

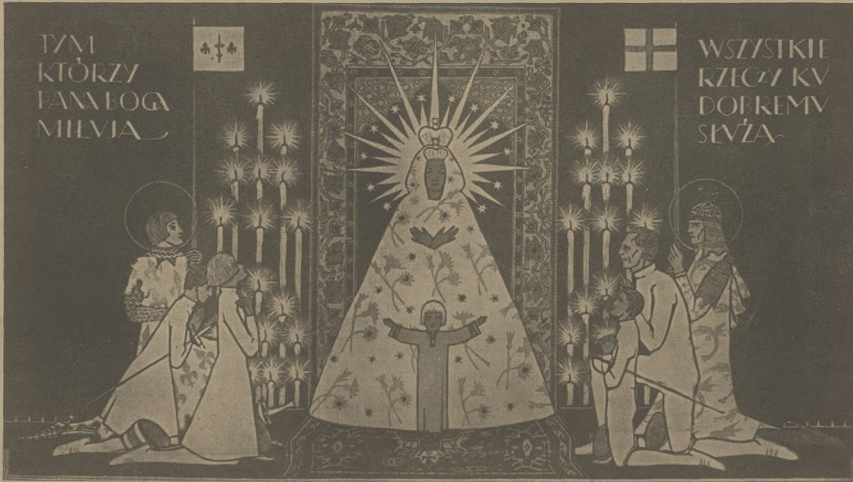
# THE WARSAW WEEKLY

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WARSAW, SATURDAY, DECEMBER 26, 1936

No. 51/52



W. J. Goryńska

A MERRY XMAS AND A HAPPY NEW YEAR  
 TO ALL OUR READERS WHEREVER THEY ARE

## Mr. Beck's Exposé

delivered to the Senate Commission of Foreign Affairs on December 18th, 1936

Poland's rôle in relation to international events during the year under review has been the reverse of passive. Not one of the principles of our policy which I presented in Parliament a year ago has undergone any change. We have extended the range of our contacts and interests during the past year. This does not arise out of any modification of our policy of avoiding commitments outside the sphere of our direct interest but from the desire that our country should have its own point of view in regard to every matter.

Present-day politics are hampered by the parallel existence of different systems of international activity. Our work is facilitated by the fact that Poland owes no special allegiance to any of these doctrines.

The maintenance of some sort of *modus vivendi* in Europe requires our simultaneous collaboration with the powers in which we are particularly interested as well as cooperation with the most varied groups of countries.

International politics are governed in our opinion by a certain community of interests of all the nations, and transient negative currents thrusting some apart from others cannot stop the development of this solidarity. There have been periods of peace and collaboration without the League of Nations, and there have been wars during the era of the League. In saying this I do not mean that our interest in this institution has declined, but that we most highly prize the principle: "Il n'y a que la réalité des choses qui compte".

The work which we have done jointly with our Eastern neighbour, the Soviet Union, continues to yield useful results without any shocks or important misunderstandings. In connexion with the incident at the VIII Congress of Soviets, concerning our Baltic friends which evoked some perturbations, the Soviet government has explained that it attaches unaltered significance to good and normal

relations with its neighbours. I note this with satisfaction as we cannot be indifferent to whatever happens on the Baltic.

In our relations with our Western neighbour, a certain nervousness is to be discerned in the public opinion of both countries, but this does not influence my profound conviction that the great and courageous decision of organising our relations with Germany on a friendly basis still retains its value for both countries and for the interests of the whole of Europe. I am convinced that the public opinion of Poland will repel every outside attempt aimed at diminishing our accomplishments in this field.

Our defensive treaties of alliances, marked by the most scrupulous loyalty for the interests of others, have proved to be positive elements in the structure of Europe.

In this connexion I must first of all mention the exchange of visits between the highest military officers of France and

of Poland as also the spontaneous and cordial reception given to Marshal Smigly-Rydz by the leading personalities of France and by French public opinion. Details of the financial agreements, connected with the defence of the country, resulting from this visit will be given by the Minister of Finance on a future occasion.

Contact in this atmosphere with our friend and ally, France, is developing in the most satisfactory manner and, I trust, will find full reflection in all future international agreements concluded in Europe.

During the present period the principles of co-operation with Rumania and the durable solidarity of our interest have found full expression in the visits of M. Antonescu and of General Samsonevici. I shall continue these conversations at Bucharest and I think that a personal meeting between the heads of our States will further strengthen the ties of alliance binding us.

I desire to lay stress on the utility of personal contacts between statesmen. In this connexion, I would like to remind you of General Goering's visit to Poland as an example of the tendencies to consolidate the best of friendly relations.

I now pass to official visits. I can mention the exchange of visits with the Belgian Premier, M. van Zeeland, followed by the Warsaw visit of M. Koht, the Norwegian Foreign Minister, which strengthened the consciousness of solidarity between Poland and the Scandinavian countries as regards European problems. I also desire to draw attention to the cordial manifestations on the occasion of our Premier's Budapest visit, and to point with pleasure to the favourable impressions left by my visit to Belgrade—based on a comprehension of constructive work and a proper respect for mutual rights and interests.

## Mr. Beck's Exposé

(Continued from page 1)

I attach special importance to the conversations conducted in London, which demonstrated a convergence of views between the United Kingdom and ourselves with regard to many most important elements of the European situation. They found an apt appreciation in the British Press.

I now pass to the Locarno question. The agreements of 1925 disturbed rather than steadied the equilibrium of Europe. Any future treaty should retain, in the interests of European stabilisation, all the valuable features of the former agreement, while avoiding its shortcomings. We shall follow these lines in regulating our attitude towards future negotiations.

The former definition of the relation of this treaty to the League of Nations gave ground for fairly far-reaching reservations on our part. We are, generally speaking, of the opinion that in the interests of the League itself it should not be burdened with either too numerous or too complicated tasks.

As far as the current affairs of the League of Nations are concerned, the Abyssinian question is closed for us indefinitely since we ceased to apply sanctions. I hope that the next session of the League will end it definitively.

With regard to the civil war in Spain we have been of the opinion that the League should not be engaged in this difficult and painful problem. The activities of the Non-Intervention Committee which we have adopted since the beginning of the conflict.

I cannot pass in silence over the problem of our colonial interests, which was brought forward by Poland at this year's session of the Assembly. The problem has two aspects: first, the provision of emigration territories for the rapidly increasing population of our country; second, — the possibility of opening access for Poland to the sources of raw materials. The

question of the emigration of the Jewish population is a special subdivision of the emigration problem. This is a problem not only for Palestine, but also for the whole of Europe.

I now pass to the problem of the reform of the League of Nations. Poland has filed her observations regarding this matter. I see two serious dangers before the League. The first is a division into countries internationally quite unrestricted and remaining outside the League, and members of the League bound by the provisions of the Covenant and of its various organs. This second danger is the disturbance in the equality of rights and duties of the various countries — that cardinal condition of every sound organization. The second danger is that of the rise of two blocs, a League and a non-League one. I can state that our policy, based on opposition to the formation of antagonistic blocs, has jointly with certain other countries so far succeeded in effectively counteracting this tendency.

Examining the problem of Danzig, I am obliged to stress that in this case our vital interests are at stake. As regards the assurance of respect for these interests, clearly and unequivocally acknowledged by the Senate of Danzig, our attitude is constant and straightforward: Nothing in this matter shall undergo change. Firm in the defence of our rights, we also know how to respect the rights of the Free City.

We are now conducting satisfactorily progressing negotiations with Danzig: 1) for effectively making use of our rights and interests in Danzig in connexion with new regulations issued by the Senate; 2) for removing the difficulties which arise from the representation of the League and the Senate. Danzig affairs are troublesome, as they have been for centuries past, but I feel certain that mutual interests will permit us to find reasonable forms of co-existence on our great commercial highway.

## INTERNATIONAL CHOPIN COMPETITION FOR PIANISTS IN WARSAW

The International Chopin Competition will begin on Sunday 21st of February 1937 at 11 a.m. in the premises of the Filharmonia in Warsaw where will be assembled a jury consisting of members of the Polish and foreign artistic and educational worlds under the presidency of the Director of the Warsaw Musical Society and of the Chopin Musical School at Warsaw.

Points to a maximum of 25 will be awarded the candidates for their interpretation of the works comprised in the first section of the competition (recital). Some 20 competitors, obtaining the highest number of points will then be asked to play in the second stage of the competition which will consist of one of the two Chopin Concertos with orchestral accompaniment for which they will be awarded further points up till the maximum of 25 points. The competitors receiving the highest number of points will be awarded the prizes which cannot be divided.

In order to maintain absolute fairness in the assessment of points, the number of voting members of the jury will remain equal from the beginning to the end of the competition. To this end any member of the jury who may have any probable reasons to be absent from one of the sessions will have to cede his vote to one of his colleagues after obtaining the permission of the president, who, if he is not advised of the absence of a

member, will himself nominate a substitute. The same rule will naturally apply to foreign members, who may arrive late or may be forced to leave Warsaw before the end of the competition. The order of the audition will be decided by drawing lots which will take place on the 20th February at 11 a.m. at the Chopin Musical School at Warsaw.

The Committee reserves to itself the right to organise in Poland the first recital of the first seven prize winners of the competition, which recital will be given shortly after the final audition.

Any pianist of whatever sex or nationality may take part in the competition if between the age of 16 and 28 inclusive. Competitors must present the following:

- a- Diploma of the completion of studies at the National Conservatory of a similar institution, or if these are not available, documents bearing testimony to his artistic qualifications. (critiques, programmes etc)
- b- Curriculum Vitae with two photographs.
- c- Full address together with documents certifying as to age and nationality.

All these should be sent before the 30th December to the Director of the Chopin Musical School, Sienkiewicza 8, Warsaw.

Participation in the competition costs zł. 50. - which should be

## LONDON LETTER

By Gregory Macdonald

(Continued from last number)

The new King, George VI, is popular with the people especially because he represents the memory of King George V as a family man. He is characterized by the same dogged devotion to duty and his own early training was in the Royal Navy. The charming Queen Elizabeth is already known, not only as the Duchess of York but also as the mother of the two Princesses, Elizabeth and Margaret Rose. This former, with her marked personality, is the subject of innumerable anecdotes, and it is one of the curious reversions to historical continuity that have marked the past fortnight that she now becomes Hair Apparent and in the eyes of the nation a future Queen Elizabeth. She will be regarded with bright hopes.

We shall, however, soon have to face once more the crises in foreign affairs which have been forgotten in the stress of internal change. Perhaps then the deeper reactions of the crisis will be made clear by the attitude adopted. If Spain is the subject of debate, we shall observe whether the sharp stress upon Constitutionalism in Great Britain reinforces support for the Popular Front in general and for the Madrid Government in particular. If the crisis occurs in the Far East, as the capture of Marshal Chiang-Kai-shek renders probable, we shall observe whether an equal reaction upon opinion on the side of Russia where a new Constitution has recently been inaugurated. If so, there will be a return more to the atmosphere of the League of Nations dispute over Abyssinia. Yet the deeper springs of the human mind have been touched by the crisis and it may well be that the first attention on every side will be devoted to the internal reconstruction of the nation, making use of the possibilities of a new prosperity in the internal market to repair the less fortunate consequences of nineteenth century industrialism.

So far as internal political affairs are concerned, all eyes will now be turned on Parliament. The Prime Minister himself stands at the summit of power after a year in which at one time or another his personal ascendancy appeared to be shaken. Yet it has always been understood that he would resign soon after the Coronation. At the moment he has no rival and no probable successor is pointed out unless it be Mr. Neville Chamberlain. The National Government is equally strong. The Labour Opposition has never shown strength in this Parliament. On the momentous issues before the nation, such as the Abyssinian dispute and the question of intervention in Spain, it has done little more than quarrel with the incidents of the Government's policy, rarely with its principles. And Government has the effective argument that

sent to the above mentioned school immediately on the candidate being advised that he may take part. Under no circumstances may this payment be effected later than the 1st February. Any candidate, withdrawing before 15th January, will receive a refund of half this amount if he advises the rectors by registered letter before this date.

The Committee is endeavouring to arrange reductions of railroad tickets and visa fees for persons taking part in the competition. Particulars as to this will be announced.

when the Opposition did oppose the subject chosen was rearmament, which the country at large accepts as inevitable. So it would seem at first sight that Parliament has before it an easy Session, though both foreign and internal affairs may produce unexpected difficulties.

A point of general interest about the crisis just passed was that the Press showed marked divergences of opinion at various times and that at first a sharp cleavage showed itself between the "heavy" dailies, such as *The Times* and *The Telegraph*, and the so-called "popular" papers controlled by more or less independent proprietors whose political opinions are widely reflected by large circulations. It is not at all improbable that after the first settlement of the present position those divergences of opinion will once more assert themselves. So in sum, the political situation of the moment is of the highest interest, but very obscure.

There are signs that the strain has now been relaxed and that the country will soon be turning its attention once more to the season of Christmas shopping which promised this year to be quite the most active since 1929. It was, indeed, going to be extremely active, and we shall have to wait some ten days to see whether the political crisis has caused people to spend less. The note circulation rose by £5,000,000 last week, with the expectation that it would reach a new record total by Christmas week.

As the banks are making no loans, but have record deposits to safeguard, and as their assets are invested in Government securities, the heavy demands for cash would have been increased considerably by the rising prosperity of the early part of the year. As I pointed out before, the financial system changed at the time of the stabilisation agreement in September. Commercial debt is being rapidly liquidated. The banks are custodians of cash profits rather than creditors of the whole community. Consequently, if rising prosperity in the internal market means that demands for cash will be too heavy, the banks will be forced to ask for a Government guarantee of deposits. In other words, they will sell bank Government securities to the Government in return for Treasury-issued and interest-free money, cancelling by just so much the National Debt.

But the stabilisation agreement itself comes into the picture. For if the political crises were very violent or prolonged the world would be a heavy selling of pounds and a heavy buying of dollars, causing among other results the speculative investment of "hot money" in Wall Street, the unsettling of the American internal price-level, and possibly the further devaluation of the dollar to the point where President Roosevelt, to defend it, would have to allow the shipment of gold eastward again across the Atlantic. Implicit in the recent crisis was the fear that the stabilisation agreement would be broken by *force majeure*. In fact, however, sterling has only weakened slightly, being steadied by heavy buying on Washington account. Financial papers are telling their readers that Wall Street never looked more attractive than at this moment, but it is probable that the Premier's calming statement of Monday will moderate any movement of panicky investment in American securities.

## The Opening of the Porabka Dam

The newly completed Porabka dam on the river Sola is the largest structure of its kind in Poland and has a capital importance for the prevention of floods on the upper Vistula and for facilitating navigation on the Vistula in the summer months.

The dam has a length of 260 metres and a height of 35 metres. The reservoir formed by the river Sola above the dam has an area of 380 hectares. The total cost of the dam, together with the cost of expropriation of the land which had to be used for the reservoir, amounted to 18,000,000 zlotys.

French credits to the amount of 4,000,000 zlotys have been used for the construction, and the remainder of the cost has been covered by ordinary budgetary credits spread over several years.

Electric current produced by three generators of a total power of 20,000 Kw. will be conveyed by a high tension line to Bialo, Biala and other Silesian towns, supplementing their own power stations.

## New Aircraft 'Factory

A new large aircraft factory has been opened by the President of the Republic at Okecie. It is owned by the National Aircraft Factory, Ltd., a State concern already controlling a considerable aircraft and aero-engine production in Poland.

Among those present at the opening ceremony was Captain René Fonck, the greatest war time French ace, and probably one of the greatest living authorities on flying in general. He stated that, if the Warsaw factory was not equal in size to some of the French ones, it entirely matched them as far as the efficiency and modernity of its equipment was concerned.

(ATE)

## Danzig and Gdynia official ports for South America

The International Shipping Conference has admitted the ports of Danzig and Gdynia to the number of base ports in communication with Central America. It means that the freight rates from Gdynia and Danzig to the Central American ports will be identical with the rates charged from the other base ports, such as London, Hamburg, Rotterdam, etc. The range difference hitherto chargeable in addition to the base port freight is therefore abolished for Gdynia and Danzig.

Gdynia and Danzig have been already base ports for some time as far as the North American and outgoing Far East traffic was concerned.

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# CHOPIN and GEORGE SAND

## (SUMMER IN NOHANT)

An interesting play of Jarosław Iwaszkiewicz at the Teatr Maty

The romance between Frederick Chopin and George Sand has already interested many authors and many works have been written, and much discussion has centered around the problem as to how much the immortal art of Chopin gained in profundity and beauty from George Sand, and, conversely, the charge that the famous French novelist was the cause of the premature death of the genial composer.

Jarosław Iwaszkiewicz, in his play, *Summer in Nohant*, does not set out to be a severe judge of the romance of Chopin, but he rather tries to show that the final result of the relations between these two artists, starting as a couple of romantic lovers, is a motherly, solicitous guardian and a very capricious composer and suffering man.

Against a background of sometimes authentic events, Iwaszkiewicz has portrayed the figures of George Sand and Chopin giving to them the halo of talent and genius, but, at the same time,

making of them truly living persons with all human faults and caprices. Although their break was due to a tiff, even after nine years of common life, they still remained strange individuals, George Sand, full of life and vitality was an effective representative of her epoch in literature, always eager for more and more new adventures and experiences; he, with his tragic soul, was above his time and epoch.

Perhaps the subtle nature of Chopin could no longer submit to George Sand as his patron, as it were, while she constantly accepted new lovers. The literary portrait of Chopin (*Prince Charles* in Madame Sand's novel, *Lucrèce Floriani*) is an element underlined by Iwaszkiewicz as forcing the end between the two.

Iwaszkiewicz, in leading to the dramatic conflict between Chopin and Madame Sand in the third act, was obliged to present in the two preceding the background, life and characters in Nohant. At first, Nohant is shown as a palace of art and love. Everyone, it seems, is in love, most often without reciprocity, most often with sacrifice. But above the literary power of Sand, the music of Chopin reigns, it constantly issues from his room, sometimes vastly irritating the inhabitants of Nohant by its innumerable repetition of fragments. To give a true picture of Nohant life, Iwaszkiewicz has introduced a number of authentic figures such as Count Wodziński (the brother of Chopin's greatest love, Maria Wodzińska), Mademoiselle Rosières, the painter, Theodor Rousseau, the sculptor Ciesinger, Augustine Brault, and, finally, Fernand, the unhappy lover of Solange.

As to Chopin, the author has shown rare delicacy in presenting his figure. He does not appear until the end of the second act. Only his music can be heard, and this musical preparation heightens his appearance at the end of the second act, thus enabling him to be the hero of the play in its closing scenes.

Iwaszkiewicz, in undertaking such a dangerous theme for his work, has attained no little artistic success. He was able to make of legendary figures, real, convincing persons (how perfectly is shown in the elegance of Chopin) and his imagination, that of a born poet, enabled him in his treatment of the central figure not to profane nor trouble the cult of Chopin, something firmly believed in by every member of the audience in the theatre every evening.

\* \* \*

The artistic satisfaction is even greater thanks to the performance on the stage of the *Teatr Maty*. The director Mr. Edward Wierciński has given to the play a true poetic tone and reproduced all the wishes of the author.

Thanks to the great talent of Mrs. Maria Przybyłko-Potocka all the qualities of Chopin's mistress and all her passions are convincingly brought out. Madame Sand is a figure not at all sympathetic to Polish audiences. But the finesse and sincerity of Mrs. Przybyłko-Potocka overcame all these difficulties and made of Madame Sand a woman full of contrasting passions but truly loving.

Mr. Zbigniew Ziembiński had great difficulty in his rôle of Chopin. The figure of this great Polish composer has such an ideal



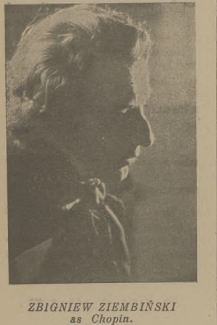
SUMMER IN NOHANT. Third act. MARIA PRZYBYŁKO-POTOCKA as George Sand and ZBIGNIEW ZIEMBIŃSKI as Chopin. Costumes by Zofia Węgrkowska. (Phot. St. Brzozowski).

portrait in the imagination of each, that a single false note could spoil the whole impression. But Ziembiński, thanks to his delicate tone in word and gesture, has created a true vision of Chopin.

The third important rôle of the play is that of Solange Dudevant. Her ill-fated love for Chopin is a leitmotif through the whole play, and the influence of her mother, her misunderstandings with Chopin, and her project of marrying Ciesinger gives

plasticism to the beautiful but violent daughter of George Sand. Miss Nina Andryczówna had an excellent occasion to show all the qualities of her great teacher and original talent, demonstrating with equal force, the lyric and dramatic moments in her rôle.

The remaining rôles well performed form only a background of the play. The *Summer in Nohant* will undoubtedly be a great success and should be produced abroad. Arno.



ZBIGNIEW ZIEMBIŃSKI as Chopin.

# SHE'S AT HOME

(From "Two Moons")  
by MARIA KUNCIEWICZ

Old Agatha, the beggar, knew everyone in the district, what they did, and how they got on at it. She sat on the step, resting after the sour milk, so Caroline, the summer visitors' cook, was glad to get some news of the local people.

"Well, how's Joseph's wife, for example—the one whose husband works in the tannery?"

Agatha darted an upward look. "She? She's one of the lucky ones. She's at home."

That was true. She was at home in the dark grey moment when her husband and sons were snoring, when the oleander under the window first rose from the confusion of night, and all the factory women tried not to hear the cocks crowing as their strained ears waited for the sound of the whistle.

She was there. She pulled down the sleeves of her dress, muttered "Our Father" between her teeth, swore, blew on the fire. When Joseph opened one eye a lock of yellow hair was bobbing somewhere near the floor; his wife was peeling potatoes. When the boys, still blind with sleepiness were looking for their boots, instead of their tops, their hands sometimes felt a well known skirt. Their mother was feeding Domicela.

The tannery whistle. The shattered silence settled in the corners. The shoulder blades twitch with the hurry... Time to go and break one's back over

this accursed man's work. And the old woman? she'd got her time to do about the house.

Men don't like women in the morning, when they haven't had enough sleep. Joseph spared a potato, and burnt himself. He didn't want to spit it out, so he puffed up his cheeks and turned the bulbous mass in his mouth. As he did so, he looked at his wife, and there was so much spite in his eyes that, as soon as she caught his glance, she dropped the bread, feeling as if it was she who had been burnt. Then he swore, and punched her in the back, growling out: "Gone off your chump, you old witch, or what? can't you cool potatoes?"

The boys stopped, their arms half way into their sleeves, ready to back their father, or at least to have a hand in the squabble.

They had to go almost at once so she wasn't very much afraid. She waited silently behind the cupboard, knitting, waiting till the door would slam. Domicela squalled. Let her. She had better not try running round the room...

They went. Then she could swaddle the baby, eat up the rest of the food left on the dish, and call to Manek; "Manek, have you got your homework done?"

He was invisible under the bed clothes. She shook him, and suddenly a dirty tumbled head appeared, with bare teeth.

"Will you let go, let me go or—I'll bite!"

She was at home when Manius galloped out to school. Her throat was sore and hoarse from admonishment, her liver as hard and sore as a boil.

Free hours followed. She didn't have to keep out of sight or nag at any-one. She pinned her plait tight. Work multiplied itself like a centipede that was begging to be killed. She reached for the broom. She must give the floor a scouring. Her suds were ready, the fire had not yet gone out. It would be a good plan to heat an iron at the same time, and run over the old man's coat. The suds were steaming. That was good. Before the iron was ready, away with the stools. She tucked up her skirt. Domicela squealed. She caught up the baby, rocked him, and went to bed.

"Molly, my own Mollykin..." How ragged the coat was! until the child fell asleep, while she was rocking it, she might as well darn the collar. So much the better, because now the iron...because she could boil the copper with the washing during dinner.

When one had the place to oneself, one could hang things anywhere (where was the line? Marianna Zolotuch had borrowed it a week back—get a move on, old lady, you must run for it) and not a lump of sugar to shut the boy's mouth...

"There you are, Celek, suck that carrot!" The suds were warm, and so was the iron, the pig was quiet, the stools thrown out into the hall, the baby asleep.

"Kostos, do me a good turn—run over to Marianna for my clothesline!"

I must do the floor, and the

ironing. No, better to iron first and scrub afterwards.

The work multiplied. She washed clothes. One garment after another went through her hands. She forced the energy out of herself with an effort. The hall needed a bit more light. But it was dark in the house too. Filling the tub was the worst. Her back hurt her. She had the bucket, it might be good to collect the suds. Any thing useful always comes in. And her friends were always glad to borrow...

The work multiplied, like black ants she caught flickering. She wanted to crush them out, so that only cleanliness would remain, order, festival.

Noon. She must get to the factory as fast as she can with dinner. The cabbage soup was a trifle smoked. Her heart was going quicker than her feet, her looks were still more nervous than her heart.

It was a long way to the tannery. The way lead through one long street, across the market place, then another two streets, down to the river itself. There were women everywhere, some hurrying, the others in no hurry at all. She greeted her acquaintances with a hasty, "Well!", pushed back her handkerchief, and sped on, dragging the heavy soap. But she saw the most varied things on her way. One of them hurt her—the sight of the saleswomen. They shooed, packing their wares into their bags, and dropped their own money into their pockets. They sat out of doors, sprawling comfortably, their own mistresses, with time to themselves...

She was not mistress of her



Madame Maria Kunciewicz the well known Polish authoress had her first novel "Przy mierzwiach Dzieckiem" (published in French in 1926 as "Conquête") in the series "Les Oeuvres Libres" (issued by Artisans Payard) Her next book "Twarz nieszczęśliwej" was translated into Italian in 1935 as "Volta del Uomo". Subsequently she had published a cycle of short stories: "Dwa Kiszczys" (from which the story above is taken) and "Dziłtany Warszawski", a series of articles on Warsaw. Her best book is, however, a psychological novel issued in 1936 entitled "Cudzoziemka" which is now being issued in French, German and Czech.

time, was Joseph's wife. The pig was grunting loudly, the coloured washing, instead of being boiled separately, had been packed in with the white, and one sheet had come out red from a creton dress.

The marketwomen were sitting at their ease, with time to take in every word. She gave a brief "Well!" as she passed, for it was not she was running, but the dinner, and her heart, and her

(Continued on page 4)

# II-nd International Exhibition of Wood-engravings Warsaw 1936

The range of artistic interest offered by this exhibition is far greater than might be expected from so limited a subject. All the forms in which the woodcut has appeared throughout the ages are represented in the work of living artists, from the highly conventionalised line drawing of the XVth century and the pen-and-ink drawing, pasted or drawn directly on the block and faithfully carried out in wood after the manner of Direr, to the most *recherché* subtleties of modern engraving and printing technique. For the artist the Exhibition is an enormous mine of information to be studied again and again, for the layman it is sure to prove a rich storehouse of artistic delights with a scale wide enough to satisfy the most varied individual tastes. Even the layman, however, should have some slight knowledge of the nature and possibilities of the woodcut in order to appreciate and enjoy it fully. Such knowledge I have found to be astonishingly rare in spite of the vogue which wood-engraved prints have been enjoying for many years past, and I shall therefore offer no apologies for making a few necessary remarks on this subject before reviewing the Exhibition in detail.

Roughly speaking a woodcut (or wood-engraving—I am using the terms interchangeably) is produced by making an incision in the planed surface of a wood block, the surface being then inked with a roller and an imprint of it made on paper. Since the roller proceeds along the surface of the block, the incisions, whatever their form, catch no ink and appear white in the black imprint of the surface. Thus the characteristic woodcut line is white—a black line on white ground, such as in the Chinese woodcut, which will be reproduced in next week's issue (nr. 78 of the catalogue), is only obtainable by cutting away the whole surface, leaving only the line standing—a tedious proceeding and not much practiced by Western artists. The technique of printing plays a certain part in the purely artistic effects of a woodcut print. In the ordinary way the block—whether machined or hand-printed—is given equal pressure over the whole surface and the colour (the term is also used to denote black) prints with its full value, all gradations

being a result of incisions in the block. In some cases however, a different kind of gradation is obtained by varying the pressure on some parts of the block. The two effects may be studied by comparing nr. 241 (*E. Bergmann*, Canadian Section) as an example of gradation by incision with nr. 393 (*J. Nowotna*, Polish Section) as an example of varied pressure—the full value of colour in the foreground contrasted with lightened pressure in the background. This proceeding may be applied both in machine—and in handprinting. In the latter case there will mostly be slight variations between the individual prints from one block. The "Forum Romanum" by *Emma Bormann*, one of the best Austrian artists, shows this principle applied to a colour print. An effect only possible in machine-printing is that of mixing two inks, letting one flow at each end of the roller and closing the intervening spout. At the roller ends the inks print each with its full value—they spread, in decreasing quantity, along the roller, printing paler and paler and in the middle they intermingle to a third shade. This is apparently the case with nrs. 303 and 304 (*C. Thiemann*, German Section). As a general principle, however, a separate block is needed for each colour with all parts printed in other colours cut away. The only technical variety of which I have been unable to discover an example in the present exhibition is one occasionally practised by *Erie Gill*—that of printing a woodblock as though it were an engraved metal plate. This is done by inverting the inking process, rubbing clean the surface of the block while filling the incisions with ink and then printing on a different type of press. Such blocks are a curse to the printer. It is a matter for discussion whether it is an attraction or no to the artist that they preclude him from using black surfaces in his composition and limit him to pure line drawing since a wider incision will not hold the ink when the surface is wiped clean.

In some colour prints a brush is used in place of the inking-roller for putting on the colour, and watercolour with an admixture of starch to increase its cohesion in lieu of printer's ink. In this case the surface of the block must be impregnated against moisture and typical watercolour

effects may be obtained in laying on the colour. The French section of the Exhibition offers some excellent examples of this technique (nr. 137 by *Germaine de Coster* and nr. 155 by *L. Schulz*).

The knife, gouge, chisel and graver which are the wood-engraver's tools can be used in an infinite variety of ways all of which have their examples in the Exhibition. Appropriately enough we find immediately on entering an example of what may be termed the Direr type of woodcut—a characteristic pen-and-ink drawing with all its flowing lines and all the accidental contours of its white interstices executed in wood with an astonishing virtuosity of technique (nr. 103 by *K. Soolinsky* in the Czechoslovakian section). Yet although this is technically undoubtedly an "original woodcut print," i. e. a print from a block, executed by the artist in person, speaking from the modern point of view which demands a natural relationship between the work of art and its material, I should not call it a woodcut at all. It is a drawing, executed in wood for purposes of printing, a technical masterpiece. In the Exhibition, but in my opinion, a work of art which deliberately sets aside the natural rules of its material should have more to offer than technical mastery. Too much preoccupation with technique is apt to deaden the artist's power of expression, an observation which comes again with redoubled force in viewing the English and American Sections of the Exhibition. Thus considered, the portrait of President Masaryk, also by *Soolinsky*, is far more satisfactory. The modelling is obtained by typical woodcut lines, narrowing and broadening, set wider or closer together as less typical modern woodcut. Another different character is nr. 126 in the same room (*J. Boullaire*, French Section). Here the drawing is modelled by two or more sets of parallel lines running at angles to each other. A somewhat similar technique is to be found in a very good portrait by *Irmgard Strass* (German Section, nr. 301), but here the lines run wildly in all directions and the effect is one of lesser artistic discipline but greater vitality. This criss-cross effect is also found in some parts of the wood-engraving by *Giuseppe Biasi* (Italia Section, nr. 176) which will also be

reproduced here. In this case I use the term "wood-engraving" for the wall of the house in the foreground and the hooded figure on the extreme left of the print show that the multiple graver has been used (a tool somewhat like a rake, which engraves parallel lines) and that is only possible on hard wood. Cross-hatching with the multiple tool gives a particular silvery effect very characteristic for the work of *Stefan Mrozewski* whose exhibition was recently reviewed in the *Warsaw Weekly*. He exhibits four prints in the Polish section, a good portrait of the late G. K. Chesterton among them.

The German section offers examples of two opposite extremes in wood-engraving. On the one hand we see, in the work of *Kurt Scheele*, for instance, the work reduced to its essential elements, a few white patches in a plain black background, possibly cut in linoleum, for such broad treatment does not need to be executed in wood, on the other hand the work of *Bangemann* and *Hellenmann* which almost needs a magnifying glass to be recognised as wood-engraving. In *Hellenmann* we have the unexpected re-assertion of the artist-engraver who interprets other draughtsman's work in terms of wood-engraving with an astonishing fidelity to the subtle touches of other techniques, whether chalk drawing, brush work, or watercolour, imitating the most delicate shading carried out in characteristic woodcut lines of a marvellous delicacy. This again in my opinion is not properly speaking a woodcut in the modern sense of the word, even though the technique is more typically that of the woodcut than, let us say, that of *V. Fiala* (nrs. 84-87, Czechoslovakian Section), whose work is visibly also based on pen-and-ink drawings but interpreted by the draughtsman himself with a far greater freedom and in better harmony with the material, not in severe domination over it. *Bangemann* is even more astonishing than *Hellenmann*, for it is almost impossible to guess how the artist's chalk sketches ever took shape in wood. Perhaps a "roulette" tool was used, a sort of hedgehog ball set movably on the end of a stick, whose rolling produces irregular dents.

Two excellent prints by *Emma Bormann* (nrs. 3 and 5, Austrian Section) show this artist's typical

manner of working in large jobs with a wide gouge. The shape of the tool is plainly visible. A similar technique, but with a smaller tool, is characteristic of *Wanda Gag* (nrs. 446, 447, USA Section) and has also been used by *Zofia Pijakowska* in her "Cradle" (344, Polish Section). This treatment can be used either for modelling light and shade, or for flat, decorative surfaces, as may be seen in nr. 349 (Polish Section). An exercise in abstract composition *J. Buckland Wright* (nr. 553 or 554, English Section) is an admirable demonstration of the elements of wood-engraving technique—black background, grey narrow lines, white broad ones, with grey surfaces produced by stippling the block with a multiple graver.

The very oldest form of the European woodcut, the conventionalised line drawing has been resurrected by *L. Kosmowski* in his views of Wilno with a very happy decorative effect (nrs. 366 and 367, Polish section).

The chiaroscuro woodcut, i. e. the woodcut printed in two colours, black and brown, or black and grey, with only the high lights engraved to print white has but few examples in the Exhibition. A very characteristic one is nr. 149 in the French section by *J. V. Prost*. Another is to be found in the German section (nr. 306 by *H. Tuchsolski*). Here a special ink seems to have been used for the black block, which spreads a little after printing and produces a softened contour.

Wiktorja J. Gorynska

## American Equity and Poland

On the 18th. December The Polish Institute for Collaboration with Foreign Countries arranged a lecture given by Mr. Alfred Harding of the American Equity Association, with regard to the general work of the American Theatre.

Mr. Harding is spending a short period in Poland with the view of studying conditions on the Polish stage.

## A Correction.

We much regret that in the article on the electrification of the Warsaw Suburban Lines published last week, it was erroneously stated that the electrified section opened was from Pruszkow to Zyrardow instead of from Pruszkow to Otlowek.

## SHE'S AT HOME

(Continued from page 3)

frightened glances. She herself—was at home.

There was a free time at twilight. Maniek had caught a cat somewhere, and was teasing it, while Domielca winked her wise little eyes from the cradle. The worst work was done, the rest would push out of sight under the bed.

"Manius, don't go out anywhere, I'll bring you a sweet roll." She had to give Mrs Dankowska the wash tub and buy bread for the evening. She was left almost free, though the tub was banging against her shins; at home things were pretty straight. But things were turning round like a wheel infested red trunk; her work was buzzing in her head and making her giddy. What should she do first, and which of her tasks could she leave till last. Which was more important, scrubbing the floor or doing the laundry?

Dankowska whisked the wash tub away without saying a word. Joseph's wife stood on the threshold. She must go at once, for when Dankowska lent anything she was angry about it. Besides, the baker might close the shop.

It was strange to be walking without a load and without being afraid.

There was a crowd at the baker's. The baker's wife, wearing an apron, was sitting, fumbling among rolls. She took the money and would not change, called to the apprentice lad and criticised the flour to the miller. The walls were white, there was a bin with a tap. Everything was different than it was at home. Only the dough smelt the same. Never for the baker's wife there strain, nor work, nor the boy, nor children...

The woman was telling some long story, so she didn't press forward with her request. Let them talk, while she listened. How quietly and softly other people's own time slipped away. They finished. The baker's wife cried:

"What do you want, my good woman?"

So and so. A loaf—whatever the weight was, and a sweet roll. She said, and went out, the warm bread under her arm, the roll in her hand.

She was not hurrying because

she had been only a short time at the bakery.

But, at Mendels', someone clutched at her shawl.

"Mummy"

It was Manius.

"Hurry, Mummy"

"Daddy's come, and he's swearing dreadfully."

"Oh, God!"

Manius took the roll.

"Why is he swearing?"

"About his coat"

"What's wrong with it? I fixed it up only today."

"Yes, you did fix it up"

"You scorched it with the iron".

Oh, Lord.

They hurried. They must have been able to hear at home how Manius' heels clattered and that she was panting.

The door. With the bread against her breast—like God—she crossed the threshold. Not yet. She was inside.

The lamp was burning, the pig asleep, the boys were sitting at the table, and their father stood in the doorway, with the coat spread out between them.

Their eyes moved over it—where was it scorched? Not to save her life could she have raised her eyes to the table. She

ought to say something, but her lips couldn't bring out a sound. But Joseph—yes—Joseph went over to his wife.

"Where have you been, you old hen? Where were you cackling? Her fingers were on the bread, but no whisper came from her lips.

"Running round, old hen, cackling with the other old uns?" Joseph spoke indistinctly. He was drunk.

"Why don't you say something? Don't you want to now?" He hit her on the neck.

"And I tell you to speak up, you—"

"But, Joe, I wasn't here only a moment. I'm back now, truly I am!"

She cried out. She could bring out no words now, for the blow had given her strength. But he liked to have her squeal. He reached for a thong...

Caroline went back to her pots; she had to hurry up and serve supper; for the family liked to go out in the canoe in the moonlight.

Agatha coughed, said thank you, said good bye to Caroline, and went off. The sand hurt in her holey old shoe, a bush caught her dress and she had to give a tug to free it. Dogs were

barking in other people's houses and it was a long way to her night's shelter at the fisherman's granddaughter, even if she got it at all.

Agatha stopped under Joseph's window. It was dark.

She called.

Nobody answered. Agatha drew a breath.

They're all asleep.

She tried to creep on, but someone asked from the doorway.

"What do you want?"

The astonished beggar spoke:

"What's this? sleeping at the door? isn't there room for you inside?"

Joseph's wife answered

"Is it bad here? so long as one's at home, it's all right, even in the doorway."

(Translated by Helen Heney)

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# POLISH FOLKSONGS

Before the introduction of Christianity, the whole of Poland was covered with impenetrable forests, lakes and marshy wastes; its inhabitants grouped in hamlets—dispersed among fields, of which each a plot was cultivated—celebrated in their chants the beauty of nature, the customs, games, love, wedding ceremonies and ritual, the world of mystery. Christianity, propagated in the X century, restrained the spontaneous development of these folksongs by introducing the Latin language and the Gregorian chants into the religious ceremonies to the detriment of the traditions and the ancient melodies.

Even the national hymn "Bogurodzica" was composed in the form of a Gregorian chant during this period of State formation. Driven out of the church, the wedding song took refuge in the cottages. This was the time when the class of knights came into existence in order to defend the country against invaders and particularly against the Germans. This order of knights gave birth to the aristocracy and the nobility favoured by the kings who granted them privileges and coats of arms which made of them a class far distant from the people. The monasteries and the Academy of Cracow cultivated a learned music, inspired by Italy, France and Germany, a learned music but devoid of originality as indeed was everywhere the case. It was not until the XVI century that our very famous composer Nicholas Górnka, endeavoured to adapt Polish folk melodies to the Psalms of the poet John Kochanowski.

The unfortunate events of the XVII and XVIII centuries prevented Polish musicians from cultivating a national art. It was necessary to defend the country. At the end of the XVIII century when the nation made a great effort at its renaissance by the promulgation of the Constitution of the 3rd May, which granted its rights to the peasants, the folksong reconquered its rights and its themes served two operas composed at this time "Nędza

Uszcześliwiona" (Misery made happy) and "Krakowiacy i Górale" (Cracovians & Mountaineers). The constitution was soon annulled, the operas forgotten, for they were composed by foreigners at the order of the Polish patriots. There came at last the great disaster, the fall of the Polish Republic. This calamity finds voice in the songs of the people which alone could give expression to the sorrows and hopes of the nation. The romantic epoch contributed to this also. The great poet Mickiewicz says in his magnificent poem "Konrad Wallenrod",

"Oh, Song of the people, Ark  
[of the Covenant,  
between the past and the  
[present.

It is in thee the people  
[deposes its  
soul, the texture of its ideas  
[and the  
flowers of its sentiment".

And the hymn of Napoleon's Polish legions "Poland is not yet vanquished" encouraged the Poles during the time of their captivity to keep their national character, not only in history and literature, but also in music.

Oskar Kolberg, Chopin's comrade (1814—1890) published 27 volumes entitled "The people,

their customs, proverbs, ceremonies accompanied by songs, music and dances". Similar collections have been made by Zegota Paul, Sigismund Gloger and others.

Chopin submitted to the charms of the Polish folksongs. He did not collect them nor did he make use of them in their authentic form, but nevertheless a few notes of his mazurkas are enough to make the Polish heart beat, as everyone who finds himself in a strange country is touched when he hears the sounds of his own language pronounced. The universal fame which Chopin enjoys becomes comprehensible when one studies the works of modern musicologists, devoted to folksongs. The last instalment of the "Musical Quarterly", organ of the Society for propagating old music, devoted to the folksong, proves, what until now was but a hypothesis, that our oldest songs, especially those that accompanied wedding ceremonies, are composed for the most part of 5 notes of the Chinese scale or "pentatone". The proof of their antiquity is in the evocation of the Slav pagan gods. Lelum! Lado! often mixed with the name of Jesus. Chopin often adapted these five notes of the Chinese scale to his mazurkas. In other of his



MAZUR.

mazurkas the musicologists see a relation with the musical systems of the ancient Greeks, which we find also in Chopin's mazurkas, sometimes far removed from the major and minor tonalities. It is this which explains why Chopin finds an echo in all peoples who have inherited an ancient civilisation.

Purely Polish motifs are in the Polish folk dances, the names of which indicate their origin—the name of a province such as "Mazurka" from Mazovia "Kujawiak" from Kujawia (the environs of Toruń and Gniezno). "Krakowiak" from Cracow. The old Polish dances have been noticed by foreign musicians: Gallot d'Ange, published the "Ballet Polonois" in the XVII and XVIII centuries, John Fischer of Augsburg a collection of suites in 1702: 12 Polnische Tänze, (12 Polish Dances); Norlid "Zur Geschichte der Polnische Tänze" (To the History of Polish Dances); Oscar Hilshotte "Danza Polacca" (Polish Dance) etc.

The three dances Mazurka, Kujawiak and Oberek are found in Chopin's mazurkas. Sometimes the slower rhythm of the mazurkas is interrupted by the oberek, e.g. in opus 68 No. 3 one has the impression that among the Mazovians there is a guest arrived from another province who is showing the way they dance in his part. The impetuosity of movement in the oberek is probably due to the flat country

in the centre of Poland allowing equilibrium to be kept. The Krakowiak having its origin at the foot of the Carpathian mountains, has a slower rhythm whilst the dance of the Tatra mountaineers consists of jumping not of whirling.

The dances are connected with the sounds of various instrument; the oldest, called Duda, a sort of bagpipe is tending to disappear, the "reśle" a sort of primitive violin, clarions, pipes. In the villages not far from towns there are violins, accordions, clarinets, double basses and drums. The couples dance as long as the band plays. There is a passage interrupting the dance brusquely. This has been admirably seized by Chopin in his mazurka opus 33 No. 2. In this mazurka as in many others one easily

(Continued on page 6)



KRAKOWIAK.



GÓRAL DANCE.

## A Trip to the Land of no Crisis

Whilst snow is melting in Warsaw generally before it reaches the pavement, I imagine how Sweden's large and busy valleys, hills and woods are looking now under a deep compass of white wad! Fire is crackling in old-fashioned chimneys in these brown-painted wooden cottages with red tile roofs which I did not see since the August morning when the good ship Kościuszko left Stockholm's wharf after her last summer cruise: now like in summer, and, like always in this honest country, milk-cans are standing in the frozen fields without any guard, miles away from any house or farm, waiting for the customer who is sure to find them there, just as you can leave your bicycle at any place in the town with no fear of thieves.

I arrived in Sweden on board of the s/s Kościuszko, which I called the Ship-of-the-Smiling faces, because a miracle happened at once after she had reached the open sea: can you imagine 700 people from Warsaw, Łódź, Poznań, Konin etc., industrialists who have to fight all their life long against stagnation, crisis or restrictions, employées always threatened to see their wages cut, land-owners whose property belongs to their creditors, young students who can hardly imagine what their future may be, and, last but not least, a few journalists, always nervous;

eternally waiting for unusual incidents, all these anxious people with bright faces and smiling eyes? two days of pure, bracing air, two days of comfortable life on board, with a squadron of sea-gulls conveying us from Gdynia to Stockholm, excellent food, tobacco, wines and brandies free of duty, these were the reasons for the sudden psychological metamorphosis of about 700 passengers. I must say also that I saw Danzig-Germans playing bridge with Gdynia people and that I did not hear a single word about politics, treaties or constitutions. There was hardly any one on board who did not feel at least like James Cook himself. Alas at no time and nowhere on the ship it was possible to stay alone. Of course these crowds of tourists are the best compliment which may be made to the Gdynia-America Lines and their most attractive cruises.

Sweden's military might greeted us when the s/s Kościuszko sailed along the Haga fortress at the entrance of the archipelago. Conscious of her strategic situation, whilst international complications and rearmaments increase everywhere over the world, Sweden dedicates important credits for national defence. In 1936 they reached 148 million crowns: special care is devoted by the government

to the air-force. Sweden has also a very prosperous war-industry: in 1934 guns and ammunition for 19 million crowns were exported abroad.

"Frith For Thaelmann" (Freedom for Thaelmann) this inscription engraved in the granite-work, may be read above the wharf at Stockholm, where foreign ships are at anchor. Inscribed on the rock three years ago by Swedish communists, it was specially addressed to German steamers and to those Swedish Nazi leaders who were expelled in February 1935 by the Swedish authorities. The Swedish Nazi party, which adopted the hitlerian "hakenkreuz" on a blue flag has planned great things since 1933: an invitation to come to Sweden to initiate the Swedish people to Nazi ideology had even to be addressed to Herr Goebbels.

The Communist party, although with five deputies in the House of Commons, is not much stronger: a schism parted the communist movement in two hostile clans, one of them refusing to obey the Komintern and to join the Common Front and blaming the Soviet government for having joined the League of Nations. Thus, neither of the extreme right and left parties being of any importance, Sweden is ruled by moderate groups: the Social Democrats have 104 deputies in 44, Agrarians 36, Populists 27. Social conflicts are not to be feared, as the economical situation of the country is prosperous.

The unemployed, whom both nazis and communists want to reduce, are only about 50,000. The government pays them 2 crowns a day and a great number of them own nice week-end cottages on the islands. The Workers' wages index which was 100 in 1913 is now 271; whilst the index of cost of life being 100 in 1913 increased only to 153. There is no country in the world, I was told, where workers live so comfortably as in Sweden. Mr. Hansson, the Premier, on duty since 1932 with a short interruption from June to September 1936, is a Social-Democrat, his ministers belong to the same party or else to the Agrarians.

Sweden, the democratic Kingdom, is proud of her King who is as democratic as his ministers. This is the reason why the Royal Family is so popular in the whole country. Everybody knows how "Mister G." is fond of tennis and how little care he takes of etiquette. The Crown-Prince is a golf-player and during the last golf-championship in South Sweden he was seen standing with other spectators. Royal princes and princesses are often seen in Stockholm's cinemas. Life is very calm in Sweden. Foreign Press correspondents complain they have not enough stuff to wire to their head-offices. When I met them, Havas-and-Reuters representatives were discussing the last sensational story they had filed to Paris and to London: "The Crown-Prince had

been seen in his motor-boat with two English ladies".

Even Stockholm's most modern buildings are inspired by the best traditional tastes: the City-Hall, a new building, is as perfect in its Gothic style, with its high vaulted stairs and corridors as a Viking's castle. One place only is somewhat perplexing in this sober building: a certain huge hall with walls all covered with golden mosaic-work and half-modern, half-byzantine symbols and emblems!

Stockholm's streets are silent: motor-cars have no right to hoot nor tramcars to ring: on the perfect asphalt roads outside of the capital hundreds of automobiles glide without any noise. The only roaring I heard in Sweden was the shrill whistling of a small ship, proudly calling the "Bayard" that took me across the 100 kilometres long Mästar Lake, from Upsala to Skokloster Castle.

There, on the high bulwark of this Middle Age cloister which has also been a fortress and is now a museum, I was at last alone, whilst other Kościuszko tourists drank tea which was served by charming girls in the Skokloster house. At last alone, in front of the Lake, so calm under a perfectly pure sky. Sea-gulls, which my corrupte XX Century mind compared with aeroplanes, (spindle-shaped steel-grey monoplanes), shed their dissonance in this eternal landscape. But this was my own fault.

Anna Kipper.

