyed, without food and ammunition, was forced to capitulate. Over 250,000 Poles lost their lives in this heroic and unequal struggle.

It is regrettable that this cooperation between the Polish Home Army and the Red Army was purely one-sided. As



Christ on the Mount of Olives, modern wood engraving by Stefan Mrozewski.

long as the battle against the Germans in Volhynia and other provinces went on, the attitude of the Soviet commanders to the Polish forces was correct. But as soon as military action was concluded, the attitude of the Soviet Authorities underwent a radical change.

Polish officers were arrested and in many instances executed. The soldiers were disarmed, forced to join the Polish divisions of the Red Army or imprisoned and deported to Russia. The ill-famed camp at Majdanek, used by the Germans for mass murder again became populated with thousands of Polish patriots, members of the Polish Underground, imprisoned by the Soviet Lublin puppets. The heroic leader of the Warsaw Uprising, General Bor, has been stamped by the Lublin regime as a "criminal and traitor."

Poland is the only country among those occupied by Germany that has never had a Quisling. The Polish Underground, composed of all classes of the population, was organized on a scale and with an effectiveness unknown in the history of this war. There was in Poland an underground government, headed by the Delegate of the Government in London with the rank of Deputy Prime Minister, an underground Parliament representing the four major political parties—the Peasant Party, Socialist Party, the Christian Democratic Labor Party and the National Democratic Party, and a complete administrative organization with chiefs of provinces, districts, municipalities, down to the smallest rural units.

The natural, normal way of dealing with a liberated country by a friendly army of another United Nation would have been an immediate handing over of the administration of the liberated territories to those who under the German yoke succeeded in carrying on the struggle.

Nothing of the sort happened. These men, truly representative of the people they defended and directed for five and a half long years and enjoying the full confidence and support of the population, have been treated like criminals. In their stead a group of professional Communists or unknown and obscure fellow travelers, traitors and opportunists backed by Russian bayonets was set up in Poland by Moscow as the "Provisional Polish Government."

This puppet of the Soviets immediately started a reign of terror in Poland. It received the recognition of the Soviet Government and—in the unfortunate wording of the Crimea Conference—is to become the basis for a "Polish Provisional Government of National Unity."

Thus neither the cadres of the Polish underground administration which has operated for over five years in the hardest conditions of German occupation with the full support of the Governments of Great Britain and the United States, nor the Polish Government in London, recognized by Great Britain and the U. S., received a single word of recognition in the Crimea Declaration. The Polish Home Army, recognized as a full fledged combatant Allied force and treated as such even by the Germans—is treated by another member of the United Nations team, Soviet Russia, as "traitors and Hitlerites."

A new situation has indeed been created in Poland and for the post-war world. A situation fraught with danger for the future, holding seeds of distrust and frustration for the deceived nations, that had laid their trust in the principles for

(Please turn to page 5)

STABAT MATER

by JOZEF WITTLIN

The sorrowing mother stood upon the square,
And saw her dead son's body hanging there.

She stood within the world's unfeeling space
A kerchief framed the Polish mother's face.

She does not speak a single word, nor cries
But fixes the cold corpse with stony eyes.

He hangs there barefoot, lonely and bereft,
(The Germans took his shoes before they left.)

And in her son's shoes they would march along,
Tramping the soil which they had come to wrong.

Tramping the martyred soil they hold in fee,
That waits and watches, silent now as she.

* * *

Stabat Mater, Mater dolorosa Thou,
They've cut Thy sons down from the gallows now.

Thou layest each to rest in the murky tomb,
Dead, lifeless fruit of Thy most sacred womb.

Stabat Mater, Mater Nostra fair,
Polonia! Thine the crown of thorns to wear.

—Translated by Elizabeth Clark Reiss.



The Raising of the Cross. Stained glass by Jozef Mehoffer, Wawel Cathedral in Cracow.

FOR THE RESURRECTION OF DECENCY AND JUSTICE AMONG NATIONS

(Continued from page 4)

which we fought—principles so eloquently proclaimed in the Atlantic Charter. A situation in which Poland, the first of the United Nations, "the mother of the United Nations" as some have called our country, is treated more brutally and more arbitrarily than our common enemy—Germany.

In 1945 after five and a half years of heroic resistance to the German invader, Poland has been deprived on the basis of the Crimea Conference of 46.5 percent of her territories, of 30 percent of her population, a puppet Government has been imposed upon her and her children are being deported to Siberia, and forcibly deprived of their citizenship.

After this war Germany may lose about 12 to 15 percent of her land. Polish losses are today definitely settled, while German losses are indefinite and postponed until the time of the final peace conference, a condition which has been refused

to Poland. The German soldiers, those who have destroyed Warsaw and Stalingrad, are treated as prisoners of war, to whom the Hague Convention is applied, or even as "Free Germans" in a Soviet Sponsored Committee, while the Poles who fought heroically against the same Germans—are treated by one of the United Nations as traitors to whom the Hague Convention does not apply.

Let us on this day of Resurrection pray to Almighty God and let us join in prayer our unfortunate brothers and sisters in our tortured country, and those deported to the deserts of Siberia and Central Asia, and those dying in German concentration camps, and those fighting "for our freedom and for yours" on the Western Front—soldiers from Lwow and Wilno, soldiers from Warsaw, Poznan and Cracow—let us pray for the Resurrection of Decency and Justice among all the Nations of the World.

WHERE IS THE JOURNEY'S END?

by CAPTAIN ALEXANDER JANTA

Below are translated excerpts from an article by Captain Alexander Janta, "Compatriots' Night-Long Discussions," that appeared in Tygodnik Polski, New York, on February 11, 1945. Captain Janta relates battlefield conversations with soldiers of the First Polish Armored Division alongside of whom he fought in Belgium and Holland during the fall of 1944.

"WE give freedom to all nations, France, Belgium, Holland and whoever else asks for help gets it from us, but what about us? It seems that all that'll be left to us is to go begging by the church"—this was the typical reaction that I found among the Polish Armored Division soldiers after two months of fighting and a thousand mile hike across France in the fall of 1944—the fifth year of the war!

All this is well worth remembering. It certainly indicates the general trend of their thought, far better than high-sounding patriotic words about sacrifice, liberation, vengeance and sacred missions. And yet if a machine were invented to measure the feelings of various armies fighting along this front, I am sure that the Poles would be found to be the most idealistic, the most capable of sacrifice in the name of an ideal, without regard for material reward or guarantees. Is not this attitude revealed in the way they fight, in the way they appear against the background of the war? For the longer this war lasts the more it rids them of all illusions and of all hope; the more it crushes them with its cynicism and the plainer it shows them the role they play, so that at present hardly any of them can be consoled with the old Polish adage—"We'll manage somehow." It is now obvious to all of them that we will not manage.

For the promised road to their homeland is as yet not in sight. And this is why you see in the eyes of these sensitive, excitable, eager men, men genuinely ready for any effort and sacrifice no matter how supreme, not only worry and care but also tragedy. The tragedy of awareness that this Polish Army is declining from the level of an armed force of their country to the level of mercenaries whose profession is fighting, fighting not for their own people but for others. And now they are on the verge of asking not as they have asked before, "Why?" but a much stronger question, "For what?" If they still remain on the high level it is not due to external discipline but to their own innate sense of duty, elementary human honesty in keeping faith. To feel this way and be in far-off Scotland waiting idly, would be truly unbearable. The war and their part in it acts as a sort of narcotic. It lets them forget some things and helps them think of many others. But the thought is there just the same, though in abstract form; these problems cease to be real because there are too many other immediate problems, because here too, though in narrower scope, the men are faced with problems of life and death.



Burial of a Polish soldier on the Western Front.

Slowly I dragged out of these men the whole truth of their reaction to the work they are doing here and to that which they think they could do.

And although they were loath to admit it openly, I knew and I must confess that I felt it too: they were tired. They had had too much fighting for one stretch, it had become too long. There was not enough to show for all the blood shed not only on the Western Front but in Poland also. With aching hearts they talked not of what they were doing here but what those other Poles were doing, in Warsaw, at home, where every one of them had someone dear to him, where many had had a home and constantly thought of this home while accepting their own fate. But now destiny seems to have turned a deaf ear to their grief and their longing; it refuses to understand the needs of their hearts with their brittle hope for the future. From now on, each day of struggle, each moment of danger had the bitter taste of a cause which if not entirely lost, was at any rate threatened most ominously from all sides.

"For almost five years they have fed us with hope as well as with their porridge and bacon. And what now? You can't even hear that the Poles are fighting alongside Allied soldiers over the radio—only rarely are we mentioned, as if by special favor."

"Perhaps they are ashamed to talk about us?" ventured one. For being talked about on a Polish radio program hardly satisfied them, what was the use of converting the converted? But why are the English silent—why have the French forgotten?

These Poles feel that they have been forgotten. It is not easy to fight under such conditions. "So many lives have been lost; was it all worth while?" asks one, as if preparing a statement on losses and profits. And the young faces about me are all beclouded with worry as if the entire responsi-

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SOME ECONOMIC ASPECTS OF EAST PRUSSIA



Pines and sand, woodcut by Stanislaw Ostoja-Chrostowski.

"THERE is little hope that an agricultural province lying on the farthest frontier of a great State will be able to compete on equal terms in the central markets with other and far richer agricultural districts less remote from those markets." (Jan F. D. Morrow "The Peace Settlements in the German-Polish Borderlands," London, 1936).

The frontier of East Prussia is some 75 miles from Warsaw, 80 miles from Lodz and 180 miles from the Silesian coal basin, whereas its distance from Berlin is 250 miles and from the industrial centers of southern and western Germany 560 to 600 miles.

The territory of East Prussia covers 14,284 square miles, or 7.86% of the area of the Reich; it is roughly rather more than twice the size of Yorkshire. According to the 1933 census the inhabitants of East Prussia numbered 2,333,301, so the density of population was only 160 to the square mile compared to 365 for the whole of Germany. 42% of the population lived on agriculture, upon which depends all the industry and trade of the province.

East Prussia is a typically agricultural province. But the yields of the chief bread grains and fodder plants are between 10-20% lower per hectare of cultivated land than the average for the Reich. Climatic conditions are considerably worse than in other parts of the Reich or in Poland; farmers in East Prussia can work in the fields only 135-150 days a year, while in other parts of the Reich they work 177-220 days a year. The severity of the winters influences agricultural work in the spring and reduces the period of vegetation; it also necessitates a greater outlay on dwellings and farm buildings. The greatest rainfall comes in July and August, which reacts on the harvest and on the quality of the grain. The soil is not particularly fertile, and is mostly rye and potato soil.

The high costs and consequent lower profitability of production in East Prussia are accounted for by (a) distance from suitable markets, (b) lack of large urban centers and

(c) shortage of local labor caused by emigration of workmen to the western industrial provinces of the Reich, where wages and living conditions were better. The cost of transport and the time required for vegetables and fruit to reach distant markets added to the difficulties of the East Prussian farmer. On the other hand prices of German industrial products and agricultural implements in East Prussia were nearly always higher than those in central and western Germany.

The difficult conditions of agriculture are best illustrated by its permanent indebtedness. As early as 1902 the average debts of the East Prussian farmer amounted to 46.8% of the value of his land as compared to 26.4% in the whole of Prussia. Investigations made by the Reich Parliamentary Agricultural and Budget Commission showed that in 1928 indebtedness had risen to 55-69% of the value of the farm lands; of the 281 farms investigated, 88.6% had to pay interest amounting to over half their net income. According to German estimates the "economic deficit" of East Prussia was over 200 million marks per annum. Jan F. D. Morrow, in "The Peace Settlements in the German-Polish Borderlands" writes: "Agrarian indebtedness in East Prussia in contradistinction to other parts of Germany has been more or less a permanent condition for a century past."

The East Prussian farmers, especially the Junker landowners, were kept afloat by the policy of keeping the prices of agricultural products as high as possible by protective tariffs and the continual extensive financial aid provided by the Reich and by certain branches of German industry. A peculiar feature of the social structure of East Prussia is the

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Castle in Olstyn, East Prussia.

CHRIST'S PASSION AS REFLECTED IN POLISH ART

by DR. IRENA PIOTROWSKA



Afflicted Jesus. Folk sculpture in wood, from Kamien, Upper Silesia. 18th century.

times when religious painting was in decline, as, for instance, in the nineteenth century. But the motif of Christ's Passion dates back to the Middle Ages, and already then, of all scenes connected with Christ's Passion, the *Crucifixion* was most frequent in Polish art.

The discoveries made during the twenty-one years of Poland's independence, and which were a direct result of the works of restoration conducted in numerous churches in all parts of the country, permit us to presume that during the fourteenth and fifteenth centuries all main walls of Polish churches were covered with scenes from the life of Christ, the Mother of God and the Saints. Among these scenes the *Crucifixion* was inevitably to be found. The *Crucifixion* was likewise a favorite subject of Polish easel painters and miniaturists. Many such relics were still extant before this war and belonged among the most beautiful specimens of old Polish art.

TO the Poles, Christ Crucified for the atonement of mankind's sins is a symbol of Poland's many sufferings during the century and a half of partition by aggressive neighbors. Already in 1832, Poland's greatest poet, Adam Mickiewicz, called her the "Christ of Nations." This expression is no less appropriate today. In like manner, the grieving Mother of God standing by the Cross has always been considered the symbol of mothers mourning their sons dying for their country, as so aptly expressed in the beautiful poem *Stabat Mater*, recently written by Jozef Wittlin.

Christ Crucified mourned by His Mother appeared in Polish art even in

The oldest were twelfth century miniatures. At that time as well as in the following centuries the representation of the scenes from Christ's *Passion* corresponded iconographically to a generally accepted type in Western European art. Yet, Polish artists evinced a certain independence with respect to Western European influences, as is shown by the most beautiful *Deposition* painted on wood, deriving from Chomranice, which until recently was preserved in the Diocesan Museum at Tarnow.

The Polish artist who painted this picture about the middle of the fifteenth century belonged to the workshop of Nowy Sacz in the Cracow district, which was subjected to both Italian and north-European influences. In the *Deposition* the spirit of Italian art predominates and is vividly manifested in the poetical mood and an almost musical rhythmic quality of movement. These were traits in perfect agreement with Polish taste. But the Polish painter who executed the *Deposition* paid no attention to problems of perspective nor to the proportions of the human body,



The Deposition, from Chomranice in Southern Poland, 1440-1450. Tarnow Museum.

problems which in contemporary Italian art played such an important role. Gilded floral motifs form the background for the scene represented, endowing the picture with decorative values which take the place of Italian naturalistic ones. The body of Christ is not treated in a naturalistic manner, nor are its proportions true to life. Instead, his face and the movement of his arms and legs express so much inner suffering, that it deeply stirs the spectator. The remaining persons, harmoniously filling the rest of the



The Descent from the Cross, modern painting by Antoni Michalak.

picture, are marked by a real sincerity of feeling. The *Deposition* from Chomranice has been rightfully called the "gem of Polish Gothic painting."

As in this picture, so in other medieval Polish representations of the *Crucifixion*, neither the cruel soldiers about the cross nor the realistic details of the Saviour's mutilated body—elements so frequently encountered in German painting—were dwelt upon by Polish artists. On the contrary, they tried to understand and portray Christ's moral suffering and that of His Mother, her companions, and St. John. In his authoritative book, *Studies on Medieval Mural Painting in Poland*, published in Polish in Poznan in 1927, Dr. Tadeusz Dobrowolski, who recently met a tragic death in Poland, rightly stresses that a noble, tragic head of Christ bent over an emaciated but not too realistically rendered body, is an outstanding feature of almost all Polish *Crucifixions* of the Middle Ages, and even of the Renaissance. Such a head of Christ, full of inner suffering and expression, is not met with, in just that particular form, in foreign paintings. The grief of Christ is reflected in the faces of the few faithful attendants.

A similar head full of sadness bending over an emaciated but not too realistically treated body, is also characteristic of Polish Gothic sculpture. It is seen in the wooden torso of Christ dating from about 1320 and preserved in Starogard in Pomerania, as well as in the half a century later wooden figure of crucified Jesus from Szamotuly in Poznan. Greatly impressive also is the fourteenth-century Crucifix in the Wawel Cathedral, preserved in its entirety. This figure of Christ with a youthful, grieving face and a lean body has made a strong impression not only on contemporary art connoisseurs. Queen Jadwiga of Poland is said to have prayed before it, before she made the momentous decision of marrying, in 1386, Wladyslaw Jagiello, Grand Duke of Lithuania, thus bringing about the union of Poland and Lithuania. A further and most perfect development of this type of Crucifix is that in the Church of Our Lady in Cracow, created at the close of the fifteenth century by Poland's greatest medieval artist, Wit Stwosz. Christ's large sorrowful head of unspeakable beauty bends heavily over his body of a simple contour, with all realistic details absent. Only the loin cloth tied around his waist ends up in multiple, agitated Gothic folds as if reflecting the concealed agitation of the Saviour.

The type of crucified Christ described, appears no less distinctly in Polish *Crucifixions* dating from the sixteenth century and even from the early seventeenth.

During the following centuries the traditional conception

of the *Crucifixion* and other scenes from Christ's Passion has been continued—in some instances even until this century—by folk artists. Their *Crucifixions* painted on glass or paper and engraved in wood, belong with the most sincere and most expressive creations ever produced on that subject. In Polish folk art itself they are equalled only by the seated Christ carved in wood, called by the peasants themselves *The Afflicted Jesus*. These figures represent the crest of Polish folk artistic creativeness. The Polish origin of this type of seated Christ petrified with moral pain, with one hand on his knees, the other bent at the elbow and supporting his head, is beyond question. The dominant feature in all Polish folk sculptures of scenes from Christ's Passion, found in wooden



Bronze figure of Crucified Christ Modern Sculpture by Henryk Kuna.



Wooden figure of Christ. Fragment of a crucifix in Starogard, Pomerania. About 1320.

wayside shrines in which the Polish countryside abounds, is an unutterable sadness.

That Polish popular art for centuries clung fast to medieval traditions, does not mean that the new style of sculpture and painting developing abroad was not known in Poland. In Polish seventeenth-century painting the influence of the Flemish masters on Polish art was for some years very marked.

From the late seventeenth century until the end of the eighteenth, Italian and French influences, backed by the Polish court and notables, prevailed in Polish painting. Scenes from Christ's Passion appeared occasionally, but they bear no particular Polish traits.

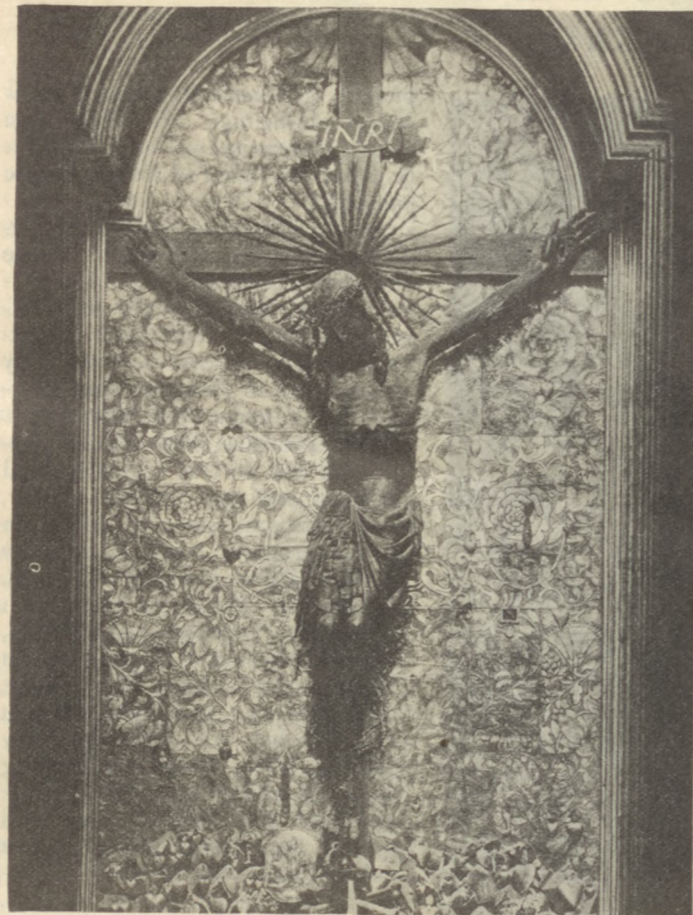
Early in the nineteenth century, Polish traits made a timid (*Please turn to p. 10*)

CHRIST'S PASSION AS REFLECTED IN POLISH ART



Christ Crucified, folk-painting on glass from Kaszuby on the Polish sea-coast.

(Continued from p. 9) reappearance in Polish painting, as practiced by professional artists. But, except in folk art, religious painting went through a period of decline in partitioned Poland. Most of the nineteenth-century artists devoted their talents to nationally important subjects. However, while studying this period more closely, many a forgotten religious work of art may be found, among them a number of *Crucifixions*. While Jan Matejko (1838-1893), the leading Polish nineteenth-century artist, devoted all his life to re-creating Poland's historical past on his canvases, his sketches and pen studies include many religious subjects. His *Raising of the Cross*,



Crucifix in Wawel Cathedral, Cracow. 14th century.

dated 1888, has all the features of a finished composition and is full of dynamic strength, so characteristic of all this great master's works. It should also be mentioned that one of the most important precursors of Matejko, the historical painter Jozef Simmler (1823-1868), left two extremely beautiful oil paintings, *Christ Stretched on the Cross* and *The Three Marys Returning from the Grave*. There exists also an impressive, privately owned *Crucifixion*, dated 1880, executed in gouache by the little known Wojciech Piechowski (1841-1911). Educated in Warsaw and Munich, he is a representative of the Polish Realistic School of painting of the last quarter of the past century. A deeply expressive *Crucifixion*, painted by Jozef Pankiewicz (1866-1940) in his younger years, the property of the National Museum in Cracow, belongs by the date of its execution to the nineteenth century, but its progressive style transfers us to the twentieth.

Until very recently the contribution of Polish nineteenth-century painting to religious art was little known. Studies in Polish art history were much hampered in partitioned Poland. Thus only the main currents in Polish painting were taken into consideration by art students. Only when numerous retrospective exhibitions of Polish art were organized by free Poland, were a number of unjustly forgotten names of artists and works of art uncovered from oblivion, throwing a more complete light on Polish art of the past. The fact that this process has been interrupted almost in its beginnings by the present war, is one of the many irreparable losses suffered by Polish art and culture.



Pieta, modern woodcut by Wladyslaw Skoczylas.

Still, on the whole, while religious paintings were not entirely absent from the art of partitioned Poland, they were not numerous either. Matejko himself, predestined by the very nature of his dramatic talent to become a religious painter, had, under the pressure of a moral urge to keep alive the vision of Poland's glorious past, almost never time to transfer his religious studies to canvas. Such a moral obligation was felt by many Polish artists of partitioned Poland.

But a great impetus to a new development of Polish religious art was given by the splendid bloom of Polish stained glass destined for churches, which started toward the close of the nineteenth and continued during the first three decades of the present century. Among the series of stained glass windows designed during the early years of Poland's independence for Wawel Cathedral by Jozef Mehoffer (born 1869), there is one with the *Raising of the Cross* as its main scene. Christ serene and calm, is in contrast to the bitterly weeping Mother of God, the very embodiment of all mothers mourning their sons.

Another factor which became instrumental in the revival of Polish religious art during the twentieth century, was the renewed attention given

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EASTER IN ITALY

by JANUSZ WEDOW

ONE year ago on Easter Sunday, 1944, soldiers of the Polish Second Corps fought on the Italian front south of Cassino along the southern ranges of the Apennine Mountains. As they had the three previous years, the Poles celebrated Easter Sunday by fighting. The traditional Easter breakfast served in Poland in happier years, with its special dishes and the old custom of sharing an egg with everyone at the table, had to be foregone. Easter breakfast, 1944, consisted of field rations out of cans. Here is the story of how one Polish company of the Second Corps spent Easter in Italy in 1944:

At 9 p.m. on Saturday night, Captain R's company, part of a Carpathian Division brigade, took an important mountain peak overlooking the Garigliano River. After an extremely tiring march in a downpour along a mud-clogged trail that involved fording a swollen, raging mountain stream, Captain R. decided to rest his men for the night in some buildings along the slope. He took pains to post plenty of sentries, for the Italians warned him that large German units were not far away.

The company was dead-tired and soaked to the skin. Sol-



Polish Easter in Italy.

diers lay about wherever they could. The Italians were extremely hospitable, bringing fried chicken and red wine to the soldiers. Fires were lighted in the fireplaces, warming the rooms and drying out the Poles' uniforms. Windswept rain still beat against the window panes.

It reminded them again of the flooded mountain stream, their struggle to cross it and the faces of their lost comrades. They did not talk about it for the memories were still too fresh and painful. The wine and the fires slowly warmed them and made them feel better. Although they had seen many deaths, and were used to missing a familiar face, a comrade, they still found it hard to accept sudden, violent death.

It was already warm in the room. Everyone was thinking of tomorrow. Tomorrow, Easter Sunday, would see them in battle with the Germans.

Early in the morning, two patrols went out to reconnoiter. The first went toward an ancient castle while the other was directed toward the little church of Santa Maria.

The second patrol, composed of four men armed with tommy guns crossed a deep ravine and

(Please turn to page 14)



Scaling a height in Italy, Easter, 1944.

EASTER IN THE WIL

by LEONIDAS

SINCE Palm Sunday the holiday spirit is in the air. From behind the pictures of the Saints in each home stick multi-colored palms; they are the pride of Wilno peasantcraft and come in thousands of hues and shapes.

They were bought the Sunday before at a stall by the church. Jars are filled with pussywillows cut from their trees along the road. The worried hostess tends them with care; they must not fall off too soon for she needs them to trim the table.

But they serve another purpose as well. Boys armed with pussywillow twigs stand in the streets and lightly strike the legs of passing girls. Ah, the pretty Wilno girls, with dreamy eyes and warm romantic hearts! They wiggle and squeak under the ticklish touch of the soft twigs and the boys laugh and tease and admire their shapely legs.

Some girls are so shy they would rather stay home all day and not expose themselves to the banter. But how to manage? Church has to be attended—and it seems those rogues chose just that spot for their worst attacks. Besides . . . Mrs. Vincent from across the street recommends the pussywillow treatment as a cure for rheumatism and . . . spinsterhood.

Can this temptation be resisted?

And so they forget everything else and go out, all dolled up, smiling and happy.

Spring is in the air and Spring is in their hearts.

From the baskets and trays of street vendors the sweet fragrance of violets rises in the air. A small boy with a roguish little face, blue eyes and shiny pants, with a large tray of violets follows each couple and repeats his well-learned ditty: "Hey, Mister, buy a flower for your girl . . . only 5 grosze." Once he almost caught a beating when in his eagerness he ran after a priest and thoughtlessly repeated his invitation . . .



Peasant Woman at Palm Sunday Services, oil painting by Jan Zamojski.



Polish fantasy on the Resurrection of Christ, by Zofja Stryjenska, from Pascha (Song of Our Lord's Resurrection).

NO OF BY-GONE DAYS

DUDAREW-OSSETYNSKI

At home the housewives are bustling in their kitchens. Loads of work to be done. How will the *mazurek* (Easter cake) come out this time? Last year Antoniowa made the raisins soak too long and ruined the whole thing.

The ripened oats in flower pots must be taken off the window sill or else they will get yellow from the sun and unfit for use. Where is Bolek? What is the matter with that boy? The onion skin is steeping in water ready to be used to dye the eggs and he's not here; running around with the boys, I vow. Hey, Czes, stop spilling that red paint over the new tablecloth. My God, these children are enough to drive anybody crazy. Today of all days!

The neighbor, wife of an ex-policeman, sticks her head in through the open hall door. "Is my Mike there?" she yells. No, Mike is not here, but here's a good chance for a neighborly chat. "Come in, come in, dearie. I tell you, the times are surely changing. It was not like this when we were young."

"It surely was not. Don't even talk about it."

"What? What is it? Have you heard anything new?"

"Well, I would not say exactly new. But just think. That girl walking along the streets on the arm of a fellow. Of course I won't mention names, but what will this Antoska grow up to be, tell me? Such a good family too. Just marches boldly along the street on this fellow's arm. Did you ever?"

"Well, if this were all . . . but . . ."

"What, what more? Come on, tell me."

"Well, I saw him kiss her hand. Saw it with my own eyes . . ."

"You don't say."

"But it's the truth. Saying goodbye as it were, and here he grabs her hand and kisses it . . ."

"Well, I never . . ."

A man's voice interrupts the conversation—"Blessed be Our Lord Jesus Christ," (the priest—to bless the food).

"Forever and ever, Amen. And here not a thing ready for him to bless. So sorry, Father, perhaps tomorrow if you have time . . . I am so grateful for your thought . . . Tomorrow, please, or I'll bring it to church tonight."

Well, he was just passing by, he had blessed the neighbor's table, so he thought he'd drop in . . . no harm done.

What a shame . . . In our times everything used to be ready since Palm Sunday, but nowadays . . . Easter is but one day after tomorrow. No use talking . . .

The work proceeded rapidly. Extension boards were dragged out of hiding and put in the tables; tables were put against the wall, whenever possible. They look better that way, more elegant.

Was there any food in the world that was not on these tables!

A rosy suckling pig. White plump roast of veal . . . A smoked ham . . . A side of bacon . . . Beautifully painted eggs arranged on a layer of fresh green oats. *Babki* with white icing sprinkled with multicolored poppy seeds. And all other kinds of cakes. "Royal mazurki" that melt in your mouth only too soon.

And a regiment of bottles, just waiting to be opened. Then the words will go around: "Here's to you," or "May our children have wealthy parents" or "May God grant you this or that" and so on and on . . .

Over the whole table lords the Lamb. A white lamb, sometimes of sugar, sometimes of alabaster or other stuff, with a clasp on its side and in the clasp a flag.

The sides of the tablecloth are decorated with ivy and pussywillows, choice green pussywillows; they encircle the table like a garland.

On Good Saturday Night churches are brimming over with people . . . A military guard stands at the Graves of the Saints, infantry men with rifles, cavalymen, caps at a rakish angle on their heads, with their sabres.

Gay tunes of military bands tell the people that Christ had risen, and that they all should rejoice in that free Poland of theirs.

Families sit down to the table. The Easter meal starts with the blessed eggs. While they are shared and consumed wishes are exchanged. The sounds of Alleluia are heard coming from all the windows. Some latecomers sing it even in the streets.

In the town square children, stuffed and drowsy with food, are playing now, breaking and rolling the pretty colored eggs, rolling them on the shingles torn off the roofs of the low houses.

It is spring. The snow thaws. Ice cracks on the river Wilja. Happy people are smiling. The fragrance of flowers (Please turn to page 14)



Polish fantasy on the Appearance of the Angel to the Three Marys at the Empty Grave, by Zofja Stryjenska, from Pascha, (Song of Our Lord's Resurrection).

WHERE IS THE JOURNEY'S END?

(Continued from page 6)

bility for the future of their country rested upon their shoulders.

"Just take our company as an example—right now we already have our sixth commander since Normandy. All the others have been wounded or killed. My platoon has had to change commanders for the third time. The men simply wear out. I have with me only two men who came with me from Scotland. All the rest fell off on the way."

EASTER IN ITALY

(Continued from page 11)

took a house some 650 feet from the church that stood on a height overlooking it. A light German machine gun began hammering their position from the other side. In order to see better, the reconnaissance patrol, unnoticed, crept forward another 400 feet to the side of the house. A hail of enemy fire fell all about the little church. The Germans must have noticed some movement in the field. Captain R. grabbed a tommy gun and cut loose at the Germans, moving toward the house. The Germans in turn opened heavy fire from their mortars and light cannon. Nevertheless there were no casualties among the Poles.

The Captain with three soldiers entered the house. To the right of it were some haystacks. A German corporal and two soldiers were behind them. Captain R. shot at them from the house. The German *Spandau* found the range and a shot broke the Captain's arm. Blood from the wound spurted over his hand in which he still clutched an automatic pistol. Suddenly one of the Germans ran out from behind the haystacks and shot at the Pole in the nearest window, Private Bajer, but Corporal G., at the next embrasure, emptied the magazine of his pistol into the German's belly.

At a certain moment, the captain glanced quickly out of the door. The Germans stood around the corner of the house never taking their eyes off the door that was the only means of exit. The other Germans from the church kept up continual fire from their machine guns. The captain decided to drive the Germans back, away from the house. There was no way of shooting it out with them. The Poles had to get them away from cover.

The Poles still had their grenades. The captain decided to throw one out the door. He threw it himself, straight at the Germans' corner, which disappeared in smoke, the Germans along with it. Twenty minutes later the captain threw another, saving the last one.

"The shack's on fire!" Kurzydło called suddenly.

The Germans had set fire to a sort of lean-to full of dry hay that had in turn ignited the wall of the house proper. Smoke filled the house and provided a smoke-screen for the Poles. The Poles would have to leave the burning house soon. At that moment . . .

"Captain, Captain!" Kurzydło yelled, "I'll jump out the window and bring back reinforcements before we all roast alive!"

EASTER IN THE WILNO OF BY-GONE DAYS

(Continued from page 13)

is in the air. Churches are overflowing with the faithful. Tables breaking under the wealth of food. Warm hearts of the ever hospitable hosts . . . Special drinks served by hosts. People from the country beaming and bursting with health

And indeed the road they have had to travel has been studded with graves and soaked with their blood. It has been paved by their sufferings and sacrifice—the road leading through countries not of their own people, though liberated with their help, liberated as the result of Polish sacrifice, will and perseverance, of Polish strength and Polish friendship, of Polish obedience and loyalty to the Allies. An example to the eyes of the world, only the world shuts its eyes to such examples.

The captain refused to give permission for so rash an attempt, for the window was covered by the German *Spandau*. Nevertheless, Kurzydło, the trained, disciplined soldier, for the first time in his life disregarded his officer's commands. The moment Captain R. turned his back, Kurzydło leaped through the window into the smoke pall surrounding the house. Would he make it across that open space? His comrades all doubted it.

As the fire burned more fiercely, the four Poles left in the house had only three possible courses to take: die in the house, break out and run some 400 feet of open ground under fire of German guns, or surrender. But the Poles did not even consider the latter, and most easy solution. There was no time to lose, they had to leave the building immediately before the flaming room caved in over their heads. The odds against them were a thousand to one. The open space they had to cross seemed endless. Captain R. took out his last grenade.

Their plan was simple: he would throw the grenade around the corner of the house . . . then at the moment of explosion, they would all jump into the line of German fire, and cross the bare field. There it was unbearably hot and so stuffy and smoky that they could no longer breathe.

A flash, an explosion and a blast of hot air from the grenade signalled their escape. The four Poles tore across the field expecting each step to be their last. But the Germans were taken by surprise. Not until the Poles were half way across the field did they open fire. When they were but a few steps away from the ravine, Private K. stumbled and fell, his tommy gun slipping out of his hands. He was hit, but fortunately only wounded in the arm. Somehow he found strength to get up and go on with the others and reached the gully. Retreating toward the company's position, the four Poles came upon Kurzydło leading a rescue party armed with tommy guns. They had never expected to see him alive again.

The Poles took the burned house the next day, and two days later one of the platoons stormed the height and took the church. Several days after that the Poles also held the castle; the red and white flag of Poland waving from the highest tower proudly proclaimed another Polish victory.

That is how one company of the Polish Second Corps spent Easter Sunday in southern Italy in 1944.

. . . pussywillows, palms . . . Easter in Wilno.

Today the Polish nation has its Good Friday. Poland has been crucified as was Christ on Golgotha.

And on the Third Day Poland will rise, as did He. Alleluia!

SOME ECONOMIC ASPECTS OF EAST PRUSSIA

(Continued from page 7)

number of relatively large estates. In 1933, estates of over 100 hectares, owned by no more than 4,111 landed gentry, covered 46.9% of the total area of cultivated land. The East Prussian landowners were not affected by the parcelation policy of Prussia. In Poland, agricultural holdings of over 50 hectares formed only 18% of the total area of land under cultivation in 1931.

Industry and crafts did not develop on a large scale in East Prussia owing to lack of raw materials, the distance from marketing centers and the lack of urban centers. The low consumption of electric power is a good indication of the undeveloped industrialization of the province: before the war the figure for the annual consumption of electric power in the Reich was 49.9 thousand million kWh compared with 0.4 thousand million kWh for East Prussia. Industrial wages were also much lower here than in any other part of the Reich.

The characteristic feature of the trade relations between East Prussia and the rest of the Reich is the huge balance to the credit of the latter. The semi-colonial role of East Prussia in German economy is shown by the commodity exchanges: the East Prussian "colony" supplied the Reich proper with food (mostly unprocessed), and was herself a market for the "mother country's" industries. Profits derived from agriculture in East Prussia could not cover costs of production and social expenditure, and consequently the "gross returns" per hectare of cultivated land were considerably lower than the corresponding gross returns in southern and western Germany. Income tax returns were 2 to 3 times lower than

in the Reich; in savings (Savings banks) the figure per head for East Prussia was 113.8 RM in 1936, the average for the whole of Prussia being 311.4 RM and for the Reich 204.0 RM.

It should also be remembered that between 1840 and 1939 over one and a half million people emigrated from East Prussia, and at present annual emigration absorbs about 80% of the increase of population. It is therefore not surprising that this is the most thinly populated part of Germany and that there is a great scarcity of agricultural labor which has to be counterbalanced by a permanent influx of foreign labor, mostly from the neighboring thickly populated Polish provinces. Imported foreign labor amounted to 14,000 in 1910 and 23,000 in 1925. East Prussia's natural hinterland is Poland, whose direct trade routes to the Baltic pass through the province. In economic union with Germany, East Prussia has experienced a continual serious crisis and has become the most poverty-stricken area of the Reich. When the Germans occupied Poland in 1939 they immediately incorporated extensive Polish territories with East Prussia, with the object of giving this province its natural hinterland and raising it from the economic impotence from which it has suffered ever since its separation from Poland.

"It is clear from any examination of economic conditions in East Prussia prior to the World War that its present economic plight is not a new phenomenon." (Jan F. D. Morrow in "The Peace Settlements in the German-Polish Borderlands," 1936, l.c.p. 357). It is also clear that East Prussia's value to Germany lies exclusively in its strategic importance for the German "Drang nach Osten."

CHRIST'S PASSION AS REFLECTED IN POLISH ART

(Continued from page 10)

by Polish modern artists to the folk "holy images." In this direction Władysław Skoczylas, the wood engraver, who died in 1934, contributed most. Among his religious woodcuts inspired by those of the peasants, is a *Pieta* belonging to his earlier period of development. It is conceived strictly in the peasant style. As in this particular instance the artist wished to stress the grieving Mother of God, he enlarged her dimensions considerably and diminished those of the dead body of Christ lying on her lap—a change in proportions freely used by folk artists. And in a much beloved fashion of Polish popular art, he filled the free space around the figures with large blooming flowers. With time, Skoczylas' style became more independent of popular patterns, but certainly not any more beautiful nor expressive.

But above all, the changed attitude toward art in independent Poland facilitated the development of modern religious art. That moral obligation which during the times of partition had compelled many Polish artists to choose nationally important subjects, no longer restrained the freedom of action of artists of the free Republic. Their subjects were much more varied than those of artists of previous generations. The up-coming generation considered all subjects appropriate so long as they suited the temperament and talent of the artist. Some painters preferred still-life or landscapes, others compositions involving large numbers of human beings, some representations of bucolic scenes, others events full of drama. Modern Polish academies strove to develop the pupil's innate talent, to help him find his true medium of expression, to bring out his individuality, and to avoid stunting any of his potential abilities. After long years of national dependence, such an attitude of Polish art professors is easy to understand. Their teaching gave the pupil all the technical instructions he needed to achieve his own individual goal. This was especially insisted upon by the two most popular professors of the Warsaw Academy of Fine Arts, the above

mentioned Władysław Skoczylas and the painter Tadeusz Pruszkowski, shot by the Germans in 1942. It is in the work of their pupils that we find the most inspiring and deeply moving scenes from Christ's Passion in modern Polish art.

Christ on the Mount of Olives and the *Entombment* by Stefan Mrozeński (born 1894), and the *Pieta* by Kazimierz Wiszniewski, afford striking examples of what depth of emotion can be expressed in black and white. On the other hand, Bogna Krasnodebska (born 1900) has created fourteen *Stations of the Cross* in colored woodcuts. They are expressive as well as decorative, and bespeak strong influences of the vividly colored folk woodcuts. Of great interest artistically is also a woodcut by Mieczysław Jurgielewicz showing a country wayside shrine with a carved Afflicted Christ, to whom two angels have flown down as if to console him.

No less beautiful scenes of Christ's Passion have been created by modern Polish painters. The *Descent from the Cross* by Antoni Michalak (born 1902), a member of the *Brotherhood of St. Luke*, formed by pupils of Pruszkowski, is perhaps unequalled in contemporary religious art. Its deep sadness is penetrating and the play of light and shade imparts a mystical note to it. The symmetrical arrangement of the entire composition, the rhythmical movements of the personages are typical of the Neo-Classical tendencies of modern Polish painting. The noble, tragic head of Christ is a final development of a type found in Poland's early *Crucifixions*.

In Polish modern sculpture, the bronze torso of crucified Christ by Henryk Kuna (born 1885) must be singled out. Its even rhythm of soft and waving lines brings out the artist's Neo-Classical interests. The beautifully, somewhat summarily treated body of the Saviour, his noble sorrowful head bending over his shoulder, offers eloquent proof that traditional Polish elements have found their right place even in the most progressive Polish works of art, that the predilections of Polish artists for certain formal and spiritual values, established in Polish art by age-long tradition, in no way interferes with the evolutionary progress of that art.



Jan Kwapinski, Polish Vice-Premier and Minister of Industry, Commerce and Shipping, Broadcasts on Needs of Postwar Supplies for Poland

"Work on the question of postwar supplies for Poland has already been going on for four years. During the first two years—from the autumn of 1941 to November 1943—we took part in the work of the inter-Allied Postwar Supply Commission in London. The Polish Government's delegates informed the commission regarding the situation of Poland under German occupation on the basis of reports received from Poland. Moreover, the delegates put forth motions regarding the requirements of the Polish population and of the destroyed Polish economy. In November 1943, after the establishment of UNRRA, the work was transferred to this body. Poland's representatives took part in all the work of the UNRRA Council at Atlantic City and Montreal, and also, in the work of permanent technical committees in Washington and of sub-committees and UNRRA council for Europe in London.

"In August 1944, on the basis of this preparatory work, The Polish Government was able to submit the requirements in detail for the relief and needs of industry and agriculture in Poland for 1945. The requirements comprised according to directives set up by UNRRA are as follows: More than 3,200,000 tons of foodstuffs and soap, more than 400,000 tons of clothing and footwear, about 160,000 tons of medical supplies, more than 200,000 tons of articles necessary for putting agriculture in working order, about 3,800,000 tons of articles for putting industry in working order, and nearly 2,800,000 tons of timber. Special requirements comprised, moreover, implements and tools for the installation of communal feeding.

"Through further military developments and the revival of war activities on Polish territory, the Polish Government felt the necessity arise to ask UNRRA to undertake more practical measures—even if those measures would be only on a limited scale for the time being. West European and South Balkan countries liberated from German occupation received generous help from the Allied military administration before UNRRA could start work, but Poland was deprived of such primary help and therefore, UNRRA undertook the task of supplying Poland for that period.

"For such a period—the Polish Government suggested on August 16, 1944 special requirements comprising: About a million tons of bread grain and pod vegetables such as peas, beans, etc., more than 50,000 tons of meat,

about 200,000 tons of milk, 35,000 tons of fats for the urban population, 62,000 tons of sugar and 66,000 tons of soap for the entire Polish population, moreover, dried eggs, soups, tea, coffee and cheese. Furthermore, the need was foreseen to equip 80,000 people with clothing, footwear, and to provide help for the repair of footwear for 20,000 people. Furthermore, needs in medical supplies and requirements for agricultural machinery, seeds, etc. were put forward, and requirements of raw materials, etc. were discussed.

"The Polish Government expressed the conviction again and again that help for Poland ought to start as early as possible and without consideration of political conditions which arose, or could arise in the course of the further development of events. The Polish Government has thus done everything in its power. The Polish Government elucidated and thoroughly discussed with head offices of UNRRA the most necessary requirements and continually requested to start to put into practice the help needed. If, therefore, help has not yet reached the Polish population, this fact must be ascribed to circumstances absolutely independent of the Polish Government.

"The Polish Government, conscious of the fact that the means which are at UNRRA's disposal cannot suffice even for the most urgent needs, has started endeavors for obtaining other sources of import. Preliminary discussions were started on Allied and neutral markets with a view to investigating possibilities and the extent of eventual import on credit basis. The extent of the projected purchases exceed by far the requirements put forward by UNRRA.

"The Polish Government has thus worked on the organization of foreign help for the Polish population and economic reconstruction of Poland in three directions: The Polish Government discussed with UNRRA the most urgent requirements for the first months of relief and submitted, to UNRRA, its own relief plan during the first year and finally the Polish Government started discussions with Allied neutral countries as to supplementing relief provided by UNRRA, both during the first year and at a later period. Thus, the Polish Government considers that it has fully carried out the task of assuring foreign relief for Poland."

London, March 10, 1945