

THE WARSAW WEEKLY

Office: Sto-krzyńska 13, Warsaw, Poland, Telephone 273-77.
 English Representative: P.H. Straw, 2 Lyndhurst Gdns. London, N.W.3
 English Distributors: W. H. Smith & Sons, London
 Subscription rates—2l. 3.50 quarterly, 2l. 13.00 yearly.
 Foreign 4/- or 5 l. quarterly, 15/- or 5 l. 3.75 yearly.
 Sole member for Poland of the North American Newspaper Alliance
 Postal Cheque Account: 29838. W a r s z a w a.
 Post Office Account: 615 Warszawa

2nd YEAR

WARSAW, FRIDAY, AUGUST 21, 1936

No. 33

French Initiative Regarding Spain

The *Polska Informacja Polityczna* welcomes the initiative of France in trying to prevent the conflict in Spain from developing into serious international complications. In its opinion, the fact that the proposition of the French Government concerning neutrality seems to consider the two factions in Spain as belligerence indicates a determination on the part of France to deal with realities and not with formulae.

Poland's official attitude on the French proposition is not yet elaborated in all its details, but will be determined by the profound sympathy and compassion which the nation feels for the people of Spain and the tragedy they are suffering: "Poland will not make the least move which might prolong the fratricidal war in Spain."

It may be expected that Poland will warmly support none-interference, either direct or indirect,

in the internal affairs of Spain as it has always been one of the fundamental doctrines of Polish policy that "each nation has the right to regulate its internal affairs by its own means and following its own needs."

The French proposition, in as much as Poland has maintained the strictest neutrality and has given no war materials to either party, involves no change whatever in Poland's action hitherto; such a proposition therefore, would readily fall in line with Poland's firm tendency to consolidate peace.

"It would be well to ask however," concludes *PIP* "whether non-interference limited to the non-exportation of war materials will achieve its aim, if the obligations assumed by the signatories do not provide against financial help or the inflow of foreign volunteers to the one or the other belligerent party."

The Western Elements of Polish Civilisation

By Roman Dybowski

(Professor of English Literature, University of Cracow).

I.

In welcoming a representative gathering of women graduates of the world's Universities within the wall of that ancient capital of Poland, whose churches and places speak to them of a thousand years of national history, it is perhaps not inappropriate to submit to their consideration some reflections on the historical position of Poland among the Slavonic family of nations, and on those particularly intimate bonds which, stretching beyond the limits of Slavonic Europe, have always united Poland with the Western European world and its civilisation.

Like their Western neighbours the Czechs, the Poles, when emerging on the scene of history, received Christianity from Rome and not from Byzantium, and thus were spared the isolation which the Prussians and the Eastern section of the Balkan Slavs were consigned by their acceptance of the Eastern Christian ritual and creed. Being incorporated in that great medieval League of Nations, the community of the Roman Catholic States of Central and Western Europe, the Poles, ever since the X-th century, shared in that common heritage of Latin culture of which the Church of Rome was then the guardian and the dispenser. While continually struggling, since the same remote period, against the pressure Eastward of the expanding German element, the Poles at the same time received from German sources much of what made up the essence of medieval civilisation. The towns especially — which owing to Poland's position at the junction of old European trade

routes, attained great wealth and importance in the later middle ages — owed a great deal to the German factor. They were rebuilt and reorganized largely by invited German settlers after the devastations of the great Tartar invasion of 1241, and for centuries after, they bore the imprint of German influence not only in the language of their municipal records and the names of their foremost patrician families but also in the character of their architecture which still bears witness to that historical connection. The lofty cathedral church of St. Mary's in the market—place of Cracow — one of the outstanding monuments of Gothic art in central Europe — contains as its chief ornament that marvellous piece of inspired wood carving, the high altar with the figures of the twelve apostles gathered over the tomb of the Blessed Virgin: it is significant that the creator of that masterpiece, the XV-th century sculptor, Vitus Stoss, spent one-half of his life at Nuremberg and one-half at Cracow.

II.

A few steps only from St. Mary's in the same spacious marketplace, another fine monument of ancient municipal architecture, the Cloth-hall — illustrates the next chapter in the history of Poland connections in with the West. The Cloth-hall belongs in its final shape to the Renaissance period, and was the work of an Italian artist, Gian Maria Padovano, in the XVI-th century. Italian teachers and priests, as well as Italian traders and artificers, had made their appearance

CRACOW

THROUGH THE EYES OF THE TOURIST

From whatever side you approach Cracow, you are always struck by the great number of towers. But there is one which soars above them all, encircled with a golden crown flashing in the sun or gleaming against the dark sky in the long beams of spot-lights. This is the tower of St. Mary's, the Gothic monument of Poland's national glory. A second group of towers concentrated on the bank of the Vistula, indicate the residence of the Kings of former Poland and their eternal resting place in the vaults of the Cathedral. High on the "Wawel" hill this age-old castle-cathedral stands, the scene of countless acts of state of deep moral significance for the whole nation.

Cracow, the "city of steeples", is also frequently called the "city of living stones", the "treasure house of Polish relics", the "Polish Rome", or in the metaphors of visitors, the "Polish Florence", the "Polish Munich", out of regard for its role, past and present, in the artistic life of Poland. All these epithets testify to the cultural and national importance of the ancient city.

Cracow lies on the left bank of the Vistula in the south-west part of Poland, scarcely a few hours' journey by train from the German and Czechoslovakian frontiers, surrounded by beautiful green hills etched with deep-cut valleys and streams, colourful cornfields, and forests. It counts about 250,000 inhabitants.

An old, old town, its beginnings reach far back into the dim middle ages. The surrounding regions were inhabited in prehistoric times, as is evident from human traces found in the grottoes of the hills to north of the city. There is an old legend not without some historical foundation which ascribes the founding of Cracow to Prince Cracus, who allegedly killed the dragon living in a cavern at the foot of Wawel hill, periodically playing havoc with the surrounding country. As the chief and founder of the city on the Vistula, Cracus was honoured upon his death by a huge mound made by his people according to the Slavonic custom; his daughter, the legendary Wanda, likewise his her barrow now far from Cracow.

The historical monuments date from the conversion of Poland to Christianity toward the end of the X-th century when the first Christian churches were built in Cracow. The foundations and walls of several churches, the Cathedral, the church of St. Adalbert, in the market-square, of St. Michael on the Skalka, St. Andrew on Grodzka Street, and several others bear clear marks of Romanesque architecture. These traces must be sought out by the tourist for they are not evident at first glance, being overshadowed by the great pre-



STANISLAW WYSPIAŃSKI. Steeples of St. Mary's Church.

ponderance of Gothic in the churches and houses of the old quarters of the town.

The middle Ages surrounded Cracow with a wall of defence which every tourist must encounter on his way from the railroad station. A number of beautiful towers of stone and red brick, the Florian Gate and the Carpenter's Gate still connected by fragments of the old ramparts, and the exceptionally interesting Barbican encircled by a moat, are all that remain of the mediaeval fortress. The rest of the walls, which I described a circle to meet finally at the Wawel Hill are now no more, but in their place there is a beautiful belt of parks called the "Planty". Ancient Cracow inside these walls was logically laid out about the central great market place in a series of blocks with streets leading to bastioned gates.

The tourist wandering through the narrow streets of old Cracow and at every step coming upon Gothic churches, old mediaeval dwelling houses, splendid Gothic and Renaissance doorways, and poetically colourful street perspective, cannot but surrender to the charm and beauty of these spots emanating the culture of by-gone ages. Mediaeval Cracow lives again in his mind's eye with its streets busy with merchants, with its haughty patricians in love with art, its pious and learned monks and scholars, its artists and artisans, and its resplendent royal cavalcades.

In the Great Market Place, to reach which you pass through these very streets, rises the im-

posing Cloth-hall, a monument of mediaeval building at once practical and beautifully harmonious in line. Nearby stands the Tower of the old Town-hall, the only part of it remaining, once a torture-chamber, then the city watch-tower and military post. Further on, you see the tiny Romanesque church of St. Adalbert, the first apostle to the pagans along the Vistula. Hundreds of pigeons flock about the square, intermittently rising up with clapping wings to circle about the towers and roofs.

The jewel of the Market Place is of course St. Mary's church, noble in its sturdy Visian Gothic outlines, toned down in the colour of its old brick and weathered copper-roofs, and lifting two lofty towers rich in legend to the sky. From the higher steeple (80 meters) the guard every hour trumpets the traditional "hejnał", a call that has been blown from that tower every since the XV-th century. The characteristic melody of the "hejnał" is one of the particular bits of local colour here and inspired the American author, Professor Kelly, to write his prize story for children, "The Trumpeter of Cracow".

The interior of St. Mary's is a veritable treasure chamber. The most famous single treasure is perhaps the carved wooden altar of Wit Stwosz dating from the second half of the XV-th century, portraying, scenes from the life of Christ and the Virgin Mary. The expressions and the lifelike vitality of the figures make the

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LONDON LETTER

By Gregory Macdonald

Not yet has Great Britain been drawn by any incident into an active attitude towards the civil war in Spain. Anyone who contrasts the diplomatic somnolence of to-day with the intense activity of last August. In another cause may be thankful for what shows signs of prudent restraint. During the first week of good weather since the summer began, the country has blossomed out into holiday attire and possibly has taken over from Spain the neglected philosophy of *Manana*.

Mr. Baldwin is in North Wales, besieged at intervals by inspired crowds who want him to come down on the side of the Madrid Government. Mr. Eden returns from holiday this week to replace the deputy. In the meantime at the Foreign Office. Provision has been made for the recall of Parliament at short notice, but there is no sign yet that the Government wants to be faced by the two Houses, although there is some agitation for their recall among the supporters of the Left, who held a good-natured "Popular Front" meeting, attended by some 15,000 people, in Trafalgar Square last Sunday. The National Government is not likely to act anywhere until the force of events begins to drive M. Blum into taking sides.

Officially, however, Mr. Baldwin has probably done exactly what the country wants. When all is said and done he did preserve the peace during the Italo-Abyssinian dispute, and peace is what the people desire. Great Britain is at present being flooded with propaganda, mostly on behalf of what we are told is Constitutionalism in Madrid; and not all the propaganda is of the loud and argumentative variety so familiar in recent years. Much of it comes from permeating societies, Oxford Dons, and scholarly publications, gently insinuating that Progress, Social Justice and science all find fulfillment in a Leftward direction. There is an odd mixture of Lord Palmerston's energetic interference on behalf of Constitutionalism in Spain and Portugal a century ago, and Aldous Huxley's recent novel, *Brave New World*. But the ordinary man in the street is no more going to tolerate a clash of armed parties within the country than he is going to tolerate active interference in Spain.

So the diplomatic support for M. Blum's neutrality scheme is approved, and there is general satisfaction that the Government has warned all its nationals against the exportation of arms to either side. In better-informed circles it is recognised that the international arms traffic is not so easily curbed by Government warnings; the Senate Committee which investigated the Munitions Industry in America was very clear on that point. Both sides will have arms from somewhere so long as they have the money to pay for them. And they will have money from somewhere as well. So perhaps we are only listening to the overture.

If the tension in the Mediterranean has been increased by the civil war in Spain, if the rise of the military dictatorship has swung the balance towards the Central Powers in Greece, and if the news from Palestine is as far from satisfactory, the Egyptian Treaty has nevertheless eased the situation at a vital point. As at Montreux, the parties concerned profess themselves equally satisfied. While educated Egyptians themselves do not put much faith in the prospects of independence now

or for ever, they have a concession to national feeling in the military area, and the agreement to support Egypt's candidature to the League of Nations may be significant. It removes one of the illogicalities when the Mediterranean was shaken in support of Abyssinia, and it may indicate a renewed effort on the part of the British Government to make the League of Nations a success.

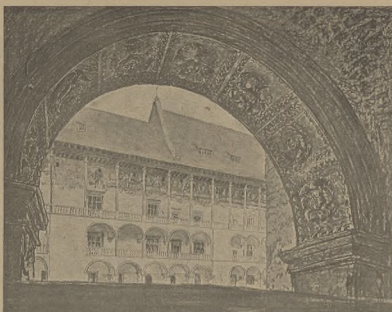
But the Mediterranean is not the whole question; and now that the Olympic Games are over the initiative may pass to Germany. The Spanish civil war has almost obscured in this country the very important question as to the future alignments of British policy in the East and West in Europe. Sooner or later there will have to be a choice between the German and the Russian view. It is credibly reported that there is a conflict between the two schools of thought, and indeed necessarily imposes it.

The visit of Sir Robert Vansittart to Berlin, the appointment of Herr von Ribbentrop to London, an understandable desire to detach Germany from Italy, and a hint of Anglo-Japanese rapprochement dropped by The Times, all point in one direction. But on the other hand it is difficult to resolve the complex of contrary policies hardened during recent years. The Russian credit of a month ago, the struggle with Japan for the Chinese market, the League of Nations policy which goes with the philosophy of Constitutional Democracy built up during the nineteenth century, all point in the contrary direction. It must be assumed that the defeat of the League of Nations was a defeat for a whole school of thought in London and that a subsequent division of opinion has to be fought out. If victory goes to the insurgents in Spain, the defeat of the nineteenth century school will be even more severe.

Meanwhile perhaps the major defeat of all, of which the League of Nations disaster was only a symptom, continues to show its effects in a rising tide of prosperity, particularly in America and Great Britain, but elsewhere as well all over the world. For the prosperity is not accompanied by an increase either in international lending or in internal bank loans. The world is getting out of debt, the borrower is dictating terms to the lender. The latest *Economist* index of trade activity in Great Britain continues to mount above the highest figures since (and inclusive of) 1924. It is well above the figures for 1928-9.

At the same time it is announced that exports are the highest for six years past, showing £45 million an increase of nearly £5 million over last July. It is true that imports are still greater than exports (increasing by 11.2 per cent. as compared with 9.9 per cent. in exports) but re-export jumped by 26 per cent. Also, the whole increase in overseas trade is connected with war preparations. A great deal of machinery went to the Dominions and the textiles made a most noticeable improvement.

English life has suffered a severe loss this week by the death of Sir Henry Lytton, the veteran actor in Gilbert and Sullivan operas, after an active career of half a century. The complementary genius of Gilbert the poet and playwright, and Sullivan, the musician, produced a series of operas which expressed the spirit of the country



LEON WYCZÓŁKOWSKI. WAWEL.

LEON WYCZÓŁKOWSKI, (born in 1852), is an artist of amazing versatility. In the beginning of his career, quite independently and free of any foreign influence he tried his hand at plain air and initiated a purely Polish trend in a movement that was at that time making great furor in Paris. His best known works in this manner are: *The Best Harvest*, *Ploughing in the Ukraine*, and *The Stone Drain*. He subsequently turned to pastels and themes in sandal light reaching the utmost perfection in the technique and expressiveness of this genre. His *Wawel Treasury* series represents the fruit of his period. Having conquered these problems, his interest was caught by etchings and lithographs. He then threw aside his oils and pastels and devoted himself exclusively to this new passion. He is now a professor in the Cracow Academy of Fine Arts.

The Western Elements of Polish Civilisation

Prof. R. Dybowski

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in Poland's courts and cities since early medieval times. Stronger Italian influences had reached Poland in the XVI-th century through the medium of Hungary; King Casimir the Great, the memorable organiser of law, education, and economic progress in a country re-united after long dynastic broils, had spent his youth in his sister's Hungarian court, which formed a link with the Neapolitan domain of the house of Anjou and its refined Italo-French culture. The finest flower of that cultured Anjou stock soon afterwards occupied the throne in the person of Queen Jadwiga, who by her marriage to the neighbouring Lithuanian prince Jagiello transformed Poland into a large feudal monarchy and won the vast pagan lands of Lithuania peacefully for Christianity and for Western European civilisation.

It was the enlightened Jadwiga who was chiefly instrumental in reorganising and extending the University of Cracow, which had originally been founded by Casimir the Great in 1364. And it was in the later part of the glorious era of the new Jagiellonian dynasty that another Royal marriage — that of Sigismund I to Bona Sforza of Milan — brought much of Italians — especially artists — to the Polish Court. Of the new and ampler wave of Italian influences which now swept the country, the proud Renaissance structure of the Royal castle on Wawel Hill at Cracow bears imposing witness to this day; and the greatest products of the Polish scholarship and literature in the XVI-th century — the "Golden Age" of old Poland — speak of it both in Polish and in Latin.

III.

The powerful Italian influence was succeeded by a period of equally strong and more prolonged

(the Shakespearean spirit) at its best, and no man ever interpreted their tradition better than Sir Henry Lytton. He was an original personality in his own right and no finer story is told of him than that of his marriage while he was still at school. The bride and bridegroom went for a ride in a hansom cab on their total funds of one shilling and sixpence. When the Headmaster started to cane him for playing truant, he exclaimed: "Stop it! Do you know that you are thrashing a married man?" From Gilbert's operas the phrase, a Gilbertian situation, has passed into current speech, and Lytton exemplified it by that incident.

ed ascendancy of French civilisation in Poland. The short reign of a King from the house of Valois (who was to become Henry III of France) left deeper traces behind in Polish culture than in Polish politics. And in the XVII-th century, a Queen of France — Marie Louise of Gonzaga, who was the wife, to two Polish Kings in succession — once more made the court of Poland a centre of French influences in the field of intellect and art. One of the Queens French maids of honour herself became Queen of Poland through her marriage to no less a person than John Sobieski, the heroic rescuer of Vienna and Europe from the Turkish invasion of 1683. The bond thus established between Poland and France lasted and grew in strength through the following centuries. In the XVIII-th, the great revival of Polish thought, education, and art, which preceded the political fall of the old Kingdom, owed much of its inspiration to the great French writers of the Era of Enlightenment, and the fine architecture of XVIII-th century Warsaw — including such a perfect gem of Rococo style as the King's summer palace called *Lazienki* — still stands as a lasting monument to what the unfortunate but highly cultured last King of Poland Stanislas Augustus, did, with French examples before his eyes, for the adornment and progress of his capital and his country. And in the XIX-th century the Poles, having faithfully and valiantly fought under Napoleon's banners for years and temporarily regained independence for part of their country in his day, later found shelter for their soldiers and spiritual leaders in France after the breakdown of Poland's armed rising against Russia in 1830. It was in the hospitable atmosphere of the romantic and revolutionary Paris of the thirties and forties of the XIX century that some of the greatest works of Polish genius — the music of Chopin, the poetic Mickiewicz — were produced by emigrants and political exiles.

IV.

If the German, Italian, and French influences here outlined in their historical succession, all acted as mighty fertilisers on the spiritual soil of Poland and contributed to the creation of some of the greatest achievements of the Poles themselves in learning and in art, it stands to reason that the reborn free Poland of our own days, while most eager to work out her own nat-

PRESS REVIEW

The Polish press this week has been most occupied with the visit of General Gamelin to Poland and the celebrations of the 16-th, anniversary of the Polish victory over the bolsheviks on 15th August, 1920. *Kurjer Warszawski* voices unanimous opinion of the people writing that "the Legend of the Miracle of the Vistula is an apotheosis of the strength of the nation, its vitality, its ability to rise to high effort in critical moments" and concluding that the present political constellation points clearly to the importance of proper preparation for defence. "Let us not forget the great lesson of the Miracle of the Vistula and that the full fighting strength of the nation is inseparably connected with its unity. The question of the defence of the state is and must be the property of the people at large for only then can it be understood adequately as the first duty of the whole people".

Kurjer Polski writes in the same spirit emphasising that in the memorable August days the whole nation was united with the army in a military effort. "Therefore the victorious resistance to the invasion is something more than a magnificent military event" it is a victory not only of the army but of the whole nation.

Polska Zbrojna expresses the opinion that the memorial day ought to be kept with special stress on the entire consolidation of the nation as it is understood by the Chief Commander and reminding its readers of the fact that the whole world is arming it with — "Experience teaches us that the guarantee of peace still remains — strength, that the security of every state and nation depends above all on the condition of its ability to defend itself".

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ional salvation and make her own national contribution to the world's creative work, can not but be internationally minded in the sense of welcoming new foreign influences and seeking new contacts abroad. And it is safe to predict that the cross of German, Italian, and French influences on Polish civilisation will probably, in this XX-th century of ours, be succeeded by a period of wide and deep influences of the *English speaking nations* on the Polish mind and on Polish achievement.

English literature — Shakespeare, Byron, Scott, Dickens — has long been a potent factor in the development of modern Polish letters; in more recent years, British and American civilisation, in the exchange of students between the Universities of Poland and the English speaking countries is now happily proceeding on an organised footing, through the Kosciuszko Foundation in New York and similar institutions; and those to whom the cause of better mutual knowledge between Poland and Britain and the United States of America means a paramount interest in their life, welcome with particular cordiality the presence of large bodies of British and American women at the Cracow conference as a symptom of closer relations and beneficial interation between and the English speaking races in coming days.

STANISŁAW WYSPIAŃSKI

(1869 — 1907)

By Jerzy Macierakowski

On the turn of the XX-th century there appeared in Polish national and cultural history a figure of such super-human creative power as to merit comparison only with the great geniuses of the Renaissance: a poet and dramatist, painter, sculptor, musician, stage-designer and regisseur, citizen and patriot, the leader of the new movement toward a free Poland — Stanisław Wyspiański, - born in Kraków in 1869 where he lived almost all the time to his premature death in 1907.

The tragic years of Poland's dismemberment were to become the splendid confirmation of the vitality of the Polish spirit and the indestructibility of the nation through the mighty flights of poetic geniuses in the works of the great trinity of Polish bards, (Mickiewicz, Słowacki, Krasiński) and of Stanisław Wyspiański, who may justly be called the moulder of the new Polish spirit, a spirit based not on patriotic ecstasy but on concrete labour and effort toward freedom. It was Wyspiański who first shook the Polish soul to the very depths and with his inspired poetry inflamed the heart of the nation to the new battle to be led by a great Son of the Nation, the hero of deeds of arms, whom history has shown to be Marshal Józef Piłsudski.

Wyspiański, a completely Renaissance figure, as mentioned above deserves, a study apart as an incomparable master in every branch of art he set his hand to. His poetically religious visions in the stained glass windows of the church of the Franciscans in Kraków, or the cartoons for those in the Cathedral on the Wawel are unsurpassed in Poland. As a portraitist, or landscapist, or painter of compositions in flowers, he must be ranked among Poland's greatest painters. As a dramatist he developed such a depth in his dramatic conflicts with such simple means that he equals the great masters of ancient Greece and far surpasses them in the human truth and sincerity of his tragic feelings. He may rival the most illustrious scholars for his penetrating psychological studies and commentaries on the greatest geniuses of the world (see his study on Shakespeare's Hamlet). As a lyric

poet the melody of his lines, his directness of feeling, and ease of expression make each of his poems a masterpiece of profound poetry. And in addition to all this creative artistic activity he wrote with his own deeds a brilliant page in Polish history as a fighter for the idea of a free Polish state. To this last mentioned service of Wyspiański as a poet-citizen, this article is devoted.

In order to understand the enormous importance of Wyspiański's activity and his influence on the psychology of his contemporary public, it is necessary to bear fully in mind the atmosphere prevailing in the country then, the background, so to speak, on which Wyspiański began to work.

The poetry of the great trinity which arose in the emigration period had filled the minds of all Poles with the Messianic conviction that Poland was the Christ of nations sacrificed for all the others; her resurrection would be therefore, a historical necessity coming of itself. This tendency found its full expression in the masterpiece of Zygmunt Krasiński *Przedświt (Before Dawn)* in which the poet prophesied the Era of Spirit to come after the passing of two epochs and with it the resurrection of Poland. This manner of thinking implanted abroad by the exiles was a necessary and at first beneficial thing which strengthened Polish faith in the indestructibility of the nation and awoke confidence in its power.

In the course of years, however, the ideas advanced by Mickiewicz, Słowacki and Krasiński began to be falsely interpreted, and after the disaster of 1863 the Warsaw positivists and the Cracovian historical school advocated the dismissal of all thought of armed force, bunting the patriotic ardour of the more spirited with the narcotic of romantic poetry which interpreted the miracle of the resurrection to come as something outside the sphere of human activity.

In such a period of peacefully somnolent national feeling, Kraków, the intellectual center of the country at that time, was suddenly disturbed by Wyspiański's trumpet tones proclaiming the thesis that "a nation has the right to exist only as a state." He



JULJUSZ OSTERWA as KONRAD in "WYZWOLENIE" (LIBERATION) of STANISŁAW WYSPIAŃSKI.

Osterwa, the director of the Juliusz Słowacki Theatre in 1932 — 1935, is to day incontestably the greatest representative in Poland of dramatic art and directing. A profound connoisseur and great enthusiast of Polish Romantic Poetry and Wyspiański, during his management he restored the Juliusz Słowacki Theatre to its old splendour.

mercilessly criticized the resigned, laocadaisical attitude of his contemporaries, and worked out a concrete program of activity for the present and the future which he presented in full in four works, the poetic rhapsody: *Kazimierz Wielki (Casimir the Great)* - 1900 and three monumental dramas: *Wesele (The Wedding)* - 1901, *Wyzwolenie (Liberation)* - 1902, and *Acropolis* - 1903/4.

Wyspiański who at first had devoted himself to painting now turned to poetry, the greatest power his genius had at its command, and used it to serve his nation. He opened with a bitter invective against the passivity and pusillanimity of his contemporaries in *Kazimierz Wielki*, which toward the end brings out all the degradation of the once glorious nation:

"Each one clearly sick of soul,
Source can reach the skirts
Of fame
Or meaneest semblance of
[real power.]"

He further accused his generation of utter ignorance of that Greatness which in former times inspired Poles to mighty deeds. In his mind his generation was not a nation but mere pack of "stray disinherited journey-men"

The full development of Wyspiański's ideology is found in *Wesele, Wyzwolenie* and *Acropolis*.

The *Wesele* is a poetic portrait of the whole contemporary Polish public. Wyspiański, taking his Cracovian milieu as a model, a milieu that was perfectly representative of all Poland, showed that everything, intelligence and artistry, is sacrificed either to materialistic positivism or to superficial literary aestheticism in the name art for art's sake; or that at most it goes no further than the mere appearance and abuse of national forms as in flaunting Cracovian folk costumes or in dallying around the edges of a real understanding with the Polish peasant by certain individual marriages of intellectuals with buxom peasant maids. The peasantry, on the other hand, has in Wyspiański's opinion a very solid and realistic attitude toward the future of Poland, and approaches the national problem in a direct, essential way, but its weakness lies in the lack of a leader to direct the power lying latent in the simple peasant. Meanwhile, cultured society which should supply this leader idly waits for a sign from heaven, a golden trumpet (the famous *złoty róg*) that is to rouse the nation, and remains inactive, dreaming of the glory that once was Poland's. This listless waiting, this passivity of the cultured, the would be and should-be leaders, is shown with tremendous dramatic force in the dance to the music of the *Chochot (corn stack)* in the last act of the *Wesele*.

The incisive criticism that Wyspiański hurled at his contemporaries in the *Wesele* naturally had to be followed up with a concrete program of the proper action for them. This he outlined in *Wyzwolenie*.

Here the author emphasizes the listlessness of the nation which has fallen as it were, too much in love with the tombs and churchyards that remain as the marks of a chivalrous past, has ceased to take active part in history in the making, and has forgotten that it must create its own State. It is Konrad, the hero of *Wyzwolenie* who proclaims that "nation has the right to exist only as a state" and that a free and independent state must be fought for. Passive waiting for a miracle is folly. The nation must once and for all shake off its indifference to current history. It must take an active role, create events, and by real effort and labour toward winning back statehood, show its strength, physical and spiritual, qualifying it to become a free state.

Such was the essential program outlined by Wyspiański in *Wyzwolenie*. This seed of his deep ideology (which contained the solution not only of the all-important national problem he had taken up, but at the same time of a great number of vexing, ethical, moral, aesthetic and artistic ones as well) was rich in its harvest. It was Wyspiański who checked the spiritual decomposition of the

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STANISŁAW WYSPIAŃSKI "SEWING" Portrait of IRENA SOLSKA

SOLSKA the artist of Cracovian stage in the years 1905 — 1920, to day of the Teatr Narodowy in Warsaw. One of the most beautiful and original feminine talents in the history of the Polish theatre. An incomparably great tragedienne, a most expressive heroine in the works of Shakespeare, Słowacki, Wyspiański, Ibsen Schiller and Zola, she is also a rare interpreter of the Polish and foreign comedy.

THE SIGNIFICANCE OF CRACOW TO POLES DURING THE PARTITION PERIOD

In the period when Poland was wiped from the map of Europe (1795 — 1918), the Polish nation had lost its sovereignty over the land, but had not ceased to exist as a vast ethnical group of a definite and particular character. It had lost its own political form, its outward splendour, but not for a moment had it lost its spirit which made itself evident in the most various creative work contributing to world cultural achievement. The political conditions prevailing, the efforts of the partitioning powers to denationalise the Poles, impeded the development of Polish creative work, especially when it bore anything resembling a national stamp. In consequence, the great Poles, the men of real power, were obliged to leave their fatherland and seek refuge in England, Belgium, Italy, and above all France, where, unchecked by political oppression, they could create for Poland and humanity.

The great Romantic poets, Mickiewicz, Słowacki, Krasiński, together with a whole galaxy of minor ones lived abroad. Chopin, Lelewel, the historian, and Hoene-Wroński, the philosopher-mathematician, and tens of others in the first half of the XIX century, developed their genius and talents abroad in the service of their nation.

The political changes in Austria with the new liberal constitution of 1867 created a new situation. The autonomy of Galicia, the introduction of Polish schools and Polish administration, the restoration of the Polish language and of Polish cultural institutions gave an opportunity for national activity on Polish soil.

From this time on Cracow renewed its tradition as a Polish cultural centre which it had held for ages as the seat of the first university in Poland (founded 1363), and the home of a rich library full of manuscripts, incunabulae, and rare volumes eloquent of the contributions of Poland to the progress of knowledge in Europe. Now Cracow's cultural life, stifled in the first half century of subjection, began to flourish again. There sprang up the Academy of Science keeping in vital contact with similar centres in Europe, the Academy of Fine Arts with the great master, Matejko, the Society for the encouragement of Fine Arts with its own exhibition building, and many other such centres of scholarly and artistic achievement. Writers began to flock to the city: the great, Wyspiański, Przybylski, the leader of the "Young Poland" movement, and many others. There was possible to publish works without the mutilations left by the censor's pencil. Here arose a theatre of the highest quality, and literary magazines like *Krytyka* and *Lamus*.

Side by side with these serious cultural institutions, "Bo-



LEON WYCZÓLKOWSKI.
The cathedral of Wawel.

hemia" likewise found favourable conditions of existence and its Cracowian representatives in their discussions, songs, satires and witticisms, some of which bordered very close on frivolity, compared favourably with their Parisian counterparts.

Over and above all this, Cracow still had one other great plus: thanks to the liberal constitution and the freedom of the press, it had a lively, colourful political life. Cracow was the centre of the conservatives who here published their dignified organ, "Czas"; and was at the same time a hotbed of radicalism, the haven of the socialists who also published their paper.

And it was in Cracow that the last phase of the movement for independence reached maturity, stimulated as it was by political workers not only from Galicia but from all Poland, and especially from the part under Russian rule. Here it was that Marshal Piłsudski prepared the army force that was to become the nucleus of the future Polish army — the "Riflemen" with whom on August 6th, 1914 he marched out of the Cracowian "Oleandry" to regain Polish independence.

Such was the significance of Cracow up to the time of the Great War. Practically all the most illustrious men of Poland to-day were in their youth connected with this city by their studies, beginnings of political activities or otherwise.

To-day Cracow has surrendered the palm of leadership to the capital, Warsaw, but still remains nevertheless, one of the greatest cultural centres in Poland. But in its very walls, in its relics of the past glory of Poland before the partitions and during, there remains a certain charm which every Pole feels, from whatever section of the country he may come, and to which every foreigner sensitive to the greatness and beauty of the work of the human spirit must surrender.

Ludwika Wolkska.

THE CONGRESS OF THE I. F. U. W. AND SOME OF ITS POLISH HOSTESSES

Mme Teodora Męczyńska, the President of the Polish Federation of U. W. has kindly consented to write for us a few words welcoming the Congress members. "Friends, she writes, before I pronounce my speech of welcome in the ancient aula of our oldest university, let me tell you how happy and proud we are to see in our midst such a galaxy of eminent women of great merit, well known as workers for the cause of science, humanity and equal rights.

We hope you will feel at home among us, in Poland, in this noble city of Cracow. May old bonds of friendship be renewed and new ones formed, bonds which shall enable us to continue our untiring efforts towards progress of science, mutual understanding of nations, fair play for women".



Mme Teodora Męczyńska

For several weeks past Polish papers have been paying tribute to and welcoming the eminent women coming from all parts of the world to attend the Cracow meeting of the I. F. U. W. The Warsaw Weekly, would like to say a few words about some of the Congress's Polish hostess and some of the Polish speakers.

Polish women have a fine tradition in ancient history, in the middle ages and in the contemporary times. Their fortitude, their courage, and their deep patriotic feeling helped to keep alive the national spirit, the unwavering conviction of the coming resurrection of Poland in the hard years of long captivity.

Joseph Conrad, the great writer, in his "Reminiscences" pays tribute to his mother, of whom he says: "Meeting with calm fortitude the cruel trials of life, reflecting all the national and social misfortunes of the community, she realised the highest conception of duty as a wife, a mother, a patriot, sharing the exile of her husband and representing nobly the ideal of Polish womanhood".

Foreign writers in their book about Poland are full of praise for the women. One of them Bernard Newman in "Peddling Poland" devotes a paragraph to the qualities of Polish Women. He says i. a.: "Mrs. Curie-Skłodowska was no accident"... And this is true. She was the representative of a generation that had many battles to fight and to win. They had not only to fight for the social, economic and civil equality with men like the women of other countries, but they had to struggle for their national independence, for the right to learn and teach in their own language.

A representative of the pre-war generation is Mme Teodora Męczyńska, the President of the Polish branch of the Federation, whose words of welcome are heading this column. You shall see and hear her during the

Congress. Young in appearance, lively and active, a clear and logical mind, a steady judgement are the prominent qualities of her character. Hers was a busy and eventful life. An only daughter, she could not get the consent of her parents to study at an university. She started giving lessons to provide funds for her studies, organizing at the same time secret teaching courses, education centres, taking part in the independence activities. Mme Męczyńska graduated at the Geneva university. After the resurrection of Poland the Government entrusted her with a high post in the educational department. A teacher and tutor she is beloved and admired by all, always ready to devote her time and experience wherever the interests of women, humanity or science are concerned. She is one of the founders of the Polish branch of the Federation.

Mme Stanisława Adamowicz, lecturer at the Warsaw School of Hygienics is well known to many of our guests. Quiet, unassuming she has more energy in her frail body than one would suspect. Besides her many scientific interests, duties and publications she devotes her time to social work and takes an active part in the feminist movement in Poland; for three years she was a member of the Health Section of the League of Nations, which she represented at several congresses abroad, International Secretary and Chairman of the Health Section of the Polish Council of Women 1927—28. Elected chairman of the Disarmament Committee of the Polish Women's organizations 1932. Member of the central board of the Polish Association of U. W. and chairman of its Committee on International Relations.

Mme Emilia Grocholska M. A. social worker, editor of the paper "La Femme Polonaise" in charge of the social, women's and educational section in the lecture department of the Polish Broadcasting is the vice-president of the Polish Association of U. W. and member of the executive Committee of the Congress.

It would lead us to far to give details of all the women of merit members of the Polish Association and of the Executive Committee. Mme Halina Siemińska M. A., like all the others a fighter for Poland's independence, a delegate to many conferences dealing with the fight against white slave traffic, a writer on social questions, one of the most active women of the Polish feminist movement, Mme Wiczkowska d. Phil., a gifted historian, Mlle W. Ballud, Lic. Sc. Econ. inspector of Silesian schools, Mlle Radwanińska, M. Phare, Mlle J. Ackerman, D. Phil., they, as many others, deserve to have their work fully appreciated.



Mlle Kazimiera Rlakowicz

PRESS REVIEW

(Continued from page 2 col. 5)

Goniec Warszawski in an article entitled "What did General Gamelin discuss with deciding factors in Poland?" says that the problem how to bring the principle of collective safety into agreement with the Polish standpoint was the chief subject of the French Polish discussions. According to the writer, France and England are highly interested in the French General's visit to Poland." In Paris it is stated that a distinct turn has taken place in Poland's foreign policy. It consists herein that while endeavouring to maintain the best neighbourly relations with Germany and to observe scrupulously the non-aggression pact of 1934 Poland is approaching the bloc of the anti-revisionist states standing on the principle of the respect for treaties and the new European frontiers defined by them.

The French press exhibits much interest in General Gamelin's visit. *Tribune des Nations* writes on the Mission of General Gamelin laying stress amongst other things on the fact that the diplomatic and military agreements uniting Poland and France will never cease to be upheld on both sides. Nations so chivalrous and loyal as are Poland and France could never entertain the thought of ever disavowing the mutual obligations actual and moral which are laid upon them". At the same time the author maintains that the Polish-German pact in no way alters the relations between France and Poland. The pro-government organ *Temps* says that doubtlessly the French General's visit at the appropriate moment stresses the cordiality of the relations existing between both countries, pointing out at the German press preserves an entirely calm tone with respect to the visit. "This fact confirms the conviction that the governing circles in Germany do no see any cause for alarm".

In addition we may say that the English press on the whole regards the manifestation of close contact, as seen by General Gamelin's visit, between Poland and France with favour. M. K.

One of the most interesting personages giving a lecture on the Polish day of "On nothing at all" is Mlle Kazimiera Rlakowicz the prominent poet, winner of the literary State Prize for 1934, personal secretary to Marshal Piłsudski, and a high official in the Ministry of Foreign Affairs. Her poetry goes to the heart of every Pole. It is beautiful and simple in form yet full of expression. Mme A. Dobrzańska, professor of chemistry at the Lwów Polytechnic, is the gifted pupil of Mlle Curie-Skłodowska and will speak on "The chemical element - yesterday and today". Dr. Lucja Charewicz is a known publicist and will tell us about Polish women's work in the press. Mlle Patkaniowska, D. Phil. assistant of Prof. T. Dybowski, presents a "Study of tendencies of the present day women novelists in Poland and in the Anglo-Saxon countries.

This is only a slight outline of the activities and the work of some of the Polish hostess. Personal contacts will give our guests the chance to become acquainted with them and also, let us hope, to know and understand them, and to reciprocate the warm feeling of friendship, the will to a mutual further co-operation which is harboured towards them, not only by those enumerated here, not only by all members of the Polish branch of the Federation, but also by all Polish women who are aware of the importance of women in the world's history, S. Goryńska

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The Library of the Jagiellonian University

By Jerzy Macierkowski

The Library of the Jagiellonian University, dating from the beginning of the XVI century, is the oldest in Poland. It arose shortly after the revival of the University of Kraków by the generous bequest in 1399 of Queen Jadwiga and by the decree of King Władysław Jagiełło in 1400. The advance of science and knowledge caused the University already in the beginning of the XV century to collect whole groups of works and text-books indispensable for study. These collections, at first existing in the individual departments, in time were incorporated into a separate University Library, to-day constituting one of the richest and most splendid libraries in Poland and at the same time one of the most interesting of the kind in Europe.

In the beginning, the University collections were increased by gifts of the great and of scholars either teaching at Kraków or studying there; then by subsidies granted by the state and finally in recent years, by the gift of all the publications by domestic and many foreign publishing houses. The great fire in 1492 destroyed a part of the collections. But since then, they grew continually so that the library building had to be enlarged in the course of time. After the reconstruction of the quarters in 1840-1870, the Jagiellonian Library gained much in architectonic beauty; of particular artistic interest is the beautiful courtyard, surrounded by a lofty Gothic colonnade with crystal vaults that support a finely stylized balustrade. In the middle of the courtyard stands a statue of Copernicus by Cyprian Gudebski which was erected in 1930 to celebrate the 500th anniversary of the University. The frieze running along the walls of the second story is likewise of high interest as it contains the portraits in *graffito* of all the most famous professors and scholars of the Cracovian academy.

According to the data in Chwałewski's invaluable book *Polish Collections*, in 1925 the Library had about 540,000 tomes of print, 3653 manuscripts, 2879 incunabulae, 487 diplomas, about 15,000 engravings, 2377 maps, plans and atlases, and 4494 tomes of music. Among these there are many rare treasures unique in the world, especially of ancient prints and manuscripts.

The oldest works in the Library are the Codices of Prague (XV cent.), the rare specimens bought in Constantinople of St. Thomas of Aquinas' commentaries as well as other works of St. Thomas. The Polish delegates to the Great Synod at Basil (1449) enriched the Kraków collection by many theological treatises which they brought back with them.

The Jagiellonian Library holds practically all the existing Polish books printed in the XVI century. There are many unique treasures among these as for example, the oldest known printed book in Poland — *Calendarium Anni Domini 1574. Currentis* (Kraków 1574), *The Life of St. Anna* (Kraków, Wietor, ca. 1532) written by Jan z Koszyczek, *Ex Terentii Comedias... Colloquiorum Formulae... Idiomatica Polonice Dynatae* (Kraków, Szarfenberger 1545). One fourth of the books from the XVI century are written in Polish, and among these may be found the only copies extant of the works of Mikołaj Rey and Jan Kochanowski.

The pride of Jagiellonian Library are the incunabulae of which there are 2879, or one eleventh of all in the world. Chwałewski mentions that 300 of these were unknown to Häin, and there are 50 here which were never seen by him. The Library contains the only complete collection in the world of the prints of Caspar Hofmeister, two fragmentary prints of Gutenberg's rival Coster, and the single existing copy of one of the oldest printed book catalogues of John Bamler of Augsburg (1493).

Of new works, the collection of volumes treating the matter of Poland during the Great War will be a source inestimably valuable for future historians on this period.

A department of the Library no less valuable than the above is that containing the manuscripts (beginning with the XV century) of students and professors of Jagiellonian University.

The oldest manuscripts in the Library date from the X century. To these belong the parchment manuscript from the end of the X century or the beginning of the XIth *Thimaeus Platonis cum Commento Chalcidii*, and part of *Pharsalia Lucretii*, from the XIth. Many of these manuscripts are remarkable not only for their

contents but also for their artistic execution, their splendid miniatures and stylized initials. One of the most beautiful in this respect is the XIII century manuscript of *Deopetra Gratiani*, while the famous *Codex Picturatus* of the Cracovian town scribe Balcer Bahem (XV century) is a phenomenal thing containing the codices of all the Kraków guilds, decorated with artistically composed painting and 24 miniatures.

As a special rarity must be mentioned *The Codex of Paul of Cragay* (1459) written in Gothic characters on parchment. It is popularly called the book of *Master Twardowski*, and legend has it that on this book the finger prints of the devil are clearly visible, that some devil who forced Twardowski to do penance on the moon. Another interesting relic are the manuscripts written, after the fashion of the Middle Ages, with the left hand, showing that our attitude toward the supposed superiority of the right hand is only a superstition. The superstitions of old times, incidentally well set forth in *Queen Marysieńka's* book of cabals — *Che cosa sia la Cabala*.

Having mentioned only the most important manuscripts written in foreign tongues, a few words should be said of the oldest Polish writings. These are the Polish prayers in *Pater Noster, Ave Maria, Credo* which are all found in the Ms. of 1376. The library also has the oldest text of the famous Polish song, the first national hymn as it might be called, the *Bogurodzica* written with the notes, and dating from the beginning of the XV century.

Booklovers, scholars, and historians find great interest in the royal autographs (Leszczyński, Batory), in the correspondence of Martin Kromer, Hosius and others. The literary papers of the famous Polish historian and

political philosopher Joachim Lelewel to be found among them, also, are very rich.

Besides its books, the Library has other relics of priceless value as museum pieces. Among these are the magnificent mariner's atlas by the famous Venetian, *Baptist Agnese* formerly in the possession of King Zygmunt August. It contains ten maps on parchment beautifully painted. The marvellous bindings and covers of certain books deserve mention, too. The most beautiful is, in the opinion of most, the prayer-book of *Queen Anna Jagiellonka* bound in splendid samnite and embroidered with little pearls to represent Polish white eagles, and bearing the initials A. J. — R. P. (*Anna Jagiellonka Regina Poloniae*).

Like every library, the Jagiellonian too has its Souvenir Book in which are found among others the signatures of King Henry Valois, King Stefan Batory, the great statesman and Chancellor of Poland, Jan Zamoyski, Queen Anna Jagiellonka, King Stanisław August Poniatowski, the leader of the November Insurrection, Chopicki, Emperor Wilhelm II, and Marshal Józef Piłsudski.

Even a long article would not be able to describe all the treasures of the Jagiellonian Library. There are a number of interesting books on the Library from a historical point of view as *Historia Biblioteki Uniwersytetu Jagiellońskiego* (1921) by Jerzy Samuel Bandtkie; *Zarys historii Biblioteki Jagiellońskiej* (1923) by Wanda Koneczyńska. And now in order to popularize and make well known especially the manuscripts and incunabulae to be found in the Library, there really should appear a full-length monograph treating of the various departments of these treasures, lying in the oldest Polish collection of books, the famous Jagiellonian Library.



The courtyard of the Jagiellonian University.

Stanisław Wyspiański

(1899 — 1908)

Continued from page 3 col. 5)

nation and threw the watchword of stubborn, persevering labour toward a new Poland whose resurrection was to be effected not by a supernatural miracle but by the sweat and blood of her sons; and it was Wyspiański's idea which finally prevailed.

The great poet did not live to see the freedom of his country, the mighty event which had pointed the way and inflamed the hearts of his countrymen, but he did experience a foretaste of it in his masterpiece, the *Acropolis*. In this drama the poet celebrates the beginning of a new era for the new Poland and heralds the new art ready to spread its wings.

When true Art finally laid one of her greatest sons away for ever, she had already given him the laurel of immortality, but Wyspiański's greatest triumph is really that the gratitude and love of all Poland are with him for moulding the spirit of her free sons.

STANISŁAW WYSPIAŃSKI's Portrait of LUDWIK SOŁSKI in the rôle of King Władysław Jagiełło.



SOŁSKI, director of the Juliusz Stowicki Theatre in the years from 1905 to 1912. He is one of the most illustrious and indefatigable leaders of theatrical art in Poland. This great artist and organizer is now also the director of the *Teatr Narodowy* and *Nouvy* in Warsaw. In recognition of his great merits and artistic service, the city of Cracow on the 60th anniversary of his work on the Polish stage nominated him the honorary director of the Cracovian theatre.

CRACOV

THROUGH THE EYES OF THE TOURIST

Continued from page 1, col. 5)

altar one of the finest examples of mediaeval wood carving extant. All the decorations, the altars and tombs, statues, paintings, and, especially the beautifully modulated colours of the stained-glass windows create an effect far more pleasing than the gloomy atmosphere prevailing in St. Stephen's cathedral in Vienna or Notre-Dame in Paris.

The history of Cracow in its relation to that of the Polish state throughout the centuries is best reflected in the relics to be found on the Wawel, in the Cathedral and in the Royal Palace. A visit to the Cathedral may be edifying only to the tourist more or less acquainted with Polish history. The character of the chapels, the monuments of the Kings and bishops, Mediaeval, Renaissance, Baroque, or Neo-classic, continually force historical allusions into mind. We mention them but the splendid chapel of St. Stanisław, the patron of Poland, lying in a silver coffin in the chamber of the Cathedral, the marble monuments of the Piast and Jagiełło dynast-

ies ornamented with lace-like carvings, and the pearl of Renaissance art, the chamber of the Zygmuntus of the Jagiellonian dynasty built by Italian architects in the beginning of the XVI Century.

In the underground vaults of the Cathedral lie the Polish kings, the great national heroes and poets.

The Royal Castle adjoining the Cathedral is now gradually being renovated and brought to its former splendour out of the ruin to which war and military occupation had reduced it. The Renaissance balconies of the great courtyard and a number of halls dating from the XIV, XV, XVI, and XVII centuries are most worth while seeing. The most interesting and at the same time most valuable relics adorning the walls of the chambers are the 100 Brussels arrases from the XVI century.

The view from the windows of the Royal Castle in the part now reserved as the residence of the President of the Republic, embraces all Cracow in a vast pa-



CRACOVIAN COSTUME. Miss Alina Halska, the excellent artist of the *Teatr Narodowy* in Warsaw. In a costume of Cracovienne designed by VICENT DRABIK (1883-1933), the famous Polish stage-designer and painter.

noram. From here can be seen the famous Skalka, whose church is the Pantheon of Poland, the new districts of Cracow built up since the war with their fine

monumental buildings, schools and gardens, and all the landmarks that are worth going down again into the city to visit.

Above all one should not miss, the University founded in the second half of the XIVth century, the *almshouse* of Copernicus, and its famous library. While in the vicinity it would be a pity not to visit the churches of the Dominican and the Franciscan Friars near at hand to admire the stained glass windows of the great Stanisław Wyspiański. The museums, too, the Museum Narodowe, the Museum Czartoryskich, the Dom Matejki and the Museum Etnograficzne are full of interest. But the tourist should not spend all his time burrowing in the past. A ramble about the parks and markets with their fruits, vegetables, and flowers so characteristic of modern Cracow is likewise full of colour and interest.

The tourist will be struck by the number of young people in this age old city. Thousands of students from University, and the many other institutions of higher learning through the streets. Cracow's intellectual life is very animated.

An evening walk will lead you out of the city limits to the *Błonia*, the picturesque meadows skirting the town and already touching the suburban forest and

villages so rich in original folklore. From here, two great mounds catch the eye: not the legendary ones of Cracow and Wanda, those are on the other side of the town; but of Kościusko and Józef Piłsudski. The nearer one, Kościusko's, was built toward the end of the XVIIIth century in memory of the great champion for the freedom not only of his own land, but for that of the United States as well, by his countrymen who brought ground from all parts of Poland. The second is that of Marshal Piłsudski, hero and leader of resurrected Poland, the place of pilgrimage to-day of countless thousands who come to pay their tribute to his memory with a handful of earth. These four mounds, symbolic of national gratitude, embrace 12 centuries of history, and stand guard over the city, bastions of national culture.

Jadwiga Krauczyńska

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Juliusz Slowacki Theatre in Krakow

(Teatr im. Juliusza Slowackiego)

The history of Polish theatrical art and of Polish cultural achievements in general must be numbered by brilliant pages to the Juliusz Slowacki Theatre (Teatr imienia Juliusza Slowackiego) in Krakow...

The construction of the building itself was begun in 1881 according to the plans of the well-known architect, Jan Zawiewski, and the first opened its doors to the public in 1889...

It is not surprising, therefore, that in this period the Juliusz Slowacki Theatre became an artistic outpost of prime importance; good fortune had it that its stage was managed in turn by the most illustrious representatives of Polish theatrical art...

philosopher of theatrical art who was director from 1889-1889 and then again from 1915-15, then Josef Kotarbinski, the highly praised artist-regisseur and great enthusiast of Polish literature...

Under such management the Juliusz Slowacki Theatre became the Mecca of Poles from the very farthest limits of the country, who longed to hear the Polish tongue in its most beautiful form...

JULIUSZ OSTERA as SULKOWSKI in the drama of Stefan Zeromski. (A miniature by Maria Gerson-Dabrowska)

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the country, who longed to hear the Polish tongue in its most beautiful form and to fortify their hearts and spirits with the thoughts of the titans of Polish national poetry...

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