THE POLISH REVIEW

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The above scene shows Francis X. Swietlik, President of American Relief for Poland and dean of the Law School at Marquette University, visiting a classroom in the Polish town of Maczkow in Germany.

Dean Swietlik went to Europe in July 1945 to inspect various Polish refugee camps in France, Belgium, Holland and occupied Germany for the purpose of establishing means of carrying on Polish relief work on behalf of American Relief for Poland.

Maczkow is the former German town of Haren near the Dutch border from which the German population was evacuated by the Allied military administration on May 22, 1945 to make way for Poles liberated from German concentration camps and from German slave labor. Haren was renamed "Maczkow" by the Poles themselves in honor of General Stanislaw Maczek, Commander-in-Chief of the First Polish Armored Division, which played an important part in the conquest of northwestern Germany and in the liberation of the Netherlands. Because the General's family comes from Lwow, the town's new inhabitants, most of them deportees from Lodz, Warsaw, Kielce, Radom and Lwow, have renamed many of its streets after those in Lwow.

Maczkow differs from the ordinary Displaced Persons camps in Germany in that it is completely run by the Poles under the supervision of the First Polish Armored Division. Despite the fact that the residents of this Polish community see no prospects for an immediate return to their homeland, they are making the best of things in the bit of Poland they have created for themselves. Schools and nurseries have been opened and evening courses are offered to adults. Workshops, stores, beauty parlors and all the other establishments typical of a busy community have been set up. There is a hospital, a local press, a well trained police force, a fire department, a judiciary and a municipal administration headed by a mayor who is a veteran of the 1944-45 campaign and a former lawyer from Warsaw. Church services are heavily attended and wedding bells are heard frequently.

Secretary of State James F. Byrnes Accuses Polish Secret Police of Political Murders

Statement at Press Conference in Washington, D. C., January 31, 1946.

"In regard to the allegations that a reign of political murders is taking place in Poland, it may be stated that recent reports indicate that a number of murders have taken place, of which in some instances prominent members of political parties have been the victims.

"While this Government is fully cognizant of the unsettled conditions which necessarily existed in Poland upon its liberation after almost six years of occupation, and realizes the difficulties encountered by the Polish Provisional Government in restoring order under such conditions, nevertheless, it is regrettable that the Polish Security Police appear to have been implicated in a number of these cases.

"In view of the responsibilities assumed by the United States Government at Yalta and Potsdam, looking to the establishment of a democratic representative Government in Poland, this Government must necessarily follow closely Polish political development. The greatest importance is attached to the fulfillment of Poland's election commitments, and the American Ambassador has on several occasions brought to the attention of the Polish Government the fact that the activities of the Security Police hinder the fulfillment of this commitment.

"I have, therefore, requested the American Embassy in Warsaw to inform the Polish Government that we are relying on that Government to take the necessary steps to assure the freedom and security which are essential to the successful holding of free elections."

Foreign Secretary Ernest Bevin Condemns Political Murders in Poland

Statement in the House of Commons, January 23, 1946.

"Professor Savory asked the Secretary of State for Foreign Affairs whether he was aware that Boleslaw Sciborek, President of the Committee of the "Wici," Polish Peasant organization, was murdered on November 2, 1945, that Jan Rytlewski, a prominent member of the Polish Christian Labor Party, was murdered on November 2, 1945, that Jozef Wrona, Peasant Leader, was murdered at Zolkiewka on December 8, 1945; and whether in view of these repeated murders of political opponents which follow on several others, he has drawn the attention of the Polish Provisional Government to the continued violating of the terms under which it has been recognized . . .

"I am seriously concerned at the number of political murders that have been committed in various parts of Poland in recent weeks, in circumstances that in many cases appear to point to the complicity of the Polish security police.

"I regard it as imperative that the Polish Provisional Government should put an immediate stop to these crimes in order that free and unfettered elections may be held as soon as possible in accordance with the Crimea decisions."

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GENERAL ANDERS REFUTES UNFAIR CHARGES

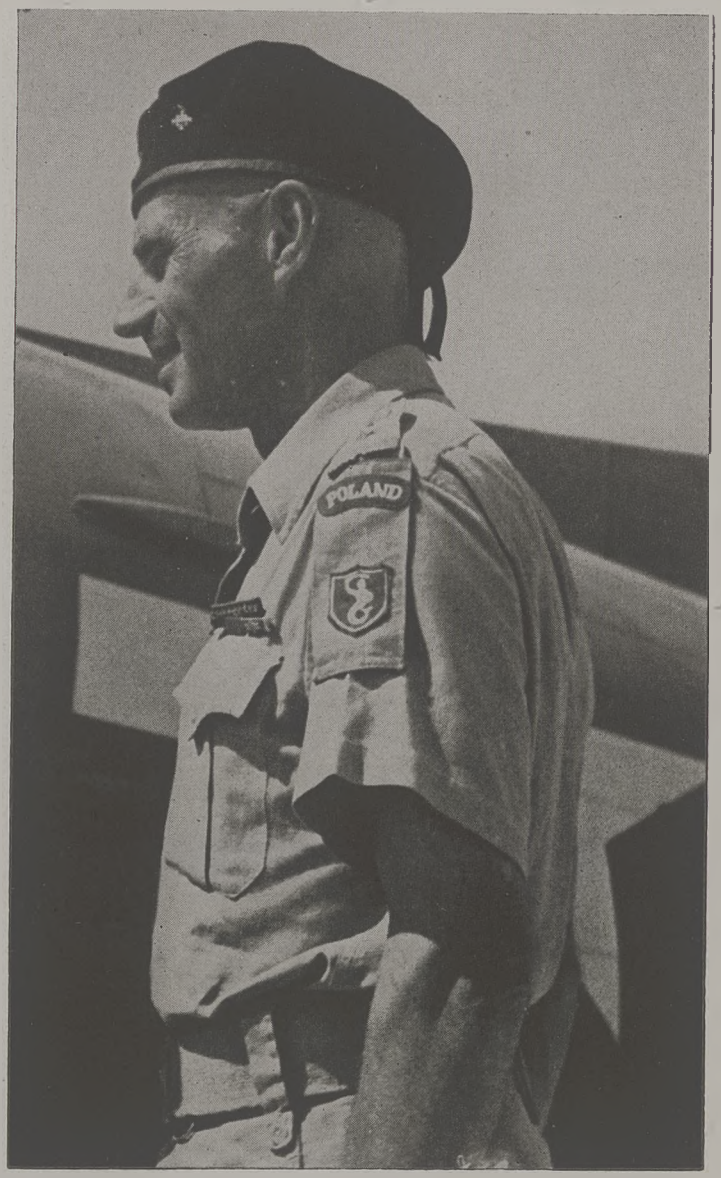
IN an interview recently granted to Reuters and reported in the January 10, 1946, issue of the *Soldier's Gazette,* published in Italy, General Wladyslaw Anders, Commander of the Polish Second Corps, flatly denied the accusations of the "Polish government" in Warsaw to the effect that he had allegedly supplied the Polish underground movement in Poland with weapons by air or by other means. Furthermore, he denied the charges published not only in the Warsaw government press but also in British and American papers that he is connected with present terroristic and anti-Semitic acts in Poland. Gen. Anders declared that the purpose of these attacks upon him is not so much to discredit the Second Corps, as to find a scapegoat for the erection of a smokescreen to hide the very tense internal situation in present-day Poland.

"It is ridiculous to say," declared Gen. Anders, "that I supply arms by air to anyone in Poland, for the simple reason that I have no airplane at my disposal. As the Commander of the Corps, I am responsible to the AFHQ and everything I have must be obtained from that supreme command. Anybody can inquire of Gen. Morgan, our AFHQ Commander, whether I have any planes for such purposes."

As regards charges of anti-Semitism, the General declared that there are in the Second Corps more than 1,000 Polish Jews of whom 180 are of officer rank.

"All these persons have complete freedom of worship, just as the Catholics, Protestants and Moslems in the Corps," said Gen. Anders. The General underlined that during the recent plebiscite in the Corps not a single Jewish soldier voted in favor of return to Poland.

General Wladyslaw Anders decorates Polish soldiers for bravery after the Monte Cassino Battle.



General Wladyslaw Anders, Commander of the Polish Second Corps in Italy.

The second accusation leveled against the Second Corps by what Gen. Anders termed "the Sovietized Warsaw government" is that his Corps and he himself left Russia for the Middle East in 1942, at a time when that country was in a critical situation.

Answering the charges of the representatives of the Warsaw "government," the General showed two telegrams from Stalin. In the first, Stalin stated that the Soviet Union would not be able to provide more than 30,000 meals for the Polish Army being formed in the USSR, whose strength already then equalled 70,000. Stalin emphasized that his previous estimates had been based on assurances that the USSR would receive a million tons of wheat from the U.S.A. But because to date Russia had received only 100,000 tons owing to Japan's refusal to permit the passage of ships to Soviet ports and owing to the shortage of Soviet shipping, Stalin invited Gen. Anders to Moscow to discuss the newly created situation.

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I SAW POLISH D/P CAMPS IN GERMANY

by JAN S. PARGIELLO

MUCH has been written lately about conditions in the Displaced Persons camps in Germany. Reports vary according to the source from which they are derived, but only too often are they hostile and one-sided, and not based on direct contact with the displaced persons.

During my recent U.S. Army service I had occasion to visit D/P camps of various nationalities—Russians, Czechs, Yugoslavs, Latvians and many others who cannot return home at this time. For five months I was assigned to Polish D/P camps at Sangerhausen, Northousen, Darmstadt, Frankfurt, Wiesbaden, Mannheim, Heilbronn, Kareshure, Ludwigshafen, Stuttgart, Allen, Wildflacken and many others.

It is most unfair to describe the displaced persons as bandits, thieves or idlers. Of course, there are instances of more or less serious violations of the law. But these are by no means as numerous as colored reports would have us believe and they are not confined to D/P camps. Besides, before we condemn even those few cases of anti-social activity, we must take several factors into consideration. In the first place, the displaced persons have suffered greatly through the upheaval of war.

If there were instances of theft, chiefly of foodstuffs, it was only because the official rations could not appease the hunger of these unfortunate people. I know for a fact that frequently the displaced persons received less food than was their meager share under the Germans.

The same applied to living quarters. Entire families with small children had to spend several weeks living in the woods like roving gypsies, supposedly because there was no shelter to be had.

For several months, despite the onset of a cold autmn, the displaced persons, with the exception of the Camp police, the officials and Scouts, received no winter clothing.

It is absolutely not true that the displaced persons refuse to work. On the contrary, they are willing to accept any employment to improve their living conditions. For a while, Poles were employed by the U.S. Army for kitchen duties, at repairing airfields, at unloading trains, etc. However, this work was in reality exploitation. No compensation, except food, was given, although the work was very hard.

The displaced persons did not ask to be sent to Germany. They were dislodged from their homes by war. They were the first of the Allies to fight in Poland, in France, in the underground; they took an active part in sabotage and helped the Allied Armies to advance.

What is their reward today? They may not return to their loved ones, to their homes, to their native land.

Nevertheless, despite the realization that they have, at least for the time being, lost a homeland, despite their difficult living conditions, the spirit of these people does not flag. They refuse to break down and they make every effort to create a new li[fe] for themselves.

I remember a scene in Sangerhausen. The war was not yet over, but my division had withdrawn from front line duty because our task had been accomplished. Riding through the streets of this town, we came upon a throng of people. Bareheaded men, women and children were singing the Polish National Anthem while just a few feet away the Polish flag was being hoisted up a tall flagpole. We were witnessing the ceremony of the opening of a new Polish D/P camp.

A fortnight or so thereafter, we had

Kolvoord-PIC Films

What does the future hold for him?

to leave this area for it was to be taken over by the Russian occupying forces. The American authorities were confronted with a problem. Should these Poles be taken west with the American forces or should they be abandoned to the Russians? The displaced persons were given a free choice and the following day 100% applied for the trip west.

From the very outset of the creation of the D/P camps, much attention was paid to education. There are very many children of school age. Organizers, directors and qualified teachers soon turned up. Only there is a tragic lack of school quarters, supplies and especially textbooks, notebooks and pencils. Today these things are to a certain degree furnished by UNRRA, but still these shipments cannot possibly meet the tremendous need.

Polish Scouts from Poznan in the D/P camp in Darmstadt.

There is a great enthusiasm for study: I saw hundreds of children and even older youth, receiving instruction in improvised open air classrooms, frequently in the heat of the blazing sun, as there were no trees nearby to afford protection.

In virtually all the larger Polish D/P camps, the older school children have joined the Scouts, the first organization to arrange various camp and inter-camp events.

Through the efforts of the American authorities, all Scouts promptly received uniforms. Each Scout wears a patch reading *Poland* on his shoulder. Underneath it on the left sleeve he wears a red and white shield with the superimposed Scout emblem—the lily.

I have a vivid recollection of the Polish camp *Lwow* in Darmstadt, where Scouts, headed by leaders nicknamed the "Twins from Poznan," held a traditional Polish campfire at least twice weekly.

The program for such an evening included singing, recitations, speeches and folk dancing. It was an impressive, touching spectacle. Several thousand people, young and old, remained on the athletic field until late into the night. For miles around, the glow of the fire lit up the horizon while the nostalgic melodies of Polish folk songs floated far beyond the camp gates. The American soldiers grew increasingly interested in the proceedings. They attended the festivities by the hundred and even took active part in the program.

Once the campfire embers had died down, the young people danced with abandon, al fresco on improvised dance floors.

Next in popularity to the campfires were the inter-camp basketball or soccer games. Every Sunday or holiday the Scout teams would play on the camp athletic fields before thousands of spectators, including many G.I.s.

Theatrical productions were also eagerly awaited. At first, these performances were amateur presentations on makeshift stages out in the open. By autumn, professional stagehands and actors from among the displaced persons had banded into companies to put on beautifully directed and acted plays.

Inmates of German concentration camps and slave laborers in the Reich had been forbidden to marry by the Germans. But even the Germans could not prevent the young people from falling in love and waiting impatiently for the day when they might wed. So, the arrival of the Americans was the signal for wholesale weddings in all Polish camps.

The beautiful Polish wedding customs were faithfully observed. Even the traditional music, dancing and singing was duplicated. A bridal veil of prescribed length had to be procured and two flower girls dressed as angels had to follow the bride, carrying the veil up to the altar. Since there were no chapels suitable for the holding of church services, the marriage ceremony had to take place outdoors.

Kolvoord-PIC Films

Polish kindergarten goes for a stroll.

Kolvoord-PIC Films

Instruments of torture used by the Germans upon Polish prisoners. Included in the diabolic array are devices for the cracking of knuckles, rubber hose, and cats o' nine tails. The letter "P" had to be worn by all Polish slave laborers in the Reich.

I remember one of the many occasions on which I was invited to be best man. This time it was at the wedding of a girl corporal from the Warsaw Uprising. When the officers from my outfit learned about it, they decided to be present.

After the church ceremony, the bridal party refused to permit our officers to leave the camp and invited them to the reception. To the strains of a wedding march played by a Polish orchestra, the guests were solemnly escorted inside the hall. The bride and groom welcomed the Americans with champagne, Polish sausage and wedding cake, which had somehow been conjured up from somewhere. No time was lost by the bridesmaids who promptly invited our officers to join in the dancing.

The party finally broke up at five o'clock in the morning. For an entire week the Americans who had attended a Polish wedding for the first time in their life, related their impressions to their friends. For a week all conversation revolved about Polish wedding customs. Relations between the displaced Poles and the U. S. Army were extremely cordial. Officers and men alike grew to like these victims of fate who had gone through hell in the past few years but who refused to talk about their sorrows and presented a cheerful face to the world. When the time came for us to

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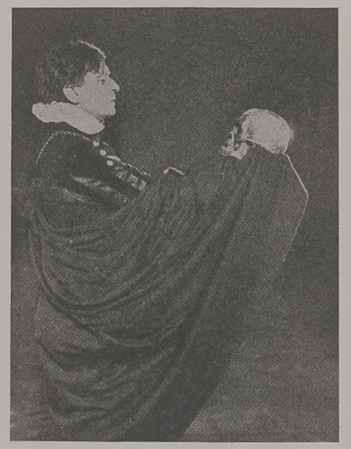
SHAKESPEARE IN POLAND*

by JOSEPHINE CALINA



Brydzinski in the role of Hamlet. Teatr Polski, Warsaw.

THE name of Shakespeare is closely associated with the Polish theatre. By the end of the 16th century private playhouses were being erected in the palaces of princes and potentates, and in 1616 and 1628 the English comedians reached as far north as Poland to delight its citizens with their repertoire, which certainly included *The Taming of the Shrew,* a comedy that gave birth to several little Polish interludes featuring a Christopher Sly.

It was in 1765, the very year when the theatre at Warsaw was opened, that there appeared the first appreciative Shakespearian criticism in Poland. This criticism was published in the pages of an interesting review, *The Monitor*. Prince Adam Czartoryski was one well fitted for his self-appointed task of introducing Shakespeare to his countrymen. He had lived in England and was partly educated there. His remarks on Shakespeare are fairly adequate, but lacking, as might be expected, in historical accuracy.

"The most famous of [the English] dramatic authors," he writes, "was Shakespeare. He was born in the town of Strattfort, and he died in 1556. He lived in the reigns of Elizabeth and of James I. Generously had nature bestowed on him the most outstanding talents. He called not Science to aid him. For this reason, his words are lacking in that regularity and order which comes from education and the reasonable application of rules. The even power of his thought, however, is exceedingly fine. Wonderful is Shakespeare."

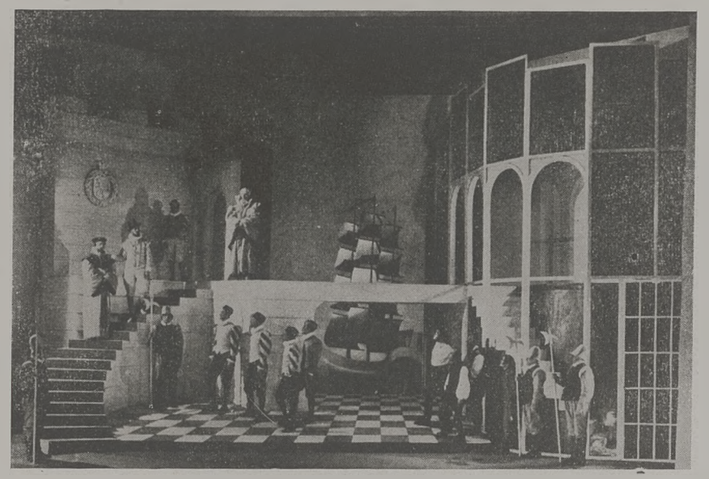
No less influential was his companion, Franciszek Bohomolec, who was born in 1720 and in later life rose high in ecclesiastical circles. As editor of *The Monitor* he strove to introduce criticism of English plays and poems; and within a few years, had stepped forward as the first Polish adapter of a Shakespeare drama.

In 1779, when Coxe visited King Stanislaw August Poniatowski, he found that monarch enthusiastic over Shakespeare. "He is familiarly conversant with our best authors," he was able to write, "and his admiration for Shakespeare gave me most convincing proofs of his acquaintance with our language." In the Czartoryski Museum at Cracow there is a four-page folio manuscript written by King Stanislaw August, a translation in French of two scenes from *Julius Caesar*. With such interest on the part of a king, it could not be long ere Shakespeare came into his own.

By the seventies of the 18th century, the ground was well prepared for the appearance of translations or adaptations of some of Shakespeare's works, and the first of these, from the pen of Bohomolec, *The Twins,* plainly derived from *The Comedy of Errors,* was published in 1775. *The Twins* was followed by many more ambitious adaptations and translations in the years to come. Barely seven years had elapsed when the eternal Falstaff, in a changed guise it is true, made his appearance on the boards of the Warsaw stage.

From 1797 when *Hamlet,* translated from the German of Schroeder, with a few suggestions from the original English, appeared on the stage at Lwow, to the end of the 19th century, it was *Hamlet, King Lear* and *Macbeth* that for Poland represented the great works of Shakespeare. After 1828 the histories too, came gradually to take their place of popularity alongside of the three great tragedies. *Henry IV* was produced in 1828, and was frequently revived in later years; *Richard III* and *King John* were many times acted in the middle of the century.

The tragedies, then, and the histories, not the comedies, appealed to the Polish mind. There were two main reasons for this wholesale embracing of the tragic heroes and the rejecting of the romantic comedies. The first of these lies in the state of Poland during that century and a half since Shakespeare came over the seas to aid in the growth of its theatre. 1772 marked the first partition of the Polish territory. In 1794 the famous insurrection under Kosciuszko burst forth. Another was fomented in 1830 at Warsaw; another in 1831 at Wilno. The spirit of revolution lay like a sleeping volcano at the back of all life in the Polish territory. There was something of an heroic note produced in the characters of the citizens, and as a consequence there was wanted an heroic note in the plays witnessed by those citizens, not an impossible romantic heroism as in some French drama, but a living, real, pulsating heroism that should show the greatness and depth of the human soul. *Othello* did not appeal very much because *Othello* was more of a domestic tragedy; but Lear, every inch a king, Hamlet, soldier, scholar, thinker, and Macbeth, bold and courageous, however ambitious, all these touched the hearts of the patriots who lay crushed under the iron heel of the despotic powers. It is just at that time when the revolution of 1830-1 was crushed that we find the people turning for consolation and strength to the three tragedies of Shakespeare. In those years of revolution and tyranny, also, there is to be noticed in the hearts of the Polish people a bitterness at the court intrigues, and at the ambition which characterized the actions of many of their leaders. This partly explains the fact that after 1830 the histories of Shakespeare came to make a definite appeal in the theatre. These histories played a double part. On the one hand, they were extolled by patriots as being those plays which, by their example, might arouse an enthusiasm in the Polish youth for the history of their own fatherland; and, on the other, they served to paint clearly a certain atmosphere in Poland which aided in keeping that country in subjection. If King Lear and Hamlet were heroes to be regarded with admiration, King John and Richard III symbolized, as it were, what was most poisonous in the Polish life of the time.



Measure for Measure by William Shakespeare. Teatr Polski, Warsaw.

All of this, however, is only a part explanation of the phenomenon. This interest in the tragedies and the histories, certainly, was due to the political conditions and to the conscious or unconscious desires of the Polish patriots, but we cannot attribute the popularity of the tragedies and of the histories to politics alone. In the world of the theatre we can never get away from the actual conditions of the stage, and there is another great reason for the success of the Shakespeare tragedies, this time not a national one, but a theatrical one. The nineteenth century in Poland was a century of great tragic actors, and these actors demanded something exceptional in which to display their genius. It is a remarkable fact that almost every one of them won his or her fame in Shakespeare parts. They found the dramatist of their choice in Shakespeare. The cloak of French pseudo-classicism sat but uneasily on their shoulders. Only the strength and the virility and the heroic atmosphere of Shakespeare could give them what they most sought for. We thus notice that every outstanding revival of Shakespeare enthusiasm was connected with the rise of some well-known actor or actress.

The Winter's Tale by William Shakespeare. Boguslawski Theatre, Warsaw.

It is true that, in spite of the enthusiasm of patriots and the keenness of actors, Shakespeare had still, even in the midst of the nineteenth century, a hard battle to fight. The Polish journals from 1800 onwards are full of articles on the English poet's work. There are articles which praise Shakespeare, such as those of Franciszek Wezyk, bidding the youth of Poland to go for inspiration to Shakespeare; but there are also other articles which, for various reasons, condemned in part or entirely the English plays. These condemnatory articles are of several types. There were, we may say, three great camps of opposition to Shakespeare. First of all, and least important, was the school of general abuse—the school that attempted to prove that Shakespeare was a worthless, weak, and uninteresting poet. Of this school Kazimierz Stadnicki may be regarded as the high priest. This man, who wrote numerous articles in the periodicals about the years 1874-80, was a definite anti-Shakespearian. Cordelia, he declares, is 'an unmarried woman,' Lady Macbeth is 'the wife of a murderer,' Lear is 'the old growler.' Very scathing is Stadnicki; but it is highly questionable whether his views had any very serious effect upon contemporary thought. More destructive were the classicists, who, in spite of a romantic revival in Poland very similar to the Romantic Revival in England, were able to hold their own until well on in the 19th century. The clamor, the frankness, the intricacy, the bloodiness, to use a favorite term of classical abuse, were obnoxious to these men, and frequently blinded their eyes to beauties they otherwise would have appreciated. The third school of criticism was the most important of all. Poland is a Catholic country, one might say a fervently Catholic country, and many critics were inclined to look very dubiously on Shakespeare, the chief poet of the age of Protestant Elizabeth. This attitude towards Shakespeare takes its fullest and most extreme form in the works of Zygmunt Krasinski. In the *Literary Diary* of January 24, 1852, there is a most interesting letter or article by this littérateur, dated from Rome 1840. Its thesis is carefully developed.

"There is," he writes, "in old Shakespeare both a spirit of good, sublime and titanic, and a spirit of evil. That spirit of evil, or, one might say, that spirit lacking goodness and greatness and universality . . . has imprinted on the brow of Shakespeare an English materialistic stamp, a stamp specifically national and characteristic, distinctly not a stamp of beauty. Shakespeare is unexcelled in details, in the exquisite development of these details, in the analysis of life. In these no one can surpass him, yet precisely because of that he is too exclusive and too one-sided. . . . The outward mechanism of life moves in him, but the deep eternal organism—where is that? Where in Shakespeare is a faith in life? Where is there expressed that which gathers to itself all scattered things, in which all the heterogeneous particles unite, whereby all the contradictory elements are reconciled? Shakespeare is a powerful master of dissonance. Dissonances form but the half of life; but where in him is the approach towards harmony, towards universality, the entry into endless truth and beauty? How much in him is still dead, unawakened, unrecollected, or not resurrected. . . . The position of Shakespeare was, so to say, yet primitive and childlike. He stood in the midst of life's varieties, he observed all phenomena, but he did not enter into the depths of the causes. . . . He made acquaintance with characters of men, as a doctor or a chemist with their bodies. He knows that people suffer, that hearts break, that blood and tears and sweat pour, but he does not know why, for what purpose, wherefor. He does not guess that all the torment of life inevitably draws the sufferers near to something higher. . . ."

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* Condensed from a 76 page work of the same title published for the Shakespeare Association by the Oxford University Press, London, 1923.

THE MASTERLY ART OF LIPINSKI

by JEFF STRAW

Lino Sigismondo Lipinski. Self-portrait, carbon pencil.

ART has always been closely linked with the name of Lipinski. Lino Sigismondo Lipinski, born in Rome in 1908, represents the ninth generation of a famous family of Polish artists. Among his ancestors are Felix Lipinski, the composer, and his son, Charles, who was an outstanding violinist and composer and a close friend of Paginini. Stanislaus Lipinski, the sculptor and patriot, in 1863 took part in the Polish insurrection against Russia and was exiled to Siberia from where he escaped in 1869 and continued his art work. Sigismund Lipinski, the father of Lino, was a world-famous etcher and painter. He drew the design for the only stained glass window in St. Peter's Basilica in Rome, and is also known for his beautiful engravings of Homer's *Odyssey*. He taught at the British Academy of Art in Rome where he had settled after winning the *Prix de Rome*. From the very beginning young Lino was his father's pupil. Lino's mother was Elinita Burgess, a member of the prominent New England family, who was studying voice in Rome at the time. His first name "Lino" he owes to his elder brother, Angelo, who when asked whether he had a brother or sister always replied "fratellino." This is "little brother" in Italian. The ending "Lino" remained through the years, although he was named after his father, Sigismund. Later, when father and son exhibited together it proved more practical to make "Lino" official to save confusion.

Lipinski was graduated from the Royal Art Academy and the British Academy. While still in school he began making etchings and at 16 was made a member of the *Gruppo Romano Incisori Artisti,* the Roman Etchers Society, the youngest artist to be accepted. At 17 his work was acquired by the National Gallery of Modern Art in Rome and soon museums from all over were interested in owning Lipinski's work.

In 1929 he was a guest in Budapest of the Esterhazys, the noted artistic Hungarian family, and lived and worked in the surroundings where Franz Schubert composed his *Unfinished Symphony*. Here he completed a large collection of folklore and costume drawings and landscape paintings. With this collection he was invited to hold his first one-man show in the Palazzetto Venezia where a selected group of Italian artists had its galleries. It was around this period that an etching of his was being considered for official purchase when his much older colleagues thought

New York Archdiocese Collection

Francis J. Cardinal Spellman. Oil portrait by Lino Sigismondo Lipinski.

him too young for this honor. To avoid a similar recurrence the young artist grew a goatee to make himself appear older. He kept it until two years ago when the goatee was discarded because it attracted too much attention in public.

During the summer the family stayed at their villa on Capri, and it is here that Lipinski did some of his most famous landscape etchings and paintings. For his most honored etching *The Island of Capri* Lipinski spent three summers gathering material, executing the copper plate in the winter of 1933. In 1934 he was invited to exhibit the resulting masterpiece at the *Biennale Internazionale d'Arte* of Venice and it was acquired by almost every important museum in Europe. It was awarded the gold medal and *Diplome d'Honneur* at the Paris International Exposition in 1937, the silver medal at the Budapest Exposition in 1936, and the Hal H. Smith Prize in Detroit in 1943.

His career almost came to an untimely end in 1935 when he was making the drawings for the etching of Mt. Vesuvius. As he worked, a party of Italian guides near by called to him to join them in their simple meal of bread and wine. He declined, but seeing that they were offended, left the hill of volcanic ash in the shadow of which he was working to join them. A few minutes later the hill crumbled and buried his easel and all his materials. He began the drawings all over again on a piece of wrapping paper he had brought to cover the sketches.

The view of the valley of Ariccia with its monumental bridge over which the old Appian way led south from Rome, has gained historic value since the Germans completely destroyed the bridge in their retreat before the advancing Allied armies in 1943.

Being born in Italy, Lipinski had to do military service in the Italian army. He became an officer of the reserve of the Queen's Second Regiment of Grenadiers stationed in Rome. During this period he executed murals and a large mosaic in the barracks. It was here that an otherwise unpleasant incident became the hand of destiny. In the middle of September in 1939 among the valiant defenders of Warsaw was an uncle of the artist, Colonel Lipinski of the Polish army, whose heroic deeds were vividly described in Italian newspapers. One morning while entering the barracks, a group of German officers who were in Rome to instruct the Italian staff in new war weapons, commented insultingly about Lipinski's Polish parentage. To this offense Lipinski took a firm stand defending his honor. As a consequence a situation arose which endangered his life. To escape

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Metropolitan Museum of Art Collection

The Valley of Ariccia. Etching by Lino Sigismondo Lipinski.

Metropolitan Museum of Art Collection

In the Crater of Vesuvius. Etching by Lino Sigismondo Lipinski.

Severance Symphony Hall, Cleveland, Ohio, Collection

Artur Rodzinski Conducting. Charcoal drawing by Lino Sigismondo Lipinski.

THE MASTERLY ART OF LIPINSKI

Metropolitan Museum of Art Collection

The Island of Capri. **Etching by Lino Sigismondo Lipinski. Awarded silver medal in Budapest in 1936, gold medal at Paris International Exhibition in 1937, and Hal Smith prize in 1943.**

persecution he devised a plan of escape making his way to America where he arrived in February 1940.

It is not a simple task to begin one's life anew alone in a strange country. But Lipinski managed very well. With no facilities of a studio or convenient workshop with the proper light he executed two oil portraits of Archbishop Francis J. Spellman, recently nominated cardinal. Lipinski was introduced to the high prelate by good friends at the Vatican. In earlier years when Pope Pius XII was a young priest he had become acquainted with Lipinski's father and had volunteered to be the godfather of Lino.

Lipinski is an artist of whom one critic has said "Nor is Lino Lipinski restricted in his mediums for self-expression—mosaic, metal, wood, oil—his versatility knows no limitations." He did architectural renderings of proposed college buildings and museums for architects, and collaborated with Maginnis & Walsh of Boston on the design of the new altar and baldachino of St. Patrick's Cathedral which was installed in 1942. In 1941 he carved a figure of Christ in stone, twenty-two feet high, for a church in Missouri, and has painted a set of the Stations of the Cross which he was commissioned to do by Archbishop Richard J. Cushing of Boston. Many other churches also have Stations painted by Lipinski.

In 1942 he won the John Taylor Arms Prize "for the best piece of technical execution" with his etching entitled *The Castiglione and Certosa in Capri.* The dean of American art critics, Royal Cortissoz, wrote about this award made by the American Society of Etchers of which Lipinski was made a member in 1942: "For truth in delineation of forms and for distinction of style, I would place high up the etchings of Lipinski. They provide one of the major sensations of the occasions. . . . It has justly been awarded the Arms prize. It also illustrates a salient virtue amongst the etchers. It is drawn." The same year he was also awarded the Joseph Pennell Purchase Prize.

Lipinski has since been concentrating on portrait work. Among his subjects have been Pope Pius XII. His Holiness gives autographed lithographs of this drawing to outstanding visitors. Lipinski has also had Helen Hayes, and the children of John P. Marquand, the writer, sit for him. When his portrait of Serge Koussevitzky was on exhibition at the Symphony Hall in Boston, Dorothy Adlow, the art critic of that city, wrote: "Mr. Lipinski has molded the features sculpturally, aiming to give full play to inward feeling experienced while bringing the symphonic composition to full expressive performance. It is a countenance which could have been characterized thus only by an artist of dramatic temperament."

The portrait of Artur Rodzinski was made while he was conductor of the Cleveland Symphony Orchestra and is hanging in Cleveland's Severance Hall.

The greatest compliment to his skill in portraiture was made when the noted Swedish sculptor, Carl Milles and his artist wife, Olga, had their portraits done by Lipinski. Milles posed while at work in his own studio.

Together with his father, Lipinski published a book of anatomy for artists written in four languages which is given preference by many important art academies abroad.

Since 1945 he has been living in New York where he held his first one-man show in this city in March of last year. Of this exhibition the Art News wrote: "His portraits are truly amazing projections of spirit into a medium fully mastered. He handles carbon pencil with the delicacy of silverpoint."

And regarding his recent show at Knoedler's in December Art News commented: "Lino Lipinski is an extremely able etcher whose accuracy of line and beauty of technique has made him in demand as a portrait draftsman. In these faces he has caught the most transient expressions."

Lipinski's work has been exhibited in more than thirty countries throughout the world. In 1935 exhibitions in Warsaw, Cracow, and Poznan in Poland included his work.

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AMERICAN CAPITAL IN POLAND

by LEOPOLD WELLISZ *

OF the countries on whose territory World War I was fought, Poland was most in need of foreign capital to raise the standard of living of her population to the level of the other European states, with which she had for a thousand years enoyed ties of Western civilization.

The exceptionally painful lack of capital in Poland grew out of a number of causes. Of primary importance was the fact that Poland had not been independent in the 19th century, and therefore had not been able in that period of intensive growth of capital to amass enough wealth to take care of the real needs of her population and to serve as a minimum for a self-sufficient state.

Many of the investments made in Poland at that time had been suited to the requirements of the population of the partitioning powers while, because of the hindrances placed in its path by the occupants, there was a marked absence of investments essential for Polish needs. Besides, during the war waged for four years on Polish soil, the Germans paralyzed Poland's production by carting away a considerable portion of her machinery and equipment and hampered her reconstruction by a partial destruction of her railroads.

For these reasons, Poland had to embark on her own economy without an adequately equipped production and trade apparatus.

Furthermore, and here we have the second reason for the extremely difficult Polish situation after World War I, Poland lacked working capital to a more distressing degree than did other European states. Polish economy depended on the importing from abroad of raw materials like copper, tin, cotton, some iron ore, etc.; Poland had to import vegetable fats and various foodstuffs from the southern countries, but she did not have the credits with which to pay for them.

To be sure, the Germans had not waged World War I in as barbarous a fashion as World War II, but already then they practised ruthless confiscation. They stripped the Polish factories of raw materials and manufactured articles. The depreciation in the currency of the three partitioning powers deprived financial institutions, commerce, industry and agriculture of liquid assets and wiped out the savings of the masses, which alongside the agricultural requisitioning, caused great misery.

Famine and epidemics were checked by the American relief action directed by Herbert Hoover, which to this day is gratefully remembered. The state's most pressing needs were met by imports against credits granted to the Polish state by the American and French Governments. In view of the absence of any large-scale planned international action, further needs were covered from various sources, among which the U.S.A. was the most abundant; the funds were provided almost exclusively by private capital.

During the twenty-year period between the two wars, capital valued at some million and a quarter dollars flowed into Poland. Both in the government loans granted to the Polish state as well as in the Polish loans floated on foreign markets, the U.S.A. share constituted more than 60%. Credit in raw materials granted by America often through English or other intermediaries also formed an important item, though one difficult to translate into exact figures, while some 20% of the capital invested by foreigners in Polish corporations came from the U.S.A., whose part in the total shares of the Polish corporations came to about 10% or some 350,000,000 zlotys, a modest sum for the Americans but not without importance for Poland.

As for the details of American participation, we might stress that the total value of the American Government's deliveries to Poland (surplus army supplies in European storage, food shipments, etc.) was consolidated at $206,000,000 on the basis of the November 14, 1924 agreement on terms strictly observed by Poland until 1931 when after the moratorium to Germany the service of all war debts was suspended by Great Britain and other Allied nations.

Of the loans floated in America, the first 6% dollar loan of 1920 was subscribed in the amount of more than $19,500,000 thanks to the friendship felt for the country of Kosciuszko and Paderewski and to the feeling of solidarity of Americans of Polish origin with the land of their forefathers. These sentiments were also responsible for the considerable help which America sent to Poland in the first years after the war in the shape of financial aid to friends and relatives and contributions for general philanthropic purposes. Some industrial establishments were likewise created through their efforts, especially in the mechanical industry.

In 1925 an 8% Polish loan for the sum of $35,000,000 was launched, chiefly for the improvement of railroad communication in Poland, while in 1927 a 7% stabilization loan for the sum of $62,000,000 was floated, which assured a strong foundation for Poland's currency and contributed to Poland's economic development by virtue of the harmonious cooperation between competent Polish agents and the delegate of the creditors, Mr. Charles Dewey. In addition to these national loans, there were subscribed in America in 1928 a $10,000,000 7% City of Warsaw Loan and an $11,200,000 7% Province of Silesia Loan. All these loans were serviced regularly regardless of the tremendous difficulties which sprang into being for all debtor nations as a result of the world wide depression in the thirties. Not until 1937 did Poland, one of the last countries in the world to do so, in agreement with the Foreign Bondholders Protection Council, lower the interest rate and extend the date of maturity, after which she continued scrupulously to meet her obligations up to the very moment of her complete occupation in 1939.

As for goods deliveries on credit terms, the most important was the shipment by the Baldwin Locomotive Works in 1919 of 150 locomotives worth $6,965,000 and entirely paid for prior to 1930. The Service Motor Trust Co. supplied on credit in 1921 motor trucks valued at $1,689,000. This sum was paid in 1927. It is to be noted that the Standard Finance Corp. underwrote in 1929 the delivery of railway cars by a Polish wagon company for $11,000,000 against equipment bills of the Polish State Railways redeemed upon the outbreak of the war by regular payments up to $5,000,000.

In 1925 Messrs. Ulen and Co. of New York began construction on a series of public utility installations in several Polish towns, whose cost of $12,800,000 was covered by bonds of the Polish National Economic Bank. At the outbreak of the war more than 40% of these bonds had been retired.

American investments in Polish industry were greatest in the zinc industry (Giesche Works in Katowice, Anaconda Copper), in the steel industry (Harriman and other interests in some of the Silesian and other Polish steel and iron works), in the petroleum industry (Socony Vacuum) and also in some other chemical and textile works. Just before the war one Polish concern built near Lublin with the technical aid of General Motors a factory for the production of Chevrolet automobiles.

The influx of foreign capital helped heal the most painful wounds and helped satisfy the most pressing national and economic needs of Poland. In the last years before the war, the signs of a new growth after the hard depression years

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* Mr. Wellisz, a well-known Polish economist, is the author of "Foreign Capital in Poland." (George Allen & Unwin, London, 1938. 281 pp.)

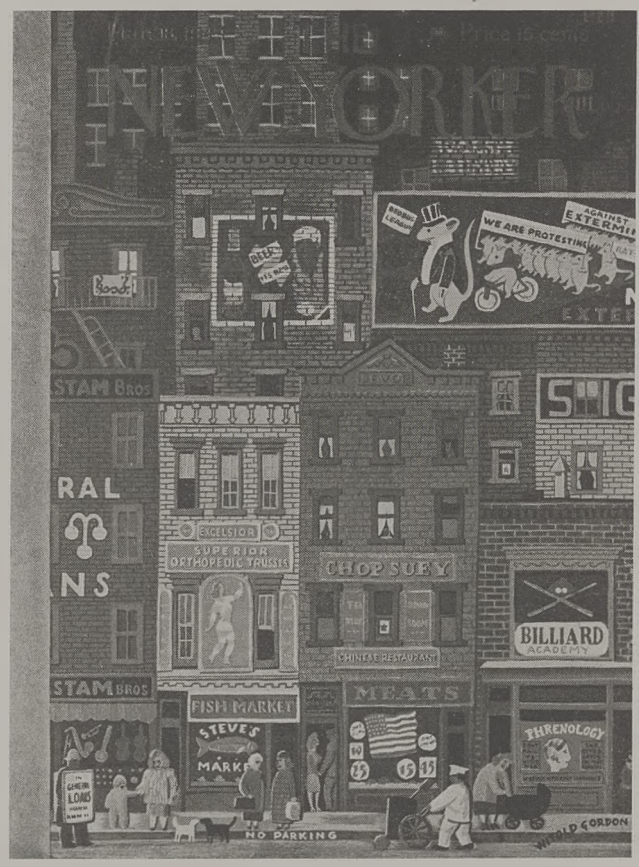
Painting By An American Artist of Polish Extraction on Display at New Yorker Cover Design Exhibition

THIS design by Witold Gordon which appeared as the March 18, 1944 cover of *The New Yorker* is currently on exhibit at the Museum of the City of New York along with 203 cover designs by 43 other artists which had been prepared for *The New Yorker* throughout the last 20 years of its existence as a record of metropolitan life and customs.

It is one of Witold Gordon's paintings featuring the more or less unknown New York—lower East Side butcher shops and vegetable markets, Third Avenue saloons and pawnshops and other local landmarks. They are the result of Mr. Gordon's long research in American popular architecture and folk decorative art. It all started eight years ago with the artist's extensive trips in different states, during which he produced some 80 paintings of small town houses and churches, village dwellings and barns comprising architectural Americana.

Mr. Gordon strongly believes that modern art should never lose contact with folk art, its direct approach to the subject and its essential functionalism.

Witold Gordon is a graduate of the Warsaw Academy of Fine Arts and the Paris Ecole des Beaux Arts. He came to this country in 1914 and has carved an important niche for himself in American art. Among his numerous works are frescoes for the New York World's Fair, murals for the Radio City Music Hall and delightful illustrations for well-known classics. Three years ago, his series of Americana paintings was exhibited at the Museum of Modern Art in New York.



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AMERICAN CAPITAL IN POLAND

(*Continued from page* 11)

became manifest, prosperity grew in all strata of the population, Poland's participation in international trade became even more active and varied. This was achieved so late because the flow of capital to Poland was undoubtedly too meager. Suffice it to recall that in the inter-war period it amounted to less than one-third per capita of what the Germans had received.

The lack of a clear understanding by the financially powerful nations of the importance an economically strong Poland might have for the maintenance of peace in Europe was mainly responsible for the scant influx of capital to Poland. Other factors such as the insufficient confidence of foreign capital and inadequate personal contacts between the directors of Polish financial institutions and foreign countries, which also was a result of Poland's isolation in the pre-war period from the financial international market—contributed to this unfortunate situation.

Poland has emerged from World War II with appalling losses and the tasks facing her are similar to those of 1919. UNRRA shipments begun a few months ago, the generous cooperation of Poles in America, the help of the YMCA will mitigate the most terrible sufferings of the population.

To rebuild the devastated areas, to set the nation's economic life in motion again as in 1919, foreign capital is greatly needed (machines, raw materials, etc.).

Unquestionably, to create bearable living conditions for that portion of the population which escaped the tragic fate of so many millions, incomparably greater efforts must be made than after World War I. The devastation is immeasurably greater. Warsaw is levelled. Danzig is burnt, many important cities and a major portion of the railroad network are destroyed. Agriculture has lost the majority of its live-stock, etc. Although some of the attainments of the period of independence escaped destruction, e.g., wagon and locomotive factories, ships, etc., although Poland's possibilities in coal, steel, iron and zinc production are much greater than in 1919, although the Bretton Woods agreements forecast speedier currency stabilization, although other international plans hold out the promise of a greater ease in obtaining foreign government credits, it would be premature to make any prognosis now.

Poland's chances of getting the much needed foreign capital and the terms on which it would be obtained, depend above all on the international political situation.

As in all human, private or government relations, the decisive role will be played by the degree of confidence which Polish officials will inspire in the distributors of state or private capital, as well as by the degree of ideological or material interest Poland can arouse among them.

POLISH FACT AND FICTION*

by WILLIAM HENRY CHAMBERLIN

ANNA LOUISE STRONG has seen the new Poland. (*I Saw the New Poland,* by Anna Louise Strong. Little, Brown and Company, $2.50.) She has seen many things, judging from her list of published books, *China's Millions, Red Star in Samarkand,* for example. But her vision has always been through a lens of deep Soviet red. The perspicacious reader knows before opening one of Miss Strong's works that those who work for Stalinite Communism will show up as heroes, saints, idealists and hard-headed realists, and those who oppose or even criticize will figure as reactionaries, Fascists, scoundrels, enemies of the people or, at best, misguided oafs who cannot understand their own true interests.

Her latest book on Poland runs entirely true to form. About all one gets from it in the way of factual information is a reflection of the fearful misery of that unfortunate country, of the cold, hunger, destruction and devastation that have prevailed since 1939. Here and there one gets flashes of the indomitable spirit of the Polish people, notably in the heroic Warsaw uprising of August-September, 1944, when for sixty glorious and terrible days a little patch of Poland was free both from Nazi and Soviet domination.

But the book is so shot through with one-sided party-line propaganda that what might be human and vivid stories of the Polish underground struggle against the Nazis always end up as unconvincing Rollo Book tales of how only partisans under Communist leadership fought the Germans, while the far more numerous nationalist underground groups devoted all their energies to waylaying, beating and murdering the Communists.

The best way to characterize this book adequately is to compile a very imperfect list of its innumerable omissions and distortions of well-established historical facts.

Miss Strong talked with Boleslaw Bierut, Poland's Red Quisling. But she nowhere mentions the fact that he is a Communist Party member and a Soviet citizen, much less that he has spent most of his adult life in the service of the Communist International. She gives a glowing picture of War Minister Rola-Zymierski, without mentioning the fact that he was convicted of accepting bribes from French firms and dishonorably discharged from the army in prewar Poland.

There is not a word about the inhuman mass deportations to forced labor from Eastern Poland after the first Soviet occupation in 1939. With quite unintentional and unconscious humor she speaks of the victims of these deportations as "refugees" in Russia. There is nothing about the killing of Ehrlich and Alter. There is no word of explanation as to the curious disappearance from the active political scene of such prominent figures in the early pro-Soviet Polish group as Wanda Wasilewska and Zygmunt Berling.

* * *

One would not know from Miss Strong's chaste pages that the Red Army ever stole a chicken, much less outraged a woman in occupied Poland. According to the testimony of Congressman Thomas Gordon, who visited Poland last Autumn and who, unlike Miss Strong, is of Polish descent and speaks Polish freely:

"Pillaging of the shops on the streets was going on most freely and the snatching of purses from Polish women is a daily occurrence. There is also wholesale raping of Polish women. When resistance is offered the Russian soldiers kill."

One could supplement this with a good deal of other eyewitness testimony. Richard C. Hottelet wrote as follows in discussing the conduct of the Red Army in Poland in a recent issue of *Collier's*: "Russian soldiers indulge in drunkenness, robbery and violence on a large scale. Even murder has become common."

The picture of prewar Poland in the book is a grotesque caricature. Typical of its inaccuracy is the loose acceptance of a Lublin Committee official's statement that two-thirds of the land in prewar Poland belonged to the landlords. The actual figure was in the neighborhood of 14 per cent.

The author's method of "seeing" the "new Poland" is naive in the extreme. It consists of merely setting down as fact without any critical check-up anything the propagandists of the Soviet-sponsored regime told her. In view of Miss Strong's well-known political sympathies her book is exactly what might have been expected. What is perhaps surprising is that a non-Communist publishing house brought it out and that excerpts from it were presented, presumably as objective truth about Poland, in the columns of *The Atlantic Monthly.*

Fortunately a corrective to Anna Louise Strong is available. This is *Conducted Tour,* by Ada Halpern (Sheed and Ward, $2.00). Miss Halpern is a mathematician from Lwow who was arrested with her father, mother and sister, without any charge being preferred, during the first Soviet occupation of Eastern Poland. Deported to remote Kazakhstan, she and other educated men and women were set to digging dung on an incredibly backward collective farm.

The very title of the book suggests the spirit of wry, indomitable humor in which this civilized woman took her forced plunge into barbarous servitude. Her detailed accounts of syphilis-ridden villages, of pregnant women working in mines, of forced trade-union elections, should be revealing to those who think of the Soviet Union as a land of advanced social conditions and "economic democracy." She does not lose perspective in justified bitterness; she is quick to note the Kazakh who is kind to the exiles, the Russian girl who helps her, the Ukranian woman, herself an exile, who takes in the homeless Poles after they have been released. And her story has a happy ending. For she joins the Polish Army and thereby gets out of the Soviet Union. Two of her retrospective observations are well worth quoting and remembering:

"I suppose that anyone who has not gone through Russia cannot understand that bread, which can hardly be called 'daily,' can become such an obsession, the focus of all thought . . . I suppose one has to have lived in the USSR to know what a priceless treasure security is, security in every sense of the word, but above all freedom from fear . . . Never before have I seen what such permanent fear can do to human beings—and I hope never to see it again."

* From *The New Leader,* January 19, 1946.

SHAKESPEARE IN POLAND

(*Continued from page 7*)

In spite of all these objections, however, Shakespeare slowly made his way into the sympathies of the Polish people. Step by step he advanced, until his tragedies became veritable models of dramatic excellence. As to all countries, of course, these tragedies came to Poland not in an unaltered guise. The first *Hamlet* produced—an un-Shakespearian rehashing of Schroeder—was the work of a man of worth and talent, Wojciech Boguslawski.

Boguslawski was one of the first of Poland's early dramatists and theatrical managers—a man saturated with French and German literature who turned in his later years to England and to Shakespeare. Whatever the liberties he took with Shakespeare's text, we owe him a debt of gratitude, not only for introducing *Hamlet* to the Polish stage, but also for the fact that almost all we know of the early theatre in Poland is due to the records which he carefully preserved and many of which he published in his later life.

Since this is the first rendering into Polish of Shakespeare's most famous play, the following excerpt from Boguslawski's preface may be of interest:

"The tragedy of Hamlet which we here present to the reader," he begins, "as far as plot is concerned, is identically similar to Shakespeare's original creation. As to the structure, division of subject matter, and solution of the problem much has been altered.

"A lengthy play that requires at least five hours for its performance, a play that, not keeping to any dramatic rules . . . destroys the interest of the audience: a play that, by bringing on to the stage improper characters and repelling scenes, lowers the tragic dignity: a play, finally, that in its solution disregards all moral aim, punishing with death all alike, the innocent even as the guilty; such a play, in an enlightened age could not be put upon the stage without becoming improvements. On the other hand, it could not be altogether neglected, because of other indisputable beauties which only the genius of Shakespeare himself could create and mark with the touch of immortality."

Boguslawski was not alone in altering Shakespeare. Only about 1840, when Kefalinski issued his first attempt at a collected edition of Shakespeare's work, was anything like a faithful rendering of the English plays put forward, and even long after that date the old adaptation traditions lingered on.

Poland now possesses some beautiful translations of Shakespeare's works—outstanding are J. Paszkowski, L. Ulrich, and S. Kozmian, who was for many years director of the theatre in Cracow. His understanding of Shakespeare's lyrical art, combined with his theatrical knowledge and his own poetic ability, has given him chief place among the translators of Shakespeare in Poland.

The Polish language, it must be confessed, offers admirable opportunities to the translators of Shakespeare. Its predominant sybilant tone has about it a kind of stormy melody well fitted to express many of Shakespeare's most impassioned scenes; its nasal vowels and liquid consonants can give it, too, a musical gentleness which is excellently adapted to render the milder passages in the English dramatist's work.

Polish dramatic literature of the 19th century is full of Shakespearian influence. We must remember also that Shakespeare was the great influence in breaking down the classical severity which in the early 19th century threatened to destroy the vigor of the newly awakened Polish drama.

No Polish writer displayed so great a dependence on Shakespeare's work as did Juliusz Slowacki. One of the greatest of Polish playwrights, a poet of fine lyrical power who combined the spirits of Byron and of Shelley, he, more than any other, influenced the romantic poets of his age. Indicative of the admiration Slowacki felt for Shakespeare is this passage spoken by the hero of *Kordian* after he had read one of the English plays:

"Shakespeare! Spirit of light!
Divine creator of an endless world!
Thou who hast spoken to the blind,
Raising our dull earth to heavenly height.
'Twere better far to be deprived of sight,
Than lose that vision of the earth
Thou hast revealed for all mankind."

Poland in its own way has presented something to take its part in the great symphony of Shakespeare activity. It has, with enthusiasm, produced Shakespeare in its exquisite playhouses, it has studied the theatrical problems presented in his works; it has endeavored to find out new and better ways of performing his dramas; it has attempted at once to improve Shakespeare production and to raise its own theatre by his tremendous presence.

I have often wondered whether Shakespeare, when he wrote with an evident feeling of romance of the "sledded Polacks on the ice," ever imagined that he himself in spirit might walk that land of snow; that his plays would be performed regularly in theatres beautiful and artistic, there to inspire great poets to write other works which they only hoped might be placed alongside his own.

* * *

In the twenty years of Polish independence between World War I and World War II, Shakespeare was rarely presented realistically. All theatre directors and decorators sought to produce unusual or symbolic scenic effects and many fascinating theatrical experiments resulted. Shakespearian productions of the famed *Teatr Polski* in Warsaw numbered 10% of that theatre's repertoire and in 1922 the Shakespeare Association wrote a special letter of commendation to the *Teatr Polski* in recognition of the beauty and originality of its Shakespearian presentations. Even under the German occupation of 1939-1945, Polish actors studied the bard of Avon in underground dramatic workshops to continue Poland's unbroken Shakespeare tradition.

GENERAL ANDERS REFUTES UNFAIR CHARGES

(*Continued from page 3*)

Following Gen. Anders' visit to Stalin, a protocol was drawn up which resulted in Stalin's second telegram to Anders in July, 1942. In that telegram Stalin expressed his approval of the departure of Polish troops to the Middle East and recommended their immediate repatriation.

The soldiers who crossed the Persian frontier were in a deplorable physical condition.

"Why did we leave?" asked Gen. Anders. "Hungry, unarmed, we could entertain no hope of participating in the fighting and we went to the Middle East in quest of what the Soviet Union could not give us. Is that a betrayal? We were in search of means to fight for our Country.

"The Warsaw government accuses me of being a reactionary. When did I become one? Was it when Stalin asked me to stay for lunch and I was greeted by Soviet generals?

"The present strength of the Second Corps in Italy is 107,000 men of whom 80% are small farmers, 19% are intellectuals, while barely one per cent are former landlords.

"I never owned a single acre of land in my life and I don't even have my own house."

Gen. Anders asserted that he does not recognize the Polish "government" in Warsaw because that government has not been chosen by the Poles.

"If free, universal elections were held in Poland, and if Britishers and Americans were invited as fair play observers, I and my soldiers would be ready to return to Poland."

I SAW POLISH D/P CAMPS IN GERMANY

(*Continued from page* 5)

leave Darmstadt, we were really sorry to part with our new friends.

On the evening before our departure we came to camp for a farewell party. The merrymaking continued until two A.M. When we came out of the building, the jeeps in which we had arrived were buried in flowers. So thick was the crowd around us, so many were anxious to exchange one last word with us, that we literally could not move. Our farewells were finally over. As we drove out of the camp the girls sang and waved handkerchiefs while the orchestra played a march. We had gone a long way before the final echo of that Polish singing had died down. We were leaving with a sense that the Poles who are classified under the cold heading of "displaced persons" are worth while human beings who may be far from their native country but who never cease to love it with a fierce bright flame and who will spare no effort to win for it true Freedom and Independence.

THE MASTERLY ART OF LIPINSKI

(*Continued from page* 10)

He is represented in the permanent collections of the Metropolitan Museum of Art, the Library of Congress, the New York Public Library, the Cranbrook Museum of Art, the Detroit Art Institute, Boston Symphony Hall and many other collections.

A relentless perfectionist, Lino Lipinski has an inner drive that makes him one of the finest artists of our time. He constantly succeeds in producing in each work of art a thing of lasting beauty and masterful craftsmanship. His portraits reveal not only the character of his subjects but also a painstaking modeling and linear clarity which arises from the hand of one who fully understands his profession.

At a time when many of his contemporaries are making temporary reputations based on bizarre manners and untrained techniques, the art of Lipinski is a gratifying proof that the art of sound tradition and understanding combined with that of modern expression and freedom is not lost.