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ANTONEMU  
MALCZEWSKIEMU  
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MARI

PIERWSZE ILLUSTROWANE  
WYDANIE U ZYPAŃSKIEGO  
REKOPIS  
W BIBLIOTECE RACZYŃSKICH  
W POZNAŃU

## IN ITALY, POLISH COMMANDOS WIN FRESH LAURELS

Fighting throughout the night against odds of two and later three to one, Polish Comandos attached to the Eighth Army saved British gun emplacements overlooking the Sangro River.

Much of the Eighth Army's reconnaissance patrolling was done by a small detail of Polish commandos trained in Britain. When occupying a mountain village and attacked by German Alpine troops, they beat off the enemy after being completely cut off and surrounded. Behind the Poles were the British field gun emplacements, the enemy's objective.

Early in December the Poles were ordered to the Eighth Army front and reached the little village of Caprocata, high in the Apennines which was to be their headquarters.

Caprocata, destroyed by the Germans as they retreated, was the Eighth Army's last outpost. Only the river Sangro separated them from the Germans and it was the Commando's task to pay frequent visits to the enemy to find out their positions and strength.

On December 14, a large patrol crossed the river safely and at some distance on the other side surprised a German party in a fortified house.

"It was the most wonderful day in my life when in the streets of an Italian town I saw a detachment of Polish commandos," said a young Polish girl, a painter who had lived in Italy since 1938. She continued:

"I was in my room when my landlady's son called out that a detachment of troops was marching down the street. I ran out and stood with the crowd which had already seen so many different troops marching through their town. I heard the crowd's remarks, first merely conjectures what troops they were—Russian, British, Dominions? Suddenly I spotted a badge on the sleeves of the marching soldiers. It said 'Poland.' I thought I'd go mad with joy.

"Italians also saw that they were Polish soldiers and they were greatly impressed. One Polish soldier gave me a Polish newspaper. It was the first I have seen in several years. The bearing of the Polish soldiers made an excellent impression on the Italians. From all sides I heard remarks like these: 'God will help us, if Poles are fighting on our side, for they have borne all the hardships so bravely—they are splendid troops.'

"Now that the Poles are here we shall have more corned beef," said my neighbor, a small, pale woman with three children to care for. "On the next morning soldiers began to appear singly about our

## Poland's Underground Army

The Polish underground forces are divided into two parts: The first are operational units, that is units which are used in action; the second is the regular army, undergoing constant training so that it may be ready when the time comes.

Soldiers of the former are constantly under arms, living away from their homes, within reach of their units and having practically nothing in common with the everyday life of their countrymen. Soldiers of the regular army live as ordinary citizens under German occupation, but are subject to military discipline.

The Underground Army's operations are always planned in advance and carried out according to a general plan. Thus the highest possible efficiency in actual fighting, sabotage or reprisals is obtained. Nothing is left to chance.

Operational units being constantly ready for action live in specially organized hiding places in forests or sometimes in towns. On the fringes of the forests, special notices have been posted by the Germans, "Achtung!—Bandengefahr. Einzelverkehr Verboten." (Beware—Danger—Polish bandits. Forbidden to enter alone.)

There are two classes of soldiers in operational units. Those wearing a uniform and those wearing civilian clothes. The former have pre-war Polish uniforms or German uniforms seized from the enemy but provided with Polish badges. They are confined to certain areas and are used only for larger scale engagements.

Detachments formed by the ununiformed men are dispersed immediately after their task is concluded. They are stationed mostly in towns where it would be impossible for them to wear uniforms or congregate in larger numbers.

The Underground Army has a large supply of arms and ammunition seized from the Germans, mostly from military stores en route to the Eastern front. The units are strong enough to seize and carry away entire trainloads. Even if the Germans happen to discover the whereabouts of the secret ammunition dumps, usually deep in the forests, they do not risk attack because they realize that casualties involved would be too high. However, they sometimes try to destroy dumps by bombardment.

The main aim of operations is to engage the greatest possible number of German troops, police and civilian officials and thus prevent them from carrying out their normal duties, and to weaken the German effort on the Russian front generally.

Other aims are to force the German troops to concentrate in strong garrisons, instead of being evenly distributed throughout the country; thus leaving vast areas virtually free from German control, and to hamper German communication and supply lines, to fight German terrorism by carrying out reprisals, executing those guilty of atrocities, liberating political prisoners and hampering deportation of Polish workers to Germany.

## POLES FIGHT IN SLOVAKIA

Polish underground units are reported to have raided German positions in Slovakian territory recently.

Near Zilin, a railway junction on the Bohumin-Cieszyn-Czadca line, 16 miles south of the Polish border, a fight ensued between a Polish unit and the Slovak police in German service. One Slovak and two Poles were killed.

Near Preszow, a railway junction on the Nowy Soncz-Myszyna-Preszow Line, 40 miles south of the Polish frontier, sixty Polish underground soldiers attacked the custom office and disarmed fifteen officials. They returned to Poland taking with them the arms and equipment.

town. I was asked by many where they could change their money or make their purchases. They were surprised and discouraged when told how difficult it was to get anything in town because the Germans had plundered and stripped it of everything.

"Wine and fruit were the only

## STRASBURGER IN MIDDLE EAST

Mr. Henryk Strasburger, Minister for Polish Affairs in the Middle East, and Mr. Badier, the Polish Minister in Iran, were present at a reception given by the Iranian Shah's sister, Princess Ashraf.

Mr. Strasburger visited the Polish school in Teheran which was organized by "Polonia," a society of Poles, old residents of Iran. Last year the school was taken over by the Polish Government.

Mr. Strasburger also visited the society for the study of Iran, showing a vivid interest in the work of this institution, whose task is to spread knowledge about Iran as well as to promote cultural rapprochement between Poland and Iran.

goods available, so I advised them to return to their camp for their meal. In the evening when curfew hour approached much cheerful noise was heard about the streets. Obviously they had found the backdoors to wineshops, for after the curfew hour all such places are supposed to be closed."

## FIRST SEA LORD PRAISES POLISH NAVY & SEAMEN

Mr. Alexander, First Lord of the Admiralty, recently opened the Naval Exhibition in London. Representatives of the Polish Government and Allied Naval Chiefs, delegates of the Polish Navy and Polish Merchant Marine were present. The exhibition pictures Poland's achievements at sea before the war, and the exploits of the Polish Navy and Merchant Marine during the war.

Ambassador Raczynski welcomed Mr. Alexander and stressed the importance of free and secure access to the sea to Poland, and to peace in Eastern Europe, as a guarantee of peace to the whole of Europe. He emphasized the fact that Poland entered the war to defend her access to the sea.

After declaring the exhibition open, Mr. Alexander reviewed the Polish Navy's activities. He said that although numerically small, it had participated in every major action of this war, from Narvik to the Mediterranean, from the Atlantic to Iran, wherever ships gathered the Polish banner was seen. Mr. Alexander said that among other exploits the Polish Navy might be proud of, was the fact that the "Piorun" was the first to sight and engage the "Bismarck," although infinitely inferior in size and armament. For this feat she was congratulated by the leader of the destroyer flotilla.

The First Lord also underlined the important work done by Polish submarines in the Mediterranean, and said that Polish ships had covered 87,530,000 sea-miles since the beginning of the war. Although the Polish Navy had suffered heavy losses, its strength was today 135 per cent higher than at the outbreak of the war.

The British fully appreciated the achievements of the Polish Navy and Merchant Marine. The best proof of this were the awards given to Polish naval personnel. They were eleven DSO, twelve DSC, sixteen DSM, one MBE, two OBE, one CBE, several mentions in dispatches.

Mr. Alexander said he was sure that after Germany has been beaten the Polish Navy and Merchant Marine would grow and develop in free Poland. At the beginning of his speech Mr. Alexander mentioned that Joseph Conrad was the first Pole to make the British people aware of the fact that Poles are sea-conscious and love the sea. But Conrad couldn't sail under the Polish banner as Polish naval men do now.

The German tribunal in Wloclawek has sentenced to death two Poles, Aleksander Palczynski and Franciszek Wasiak, for sheltering two escaped Russian war prisoners, one of them an officer.

"Let there be light from Heaven's portals fair!  
Lord, let them see us dying in despair!"

—Juliusz Slowacki (1809-1849)  
"Burial of Captain Mayzner" (1841)

## UNDERGROUND PROOF OF GERMAN BESTIALITY

When the Germans invaded Poland in September, 1939, they unleashed a reign of terror that has continued unabated to this day. To be sure, thousands of German posters told the population: "Your lives and property will be safeguarded." But on the very day the German invaders were putting these posters up, they were already arresting, deporting and killing the numbed inhabitants of Polish towns and villages.

FROM THE FIRST FRONT LINE, a book published last March in German-occupied Warsaw by the Polish Underground, is a hair-raising indictment of the unparalleled brutality of German rule in Poland. From the long and circumstantial chapter dealing with German terror in Western Poland, we quote the following instances of typical German treatment of Poles.

**GOSTYN, October 18, 1939.** At ten o'clock in the morning the Germans arranged a public execution in the market square, under the statue of the Virgin Mary. The townspeople, who had been ordered to be present, filled the square. Old and young, men and women, friends and neighbors, relatives, fathers, wives and children of the condemned were all there. The firing squad took its position. The condemned, leading citizens of the town who had been arrested a fortnight earlier, were led to the place of execution in groups of ten. They were told to face the wall. An order rang out, followed by a volley. They did not all die instantly. Some of them kept moving.

This was repeated with the second and third group. Of those thirty, only one proved mentally unable to stand the strain. He fell to the ground before the execution. This did not disturb the "officer," who drew near and shot the unconscious man in the head.

A shattering impression! For the hangmen too? For, when the fourth ten was awaiting its turn, the order was given to stop the execution. Saved from death by a miracle?

For today—yes. Bareheaded, the people returned slowly to their homes. They all seemed stunned.

From the first rows Poles were detailed to remove the bodies. The priest had been forbidden to prepare the condemned for death. But he stood in the throng in the square and gave his blessing.

\* \* \*

**Inowroclaw, October, 1939.** Four hundred Polish hostages are in the prison here. It seems that a group of prominent Germans had not met with much success in their rabbit hunt. After a heavy drinking party someone got the brilliant idea of arranging a hostage hunt. No sooner said than done. A list of victims was drawn up and the Germans—among them a government official and a prominent gentleman farmer—wearing their Storm Trooper uniforms, made their way to the prison in the middle of the night. The wardens opened the door of the crowded cells. As the roll call of leading citizens began, the hangmen lay in wait in the long corridor lined with cells.

—Kielbasiewicz!  
A city councillor comes out. Shots . . . The hostage falls dead.

—Reszke!  
Out comes the apothecary.  
—Take off your coat, wipe up that pool of blood. Then put your coat on again and run along the corridor!

A shot rings out, Reszke slumps to the floor.  
—Jankowski!

The mayor of the City. He is greeted by a chorus of insults. Followed by questions. The mayor tries to reply calmly. Finally he shouts: "Poland is not yet dead!"

Hola! A bullet speeds straight at his mouth and he is dead. And so on and so forth.  
—Juengst!—The deputy mayor.  
—Hoppe!—A country squire.  
—Poninski!

Out comes a country squire, a man of great culture. Amid taunts the German gentleman farmer insists that he sign a document handing over his property to the Reich.

—I'll sign nothing for scoundrels!  
—Then die, dog!

A bullet in the head and that's that. They called out name after name. This went on for hours. Fifty-two of Inowroclaw's finest men died on that occasion. The crime became so notorious that even the Germans could not ignore it. A special commission of inquiry came down from Berlin. The "gay hunters" were supposedly punished by being sent to the front.

Many of the remaining hostages were later taken in trucks to the woods beyond the city and executed there.

All precautions were taken so that after these executions no commission of inquiry had to be sent to Inowroclaw to ferret out and punish the "guilty."

\* \* \*

**Ostrow:** In November, 1939, forty citizens were arrested. After many months in prison, there came a day when they were taken for a ride "into the unknown." They were ordered to lie down flat one on top of the other, so as not to be seen. A short ride. Great uncertainty. Terrible fatigue. Tense nerves. Finally the end of the excursion.

—Out!—pushing, shoving, even forcible throwing out of the truck.

The condemned looked around: a country lane, fields and a copse near-by.

—To the woods, double-time march!  
A fantastic motley of exhausted and martyred people broke into a trot across the field to the prescribed goal. Suddenly machine guns barked from the rear. A harvest of death . . . They fell like so many clay pigeons: a former member of Parliament, an outstanding Catholic leader, a hospital director, a prominent private citizen, a veteran insurgent, a merchant, a lawyer. The elite of the local population. The flower of enlightened citizenry. Perished a high school principal, a skilled craftsman, a civil servant, a first-rate municipal official. Fathers of families . . . Sons . . .

The bloody crop was thrown into ditches. The ditches were covered. The ground was leveled. Killed "without trace."

\* \* \*

**Bydgoszcz, October, 1939.** The commander of the German troops entering Bydgoszcz on October 5 ordered all  
(Please turn to page 7)

# POLISH SUBS "DZIK" AND

by LAMBTON

It is a rare sight to see two Polish submarines in one port. I witnessed such an occurrence when the *Dzik* and *Sokol* met in a Mediterranean port not long ago. The officers told me some of their experiences.

\* \* \*

The *Dzik* was sailing in a dangerous zone, shadowing the enemy, and waiting for the moment to attack. Suddenly—"Four torpedoes ready!"

The Officer on watch sounded the alarm. The crew was at its battle stations within a few seconds.

The silence in the control room of the *Dzik* was broken by the Captain's voice. From his position at the periscope he was keeping the officers informed about the movements of the enemy.

*Dzik* was approaching the only Corsican port that the Germans could use for evacuation.

Both the *Dzik* and *Sokol* had been patrolling that port for several days in the hope that the enemy would finally try to evacuate to the mainland. They did not wait in vain. *Dzik* noticed a transport ship about to sail.

Through the periscope the captain noticed a heavy chain being lowered and sprays of blue water coming up. He knew the transport would not sail alone, but that other vessels would join him on the shallow waters outside the port.

*Dzik* sailed nearer the port. Suddenly the captain as if by premonition changed the sub's course and speed. A medium transport loaded to the rails with German soldiers was sailing straight at *Dzik*. He passed about 700 yards away.

"Enemy course!" Fell the captain's order.

"Enemy speed!"

The Navigation Officer bent over his map and the Torpedo Officer did not take his eyes off the control. They listened carefully to the Captain's last detailed command.

"Course angle . . ." *Dzik's* Commander issued the orders calmly. A moment of tense silence, then—

"Fire!"

The quiet waters suddenly were ripped by two explosions. The enemy transport ship slowly sank to the bottom, only

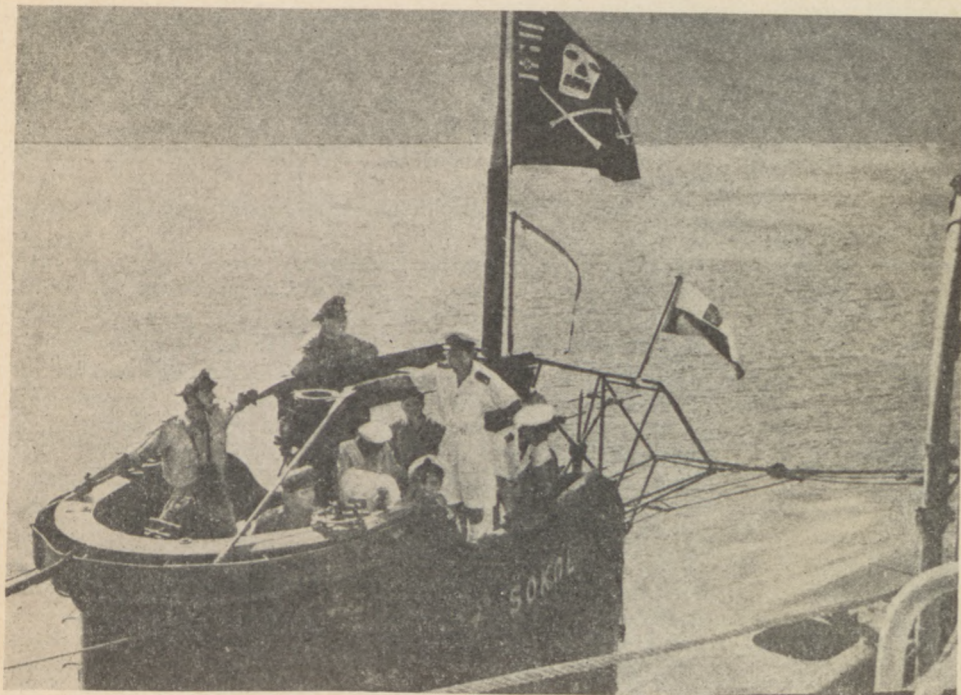


First Officer "Toto" of the Polish submarine *Dzik*.

the tip of the mast showed above the waves. One more challenge from the unconquered Poles!

"Twenty minutes later we sent two more 'steel fish' into an anchored German transport," added Lieutenant "Toto" who was telling me about the last episode. "Unfortunately, directly afterward we had to submerge and that rather deeply because four German pursuit ships and a squadron of planes spotted us. They kept us under water for about two hours. What is worse their bombs fell dangerously close to our ship. When we periscope again, we saw that our second target was resting at the bottom of the port. We could not surface however because too many German bombers were above us.

"The following morning we again blocked the port entrance and again we were not disappointed. Twelve large transports appeared, loaded with troops, tanks and heavy military equipment. The convoy was escorted by a flotilla of pur-



A new victory has been added to the *Sokol* flag.

# "SOKOL" ON PATROL!

BURN

suit ships. We opened fire . . . Enemy planes attacked us directly with machine guns. Fortunately for us the Germans did not seem to have bombs. We could therefore safely submerge."

The Lieutenant smiled with satisfaction.

"That was our fifth patrol, and the first time we met the enemy on the Mediterranean. You can imagine how proud we felt . . . We submerged at full speed, taking a course on the convoy. We were going to attack from the flank. During the maneuver which lasted about fifteen minutes we fired three torpedoes. Two German transports went to the bottom like lead."

To date *Dzik* has sunk 42,000 tons of shipping during operations in the North Sea and the Mediterranean.

"But you know, Sir," the captain of the *Dzik* said, "we had an interesting experience on our third day of patrol duty in the Mediterranean. The *Dzik* was screening the flanks of the invasion fleet headed for Sicily. The crew felt that there was some danger lurking behind the seeming calm. We were sure that the Italian fleet would appear. But, we were sorely disappointed, because there wasn't a sign of enemy ships. Suddenly, not far from our base we noticed an enemy U-boat which was maneuvering to attack our submarines. Our ships were too far off to notice the enemy. We approached from starboard and shot two torpedoes. Unfortunately, the shells passed just above him. That was a great disappointment for *Dzik*, but our maneuver undoubtedly saved the allied ships."

The Polish submarine *Sokol* belongs to the same class as the *Dzik*. The *Sokol* has a curious checker design on its banner.

The *Sokol* is a much older submarine than the *Dzik*. It has sunk 32,000 tons of enemy tonnage during two years of hard fighting. The Lieutenant Commander of the *Sokol* is called "George" by his English friends. His last name is too difficult to pronounce. He told me how the "chess board" design got on the banner.

"Depth nets against submarines," the commander was saying. "I think," he said after a while, "that this was really an unusual incident."

"Yes, it's very unpleasant to hit a net. Some of them are hard and you hit them unexpectedly; you're caught before you know it and then it's too late to do anything. Others are so soft and elastic that the submarine is tangled up from head to foot before you know what has happened. The net that caught us was soft and elastic. We heard it rubbing against our hull and at a certain moment we also heard the explosion of three mines. They sounded too close for our comfort. We were in a tight spot. There's no doubt about that.

"Not many submarines have disentangled themselves from the nets, but we did not give up without trying. We shifted into reverse. After laborious and tiring turns and shifts we did get out of the trap. I don't want to repeat the experience although it was interesting. To record that close escape we

(Please turn to page 15)



The *Dzik* crew are proud of the number of Nazi ships sunk marked on their challenging flag.

# FREEDOM OF RELIGION IN THE POLISH REPUBLIC

THE attitude of the Polish State to all religious bodies was founded on the two Polish Constitutions of 1921 and 1936, both of which used the same wording regarding religious bodies. Both constitutions proclaimed the principle of freedom of conscience and of worship.

Article 111 of the 1921 constitution reads: "All citizens are guaranteed liberty of conscience and of religion. No citizen can be subjected to disability on the ground of his creed and religious convictions. All inhabitants of the Polish State have the right to freely confess their faith, both publicly and privately, and to perform the rites and practices of their religion, in so far as not contrary to public order or public custom."

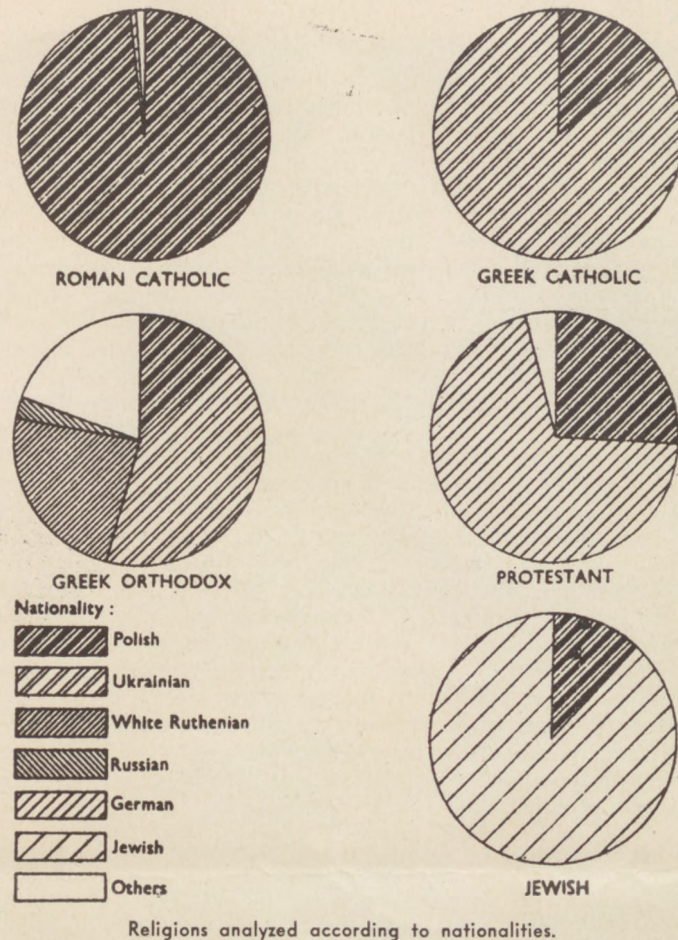
Article 113 of the Constitution declares: "Every religious association, recognized by the State, has the right to conduct collective and public services, to administer its own internal affairs, to own and acquire real and personal property, to enjoy and dispose of it, to remain in possession of and utilize foundations and funds, as well as any establishments for denominational, educational and benevolent purposes."

Later articles of the Constitution define the fundamental principles of the State's relation to certain religious associations. Article 114 establishes the position of the Roman Catholic Church as the religion of the great majority of the nation. In the State this Church occupies "the leading position among the denominations, all having equal rights." The Roman Catholic Church is governed by its own laws." The attitude of the State to the Roman Catholic Church is defined by a concordat with the Holy See, subject to ratification by the Sejm.

Article 115 regulates the legal position of other denominations. It states that "the Churches of the religious minorities and other legally recognized religious associations are governed by their own constitutions, which the State does not refuse to recognize, provided they contain no decisions contrary to law." The relation between the State and these churches and creeds is established by law, after their legal representatives have been heard.

Polish legislation is equally progressive and tolerant in regard to newly formed religious associations. Article 116 of the Constitution states that "the recognition of new religious associations belonging to legally recognized denominations will not be refused when their administration, teaching and system are not customs contrary to public order or public custom."

These decisions are preceded by the definition of the basic attitude of the State to citizens and institutions set up by them. For instance, Article 109 of the Constitution begins with the postulate that "every citizen has the right to retain



his nationality to cultivate his national tongue and characteristics." It goes on to guarantee "minorities in the Polish State full and free development of their national qualities with the aid of autonomous associations of minorities having the character of legal public bodies within the scope of associations of a general autonomous government." Article 110 assures Polish citizens belonging to national, denominational and lingual minorities equal rights with other citizens in establishing and carrying on religious and social institutions, educational and pedagogical establishments, in freely using their own language and observing the rites and practices of their religion.

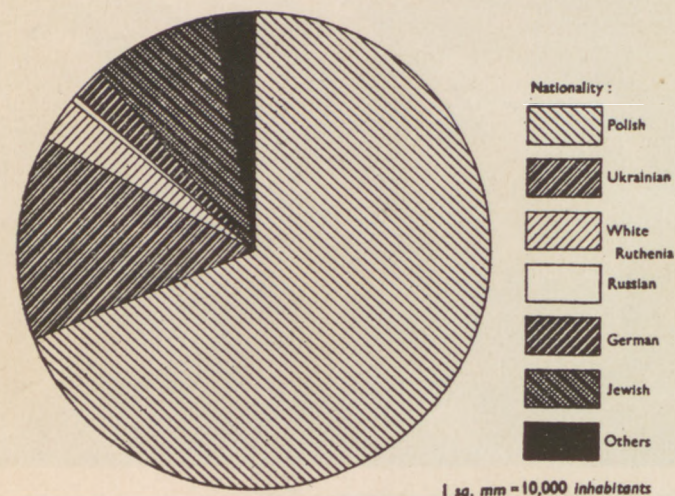
During the twenty years in which Poland again existed as an independent State (1919-1939), the constitutional provisions concerning religious associations were applied in the form of special laws relating to the various denominations.

In 1925 a Concordat was concluded between Poland and the Holy See. It assured the Catholic Church, without distinction of rites, full liberty to administer its own affairs and to direct religious observances in Poland.

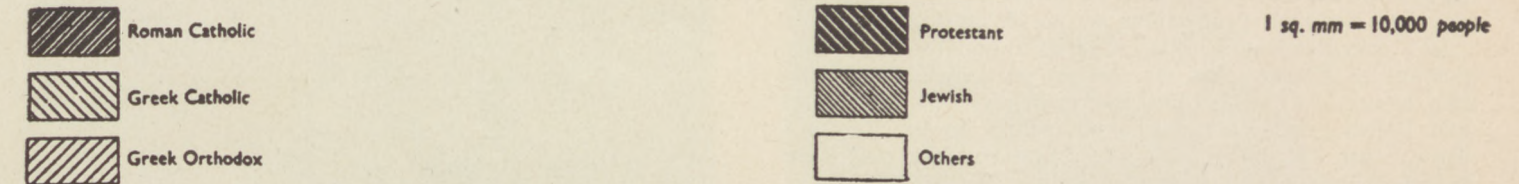
In 1938, the Polish Government, in agreement with the Autocephalic Orthodox Church in Poland, passed a law regulating the legal position of this church on the same basis of religious liberty and freedom to administer its own affairs.

In 1928 the position of the Eastern Old Believer's Orthodox Church was legally regulated, and in 1936 laws were passed regulating the life of the Moslem Religious Association and the Karaite Religious Association.

During the twenty years the legal position of a number of Evangelical bodies was regulated, including the Helvetic Augsburg Church, the Evangelical-Augsburg Church, the Old Lutheran Church, the Evangelical-Union Church and the Evangelical Reformed Church.



# IN THE POLISH REPUBLIC



The Status of the Jewish religion was also fixed by State legislation, which recognized the Jews' right to complete religious autonomy. One may mention that during more than a hundred years of Russian government the Russian authorities never recognized any right of religious association to Jews, who were not allowed even to organize their own religious communities.

Tolerance and freedom of conscience and religion were the characteristic of all laws passed by the State legislature dealing with religious associations.

The Polish State was actuated just as much by the principle of justice in regard to 1,000 or so Karaites as to more than 20,000,000 Catholics. This was of great importance to all citizens of the Republic. For during one hundred years of foreign rule in Poland, the Poles under Prussian and Russian occupation suffered continual persecution at the hands of the rulers. And these persecutions affected not only Poles as such, but all citizens of the former Commonwealth, without distinction of nationality or denomination. In general, it can be said that in regard to all creeds in partitioned Poland both Russian and Prussian legislation was directed towards achieving the closest control over denominational organizations and imposing on them a trend of activity which would subordinate their existence to the rulers' chief end: that of maintaining their own domination. For upwards of a hundred years, political and administrative repression dammed

up all free development of national and religious life in partitioned Poland. In the area then under Austrian government—in other words, in the area now constituting the south and south-east of Poland—freedom of religion was not restricted as much as in the Prussian and Russian areas.

Present-day Poland, like the former Polish Commonwealth, has a number of religious denominations. The census of 1931 showed the divisions as regards religion and nationality:

Roman Catholic Church, Latin Rite....	20,670,100
Greek Catholic Church.....	3,336,200
Orthodox Church.....	3,762,500
Evangelical Denominations (Augsburg Reformed, and Union).....	835,200
Other Christian Denominations.....	145,400
Jewish Religion.....	3,113,900
Other non-Christian Sects.....	6,800
Polish.....	21,993,400
Ukrainian.....	3,222,000
Ruthenian.....	1,219,600
White Ruthenian.....	989,900
Russian.....	138,700
German.....	741,000
Yiddish and Hebrew.....	2,732,600
Other and not given.....	878,600

## UNDERGROUND PROOF OF GERMAN BESTIALITY

(Continued from page 3)

residents of the city to return to their normal occupations and proclaimed that their lives and property would be safeguarded. Nevertheless, immediately following the official proclamation, the German Army arrested 20,000 civilian Poles in Bydgoszcz. Of these, 5,000 were chosen at random and summarily executed in the historic Market Square or at other specially appointed places. Hundreds of boys and girls wearing high school or scout uniforms were shot outright.

The reign of terror of the German *Wehrmacht* in Bydgoszcz died down after a few days. In its stead came the brutal rule of the Gestapo, which in the space of one month rolled up the staggering total of 16,000 civilian victims. It is difficult to describe what Bydgoszcz suffered in its concentration camps, during the constant man-hunts and pillaging, that marked the initial period of German invasion. The very places designated as concentration camps were shocking. Thus, in a small boiler-house, scores of people were herded together close to the hot stoves. From time to time the Gestapo would pay the prisoners an abusive visit. After a few days in this boiler-house, the victims almost lost their sanity. In barracks, in cellars, flogging and torture were of daily

occurrence. Grouped in these camps were 250 teachers and school principals. Countless prominent citizens were arrested and all awaited execution in the most inhumane conditions possible, treated like the vilest criminals.

There was not a single family in Bydgoszcz that did not mourn at least one victim of this blood-bath. There was no clinic for the sick in these camps, and dysentery raged. People died of pneumonia, tuberculosis and heart disease. Among them a friend of Winston Churchill, Mr. Adams.

On November 11, 1939, the popular mayor of Bydgoszcz, Barciszewski, was shot after he had been forced to post up his own obituary.

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In November, 1939, all the mental hospitals of Poznan and Pomorze provinces were emptied. The insane were transported to the woods and machine gunned or shipped to Poznan Fort VII, and killed by gas. Between November 22 and December 25, 1800 sick Poles were murdered in the Poznan gas chamber. German patients were left in the hospitals.

Here is an eye-witness account of the evacuation of a mental hospital in Owinsee: Armored cars drove up to the hospital. (Please turn to page 14)

# POLISH HORSE AND BATTLE PAINTERS

by DR. IRENA PIOTROWSKA

IN the earliest Polish paintings, the horse occasionally appears; but until the end of the 18th century, it was not realistically treated. On some of the early Polish *Adorations of the Magi*, in the train of the Three Kings, it steps with dignity and is festively attired; on some medieval *Crucifixions*, Roman soldiers are mounted on horses, whose frightened movements express the weird atmosphere of the moment. But their proportions are as yet far from accurate.

In Polish Baroque painting of the 17th and 18th centuries, portraits of distinguished war heroes on horseback are met with, as are first battle scenes and some very rare engravings—of Polish gentry, arriving on horseback to the meetings of the Sejm held in the fields near Warsaw. As a rule these Baroque horses are bombastic, well fed, triumphant.

In Polish art the study of the horse as it appears in life began at the close of the 18th century and brought magnificent results in the 19th. The realistic approach to the horse coincides with the development of Polish *genre* painting. It is no surprise that it was a foreigner, the French painter Jean Pierre Norblin (1745-1830) who lived in Poland from 1774 to 1804, first introduced Polish *genre* motifs into art. His foreign eyes were struck by many peculiarities of Polish every-day life and customs that passed unnoticed by native artists. While feverishly drawing, sketching, engraving and painting everything that seemed new and unusual, Norblin could not help observing the important role played by the horse in the lives of the Polish peasant and the Polish nobleman. An eyewitness of the Polish Insurrection of 1794, he saw the horse in battles and skirmishes, saw it performing its duties during times of peace, and in an agricultural country these duties were manifold. He tried to portray the horse as faithfully as he could. Nonetheless, Norblin was not able to avoid errors in the anatomical structure of the horse. His chief merit lies in the fact that he introduced a new approach to the treatment of the horse in Polish painting, that he broke away from the unnatural heroic horse, and showed it tired and exhausted, or working hard and full of life. He represented it among people, but it was not the psychology of the people that interested him, it was their actions and move-



Polish Lancers on the Battlefield—by Stanislaw Witkiewicz.

Sylvain Strakacz Collection



Illustration for Henryk Sienkiewicz's "With Fire and Sword"—by Juliusz Kossak.

National Museum in Cracow

ments and their surroundings. A landscape often forms an important part of Norblin's pictures, and this is not to be underestimated.

This landscape, which in Norblin's battle and horse pictures formed a more or less inconspicuous background, was in time to become more important, and eventually, about a hundred years later, to gain the upper hand over the figures of horses.

But before this happened, a large number of eminent Polish artists devoted their talents almost exclusively to painting horses and horsemen, preferably in battle scenes. Poland's chivalrous spirit has found appropriate expression in the representation of men on horseback. As the evolution of Polish horse and battle painting proceeded, the rendering of the horse's anatomy, proportion and movements becomes more lifelike, the horse itself more real. True, the heroic type of horse returns in the great historical canvases of



Sleigh Ride—by Alfred Wierusz-Kowalski.

M. F. Węgrzynek Collection

Matejko, especially in his memorable *Grunwald*, yet it remains an exception in Polish 19th century painting. During that age the horse appears most often in everyday scenes, or in combats and skirmishes, where it was not the heroism of the figures represented that inspired the artist, but life itself, caught at the peak of its intensity. While in Polish religious art, in portraits, and in paintings representing historical personages and scenes, gravity and pensiveness are the most striking features, in Polish battle and horse painting the vivid temper of the Polish race, "the bold Polish nature," finds adequate expression. The same contrasting elements of expression may be observed in Polish music, especially in that of the peasants, where along with tunes full of melancholy and sadness we find extremely vivid and gay *krakowiaks* and *obereks*.

The art of Norblin was con-

tinued by his most distinguished pupil, Aleksander Orłowski, who, born in Warsaw in 1777, died in St. Petersburg in 1832. While not neglecting *genre* scenes, while delighting in witty caricatures and at times in landscapes, Orłowski above all loved to draw and paint horses. He rid himself of the last traces of conventionalism that lingered in the work of his master. In his efforts to render the horse as truthfully as possible, Orłowski often approaches the borderline of caricature. He is famous in equal measure for his battle scenes, inspired by the Polish Uprising of 1794 which he witnessed in his youth, and for his horses whether belonging to poor peasants or to cossacks and Tartars. Two most interesting gouaches representing Tartars on horseback and to my belief unquestionably the work of Orłowski, belong to Mr. John Kean of Elizabeth, N. J., a descendant of Julian Ursyn Niemcewicz (1757-1841), a Polish writer and Kosciuszko's aide-de-camp during the Insurrection of 1794. A few years later he came with Kosciuszko to the United States, where he finally settled in Elizabeth, N. J., having married Elizabeth Kean. It is most probable that Niemcewicz brought Orłowski's paintings with him, together with a number of other works of art, now in possession of Mr. Kean. Among other works of Orłowski in America mention must be made of the *Polish Hussar*, a pencil drawing, owned by the Museum of the Polish Roman Catholic Union in Chicago.

Following Orłowski, the most eminent Polish painter of the first half of the 19th century, Piotr Michałowski (1800-1855), devoted all his creative power almost exclusively to

(Please turn to page 10)



Polish Fighting Forces in 1794—by Aleksander Orłowski.

Museum of Poznan, Poznan

(Continued from page 9)

the horse. A disciple of the French color school of his time, he is known as the "Polish Géricault." His pencil studies and oil paintings were highly valued, especially by English art collectors. His horses are anatomically irreproachable. Besides, Michalowski, not only feels and sees the individual character of the animal, but brings out the particular race to which it belongs and the horse's charm and beauty. Also as nobody else before or since, he knew how to render the common effort of a group of horses and horsemen in action.

Much less talented than Michalowski, but popular with the Polish public of his day was January Suchodolski (1795-1875), painter and army officer, active in the Polish Insurrections, who, by depicting scenes dear to the Polish heart, gained acclaim far beyond his artistic merits.

The much younger Juliusz Kossak (1824-1899) happily combined real artistic talent with an approach to art that was understood and deeply appreciated by the great masses of the people in Poland. He exercised a lasting influence on all Polish horse and battle painters who were to come after him. Juliusz Kossak specialized in small water colors, sparkling with life. Although he studied in France and was an admirer of Horace Vernet, the best known battle painter of the day, his works have many qualities, characteristic of self-taught artists. This is due to the fact that throughout his life Kossak trusted more his own instinct and his own feelings than anything he had been taught at school or had learned from other artists. But what he lacked in schooling, he made up by a deep understanding of the Polish warrior and of his faithful steed. He showed them fighting together at all times in Poland's history, and to match the period, changes not only the types and uniforms of the soldiers, but also the race of the horses. Along with battle scenes, Kossak painted everyday Polish country life as he saw it: Polish gentlemen riding or hunting, country horse fairs, and studs of famous Polish Arabs.

Juliusz Kossak's son, Wojciech, who was born in Paris in 1857 and died in Cracow in 1942, inherited his father's popularity and some of his talent. An appreciation of Wojciech's work by the well-known Polish art historian, Dr. Karol Estreicher, was published by *The Polish Review* (Vol. III, No. 14) after the artist's death.

Wojciech Kossak's artistic career brings us to the next generation of Polish horse and battle painters, whose leader was Jozef Brandt (1841-1915), a close contemporary of Matejko, but a protagonist of an entirely different art movement. Jozef Brandt, a faithful disciple of Juliusz Kossak, settled down in Munich, where a large number of Polish artists gathered around him and formed the *Polish School of Munich*. From Juliusz Kossak, Brandt inherited love and understanding of the horse, of movement, of scintillating life, adding to this legacy a thorough study of nature and all he could learn from the contemporary Munich Realists. Furthermore, unlike Juliusz Kossak, his favorite medium was oil, and his paintings are at times of great dimensions. An outstanding canvas with a battle scene by Brandt belongs to Mr. M. F. Wegrzynek of Forest Hills, N. Y. Other works by Brandt are to be found in a few private collections in America.

Far more numerous here are paintings by some of Brandt's pupils who, like



National Museum in Cracow

Battle of Somosierra—by Piotr Michalowski.

their master were interested above all in movement and the tumult of life. Their picturesque works are imbued with the vivid Polish temperament, and won them many admirers in Poland and abroad.

The spirit of Brandt is reflected above all in Alfred Wierusz-Kowalski (1849-1915) who delighted in painting scenes from country life and wolf hunts. Pictures by him are to be found in the Museum of Fine Arts in Boston, in the Legion of Honor Palace in San Francisco, in the San Joaquin Pioneer Historical Museum in Stockton, Cal., in the Brooklyn Museum, in the art collection of Hon. Sylwin Strakacz, Consul General of Poland in New York, in that of Mr. M. F. Wegrzynek and in many others.

No less popular in America than Wierusz-Kowalski is the battle painter Jan Chelminski (1851-1925) enamoured of scenes from the Napoleonic wars. Canvases by this artist, who spent a large part of his life in America, are owned by The Jones Library in Amherst, Mass., by the Minneapolis Institute of Arts, (Please turn to page 14)



The Guide—by Jozef Brandt.

# HUGO GROTIUS AND POLAND

by DR. ALFRED BERLSTEIN

"I shall never cease to use my utmost endeavor for establishing peace among Christians, and if I should not succeed it will be honorable to die in such an enterprise."

THESE words of Hugo Grotius (1583-1645) are a timely quotation and remind us of the unique personality of the great Dutch humanist—lawyer, statesman, historian, theologian—and of his connection with Poland.

Grotius combined wide general knowledge with a profound study of law. History, theology, jurisprudence, politics, classics, poetry—all were cultivated by him as by his fellow countryman Erasmus of Rotterdam. He respected other people's opinions and judged his worst enemies with impartiality. He realized that the spirit of the age was clouded by ignorance and that nations and individuals were forced into strife for lack of proper guidance. His well balanced and disinterested outlook gave him a reserve of moral strength.

Grotius's greatest work "*De jure belli ac pacis*" was published in 1625 and marked an epoch in the development of international law. Illustrating his argument with innumerable quotations, Grotius condemned the atrocities of war, examined methods by which international disputes might be settled without war, and originated the ideas of international conferences and arbitration. The seed of arbitration was sown when Grotius wrote: . . . "but especially are Christian Kings and States bound to try this way of avoiding war. . . ." At first the book exerted little influence on the conduct of belligerents, but later it

intolerance as Public Enemy No. 1.

The name of Grotius was honored in Poland as in the whole world. Poland had close relations with western Europe in the first half of the 17th century, and Grotius' writings were then read and well known. The Polish mathematician and astronomer Brozek (Broscius)



Hugo Grotius.

HUGO GROTIUS  
DE  
VERITATE  
RELIGIONIS  
CHRISTIANÆ.

Editio Novissima,

In qua ejusdem Annotationes suis quæque Paragraphis ad faciliorem usum subjecta sunt.



AMSTELODAMI.  
Ex Officina Elseviriana,  
MDCCLXXV.

De Veritate Religionis Christianæ  
by Hugo Grotius. Amsterdam, 1675.

HVGONIS GROTII  
DE IVRE BELLI  
AC PACIS

LIBRI TRES.

In quibus ius nature & Gentium: item iuris publici præcipua explicantur.



PARISIIS;

Apud NICOLAÛM BROSÛM, in via Jacobæ, sub signis S. Claudij, & Homini Siluestri.

M. DC. XXV.

PER PRIVILEGIUM REGIÆ.

De Jure Belli Ac Pacis by Hugo Grotius. Paris, 1625.

knew "*De jure belli*", the satirist Opalinski used Grotius' Dutch history "*De antiquitate reipublicæ Batavæ*" and the great 18th century educational reformer Konarski warmly recommended "*De jure belli*" for rhetorics, Latin and international law as well as his historical works about Holland. In 1766 appeared a Polish translation of Grotius' famous theological treatise "*About the Truth of the Christian Faith*."

Grotius had many personal relations with Poland, that were first brought to light by Stanislaw Kot, the distinguished professor of history at Cracow University, now Polish Minister of Information. On the 300th anniversary of "*De jure belli*" in 1925 Professor Kot delivered a lecture to the Polish Historical Society at Poznan on the relations of Grotius with his Polish pupils and disciples which

appeared in an enlarged form in the magazine "*Reformacja Polska*". Most of the material was drawn from forgotten pamphlets and from the correspondence between Grotius and his Polish pupils, especially the Protestant Jerzy Slupecki.

Grotius took a deep interest in Poland and his attitude towards her was most sympathetic. He had close relations with several distinguished Polish Protestants and called himself "*cultor nominis Poloniae*." As a Protestant diplomatist, he resented the foreign policy of King Sigismund III whom he linked with Spain and the Hapsburgs. He also opposed the marriage plans of Ladislas IV, being himself at the time in the Swedish diplomatic service. All this however did not affect his friendly attitude to Poland which he made clear on several occasions. Poland aroused his curiosity as a powerful State and he was impressed by her religious tolerance. Grotius greatly admired the Polish statesman Jan Zamoyski and said in 1638: "I am an admirer of this name and am glad to see how the branch flourishes, sprouting from such a beautiful stem. . . ." To Hugo Grotius, brought up

became a mighty weapon against the follies of rulers and the cruelties of war. It was the work of a man whose earnest unselfishness made his voice echo through the world and down the ages.

As a statesman Grotius was a realist who approached conflicting views as facts to be dealt with. He thought that a basis for reconciliation of Protestants and Catholics might be found in common piety and tolerance.

For his mind rose above dogmatic intolerance. He looked upon

(Please turn to page 15)

# KAROL MIARKA — CHAMPION

THE life, the political and literary activity of Karol Miarka are a stirring episode in Upper Silesia's long struggle for freedom. In Upper Silesia, Polish since the dawn of history, but under German domination for five and a half centuries, Miarka was a pioneer in the fight against German influences that sought to denationalize the Poles, by Germanizing the schools or by subtly wiping from the memory of Upper Silesians everything linking them with Polish civilization.

Miarka was born in Pielgrzymowice, where his father was a poor country school-teacher and organist. Educated in German schools, subjected to German propaganda for years, Miarka's early literary works were in German, a language he knew better than his native Polish. But in 1850, when his father died, Miarka succeeded him as school-teacher in Pielgrzymowice. This proved to be the turning point in his life. In 1853 Bishop Bernard Bogedain, German inspector of schools, visited the little white schoolhouse and Miarka was astounded to note that the German not only spoke good Polish, but also urged him to purchase a Polish grammar and learn the language spoken by the people of Upper Silesia. A complete change took place in the Pole whose education had almost made a German out of him. Not only did he begin to study Polish in earnest, but soon wrote his first novel, *Clement's Hill*, in Polish and sent it to



Karol Miarka

Pawel Stalmach, editor of the Polish *Cieszyn Star*, who revised it and published it in his paper in 1861.

Through Stalmach's influence, he became acquainted with Polish literature and history, and realized that German teaching to the contrary, Poland had a rich and beautiful culture of which every Pole should be proud. From that moment, he devoted himself entirely to the cause of the Polish population of Silesia. In 1863 he published in the *Cieszyn Star* "A Voice Crying in the Upper Silesian Wilderness," in which he showed the wrongs done the Poles in Silesia and protested against the outrages of Germanization.

Appealing to those entrusted with the education of the young, he wrote: "Those who say the Polish Upper Silesian is stupid and base do us a grievous wrong, for the Upper Silesian is endowed with a quick mind and a good and pious heart."—"We must surround the Polish language with care if we wish to raise the level of education."—"The school must lay its foundation before books and papers can further the cause

of learning."—"Libraries for the peasants would prove a priceless blessing. So we should exert ourselves to the utmost to found them and circulate books."

Shortly after, he published his first play, *Culture*, which presented in dramatized form what he had been writing in his articles. In 1864 Miarka went to Gniezno and Poznan and published in the *Cieszyn Star* a long article, "The Upper Silesian and the Pole from Wielkopolska," in which he once again pleaded the cause of the Polish language and showed the cultural kinship between the people of these two provinces of old Poland.

Miarka's work in the *Star* attracted attention. When in 1868 T. Heneczek founded at Piekary the *Upper Silesian Messenger*, the first Polish newspaper to appear in Upper Silesia in many years, he asked Miarka to join its editorial staff. At first, the *Messenger* was too serious to enjoy a large circulation, but when Miarka became its editor, it became more alive and its circulation increased rapidly. His connection with the newspaper terminated after a few months. In 1869, Miarka purchased the Polish weekly "The Catholic," which had been appearing at Chelmno, Pomorze, and transferred it to Krolewska Huta in Upper Silesia. It soon became very influential in the political affairs of Upper Silesia. Its growth in importance coincided with the start of the German *Kulturkampf* (cultural struggle) in 1870. Miarka lent his support to the Catholic center which, opposing Bismarck's plans and fighting the political program of the "liberals," intervened in favor of the rights of Poles in Upper Silesia. Thus, the interests of the Catholic church became linked for him with the Polish cause and the struggle in defense of his native tongue.

In 1870 Miarka published a pamphlet, *Friend of Miners and Workers*, in which he compared the lot of German workers with that of Polish workers and criticized the great industrialists and mine owners for their discrimination. He even declared himself in favor of a strike, though he recommended prudence so as not to compromise the future of industrial enterprises whose bankruptcy might leave the workers without work or bread. Not a radical, he was nevertheless interested in a fair deal for Polish workers. In June,

# OF UPPER SILESIA'S FREEDOM

1871, a strike did break out and although Miarka had asked the workers to abstain from violence and had even persuaded the members of the Catholic Circle not to strike, the affair caused repercussions in the Reichstag.

When the elections to the Reichstag were held in 1871, Miarka, in his *Catholic* waged a bitter campaign against the German "liberal" candidate, Prince Ratibor from Pszczyna-Rybnik, who had refused to give assurances of justice to the Poles, and supported instead the candidate of the Center, Edward Muller, a Catholic priest. Miarka wrote an appeal to the voters called "Jesus, Mary, Saint Joseph! Deliver us from our enemies, for we are lost," and implored the Upper Silesians to vote for the Catholic candidate. Prince Ratibor was defeated at the polls, but from this time the Prussian government decided to destroy Miarka. An effort was made to bribe him with 100,000 talars. When this failed, Bismarck read Miarka's "Jesus, Mary, Saint Joseph!" in the Reichstag, presenting its author in the light of a harmful agitator. In reply, Miarka wrote an open letter to Bismarck, in which he emphasized the contributions of the Polish nation to civilization and the church, showed the wrongs done the Polish people and demanded that they be not molested, as their sole desire was to worship God in their own language and to lead their poor existence in peace. But the Prussian government could not afford to leave such an outspoken defender of the Catholic and Polish cause at liberty. Miarka spent more than three years in prison, losing his health, but winning a tremendous following among Upper Silesians. *The Catholic* became increasingly militant in the defense of the people's rights and was soon the most widely read newspaper in Upper Silesia.

Miarka tried to mold the political and national ideas of his people, not only by writing articles touching on these subjects, but also by his plays and novels serialized in *The Catholic*. He was teaching his fellow-citizens to read Polish books and to judge political questions from the Polish viewpoint. The more *The Catholic* was persecuted—three of its editors being imprisoned at one time—the more it remained faithful to its program.

Realizing that the *Kulturkampf* would have a bad effect, especially on the education of young people, Miarka founded the periodical *Monika*, in which he published articles on practical pedagogy. To aid the farmers he founded a journal devoted to farming, *The Farmer's Guide*. In 1879 he started



Old wooden church in Pielgrzymowice, Upper Silesia, where Karol Miarka was organist.

the "Upper Silesia Farmers' Society" which had as its aim to teach the small farmers how to farm their land for best results. Out of this grew the "Upper Silesia Farmers Credit Society" to furnish small farmers with credit at low interest.

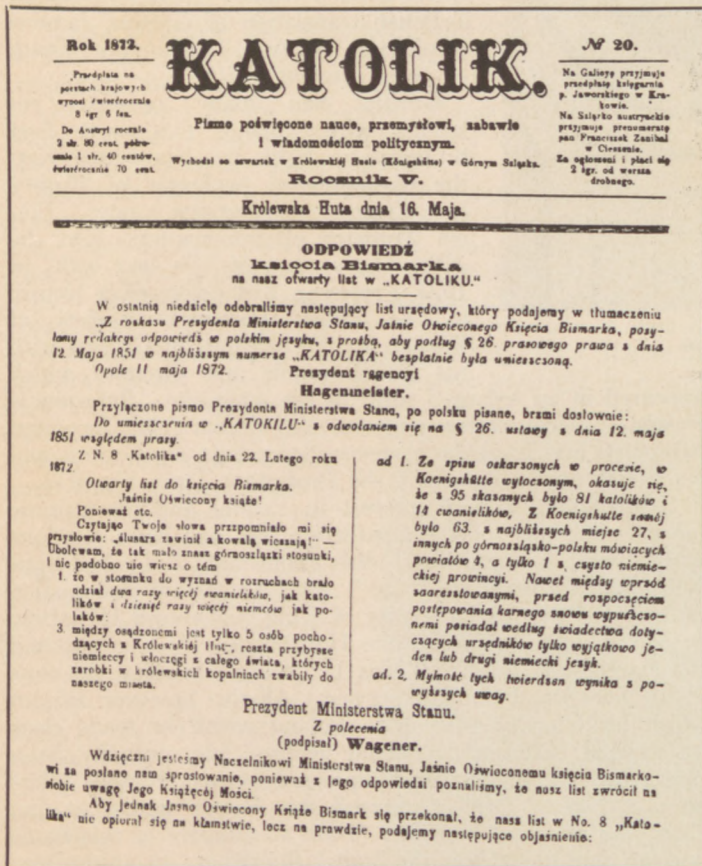
The famine that ravaged Upper Silesia as a result of floods and poor crops in 1879 only made Miarka more popular. He founded a Relief Committee in Mikolow and appealed to Poles under Russian rule for help. He met with an instant and large response, not only from them but from France and

America. Realizing that this could bring about closer ties between the different parts of Poland, the German government announced that the contributions must be placed at the disposal of the administration of the province of Opole, but Miarka stood his ground and refused. In April Miarka, who had printed detailed acknowledgments of contributions received in *The Catholic* and other papers, notified the Warsaw newspapers that the famine was over and further help unnecessary. His prestige had never been greater. Not only did he inspire tremendous confidence in the people of Upper Silesia, but won from them the title of "Apostle from the Oder." Indeed, he enjoyed the confidence of all Poland, as he learned when he went to Lwow in 1882 to help in the organization of small landed proprietors.

But the German government once again found Miarka an embarrassing



Mausoleum in Cieszyn Cemetery, where Miarka is buried.



Page of *The Catholic* (May 16, 1872) showing Bismarck's famous letter to Miarka.

## UNDERGROUND PROOF OF GERMAN BESTIALITY

(Continued from page 7)

pital. The insane were loaded into them. Some were docile, quiet; others as if sensing danger, offered resistance. Ghastly scenes took place. Overpowering, shouts, moans, desperate cries for help. Finally strait-jackets, coils of rope, belts, and everything was ready. The armored cars drove off: Destination Poznan. Fort VII, gas chamber.

\* \* \*

In addition to this "exceptional," sensational, overgrown terror, frightful as the delirious thoughts of a diseased imagination, there also exists the continuous, every-day, gray terror that makes life a nightmare for Poles in Western Poland.

Arrests, house-raids. This Pole disappeared, that one never came home. Someone was shot for possession of a weapon, someone else for a radio. Death at close range and

## POLISH HORSE AND BATTLE PAINTERS

(Continued from page 10)

and in a larger number, by M. Knoedler in New York.

Brandt's direct influence is also felt—to mention only the best known in this country—in the works of Antoni Piotrowski (1853-1924), Jan Rosen, the aforementioned Wojciech Kossak, whose battle and *genre* scenes are in the hands of many Polish-American art lovers, and Stanislaw Batowski, (born 1866) whose *chef d'oeuvre*, showing *Pulaski Mortally Wounded at Savannah*, adorns the Polish Museum in Chicago.

Less popular than these artists although an excellent colorist, was another Polish realist of the Munich School, the shortlived Maksymilian Gierymski (1846-1874).

Another group is formed by those Polish artists who painted battle scenes and horses only at one period of their career and later turned to landscape painting. To this belongs Michal Wywiorski, a direct descendant of the Munich school. *A Hunt* from this artist's Munich days is in the collection of Mr. M. F. Wegrzynek, a *Sleigh Ride*, dating from the same time, has been recently acquired by Mr. Strakacz. Such paintings by Wywiorski are rare today, as he finally settled in Poznan and devoted himself almost exclusively to landscapes.

Most fascinating is the artistic career of Stanislaw Witkiewicz (1851-1915), who also passed some time in Munich where he came in close touch with Brandt. Proof of this is provided by Witkiewicz's large and most beautiful canvas, representing a detachment of *Polish Lancers on the Battlefield*, now owned by Mr. Strakacz, which bears the inscription "To Helena Modrzejewska by Stanislaw Witkiewicz,

death at a distance. Death disrupts the daily life of Poles. It breaks with the dawn of every new day. It creates an atmosphere impossible for outsiders to understand or grasp. How quickly death can come to Poles.

In Pleszew a German landowner came up to a Polish physician in the street and shot him in the back of the head.

Motive: personal revenge. Nothing was done. Germans are permitted thus to settle their personal differences with Poles.

Murdered Poles are buried in forests. The forests in the illegally incorporated western provinces hide hideous secrets. Hundreds, thousands of victims of German terror have found their last resting-place there. One looks in vain for their graves. The murderers carefully obliterate all tell-tale signs, spurred perhaps by a premonition that some day in spite of all, their crimes will be brought to light, and punishment overtake them.

1884," and which until recently formed part of the late Ralph Modjeski's Polish art collection, inherited by this eminent engineer from his great mother. After leaving Munich Witkiewicz soon gave up painting battle scenes and swayed by new currents of contemporary art, turned to studies of pure landscape. He withdrew himself in 1886 from the turmoil of city life, and settled in Zakopane in the Polish Tatras. Witkiewicz, however, painter and poet, became chiefly known as a sharp and severe art critic, who mercilessly fought with his pen against out-of-date art trends and opened the gates to modern art, the art of landscape painting.

Among artists for whom Witkiewicz paved the way to the hearts of contemporary art lovers, was the greatest Polish landscapist, Jozef Chelmonski (1849-1914). But before he turned to landscape painting, Chelmonski was for a long time a painter of horses. The evolution of his art was analyzed by this writer in the article "Jozef Chelmonski in American Art Collections," published in *The Polish Review* (Vol. III, No. 38). Chelmonski's horse scenes represent a climax in the evolution of Polish horse painting. While owing much to Jozef Brandt, he never painted battle scenes, but confined himself to horse fairs, hunts, and rides, especially sleigh rides.

After Chelmonski, many other Polish horse and battle painters were active, and masterpieces in that branch of Polish painting have been produced even until the present day. But with a few exceptions, as for instance that of Michal Bylina, member of the *School of Warsaw*, the 20th century Polish artists who selected equestrian models and battle scenes as their favorite motifs, were conservative painters and did not express the spirit of modern times, which brought new interests and gave preference to other subject-matters.

## KAROL MIARKA—CHAMPION OF UPPER SILESIA'S FREEDOM

(Continued from page 13)

Polish patriot. On a trumped up charge of embezzling funds from the Credit Society—which no attempt was made to prove—he was sentenced to five months imprisonment in Gliwice. He left prison a sick man and having sold *The Catholic* before his trial, went to Cieszyn, where he died a few months later.

On his deathbed Miarka said to a friend: "Write that those who suspected me of base deeds, did me a great injustice;

write that with my dying breath I bless the Upper Silesian people and the entire Polish nation."

Miarka died a martyr to the Polish cause. But he did not die in vain. It was in large measure due to him that during the critical period between 1869 and 1881, the awakened national consciousness of the Poles in Upper Silesia was able to withstand the strong pressure of Germanization. There was no longer any danger that the Poles would be absorbed by the Germans. That is Miarka's great and never to be forgotten contribution.

## POLISH SUBS "DZIK" AND "SOKOL" ON PATROL!

(Continued from page 5)

sewed the chequers on our banner.

"We continued our patrol duty," the commander continued, "and although we saw several small enemy vessels we did not attack them. Instead we saved our torpedoes for the big fish.

"Finally one day at dawn we saw a medium transport on the horizon. As we found out later, it was loaded with ammunition. We came up close, and fired a torpedo right into it amidships. The explosion was so terrific that we feared for our own ship. However, our skin was thick and it withstood the blast.

"A few days later we met a troop transport. That was also at dawn. Like the commandos we strike at dawn," the captain laughed.

"We let a torpedo go—

"The Germans must have felt very funny swimming so early in the morning.

"Later we had a duel with enemy artillery . . . After we ran out of torpedoes we decided to attack with our deck gun. This was toward evening, not far from the enemy

## HUGO GROTIUS AND POLAND

(Continued from page 11)

in the atmosphere of a Republic fighting for freedom against the increasing power of the sovereign, Poland was a fascinating example. Grotius saw no danger in the agreements between the kings and the people who elected them, the natural law of evolution and the increasing power of the Sejm. In his history of Holland, he praised a state ruled by organized classes, with a sovereign whose rights were limited by the most powerful estate. The only country where these ideas were almost completely realized was Poland. "As I am informed,"—writes Grotius—"Poland is a republic under a King. In his *De jure belli*" he maintained his opinion about the political structure of Poland and referred to her when speaking of limitations of royal prerogatives, or of subjects refusing obedience to a King, disloyal to his undertakings. We see by many passages that he knew the Polish constitution well and liked many features of it; and that he was familiar with many of our other political problems.

Grotius belonged to the moderate Calvinists called Remonstrators or Arminians who tried to achieve peace and mutual tolerance between the Catholics and the Protestants. Twice he had to leave his country because of the persecution of other Protestants. In 1631, when he was staying in Hamburg, his admirers tried to find him a position in one of the Protestant States. A group of Polish Arians did their best to introduce Grotius to the Polish King Ladislas IV and in a letter of December 1633 one of his numerous Polish friends wrote: "Your name is so famous and well known to our King that he ordered his minister Zawadzki

Cover: Monument in tribute to Antoni Malczewski, famous early 19th century Polish poet. It represents the parting scene between the hero (in a hussar's winged armor) and his beloved (in 17th century Polish dress) from Malczewski's best-known work, "Maria." The monument was in the Marcinkowski Park, Poznan, Western Poland.

coast. The vessel answered with fire from its small cannon and two machine guns. A few well aimed shells from our ship silenced him forever . . . Unfortunately, the enemy shore batteries were firing straight at us. Several well-aimed shells fell about twenty yards from our ship. We decided it was time to make an honorable exit."

One more interesting experience the *Sokol* had.

"Not long ago," Captain "George" of the *Sokol* said "we were returning from patrol duty and noticed a barrage balloon floating on the water. The crew tied it firmly to the stern. Because of the strong wind, sailing with the balloon was difficult.

An escort ship which came out to meet the *Sokol* was a little disturbed by this unusual sight.

"Are you really a submarine?" the ship's Captain asked the *Sokol*.

The *Sokol* nonetheless is proud of its achievement. It is the first submarine in the world to have captured a balloon. The crew is still debating how to show this on their banner.

The crews of the *Sokol* and *Dzik* are confident that the day is almost at hand when with ensigns flying they will enter their home port, Gdynia in Poland.

to get in touch with you. . . ." Nothing materialized but Grotius was always willing to enter the Polish service, well aware of the atmosphere of tolerance in this country.

Later in Paris, Grotius was surrounded by some of his faithful Polish pupils and exchanged messages with his friends in Poland. It is interesting to note that writing to Jaski a burgher of Danzig, on a controversy between the city and the King of Poland, Grotius advised him to compromise with "the natural protector of Danzig" and called Jaski a Polish citizen.

Grotius's declining years, spent in exile, were filled with the great idea of harmony between the Christian churches, the so-called "irenic" action. He wrote several books to formulate a common creed and to prove that the differences between the Christian sects were unessential. One of them was his treatise "On the Truth of the Christian Faith" (see pict.)

The writings of the great Polish political and religious reformer Andrzej Frycz Modrzewski impressed Grotius greatly. "Modrzewski"—says Grotius quoting another great reformer Cassander: "is a man of great learning and very deeply devoted to peace and moderation." He called Modrzewski, Erasmus of Rotterdam, Cassander and Melancthon his most illustrious predecessors in the struggle for unity.

Poland may well be proud that Hugo Grotius, one of the finest minds of all times, so great a protagonist of peace between nations and churches, took many of his arguments from Polish political thought.

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# BANACZYK

Polish Minister of the Interior,  
Tells of New German Atrocities;

## Says That Poland Fights Back

**M**INISTER of the Interior Banaczyk has broadcast to Poland as follows:

"Once again news from Poland reaches us of new German murders perpetrated on Poles. The new wave of German terror, which began in October, has not ceased in its sad intensity for a single moment.

"Since the middle of October, 1,107 persons have been shot publicly in Warsaw, among them many women and youngsters. 600 more people have been murdered in Warsaw in the former Ghetto district. During the same period the Germans have shot publicly some 5,000 people in other Polish cities.

"At first the Germans chose their victims from among so-called hostages, but now even this pretence has been done away with. In a town where a number of people are to be shot, Gestapo agents, aided by German soldiers and airmen stationed in Poland and by Hitler Jugend boys, cordon off certain streets and shoot anybody who may happen to be passing by.

"While all this is happening the usual terror behind prison walls, in concentration camps and secret Gestapo cells continues relentlessly.

"As a reprisal for these acts of German terror, the Polish underground authorities have intensified their attacks, which are more numerous than ever. The German military machine is being hampered every day. Here are some recent attacks:

"Between November 16-26th four attacks on German trains were made in the Lublin district. The German losses were in excess of 600, and the breakdown of communications on this line lasted 72 hours.

"On the night of November 22-23, the Warsaw-Berlin express was blown up near Szymanowo, about a hundred Germans were killed.

"On December 2nd, at 8:20 a.m. an attack was made at the corner of Rakowiecka and Pulaski streets in Warsaw on two large German military lorries carrying policemen—several Germans were killed or wounded.

"On December 4th at 8:30 p.m. an attack was made on an express train carrying German troops near Skruda. German losses were several hundred men and the breakdown in communication lasted more than 24 hours.

"On the night of December 5-6th a German military train was derailed near Demby Wielkie—some 200 Germans were killed or seriously wounded.

"On December 12th at 12:30 a.m. a German express train was attacked near Celestynow—the Germans lost about 350 men killed and wounded.

"On December 13th at 7:50 a.m. a German named Braun was killed in Warsaw. He was the Chief of the Warsaw quartermaster's office and organizer of ruthless deportations of Poles.

"During the months of December and January, attacks made by the Polish underground divisions against the German war machine in Poland have continued, as reprisals for the new wave of German atrocities.

"On February 1st Polish underground forces carried out a death sentence passed by the Polish underground courts on the Chief of Gestapo and SS Police in War-

saw, Major Gen. Kutschera. On that day at 9 a.m. Kutschera was passing in his car with an armed escort of five men, through Ujazdowska Avenue. Men of the Polish units threw bombs at the car and fired at its occupants with tommy guns. Kutschera and his guard were killed instantly.

"On February 2nd and 3rd, the Germans shot publicly one hundred completely innocent Poles as a reprisal and posted up a German notice to that effect in Warsaw on February 3rd. Germans call the Polish underground soldiers 'Members of the Union of Polish insurgents.'

"The Germans then declared that as the people of Warsaw do not help in the pursuit of criminals, the capital was being fined one hundred million zlotys, all restaurants were closed and the curfew hour set for 7 p.m. On February 4th, Kutschera's funeral took place. Powisle, Krolewska and other streets were cleared of inhabitants from 10 a.m. to 5 p.m.

"Kutschera was not Chief of the Warsaw Gestapo for long. He was nominated to succeed Police General Stroop who in May, 1943, took over the post, succeeding Von Sammer, dismissed by Himmler for having allowed the Battle of the Warsaw Ghetto to last so long.

"When the Germans began the new terror wave in October, which was to be more ruthless than all others, they nominated Kutschera as Police Chief, as he was notorious for his extreme cruelty. Kutschera had executed Poles by the thousands, but he never dared to sign his name to death sentences. Nevertheless, just punishment fell on him for all his crimes.

"Such punishment will fall on all the Germans who are guilty of crimes against Poles. All Germans are now hostages for German crimes—the whole German nation is hostage.

"Polish underground authorities watch and act. The Polish Nation does not want to be and is not defenseless when faced with terrible German atrocities. In their cruel destruction work the Germans meet in Poland not a mass of people deprived of their will, but a nation conscious of its will and its rights.

"In occupied Poland legal Polish authorities are active. The head of the Polish underground is a Minister of the Polish Government with a rank of Deputy Prime Minister.

"The Commander-in-Chief of the Polish armed forces in Poland is performing his tasks. Moreover, a Polish underground parliament is fully active, a collective body consisting of members of all Polish political parties and called 'The Council of National Unity.'

"All these legal Polish authorities around which the whole Polish nation is gathered without any exception, are in closest contact with the Polish Government in London. These authorities watch over the whole aspect of events now taking place in Poland. Towards the German atrocities they adopt an attitude of watchful defense and apply immediate punishment for atrocities by blows directed against war criminals. The Polish Nation defends its rights and will continue to defend them to the last drop of blood."