

THE WARSAW WEEKLY

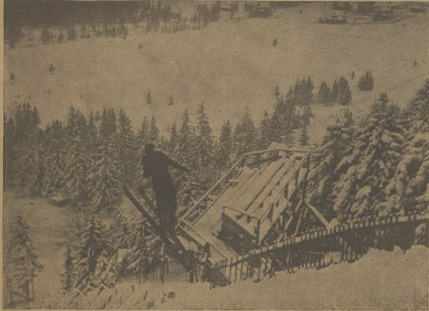
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3rd YEAR

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No. 1

Poland, the Land of Winter Sports



The Ski jump at Zakopane

Many people have been astonished at the great development of winter sports in Poland. At the beginning of 1936 there were already some 350,000 skiers while huge areas were reserved for skating rinks, sleigh-runs, ice hockey rinks etc. The interest of tourists in Poland's winter sports has existed for some time and is developing rapidly from year to year and penetrating all sections of Polish society. Skiing in Poland has behind it a long tradition, Polish records and travel notes of the 16th and 17th centuries contain many tales of the use of skis in Poland. However in spite of this 400 years of tradition, the use of skis

became forgotten in Poland and it was only at the end of the 19th century that the rebirth of this sport occurred. The development of skiing has been assisted by government support thanks to the late Marshal Piłsudski who was greatly interested in physical culture; winter sports now being organised under the most favourable conditions. Whether it is a question of international records or of popular excursions, winter sports have taken a great bound and are to-day enjoyed by a large proportion of the Polish people. From the scenic point of view winter in the Polish Tatras mountains with their charm and their ancient customs has a special

attraction. Winter starts early in these regions and, if conditions are favourable, skiing may be begun as early as in October, while always in December there is a sufficiency of snow. These conditions obtain until April and in the upper Carpathians and Tatras they hold good for another month or six weeks. The winter is steady, sudden thaws being practically unknown, the frost is usually not excessive, while the absence of wind allows the snow to stay on the trees, thereby enhancing the charm of the forest. There is ample sunshine from the beginning of the season while by the middle of January the sun shines brilliantly to become in February and March one of the more attractive elements for tourists.

The Carpathians are paralleled throughout their whole length by an international traffic artery from which start roads leading to all the Polish mountain resorts. From Cracow on the west passing through Lwów, Stanisławów and Kołomyja to the Rumanian frontier, there is a frequent and speedy service of trains with branch lines leading to all the main mountain valleys. Poland has such a rich variety of winter sports grounds that it is difficult to mention them all here. On the west the Silesian Beskids are most charming while the Babia Góra, the highest mountain of the western Carpathians is surrounded by first class skiing grounds with long slopes.

In the Tatras there are the Użok mountains in the east, the Borislav district in which is found Truskawiec, one of Poland's finest spas. The most frequented skiing grounds in this district are however in the Opor Valley, where is to be found the beautiful village of Slawsko.

Further still to the east is to be found the wild Gorgany chain of mountains, the centre of the eastern Carpathians, here nature in the raw is to be found in all its splendour. Only persevering tourists inured to all hardships will be able to penetrate its fastnesses. Here spread vast pine forests and fields of dwarf pines.

However, the most interesting part of the whole Carpathians is the famous land of the Huculs around the mountain Czarnohora from which are to be seen magnificent views.

Over the whole of this area stretching from Teschen in the west to the eastern frontier will be found winter sports in full swing during the season. Foreign tourists will find here not only most interesting places to stay in but in addition they will have the pleasure of using some of the finest skiing grounds that the world has to offer and this without overcrowding.

LONDON LETTER

By Gregory Macdonald

The traditional pageantry of the Monarchy was again asserted last Saturday when the Coronation of King George VI on May 12 next was solemnly proclaimed from the four points in London which had seen the Proclamation of his Accession—St. James's Palace, Charing Cross, Temple Bar and the Royal Exchange. Once more an unobtrusive spectator from the windows of Marlborough House was Queen Mary, who has played a part of quiet dignity in the events of the past month. Along the route there were crowds of Londoners to watch the Royal Horse Guards, and the escorted procession of State Trumpeters, Sergeants-at-Arms, Royal Herald and Pursuivants, which accompanied the High Steward of Westminster from point to point.

There was considerable discussion last week of a Government decision following the crisis, to reduce the fiduciary issue from £ 260,000,000 to £ 200,000,000 and at the same time to allow the Bank of England to buy £ 65,000,313 from the Equalisation Fund. Every kind of comment has been made upon this transaction, some saying that it was inflationary; others again that it meant a return to the gold standard.

The decision was of importance undoubtedly, but there was nothing revolutionary about it. Rather the opposite, for it signified the intention of the Government both to expand the money available in the internal market for the increased needs of trade—the Note issue last week reached the record total of £ 467,697,933—and to save the external stability of the pound which might otherwise be liable to heavy selling in case of sudden crisis or attack. No doubt the events of the past month illustrated such possibilities, and the position in France still indicates the danger of currency uncertainties.

Briefly, what the book-keeping transaction between the Treasury and the Bank of England means is that the backed Note issue is increased by a margin of £ 10,000,000 and the Government which has reduced the fiduciary issue by £ 60,000,000 has that much rope in hand to pay out again if necessary. Moreover, the gold holding of the Bank of England is valued on the books at about 80 shillings an ounce, but at the present price of about 141 shillings there is a coverage of 111 per cent, for the whole issue. The transaction also relieves the Exchange Fund of the overweight of gold which became noticeable when the

French credit of £ 40,000,000 was paid back. It now has sterling to sell in case European difficulties cause a buying of pounds, as well as gold with which to buy sterling in case a selling movement develops. In other words the British Treasury stands behind the Stabilisation Agreement concluded last September. The Bank of England deal amounted to a public declaration in that sense.

It is now generally recognised that we are passing into a new age of finance, with the orthodox conceptions weakened or gone by the board. With a negligible increase of commercial borrowing there is a sharp rise in commercial profits and an expanding national revenue. The same phenomena are to be seen more clearly in America where President Roosevelt has the balancing of his ordinary Budget plainly in sight, while at the same time he appears to be allowing his price-level to rise back to the 1926 figure (which is taken as the normal basis of the Index). This controlled rise of prices means the further liquidation of the debts contracted near the 1926 figure.

The British price-level is following the American level upwards and commercial profits (not accompanied by the contraction of further debt but rather by the paying off of debentures and other liabilities) are expressed by 100 per cent. dividends and distributions of bonus shares. Labour cannot be forgotten under these circumstances, so there is also a general increase of wages, well distributed among coal and metal workers, brick and building workers, and textile workers in nearly all parts of the country. It only remains to add that the general prosperity now noticeable is still unbalanced; primary products are imported (and at high prices) from abroad. The native agriculture, which should have the first and greatest profits in a well-founded economy, is still slighted by foreign imports; and any crisis such as a fall of the pound would jeopardise the whole industrial market. So the situation is good but not good enough; unemployment is still considerable and the Distressed Areas present an unsolved problem.

General attention has drifted away from foreign affairs. The Spanish War, although it has assumed a much more international character, arouses much less interest than it did. The loud peans in favour of Peace and Democracy and the Popular Front have curiously died away. Prospects of an accord with Italy in the Mediterranean, favourable

SETTLEMENT OF THE ŻYRARDÓW CASE

The Polish Government have concluded an agreement with the French Boussec concern, the holders of 64 per cent of the stock capital in the Żyrardów Linen Mills, for the settlement of the litigation with the Polish shareholders. The price paid for the majority portfolio of 99,989 shares is 45 million French francs (about 11 million zlotys). The Boussec interests resign all claims to 10.5 million zlotys which are entered to their credit in the books of the Żyrardów Co., and contested by the Polish minority who, on the other hand, will stop all legal proceedings against the concern, its managers and employees. The company was placed under compulsory administration three years ago at the request of the Polish shareholders.

The mills which after the war had been restarted by the Polish Government at great cost, were taken over in 1923 by the Boussec concern for a price which became merely a nominal one in consequence of currency

inflation in Poland. No dividends have been paid since that time. The Boussec concern, being mainly interested in the cotton industry, favoured cotton production to the prejudice of linen at the Żyrardów mills. While the last two years of French management caused losses of 3 million zlotys, on paper, two years under Polish administration have resulted in 3 millions of profits, used for writings-off, payment of large tax arrears and redemption of debts. The hands employed in 1923 numbered over 6,000, by 1932 this figure had dwindled to less than 1,700, but has now risen to over 3,500.

The mills have again given preference to flax which 3.5 million kilogrammes now used yearly, representing 10,000 hectares (24,710 acres) of flax cultivation and two-thirds of the total output of the mills, besides being 35 per cent of the output of the Polish linen industry. These results are of great

(Continued on page 2)

6588

LONDON LETTER

(Continued from page 1)

in themselves, call forth no protests from ardent friends of Abyssinia. Even the Oxford Dons — great letter-writers to *The Times* — for once are almost silent. The two reasons for this are probably political exhaustion and the approach of Christmas, because political problems in the international sphere are becoming more serious rather than less. Mr. Eden, who congratulated the House of Commons upon a strengthening of Great Britain's position, yet admitted frankly the failure of non-intervention short of its success in preventing a formal international war. He was also forced earlier in the week to give a long list of what London has to consider vital interests: security was not confined to "a Western European glass-house" and its preservation extended from Majorca to Irak.

One may be right or wrong in imagining that by mid-Winter Spanish War will no longer be the arena of international politics, but that in some way the mounting embarrassments of France and Germany will produce tensions of an internal and international sort. At least there are strong indications that the character of events is once more changing with rapidity, as it changed between the League of Nations period and the Popular Front period. It would not be surprising to find that perforce Great Britain is arming for neutrality just as the United States, by the modification of the Monroe Doctrine and the assertion of pan-American solidarity, is arming for neutrality. This is not the intention of the British Government but it may prove the logic of events.

PRESS REVIEW

Financial Times writing of Minister Beck's exposé says that "a new stabilising factor has been created by the modification of Poland's foreign policy. Minister Beck's speech shows that Poland has found a new balance between Germany, Soviet Russia and France".

Dopessa foresees a coming party of increased production and consumption but expresses doubt whether Polish productive ability will be able to meet the demands. "The existing factories are greatly weakened and there is neither home nor foreign capital for investments and new enterprises. There are only small enterprises. And here at such a moment different shades of radicals demand further socialisation and state possession of factories etc., arguing that in this way the country will be industrialised. In what way? By the air? Madness and nonsense! Let the government refute and condemn these bolshevist ideas and let it create suitable conditions for private profit in production and exchange".

Sunday Express has an article on Poland's foreign policy saying that the antagonisms of pro-French and pro-German elements have arrived at a deadlock and in their place a new policy has arisen, namely that of creating a strong neutral bloc of states situated between Germany and Soviet Russia. Polish Rumanian conversations have taken place with this aim in view and now we have the declaration that Poland is interested in the fate of Estonia, Latvia and Lithuania. But, asks the *Sunday Express*, "Poland is powerful, but will she be powerful enough to construct this bulwark of nations against the forthcoming struggle between Berlin and Moscow?"

I. K. C. is optimistic about the improvement in the economical situation of the world and foresees that the day is not far distant when not only raw material will be eagerly sought but also "a new turn in the world's affairs will bring a complete change in relations to human material, that human labour will again become a precious and sought for good, not at all in excess of demand". Further the writer prophesies that the day is not far distant when countries will compete with each other to attract specialists and qualified workmen.

I. K. C. has an article on economic self-sufficiency which according to the authors conclusions is a suicidal policy. "Every State is dependent on economic co-operation with the world, on the exchange of goods and ideas, people and capital, and no state ought to separate itself from the world in greater degree than absolute necessity demands". After discussing this question with the adherents of the policy of self-sufficiency in Poland, the author continues "there remains for us the imperative need of returning to the former policy of joining in the mechanism of world economy, of building up our treaty relations with the world, of naval and export expansions, return to the principle of international division of labour, otherwise, in a short time, the lack of raw material may get more pressing and our feeble participation in commerce might become still more imperceptible".

Western countries are resuming a policy of increasing the economic co-operation of the world. Poland ought to form their ranks.

K. M.

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Death of Leon Wyczółkowski



L. WYCZÓLKOWSKI. Selfportrait

The death took place on Sunday of Professor Leon Wyczółkowski, one of Poland's most eminent painters and graphic artists. He was eighty-four years old and had exhibited his work with never-failing success for a full sixty years. The last exhibition

at the "Zachęta", not quite two years ago, showed his powers to be as great as ever. It is to be expected that a Memorial Exhibition of his work will be organized which will make it possible to write more adequately of this great artist's work.

War About the Parish Priest

From "Elizabeth's Country" by Pola Gojawiczyńska

Scarcely had the sighs and mournful buzz died away from the "Church Inn" when William Haleczka's staff circulated news so improbable, that everyone laughed. What? They wanted to know the priest? Did he die away? Who did? The Curia? Apart from women's clattering tongues, practiced in protesting and scaring themselves, here and there a peasant, though usually plowmatic, gave his trousers a powerful hitch, tightened his belt and said grumpily to the bearer of the tidings, "Eh, don't gabe about nothing. Hold your mug, and don't be an ass".

But the talk went on. In the evenings, when they gathered about the fields or farm buildings, important arguments were brought forward. The news came from the Haleczka inn, that was a fact. All important and secret affairs were settled there; this was a political removal. It was well known, what was more, that among the local clergy and priests, only one little priest was well disposed towards the government: he had long been a protector of Polish language and customs. With the weight of his support he had given greater importance to some matters, and had put others back in their rightful low place, without mentioning the split in the Society of Polish Mothers, where he had taken the side of the more radical Poles. Well, then!

They went into the matter thoroughly. If it began like that, and the matter turned to politics, and became so complicated, then this improbable news might be probable after all. They were not lacking in steadiness and reflection, so after a moment they said "Why waste time

talking, let someone go and ask the person concerned, the priest himself. He won't eat them".

This decision was not made in a hall or at some festivity, but in the farm buildings, where people had gathered without any signal for meeting, and from there they went to the priest's home.

The priest received them, as usual, with his particular little smile, but when they asked him without any beating about the bush, all the wrinkles on his face showed, and they had to wait some time before he said quietly: Yes. Then they looked about the room, with its poor furnishings, and the same thought came into every head "Our priest has collected no fortune here". They were moved, and, not wanting to show it, they left him. "Blessed be the name of Jesus Christ" and left. Only then did excitement break out, till the people were boiling. So it was true, then?

They looked at the church he had built, high on its hill, with many steps leading up to it, and remembered how he had joked, saying that he has raised the Lord's temple high, so they should go to their God with hardship, laying down with each step their devilish pride, their worldly affairs. For when he had come to them as a young man, the old wooden church had stood at the foot of the hill, and the German language had been heard everywhere.

He had not built the church for himself, nor had he drowned in its magnificence, had given everything back to them, so that there was no one among them who had not received some kindness or help from the little priest,

When he went round after the carols, what he got from this one, he gave to that! (Note. In country parishes after Christmas the priest goes round and gets small gifts of food, etc. from his parishioners).

They remembered the miraculous occurrences during the building of the church, the horses which had bolted downhill without doing any harm either to themselves or to their driver, the bricks they had carried on their own backs, the sacrifices and offerings, how everyone had kept off drink during that time. Oh, these were things to remember, bound up for ever with the little priest. He was theirs, though he didn't pat their heads and more than once has touched them in their honour and ambition, but still he was theirs, son of a Silesian miner, blood of their blood, bone of their bone, he had lived there an age with them! when it came to that, to their common origin, anger seethed up in them. Cries rang out in front of the building "We won't let him go! we won't. Devil take it, we won't put up with trickery, we're not afraid! Damnation." Even Spiwko, who was heart and soul with the "Church Inn" group, went out into the road, shaking with anger, and shook his fists in the direction of the inn, crying "Who are you, there! Come out, curse you!"

That same night they set a guard before the priest's house, so as not to "let him go".

These happenings were a blessing for the Ligenzas. Elizabeth, hearing the shouts and the uninterrupted cursing, woke from her grief and went to the window. The whole of Church Street was crowded with people, the doors and windows of the orphanage were closely shut, for though it broke their hearts, the pious sisters would do nothing

against the bishop's wishes! there was a guard before the priest's house, the windows of the Haleczka inn were broken, and in a moment there was a police guard there, — the whole township torn and angry! Elizabeth suddenly became a part of that crowd, its excitement, its anger and obstinacy governed her. For the first time since her father's death she went down into the shop, and everyone heard her begging Agnes:

"Mother, do something! Advise something to do!"

In front of the Ligenza shop, the police sergeant Gromek, coming to the borrowed table, said:

"The police won't stand against you, if you don't do anything violent. Throw down your sticks". Throw down their sticks? Good! they had no great words, but they felt they would defend the priest with their bare hands, protect him with their bodies. They threw down their sticks, and heard Agnes, powerful voice, demanding that a delegation be collected and sent to the bishop.

"Oh, that's right, let a delegation go. But they wouldn't be silly enough to leave the priest's house. Already they had arranged among themselves for the watch for the second night.

The priest did not appear. Perhaps — they explained among themselves — he's glad we are taking it to heart, showing we care for him. Perhaps he's in rebellion against the bishop's arrangements too, sending him away from the church he built, from the place where he grew old, where his youth is buried. Who knows, anyway? He was silent and did not show himself, and they were strangely strengthened by his silence.

"He's on our side" they said, clearing their throats with feeling "he won't leave us, not he". The news of the disturbances

at the church spread through the whole neighbourhood, through the whole country, people came and came, some from curiosity, others from genuine feeling. From the mine and the foundries, from the office: even among them came Mrs. Hollett, the manager's wife, and cried, she was so moved. Those people knew how to hate violently, but when they did give their love, that, too, was no light thing. The curate came to the morning mass, and the church and the church hill were full of a silent human mass — the silence was terrifying. Before the service was finished, those who stood nearest to the street already knew that the delegation was back, with no result. It was still worse; they had come back half convinced.

(Translated by Helen Henek) (To be concluded next week)

Żyrardów Case

(continued)

importance for the flax cultivators of eastern Poland.

A meeting of the shareholders, who had some time after the last of January, is to ratify the settlement, to elect a new board and to nominate new managers, as also to decide on the utilization of the 10.5 million zlotys transferred to the credit of the company from the Boussac account. Arrangements will be made for the majority packet to be acquired by a private group. The Company was founded in 1831 in Warsaw, one of the founders being Philippe Henrie Girardot, the inventor of the first serviceable flax spinning machine, for which he received a prize of one million francs from Napoleon. In 1833 the works were transferred to a newly founded village near Warsaw which was named Żyrardów in honour of the inventor.

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

(Part 2)

In some sections of the present Exhibition there is a notable improvement on the achievement of its predecessor in 1933. Not always is this a result of simple enlargement. Thus for instance the Austrian exhibit, though far more numerous than three years ago (when only two artists took part), on the whole, disappointing. Some of the colour prints are needlessly realistic, competent work undoubtedly, but entirely uninteresting. To my mind by far the best print in this section, and one worth remembering among the six hundred prints of the Exhibition, is *Emma Bormann's* "Chartres Cathedral" (3), a forceful piece of work in which the mighty building seems to be striving towards Heaven, a movement not always visible in Gothic cathedrals, whatever has been said on the subject. The rather old-fashioned work of A. Richter (27-30) has a quiet dignity, a head of Our Lord by *Carry Hauser* (21) is full of expression, and a small print by E. Bröckl appears full of life (8). The prints of *Norbertine Bressler-Roth* seem insufficient to justify her world wide reputation, which is a pity as this is the first time she is exhibiting in Poland.

The Czechoslovakian section, though smaller by half than in 1933 has improved strikingly. *K. Svobinsky's* work was already pointed out in my previous article. *K. Sokol's* print "Fear" (99) renders its title excellently. *C. Bouda's* three illustrations (63) are very good and have two additional merits. They should go well with print and they show a sensitive use of the material. One should observe how the softness of undergrowth in a wood is rendered by little curved lines engraved in a mass of black. *V. Fiala's* "Pilgrimage to Fujiyama" (84) with its tiny men at the foot of enormous trees is full of mystery. *J. Rambousek's* "Street Singers" (93) though perhaps slightly stiff in treatment is a good print of its type.

The French section is also smaller than three years ago and is also more interesting than it was then, though of course it cannot by any means be considered as giving a full picture of contemporary French wood-engraving. In fact this reservation should be made about most of the foreign sections, for though the Organizing Committee of the Exhibition has done its best to secure the participation of artists from all countries it has not everywhere met with a full response. Speaking of reservations, I should also like to make it clear that in praising or blaming this or that work I am merely expressing my own personal opinion, a thing I consider I have a right to do, though some artists appear to consider it a breach of professional etiquette.

To return to the French section.... There are three very pleasant woodcuts by *Ph. Burnot* (127-129), two of them in colour. They cannot be said to be characteristic of wood-engraving, but there is a serenity about them that is extremely attractive and a work of art which has some distinctive feeling to offer may transgress the strict limits of its material with better right than that which does so merely for the sake of technical achievement. Of *J. Boullaire's* work the "Sailing-boats" are the most interesting. The most modern note in the collection is struck by *M. Aden* (119) and, in an entirely different and perhaps more interesting fashion, by *A. Lochakov* (146) who exhibits a head, entitled "Reminiscence of 1914-18" which for some reason, even without its title, calls to

mind Michelangelo's drawing called, I believe "The Lost Soul". The work of *G. Tcherkessoff* is distinctly related to the Russian prints exhibited at the 1933 Exhibition, an interesting feature, for in general it is quite impossible to find any distinctive national characteristic in any of the sections. The "water-colour" prints of *Germaine de Coster* and of *Leon Schulz* were already mentioned last week. As a whole the French section makes the impression naturally expected of it, that of a world of art with a long tradition behind it, producing work possibly less forceful than that of some other countries but never sinking below a good average level.

The Italian section makes a somewhat old-fashioned impression, particularly in the landscapes and architectural motifs. Some of them at first sight almost make the impression of dry-point etchings, so minute is the cutting and so grey the lightly-printed ink. The most old-fashioned piece of work in the whole collection is perhaps also the best — "Fonte Chiara" (194) by *A. Gullani*, a quiet, serious print with much feeling and a visible singleness of artistic purpose. *L. Serrolini's* "Sails" (207) and *B. Boccalari's* "Shifting a Cannon" (179) are interesting black-and-white designs, so is *G. Cisari's* "Hall" (185) which somewhat resembles them in having no halftones, but is printed in two colours. It gives a very pleasant impression of a great, lighted, airy space. *S. Dessy* (186-189) is far more interesting than at the I-st Exhibition. *G. Biasi's* "Mystic Sardinia" is very dramatic in its contrasts of black and white.

The German section shows a very great diversity of types of work. It may be the compression of this diversity into a small room, or it may be a standing prejudice, but this collection leaves a remembrance as of somewhat lacking lightness of touch, though it contains some very good work. The extraordinary technical feats performed by some of the exhibitors have already been described in last week's article. For purely artistic pleasure

I should say that *W. Klemm's* two animal studies (268, 269) are the most striking. There is a landscape by *R. Bölsche* with very interesting decorative elements (255). *K. Rössing's* work (288-291) causes one to wonder why he does not rather turn to lithography which it irresistibly calls to mind. A vigorous portrait by *Irmgard Straub* (301, mentioned last week), *A. Wolff's* "Tug" (312), and the prints of *J. Lebek* (273-276) are worthy of particular note. The book-illustrations of *H. Pape* (280-283) strive after a primitive simplicity, sometimes not unsuccessfully, but in some cases the angularity of the figures and the restlessness of the design do not seem convincing.

The Japanese Exhibit is not very satisfactory, though the general public are of the contrary opinion, as is attested by the number of prints sold. Nevertheless it must be said that these prints have none of the charm of the old, delicate Japanese print and having departed from its conventions have drifted into an expressionless realism that is only thinly masked by the technique and as much as is retained of the old style in conventionalising the human figure. It is to be hoped that this is a transitory stage and that in time Japanese artists will blend Western influence with Eastern tradition in a new style that will not leave lovers of Japanese art sighing dejectedly for the "pre-European" period.

The Hungarian collection is decidedly the best among the smaller ones. *G. Buday's* excellent illustrations (and not all his best are there), the work of *G. Derkowitz* and *K. Gáborjáni-Szabó* dominate it. Considered as a whole it is perhaps the most vigorous set in the entire Exhibition. *N. Varga* is less satisfactory than usual - he is clearly seeking to change his style and has not yet found the right way. *J. Conrad* seems unchanged since the last Exhibition while *P. Molnár*, though his work is more full of vigorous movement than it was then, yet seems more mechanised and less alive because of



GIUSEPPE BIASI (ITALY). Mystic Sardinia

overmuch and oversmooth modelling.

That defect is conspicuous at several other points of the Exhibition. Thus for instance in *P. Landacre's* work (U.S.A. Section) the tree and the earth (453,452) seem to have a surface even more glistening than the metal press ("The Press", 451), to be covered with a smooth, tight-drawn skin that, to me at least, makes them positively repellent. The wonderful fur and feather of *Anges Miller-Parker's* animals (British Section, 567-570) has, through over-elaboration of its smoothness, turned into something dead.

The technical brilliance of the work exhibited in the British section evokes the enthusiasm of all connoisseurs and most of them are carried away by an unmeasured enthusiasm which I find as difficult to share as the enthusiasm for the Russian section three years ago. True, the brilliance is dazzling, more dazzling than the Russian since it is developed from the material only, owing nothing to the technique of drawing - but with very few exceptions the prints seem to me to be merely exercises in solving purely formal problems, treating engraving as "simply pattern making on paper with ink by means of graven lines and printed blocks" (I quote from Eric Gill who does not share the standpoint thus described). The patterns are charming... I could walk for hours in *Iain Macnab's* gardens and villages, I could look at each leaf in *Clifford Webb's* "Abinger". I could study each line in *R. Gibbins's* "Lost Anchor", but they do not awaken the inner response in me. I find the almost abstract compositions of *Gertrude Hermes* far more real and more stirring although I can't pretend to understand them. It is a pity that there is only one print by that most interesting artist *B. Hughes-Stanton*. It would take too long to enumerate all the prints worthy of note in this section - there are scarcely one or two that are not - it is certainly the section with the highest general level in the whole Exhibition.

The U.S.A. exhibit is less numerous than the British one and less homogenous. There are some good prints in it, but nothing very striking, except perhaps the quiet charm of

T. Nason's "Woodland Border" (463).

All the remaining foreign sections are far smaller and almost each of them has something of interest to offer - Canada particularly deserves attention, *Unsoung Pai* of the Chinese section had some very fine prints at the I-st Exhibition (where by some misunderstanding his work figured among the Japanese prints) but is less interesting this time.

To speak in detail of the Polish section is impossible within the limits of this article. It contains a considerable number of entirely new names and some interesting work by hitherto unknown artists. A separate article will have to be devoted to it next week.

Wiktoria J. Goryńska.

Anglo-Polish Association, Katowice

Thanks to the efforts of H. B. M. Vice-Consul at Katowice, Mr. L. G. Holliday, the amalgamation of the English Conversation Club and the Anglo-Polish Association, both of Katowice, has finally come to its effect. On December 18th, 1936, a joint meeting took place, at which the Statutes were accepted by the Assembly, as also the new Executive Committee elected, with Mr. Holliday as Honorary President. As the first attractive item of the programme for 1937 the Anglo-Polish Association is trying to gain for the second half of January the renowned reciter Miss Evelyn Heepe on her tour through Poland. The next ordinary meeting will take place on January 8th, 1937 at 8 p. m. at the premises of the Unia Polskiego Przemysłu Górniczo-Hutniczego at Katowice Ligonia 7.

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UNSOUNG PAI (CHINA). Joy at the sight of a butterfly

PLAYS AND FILMS

Warsaw Amusements.

The King with the Umbrella

(Teatr Cyrulik Warszawski)

"The King with the Umbrella" now presented by the Teatr Cyrulik Warszawski has a long history of vicissitudes. It was at first a French farce, afterward adapted as a musical-show with the music of Ralph Benatzky, and finally presented in Warsaw in the literary version of Marian Hemar. As farce "The King with the Umbrella" was amusing because of its comic, even when a little stupid situations as a musical comedy the play lost its light tempo and was rather uneven especially in that Benatzky, as the author of the music, and Hemar, as the author of the text, did not violate the limit of correctness in their efforts.

At the Teatr Cyrulik Warszawski the special attraction of the performance is the appearance of Mr. Kazimierz Junosza-Stepowski, one of the greatest Polish dramatic artists, for the first time in a musical comedy. This new debut of Junosza-Stepowski is quite uneven and it is rather a pity to see such a splendid artist in an episodic rôle of burlesque show, singing some couplets in a rather amateurish way. This voluntary artistic degradation of Junosza-Stepowski is not to be understood, for we know that the serious stages of our capital are waiting for him with several great dramatic rôles.

"The King with the Umbrella" under such conditions, is a not very interesting performance, when we add that the leading couple of the play, Miss Lena Żelichowska and Mr. Frederick Jaromy, seem to be miscast. Only Miss Helena Grossówna, Mr. Igo Sym and Miss Loda Niemirzanka deserve mention for their humorous and witty production.

The effective setting and stylized costumes are composed by Miss Irena Lorentowicz-Karwowska (one of the most talented pupils of Vicent Dablik). Incidentally, we must add that Miss Lorentowicz-Karwowska, after her success in presenting *Harnasie* at the Paris Opera is engaged for this season to prepare several settings for the same stage.

Duby Smalone

(Teatr 13 Rzędów)

The newly opened Teatr 13 Rzędów (*Theatre of 13 Rows*) is directed by two young satirists, Jerzy Świątopęk Karpieński (at the same time a very talented poet) and Janusz Minkiewicz, who both prepare the programme for their stage. As the authors are known already from the weekly *Szeptki* for their pamphlets and witty talents, it is not to be wondered that above all the programme entitled *Duby Smalone* is a sharp satire on our political, artistic and cultural life. Such numbers, as the parody of the annual session of the Polish Academy of Literature, uniting an unusual power of humour with an artistic level of wit give the best proof that we can expect many such excellently amusing shows as *Duby Smalone*. This dazzling political satire is not the only best side of the performance: there are several sentimental songs and recitations, and finally an American kind of humour "Black Out", a series of short anecdotes.

Among the interpreters of the Teatr 13 Rzędów we find such artists as the chief singer of the Polish theatre, Miss Jadwiga Andrzejewska (only just returned from Paris where she played a

Barbara Radziwiłłówna

(Casino)



The coronation of Barbara of the Radziwiłłs

The romantic history of the marriage of King Zygmunt August of the Jagiellonian dynasty with Barbara Radziwiłłówna finds many reproductions in our literature, music, poetry, painting and theatre. The legend has given to the King Zygmunt August and Barbara the halo of a great love, which gave them the power to overcome even the resistance of the whole of Polish society and the Queen Mother Buona of the Italian family Sforza. And as each their true love had a very tragic, but poetic end, as Barbara died poisoned by Buona and her friends. Scholars, however, after long studies have come to quite another conclusion, asserting that the death of Barbara was the natural result of an incurable illness, while her love for the king was not so ideal, as tradition tells. But the legend, as always, has a tremendous power and overshadows truth and science, making even to-day Barbara the poetical heroine of love on the Polish throne.

After the success of the story of Barbara Radziwiłłówna on the Polish stage, on which her romantic history was reproduced by such authors, as Feliński, Wyspiański and Rydel, an interesting picture on the same theme has appeared on the Polish screen. The scenery is very well prepared (dialogues are written by Maria Jehanne-Wielopolska) and precisely united with the legend gave a very artistic field on which to realize a romantic and moving picture, especially today when several events in political life parallel this other conflict between king and government.

The director, Mr. Józef Lejtes, brought out all the artistic values of the history of King Zygmunt and Queen Barbara and has given to the film much plasticism in the group scenes, a very picturesque and beautiful background of Polish nature and architecture (with the famous Cracow Castle and Cathedral of the Wawel) and in costuming and casting a perfect reproduction of Polish character and fashion.

Barbara Radziwiłłówna is perhaps the first Polish film,

leading rôle in a French picture), three representatives of humour and burlesque, Mr. Kazimierz Krukowski, Mr. Konrad Tom, and Mr. Ludwik Lawiński, and that sympathetic and talented couple of singers, Miss Janina Godlewska and Mr. Andrzej Bogucki, who also, with no little success, interpret several comic scenes.

Arno

which without exaggeration may be compared with the best English or American pictures. Such scenes, as the Ball in Wilno, or the coronation of Queen Barbara are realized with artistry and power, rarely met even in foreign film productions. The whole film, especially the beautiful scene of Barbara's death, is treated by Lejtes not only with a perfect development of dramatic value, but with the true imagination of a painter.

Miss Jadwiga Smosarska, one of the most popular Polish film artists, is starred in the title rôle of Barbara. She has given to her production a tone of sincerity, which, united with her distinguished appearance, permitted her to create a convincing figure of the ill-fated Queen. Mr. Witold Zacharewicz, as Zygmunt August, exceeded our expectations—so much force and understanding he has given to his creation of a powerful king and unhappy man. But above all, Mrs. Leokadia Buczyńska triumphed, as Buona Sforza. Her truly regal appearance and gestures, her great dramatic talent and her discreet tone gave her an unusual success. The cast of *Barbara Radziwiłłówna* includes a great number of the greatest names of the artists of the Polish screen and stage, among which Miss Lena Żelichowska (the King's favourite), Miss Seweryna Bronisówna (the sorceress), Mr. Zygmunt Chmielewski (Prince Radziwiłł), and Mr. Stefan Haydziński (the unhappy lover of Barbara) were especially interesting.

Barbara Radziwiłłówna, as a picture, has the right to represent Polish historical legend, as well as the artistic level of our film-production on the foreign screens with doubtless success.

J. M.

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THEATRES

NARODOWY, "Cygneria Warszawska" ("The Bohemians of Warsaw") by J. Adolf Nowaczyński.
Friday 7. 1. Premiera. "The Moon in the Yellow River" by Johnston, with Irena Solaska and Elżbieta Baraszkowska.
POLSKI, "Les Noces de Figaro" by Beaumarchais with Węgliński and Romanowa.
NOWY, "Judith" by Jean Girardoux with Irena Eichlerówna.
MAŁY, "Lato w Nohant" ("Chopin and George Sand") by Iwankiewicz with Maria Przytyko - Fotecka, and Ziemiński.
LETNI, "Zolnier Królowej Madagaskaru" ("The Queen of Madagascar's Soldier") by Dobrzański.
MALICKI, "Hurly-Burly" ("Zamieszanie") by Herz.
ATEUM, "Flaton" by Birabeau with Jaracz.
RDUTA, Closed.
KAMRALNY, "Madison Secret" by Fodor with Adwentowicz.

TEATR WIELKI — OPERA

Friday 11 Johann Strauss' THE NIGHT IN VENICE
Saturday 21 Johann Strauss' THE NIGHT IN VENICE
Sunday 31. Noon, Christmas performance for children
Sunday matinee, Moniuszko's H A L K A
Sunday evening, Johann Strauss' THE NIGHT IN VENICE
Tuesday 5. Gonnod's F A U S T (and WALPURGIS NIGHT)
Wednesday 6.1. Noon, Christmas performance for children.
Wednesday matinee, Moniuszko's STRASZYNY DWÓR
Wednesday evening, Johann Strauss' THE NIGHT IN VENICE
Thursday 7.1. Johann Strauss' THE NIGHT IN VENICE

MUSIC.

FILHARMONIA
Sunday 3.1. Matinée-Concert. Direction: Józef Oziminski Solists: Seweryn Turle (piano)
Sunday 3.1. Matinée Concert. (Schubert's and Schumann's compositions) Direction: Tomasz Jaworski. Solist: Król Engel (piano)
Friday 3.1. Symphonic Concert. Direction: Joseph Neumark, Solist: Szymon Goldberg (violin)
Friday 15.1. Symphonic Concert. Solist: Fritz Kreisler.
KONSERWATORIUM
Thursday 7.1. Recital of an English violinist EUGENE MAGID

MUSICAL SHOWS

OPERETKA — "Queen in Love" by Brodsky
CYRULIK WARSZAWSKI — "The King with the Umbrella" by Benatzky
TEATR 8.15. "Gaby".
13 RZĘDÓW — "Duby Smalone".
CIRCUS. Daily at 8

ART AND OTHER EXHIBITIONS

I. P. S. II-nd International Exhibition of Wood Engraving
ZACHĘTA, Annual "Salon" of art. NATIONAL MUSEUM. Acquisitions during 1935/6

CINEMAS

**APOLLO Andrzejewska in "Ada to nie wypada".
**ATLANTIC Shirley Temple in "My star" American.
**BALTYK Ginger Rogers and Fred Astaire in "Swing Time" American.
**CAPITOL Dymasz in "80 karatów szczęścia" Polish.
**CASINO Smosarska in "Barbara Radziwiłłówna". Polish.
**COLOSSEUM. Bodo in "Amerykańska Aventura" Polish.
**EUROPA. Larke Gable and Jennette MacDonald in "San Francisco" American.
**HARMONIA Any Andra in "The Young Goussars" Czech (in German).
**HOLLYWOOD Lillian Harvey and Will Fritsch in "Children of Luck" German.
**IMPERIAL Robert Taylor and Loretta Young in "Her First Love" American
**PAN Zimińska in "Papa się żeni". Polish.
**RIALTO Jean Harlow, William Powell Myrna Loy, Spencer Tracy in "The Beloved Lady" American.
**ROMA Kay Francis in "Florence Nightingale" American.
**STYLOWY Norma Shearer and Robert Howard in "Romeo and Juliet" American.
**SWIATOWID Feter in "Będzie Lepiej" Polish.
**STUDIO Sylvia Sydney in "Fury"

**The asterisks mean —
**Average entertainment.

Broadcasting from Warsaw

Sunday, 3.1, 12.00 Matinée Concert 17.55. "Happy New Year"
17.55. Janina Familar-Hepner (piano).
Monday, 4.1, 22.00 Symphonic Concert Director: Grzegorz Fitelberg.
Tuesday, 5.1, 17.25 Robert Schumann Sonate d-Flat
21.00 Polish Dances and Songs
Wednesday, 6.1, 12.00. Matinée Concert 18.00. An hour of French Music 21.00. The life of Chopin 21.45. Christmas Carols.
Thursday 7.1, 17.15. Alexander Borodin. Quartet A-sharp.
Friday, 8.1, 20.15. "Les contes de Hoffmann" opera by Offenbach with EWA BĄNDROWSKA-TURSKA (soprano)
Saturday 9.1, 17.00. Recital of Stanisława Korwin - Szymanowska (soprano) and Nina Stokowska (violin)
21.00. Concert Director: M. Mierzejewski. Vocalist Jerzy Czapiński

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100707	BLACHMAN Rykia	17	D	29.3.37	Sierpe, Płaudskiego 12
100710	BAT Dwojra	15	D	31.3.37	Dr. J. Falwarski, gm. Kartberg-pow. Krasnolęcki Sambor
100711	OSTERMAN Redla	49	D	1.4.37	Dobromyl
100735	GRAUBARD Golda	23	D	29.3.37	Wilkowyska, Kostuski 78
101310	BERNSTEIN Neza	29	D	29.3.37	Wilkowyska, Kostuski 78
101311	REMIGÓLSKI Róża	17	D	29.3.37	Wilno, Wilenska 39
101312	BLACHTA Dworka	41	D	31.3.37	Grudziądz, Sienkiewicza 38
101318	BRAŃMA Samuel	58	D	31.3.37	Wyszkiwo, Rynek 34
	"Miriam	18			
	"Estera	14			
101315	HOCHSTEIN Rachel	51	D	31.3.37	Janow
101325	RYPKO Malka	62	D	4.4.37	Białystok, Ryńska 35
102170	GIERSZT Regina	24	D	25.1.37	near Lodz, Radegaz
	"Mirjam	5			
	"PERL	3			
102329	GŁÓWACZ Icebok	25	B/3	5.4.37	Warsaw, Gesia 45
102330	RIEHL Abram	19	B/3	5.4.37	Szydłowa
102333	RAFAL Peja	23	D	5.4.37	Stodica, 1-go Maja 31
F.2313	F. 68 MELCBER Basia	19	C/D	11.3.37	Osada Żelazny, pow. Kolowyski Warsaw, Orla 4
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	"Rochna	62			

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