

Ossolineum
Biblioteka

THE POLISH REVIEW

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Gate of St. George
Orthodox Church,
Lwow, Poland.

Message from American Women to the Brave Women of Poland*

Women of Poland!

No sacrifice has been too great for you during five long years of struggle against the aggressor. You have fought with your men and for them since September, 1939. You have tried to protect your families and your country from extermination. This declaration would stretch to thousands of pages if we tried to tell the whole heroic story of your fight in the underground army, in your homes, exiled abroad and in the Polish Army.

But we want you to know, you women of Poland, that we American women sympathize with you and have the greatest respect for your courage. Therefore, we send you this expression of encouragement. We feel that you have been magnificent in your devotion to your country. Your efforts will not have been in vain. Take heart, women of Poland, and Godspeed you to know again your homes and families in a free land!

* This message was signed by 800 American women during the Women's International Exposition held at Madison Square Garden in New York in November, 1944.

**"We shall win or we are ready,
Dying by the foeman's glave,
To check the strides of the giant
Who would all the world enslave."**

—*Varsoviennne*

(Song of the Warsaw Uprising of 1831, sung during the Battle of Warsaw in 1944)

180 Underground Publications in Poland

IN the early days of the Warsaw insurrection of August 1944, news was flashed to the world that 600 newsboys were selling the underground newspaper, *Rzeczpospolita Polska* (Polish Republic), official organ of the Polish Government, in the streets of the embattled capital.

This newspaper was one of 180 underground periodicals published in German-occupied Poland. No other occupied country has produced as impressive a number of secret publications. In Poland the secret press has become a powerful vehicle for public opinion, which, muzzled by the aggressors, found an outlet in the vast number of weeklies and dailies that furnish a cross section of all political beliefs and provide a forum for the discussion of all manner of moral, cultural, social, scientific, technical and military questions.

The oldest underground paper and that enjoying the largest circulation is the organ of the commander of the Polish Home Army, called the *Biuletyn Informacyjny* (Informational Bulletin). Just before the Warsaw rising, more than 50,000 copies of each issue were printed. It must be borne in mind that owing to the conditions of underground work, entailing technical difficulties in printing and distribution as well as a shortage of paper, every copy is passed from hand to hand, and is often read by five or six people in a row. Thus the circulation is increased five- or tenfold.

The editorial office of the *Biuletyn Informacyjny* had smoothly running printing rooms equipped with electric linotypes and a small rotating press. This constitutes a record in conspiratorial activity, testifying to the amazing vitality, sacrifice and generosity of the Poles. In addition to its main organ, the Polish Home Army publishes smaller periodicals for individual districts and counties. All political parties have their press organs. *Polska Ludowa* (People's Poland) and *Przez Walkę do Zwycięstwa* (Victory through Fighting) are papers of the People's Party. The National Party publishes *Walka* (The Struggle), *Polak* (The Pole), *Warszawski Dziennik Narodowy* (Warsaw National Daily). The Polish Socialist Party puts out *W.R.N.* (initials of the Polish words for Liberty, Equality and Independence) and *Robotnik* (The Worker). *Reforma* (Reform) is the organ of the Labor Party.

The above are the most important political newspapers, in addition to which every party forming the backbone of the Council of National Unity publishes a number of other, smaller papers, either regional in character or devoted to special problems. Separate mention should also be made of the recently founded group of papers belonging to the Democratic Movement. One of these is the weekly *Nowe Drogi* (New Roads). The Catholic-national trend is represented

by a group of publications, chief of which is *Prawda* (Truth). There are papers devoted to culture and art, such as *Sztuka i Narod* (Art and the Nation). Other publications specialize in youth problems, still others deal with women's affairs. *Biedronka* (The Lady Bug) is a publication for children. There are also numerous humorous publications, always bringing their readers fresh quips and political satire.

In addition to newspapers intended for the reader, there are a number of secret press agencies servicing newspapers with domestic and foreign news. Special papers, containing reprints of recent date from other secret papers, aim to familiarize their readers with the opinions of the entire press, as the reading of all newspapers in the conditions of underground work and distribution is a physical impossibility. And finally there are papers whose sole task is to print documents linked with the life of the country under occupation.

Independently of the publication of periodicals, secret print shops publish time and again Polish books, often in several successive editions. Not so long ago, a new edition of *Kamienie na szaniec* (Stones on the Ramparts), the excellent true narrative written by Juliusz Gorecki about two young Poles under the German occupation, was smuggled out of Poland. The book's cover bears this legend: "Warsaw 1944, M. K. and Co., underground publishing house." On the inside we read: "Cover by Krzysztof's atelier. Illustrations by S. Tukan. Photo-chemic-graphic work, printing and binding by secret printing establishments in the Land."

Alongside the printing itself, preparation for mailing and distribution of the secret newspapers and books are unusually difficult and dangerous undertak-

ings. Before the distributors of *Rzeczpospolita Polska* were able to sell the paper openly in the streets, during the two months of fighting in Warsaw, tens of thousands died in prisons and concentration camps for possessing a copy of the secret publication, not to mention those whom the Gestapo arrested on suspicion of participating in its printing. The memory of heroic battles over secret print shops in which armed editors, compositors and machinists sold their lives dearly, will live on in the history of Polish journalism.

History will also record the five years of German occupation in Poland during which the Nation not only rose to the highest level of sacrifice and heroism, but by an unremitting, uninterrupted creative effort, erected the huge structure of its underground state, one of the elements of which is the Polish underground press and the printing of books in clandestine shops.

This excerpt from the preface to the second edition of (Please turn to page 14)



Kamienie Na Szaniec (Stones on the Ramparts), best seller of Underground Poland.

THE LAST DAYS OF WARSAW



The Poles made every house a fortress during the Battle of Warsaw. When the buildings were demolished, the Polish Home Army fought the Germans in the ruins, in sewers and in cellars. This picture shows Germans looking for Poles hidden in the debris of a destroyed building.



A German soldier uses a flame thrower to burn Warsaw defenders out of a stronghold.



Poles carry a seriously ill woman out of Warsaw after the capitulation. At present the Germans forbid access to the city to all Poles, while they themselves are systematically destroying whatever is left of the city.



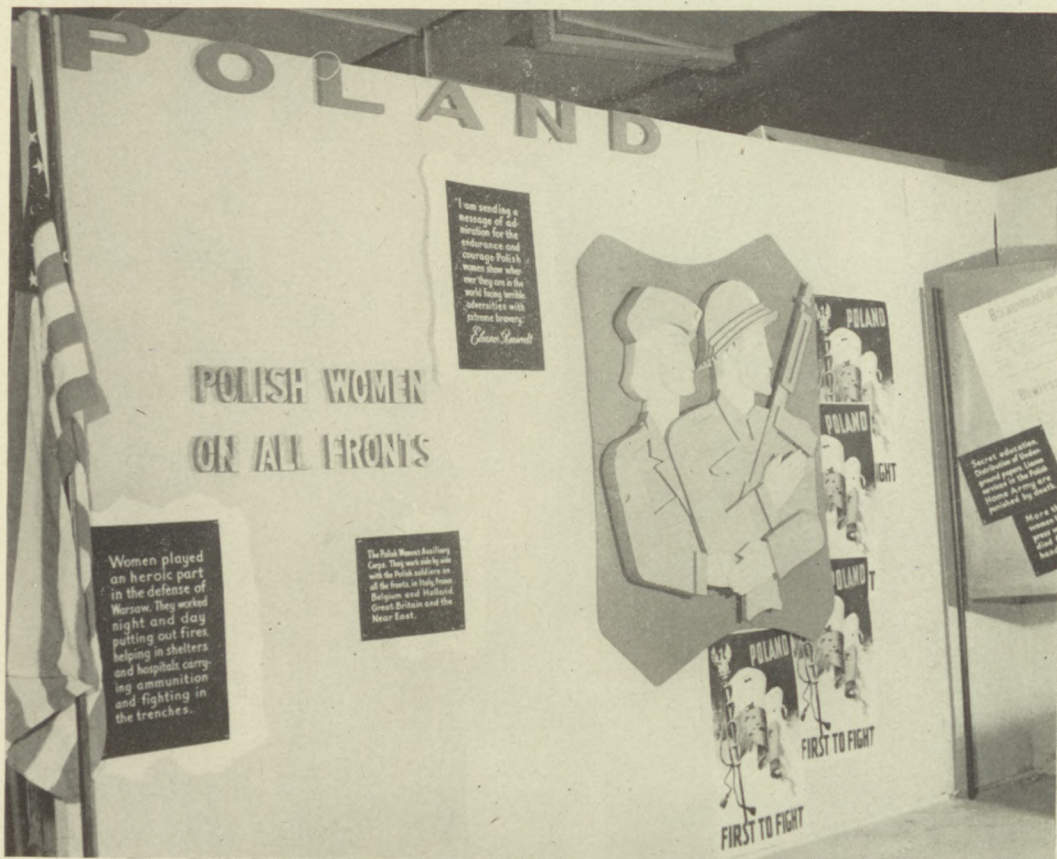
This building, formerly the Polish Ministry of Foreign Affairs, had been made over into a residence for the German Governor of Warsaw. During the 63 day Battle of Warsaw it, like all German official buildings, was heavily protected by barbed wire in an effort to guard it against the Polish Home Army.

AMERICAN WOMEN RENDER HOMAGE TO WOMEN OF POLAND FOR THEIR COURAGE IN THIS WAR

"THE women of the United States know that if we are to build a lasting peace after this war, we cannot start by throttling such countries as Poland," said Gretta Palmer, well-known foreign correspondent for Liberty Magazine, just returned from Italy. Miss Palmer was the principal speaker at a meeting in honor of the Women of Poland on Saturday, November 18th at the Women's International Exposition held at Madison Square Garden.

A message of sympathy to Polish women from the Women of America which had been signed by hundreds of women at the Polish booth during the four preceding days was read by Miss Hester Hensell, of the Overseas Press Club, who acted as master of ceremonies.

"I have never been to Poland but I am constantly thrilled by the stories of the bravery of their women in the underground warfare against the Germans. . . . Their sons such as Kosciuszko and Pulaski have shown us here in America with what a sound



Polish booth at Women's International Exposition, Madison Square Garden, New York City. Designed by Erica Gorecka-Egan



Polish booth at Women's International Exposition, Madison Square Garden, New York City. Designed by Erica Gorecka-Egan

education they have been inspired," declared Adelaide Hawley, National Broadcasting Company commentator. Miss Hawley cited examples of the heroic deeds of Polish women during the last five years and expressed the hope that they would be justly rewarded.

"In 1939, our international president of the Federated Association of University Women was a Polish woman, Dr. Adamowicz, whom we all admired and respected. We heard from her early in 1940 but for many years now we do not know whether she is alive or suffering or what has happened to this outstanding woman. But wherever she is, we hope that she is safe and we await her to take up her place again as a leader in international education and love of her fellow workers," declared Mrs. Thomas G. Evans, President of the American Federation of the AAUW. Mrs. Evans said that she had met Mrs. Adamowicz at the International Conference at the University of Cracow in 1939 and

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The Fantastic Odyssey of Three Polish Soldiers

As soldiers of Allied Armies push deeper into Europe, they hear an ever-increasing number of most unusual tales from the thousands of Poles who continually escape from forced service in the German Wehrmacht. From these many stories the three below have been chosen as the most striking:

THE first is the story of a man who was captured twice by the Russians and twice by the Germans. When war broke on September 1, 1939, Staff Sergeant K.Z. was with the 9th Infantry Regiment in Zamosc near Lublin. After fighting the Germans two weeks with the remnants of his battalion, he was relieved of front-line duty and sent to Luck where his unit was to receive replacements. He was there in Luck on September 17 when the Soviet Army invaded Poland from the East. In Luck he was taken prisoner by the Reds and deported deep into the interior of Russia. There he was settled along with several thousand other Poles in one of the internment camps.

After the Sikorski-Molotov Pact of 1941, Sergeant K.Z. regained his freedom and immediately volunteered for the Polish Army then being formed on Russian soil. He happened to be assigned to one of the units that was not sent to Iran, but remained and became part of General Berling's Army. As member of this army the sergeant was sent into the front lines and soon was taken prisoner by the Germans. Since their investigations disclosed that Sergeant K.Z. came from Pomorze, a province in Western Poland illegally incorporated into the German Reich, he was freed in a few weeks and returned home.

Unfortunately, however, he was not long able to enjoy his unexpected freedom. Hardly a month later he was forcibly drafted into the German Army and once again assigned to an infantry unit on the Eastern Front, but this time he was on the opposite side. In the bloody battles near Kursk he was taken prisoner for a second time by the Soviet Army. When Russian officers found that he was a former member of Berling's Army who had been captured by the Germans, they freed him. He was again sent to Berling's Army that was fighting in the front lines. Some days later he once more fell into German hands.

Well acquainted with the brutal treatment given Soviet prisoners at the hands of the Germans, he told his examiners that he was a German soldier who had been forced into Soviet military service and had purposely allowed himself to be captured.

The Germans believed his story and the unfortunate sergeant again had to don the German uniform and was sent to Normandy. The sergeant, as all Poles forced into the German Army, knew that his Government in London had called upon them all to escape to the Allies whenever possible. They all treated this summons as a sacred command. Sergeant K.Z. succeeded several months later in escaping to allied lines.

At present Sergeant K.Z. is under the protection of the Polish Government. He hopes that his travels are at an end and that

he can remain with Polish troops until the day of victory.

Thanks to the second Pole who succeeded in rejoining his buddies in France, American soldiers took an important German artillery position in Normandy. Here is his story:

THIS story took place near Caen. One evening, advance American troops came up to our positions that lay along the slope of a hill. Some 300 or 400 feet ahead parallel to the hill ran railroad tracks. German artillery hammered away incessantly at the Allies. Suddenly the fire stopped. This was sure proof that the German attack had begun.

"Twilight fell. I stared straight ahead. After a while I saw a human silhouette on the tracks. The Germans opened a murderous machine gun barrage. I decided that that was the most suitable moment to quit the German army. I had to act quickly. I grabbed my tommy gun and in a few jumps had gained the top of the hill. I dropped to the ground and opened fire with my tommy gun on German machine gun nests which were just below me. German fire quickly diminished as one after another their batteries ceased fire. My shots had not been wasted.

"Then I glanced behind and saw that a cautious group of American soldiers was approaching from the direction of the tracks. Apparently my unexpected but rather effective aid had surprised them. I motioned to them to come over to me. They were there in a minute. It's hard to describe their surprise when they saw that I wore a German uniform. 'Jestem Polakiem' ('I am a Pole') I called to them in Polish.

"'Polish?' asked one of them. 'Polish . . . Polish . . .' I yelled, glad that at last they had understood me.

"At that moment another group of Americans came up. One of them was a Pole.

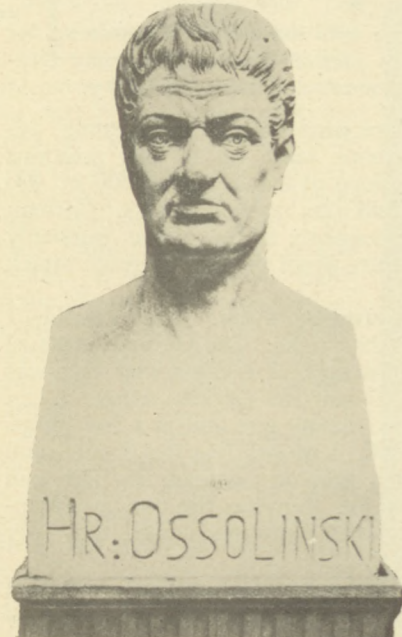
"'So you're Polish? Me too!' 'I had no time to tell him my story, for at that moment (Please turn to page 14)



Three Poles forcibly conscripted into the German army are taken prisoner by their compatriots on the Western Front.

OSSOLINEUM IN LWOW—TREASURE HOUSE OF POLISH CULTURE

by PROFESSOR ROMAN DYBOSKI*



By Cyprjan Godebski

Józef Maksymilian Ossolinski, founder of the Ossolineum, Lwow.

Austrian Imperial Library. It was also at Vienna that he began zealously to collect books for himself.

Ossolinski engaged the services of an eminent librarian, S. B. Linde, who was later to acquire lasting fame as the author of a monumental dictionary of the Polish language; and it was to Ossolinski's collections that the Dictionary—still, after more than a century, a standard work—owed much of its material. At an early period in the growth of his collection, Ossolinski conceived the noble idea of turning his library into a national institution; and having collaborated in the re-establishment of a University at Lwow under the auspices of the Austrian Government, he ultimately chose that city—by now the capital of Austria's Polish province—for the seat of his collection.

In 1817 Ossolinski bought an old convent building to house what was to be known as the Ossolinski National Institute and endowed it with revenue from his estates. It was the founder's intention that the institute should not be merely a dead collection of bibliographical curiosities, but an active workshop of research in Polish and general Slavonic history, literature and archaeology. Ossolinski himself was a research worker of no mean order and did not desist from his favorite studies even when blindness overtook him in his old age. He then employed poor Polish students to read to him, assisting them liberally in return; and it was the universal

* Condensed from an article written in 1928 for "The Slavonic Review" by Professor Dyboski of the University of Cracow. Professor Dyboski's original article has been slightly revised to include data for the ten-year period that elapsed between its writing and the German attack on Poland.

JOZEF MAKSYMILIAN OSSOLINSKI, founder of the Ossolineum Institute in Lwow, was a large landowner who had taken an active part in the efflorescence of literature, learning and journalism which marked the life of Warsaw under the last King of Poland. The first partition of his country in 1772 turned him into an Austrian subject. He was prominent among the early Austro-Polish politicians and had a hand in the preparations made abroad for Kosciuszko's insurrection against Russia. After the final disaster of Poland, Ossolinski, resident at Vienna, sought comfort among books, and even for a time occupied the post of Chief Librarian of the

respect and gratitude of the Polish student generation of his day which followed him to his grave at Vienna in 1826.

After Ossolinski's death, M. Michalewicz, first Professor of Polish Literature in the refounded University of Lwow, became the Ossolineum's first administrator. The adaptation of the convent building to its new uses was carried out under the supervision of a young captain in the Polish Artillery, Joseph Bem, who was afterwards to rise to fame as a hero both of the Polish insurrection of 1831 and of the Hungarian national uprising of 1849.

Those who remember that Austrian Poland, alone of all three parts of the divided country, had an ample measure of self-government, and that before World War I, Polish politicians always played a great part at Vienna, may find it difficult to imagine what a high tide of Germanizing effort flooded the Austrian section of Poland for many decades before self-government was obtained. In 1827, when the Ossolineum was opened, the city of Lwow had the outward aspect of a German town; there were no Polish shop signs; doctors, lawyers, teachers, tradesmen and innkeepers were Germans; the press and the book-trade were in the fetters of an absurdly strict censorship; the school system was Germanized from top to bottom.

In the midst of this deluge of Germanism, the Ossolineum soon took up its position as a bulwark of Polish tradition and Polish culture. Its reading-room was greatly frequented, it published a periodical devoted to research work, and its influence extended not only among Slavonic neighbors in Austria, such as the Czechs, but also across the border into Russian-held Poland. Soon, however, these extended activities roused the suspicion of the Austrian authorities: the printing and secret circulation of patriotic poetry by Mickiewicz and others after the insurrection of 1831 was made the occasion of the prosecution for high treason of Director Slotwinski, who in his youth had fought in the Polish Army under Napoleon. He and several of his subordinates were all sentenced to long terms of imprisonment; the institution was for a time closed entirely, and afterwards placed under severe police control; its cata-



Ossolineum, Lwow.

logue were taken away and kept from it for five years; and the purchase of every single book, even the acceptance of one as a gift, was made dependent on special permission from a Committee appointed for the purpose. Attempts to install bibliographers of high scholarly standing as Directors of the Institute were suppressed one after another for political reasons, and the Ossolineum fell into decay. Its material fortunes were disastrously affected by the terrible Galician peasant revolt of 1846, instigated by Austria to forestall a national rising which the country gentry were preparing. The estate from which the Ossolineum derived its income, suffered severely, and the Ossolineum's former Director Slotwinski, who after six years had left Austrian prisons a broken man, fell a victim of the massacre raging in the country districts.

A period of revival for the harassed foundation only came in the later forties, under the management of an energetic new Director, Kaminski, who was not only an able administrator but also spent large sums of his private fortune to revitalize the Ossolineum. A considerable enlargement of the building, accomplished through his efforts, enabled the Ossolineum not only to

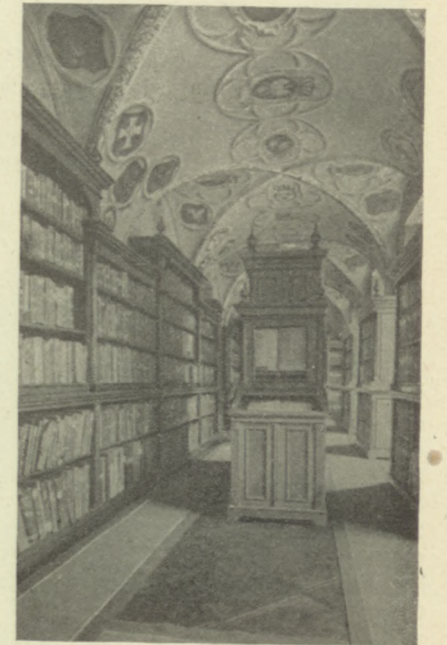
house the collection of pictures, sculptures, antiques, and coins, by which Kaminski enriched it, but even to afford shelter to other institutions, such as the Permanent Committee of the Provincial Estates of Galicia, and the Agricultural Credit Society.

In this period the annual celebration of "Foundation Day" at the Ossolineum was the only occasion for a Polish public meeting at Lwow and was accordingly attended by young and old in the city. A Polish poet of distinction, Wincenty Pol, was for some time editor of the Ossolineum-published periodical to which the foremost writers and scholars in the land contributed. The home of the Ossolineum's Director became the center of Polish society and of intellectual and literary life at Lwow, and its importance as a seat of national tradition and liberal ideas can be gauged by the fact that the Austrian general who bombarded the city of Lwow in the revolu-

tionary days of 1848, expressly regretted that he had not destroyed that particular building!

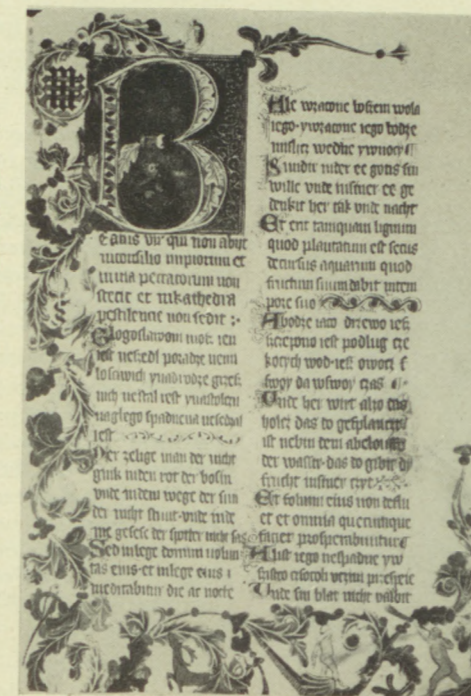
The Austrian authorities continued to interfere with the Ossolineum's activity by political persecution of the personnel and by petty interference with administrative affairs. Under such untoward circumstances, the fifties and early sixties became another period of stagnation for the Ossolineum, although splendor was at this time added to its annals by such names among its staff as the eminent historian K. Szajnocha, or the youthful poet M. Romanowski, who became the singer of the insurrection of 1863 and fell in its ranks.

At last, after Austria's defeat by Germany in 1866, the period of repression ended, Austria's Polish province attained self-government, and the Ossolineum could develop more freely. Under the enlightened curatorship of Prince George Lubomirski, the Institute secured the services of such distinguished men as the eminent bibliographer Wislocki, and the historian W. Lozinski, who was afterwards to become the author of a standard work on *Polish Life in Past Ages*. The collections themselves were enriched by the transfer to



Hall of Manuscripts, Ossolineum, Lwow.

the Ossolineum of the Lubomirskis' own museum from their country residence at Przeworsk. Among the publications issued by the Ossolineum Press there appeared at this time an edition by the well-known philologist Professor A. Malecki of one of the most important monuments of medieval Polish, the 15th century *Bible of Queen Sophia*, and editions of historical documents preserved at the Ossolineum itself and elsewhere. The first volume of the most authoritative modern edition of collected sources of Polish history, *Monumenta Poloniae historica*, published in 1864, bears the imprint of the Ossolineum, and was edited by its then Director, A. Bielowski, a sometime insurrectionary soldier of 1831 and, in his later life, one of the most revered figures in the annals of Polish historical scholarship. He was succeeded in the directorship by a no less eminent specialist in Polish medieval history, W. Ketrzynski, who held the post for nearly half a century till his death in 1918. Besides Ketrzynski and the long-lived literary historian and



Florjan Psalter, gem of the Ossolineum collection, Lwow.



Interior of the reading room, Ossolineum, Lwow.

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POLES PUSH FORWARD!

GREAT stretches of completely flooded meadowland, much of it mined, between Breda and the Meuse River confronted the Poles who were to capture Moerdijk. The Poles slogged for five hours in the dead of night through the waist-deep water to surprise and take German positions along the Mark Canal and the Meuse River.

Sappers went first to clear a path through the minefields. Advances were made in single file columns in which the men kept at a distance of five paces from each other. One false step and—! Once the Poles had reached the Mark Canal they found an important bridge on the main road from Breda to Rotterdam had been blown up. The Poles, therefore, had to ford the canal. Wading and swimming in the icy water, they transported cannon, tanks and various small arms, ammunition and supplies on little boats and improvised rafts. Whenever a Polish soldier fell, there was always another to take his place. The entire operation was carried out under extremely heavy enemy artillery fire. Despite all these difficulties, the Poles succeeded in establishing a bridgehead on the northern side. They defended this bridgehead for two days until Polish



Polish tanks on the offensive in the Netherlands.

engineers could erect pontoon bridges further along the canal, thus enabling reserve units to come up and surround the enemy. When all German fire was drawn by a Polish tank company called the "Bloody Shirts," other units succeeded in crossing the canal by these pontoon bridges.

The Germans, behind strong inner and outer perimeters of defense around the town of Moerdijk thought themselves completely safe from surprise attack. What they did not count upon, however, was that the Poles would cross two and a half miles of flooded fields, then turn to the west along the lower side of a dike that led into the town.

These German fortifications at Moerdijk, defending the crossing of the Meuse River, were built in 1940 to protect the stream from Allied parachute attacks. The fort was constructed with two lines of pillboxes connected by interior underground passages. The front line was defended by a wall six and a half feet thick. There were many booby traps, barbed wire entanglements and minefields.

The Polish attack on the town of Moerdijk started late on a November afternoon. A reconnaissance tank unit went first. Tanks approached the wall as Polish 17-pounders opened fire on it. Polish gunfire broke two large gaps in the wall, but unfortunately one was blocked by a tank that had struck a mine and exploded.

Polish tanks passed through the remaining hole. The enemy was completely surprised; the fight for the village, however, continued throughout the night. In the morning 100 dead Germans lay on the battlefield. The Poles captured some 10 officers and about 426 soldiers. It took the Poles nine days to clear the territory between Breda and the Meuse. At another point along the river the Poles took 200 Germans prisoner at a cost of only six of their own men wounded. Once the Poles held Moerdijk they were only 13 miles from the greatest Dutch port of Rotterdam.

The history of this Polish First Armored Division as well as other Poles fighting abroad was recently reviewed by Leo T. Crowley, United States Foreign Economic Adminis-

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Polish officer reads German regulations at the Belgian-Dutch frontier.

From the Chronicles of the Polish Home Army:

THE END OF SCHMALTZ—THE MANHUNTER

THE warehouse of the German railroad guards in a Warsaw station was a dingy old dilapidated house that stood near the tracks of the Western and Freight Station. From Niemcewicz Street, behind the fences of the coal and construction companies, one could see only the second story of this building. From the tracks, however, one could see that barbed wire completely surrounded the building, that all the windows were barred, and that the barrel of a heavy machine gun protruded from the middle window on the second floor.

There in that fortified building, under orders of the director of the warehouse, railroad guard Schmaltz, more than 100 Poles had lost their lives. More than 100 beggars who had been found wandering about the tracks in search of a piece of coal. Many had been women or even children.

Schmaltz indulged in man-hunts and shot human beings as if they had been wild animals. Those who were caught were dragged to the warehouse where he murdered them with his own hands, without a trial, without even the knowledge of his own superiors, in order to amuse himself with the terror of the doomed, in order to intoxicate himself with the feeling that he had the power of life and death. The thick walls deadened the sound of the shots.

Eleven Germans comprised this garrison. From the warehouse windows where they kept a steady watch, they were able to see the three sides of the courtyard. The end wall of the building that had no windows was protected by a barricade of trees and by the barbed wire.

The next morning at 11 o'clock a Home Army patrol of three Poles in a lightning action took two buildings on adjoining private land. The three soldiers gathered all the German clerks and laborers in the main office of an asphalt company. One Pole knocked down a pile of concrete blocks. The awful din covered the axe-blows of another who was chopping a hole in the barricade. This opened the way for the main storming party of eight underground soldiers. At the moment a strange group passed through the courtyard of the railroad warehouse. Two soldiers in German uniforms armed with tommy guns led a civilian whose hands were clasped behind his head. They walked from the entrance gate across the yard to disappear behind a coal pile. They were making for the entrance to the warehouse. Anyone looking out of the warehouse windows must have noticed this little group.

That was what we had wanted.

The rest of us made for the improvised gate in the fence. With all eight pushing we broke through the weakened boards. We came out on the blank wall of the warehouse. Four pairs of scissors cut the barbed wire—the sole remaining obstacle in our path. On the other side of the coal pile in the front wall of the building was the main entrance and the staircase. We slipped in this way.

There was not a single command. Everyone of us knew what he must do. Three doors opened out onto the upper hallway. We stormed into the room on the left. It was empty. On a table by the window was a heavy machine gun. But no one was in the room. They had made for the next one. They were in the guard room.

"Hands up!"

Schmaltz sat at the desk, facing the door and talking to the very civilian who had been marched across the yard a short while before. One of Schmaltz's men sat on the bed holding a portable machine gun. Another stood in a doorway to the right of us. At this man's cry of alarm, Schmaltz jumped to his feet. But before he could grab his pistol from the table, he fell, shot. The supposed German soldiers and the civilian jumped toward the opposite wall, all three brandishing their guns at the railroad guards.



German Gestapo in ruined Warsaw.

Schmaltz, wounded in the side, got to his feet and tried to make for the side door. In his panic, he collided with one of his own guards, staggered and they both fell under the hail of our bullets.

Our second-in-command, who had played the role of one German soldier leading the civilian through the courtyard, emptied his pistol into Schmaltz's head. The brigand died, the surprised look on his face shot away by Polish bullets.

The civilian "prisoner" killed another German with one blow of his gun butt. The third, the one who had been sitting on the bed, was killed by the other fake German soldier.

As we were disposing of these three Germans in the guard-room, two others were killed in a bed-room—one was put to sleep by our tommy guns. The last of the five surrendered. Disarmed, he shared the fate of five kitchen maids and a German railroad worker who had come up from the tracks a few minutes after the shooting. They were all bound and gagged. No one was left in the warehouse. The entire attack and battle lasted only a few seconds. All the rooms in the warehouse were entered almost simultaneously. The noise of the shots was drowned out by the clatter of the concrete blocks.

A heavy truck waited at the break in the fence. We carried out the entire arsenal of the railroad guards: two *Schmeisser* tommy guns, 10 *Mausers* carbines, 14 French carbines, an armful each of pistols, boxes of ammunition and a *Maxim* heavy machine gun. Each one of the 11 Polish soldiers returned to the truck heavily laden. The entire attack had taken only eight minutes.

On the floor of the warehouse that so many times had been washed with the blood of brutally murdered Poles, lay the stiffening corpses of Schmaltz and his four bandits.

NATIVE TANG IS BASIC IN

by DR. IRENA



By Stefan Mrozewski.

THE characteristic national features of Polish art find full expression in Polish Christmas cards. The deep religious spirit and the pensive mood which permeated Polish religious paintings of the Middle Ages and those which have until most recently been created by the peasants, lend themselves marvelously to the touching scenes of the Christmas story. The typically Polish feeling for decorative qualities in painting is perfectly in accord with the conventionalizations of

minge. As a rule, however, while the tendency toward pensiveness appears in almost all Polish paintings, the decorative traits are quite naturally best evident in those serving as mural or book decorations. And since Christmas cards constitute a branch of the art of book illustration, the Polish elements victoriously shine through the compositions embellishing such cards; although the artists who designed them are well acquainted with the art evolution of the entire Western world.



By Tadeusz Cieslewski, Jr.

form predominating in modern Christmas cards; and the vivid, yet harmonious colors that are inherent in all Polish art agree so well with the festive atmosphere of Christmastide.

While since Poland's adoption of Christianity from Rome, Polish art has always kept pace with art evolution in Western European lands, Polish artists, guided by native predilections and inspired by native temperament, tended to modify the acquired forms of art. In spite of the fact that from its inception Polish painting has been characterized, in common with Western art, by naturalism, it often shows greater decorative tendencies and a stronger leaning toward a lyric and pensive mood than the painting of Western Europe. These features of form and content characteristic of Polish art are to some extent shared with Byzantine art. One may easily understand, however, that by reason of its interest in nature, the form, as well as the content, of Polish art is richer than that of Byzantine art, which was essentially imaginative, refusing to model itself upon forms seen in nature.

The decorative qualities of Polish painting have always been encouraged by the native Polish peasant arts and crafts. Doubtless also the general Polish fondness for clear, vivid, yet always harmoniously arranged color schemes has its origin in indigenous Polish peasant art.

In Polish painting as produced by educated Polish artists, native and foreign elements now exist side by side on a separate and even hostile footing, now intertwine and

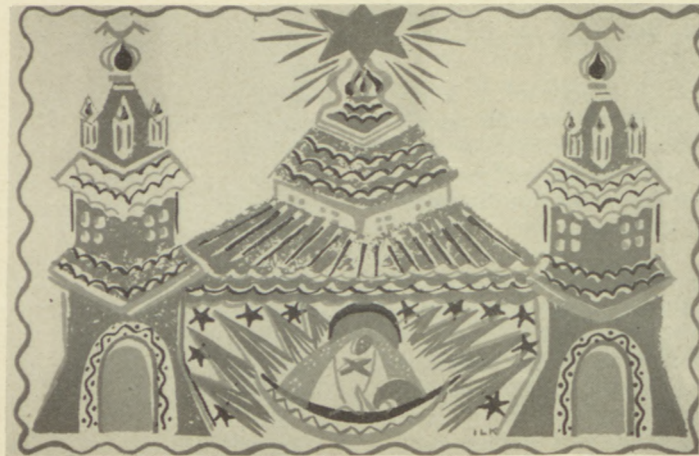


By Stanislaw Ostoja-Chrostowski

In free Poland the most beautiful artistic cards were published by Jacob Mortkowitz in Warsaw, whose name will always remain engraved with golden letters in the history of the Polish illustrated book. Owing to his discriminating taste and tireless efforts, this publisher contributed essentially to the high standard of the art of illustration. Artistically printed Christmas cards became fashionable in Poland especially during the fourth decade of this century. The most outstanding Polish illustrators and wood engravers did not hesitate to devote their time to creating Christmas cards. Many printed them themselves from woodblocks, in limited numbers. Cards which were destined for a larger circulation were published by the Jacob Mortkowitz Publishing House. It is our good fortune that this publisher's sister, Miss Edna Mortkowitz-Markoe, happened to be in New

York when war broke out and that she started to make use of the knowledge acquired at her brother's bookstore. She has recently put into circulation a number of very fine Polish Christmas cards which charm every lover of things beautiful by the native tang which is basic in them.

One of these cards reproduces the *Our Miraculous Lady of Czenstochowa*, a painting of great antiquity, repainted in 1430 in the Byzantine style. The Madonna of Czenstochowa has become a source of inspiration for countless Polish religious painters of subsequent centuries and has exerted a profound influence on their creative work. The hieratic simplicity of outlines of



By Irena Lorentowicz.

POLISH CHRISTMAS CARDS

PIOTROWSKA

this sacred picture, the decorative treatment of the Madonna's and the Infant's robes, the compassionate expression of the Virgin's face recur also in all religious paintings created by the Polish peasants. And last but not least, they have been fruitfully combined, especially in the field of decorative painting, with the characteristic features of modern art, although modern Polish religious painters and designers most probably do not realize at all how far back the traditions of their art productions reach.

The development of Polish decorative painting based on Polish folk art motifs and through them revivifying the oldest traditions of Polish art, came to full flower in the mural paintings and book illustrations of Zofia Stryjenska, the leading artist in these fields during the twenty-one years of Poland's independence. Like everything that she has produced, so also the *Angels* and the *Polish Dances* adorning her Christmas cards are Polish in line, color, and composition, and Polish in their lyric and romantic notes. At the same time, Stryjenska's manner of stylization, her form tending to strong simplifications, rejecting all detail and concerning itself only with the basic and the essential, give her work qualities which characterize all modern progressive art in both Europe and America.

Marya Werten and Irena Lorentowicz, both residing in the U.S.A., continue in their designs for Christmas cards, each in her own manner, the style represented by Stryjenska. While still in Poland Marya Werten distinguished herself as art instructor, illustrator for children's magazines and creator of artistic toys and Christmas tree ornaments, inspired by the peasant's colorful crafts. Some fifteen years ago she came to America upon invitation to give courses on art education and the Polish decorative arts in a number of the leading schools and institutions of the U.S.A. In 1933, in cooperation with the Inter-

their expressive charm a special appeal to the child and to the young and unsophisticated.

Irena Lorentowicz, who came to America a few years ago, an accomplished painter, illustrator, stage decorator and costume designer, places a still stronger accent than Stryjenska on the decorative side of her designs for Christmas cards. Similar in character are her illustrations



By Marya Werten



By Zofia Stryjenska

for the recently published *Lullaby* (New York, Roy Publishers, 1944), a folktale of the Christ Child, adapted from the Polish by Josephine B. Bernhard. Ellen Lewis Buell wrote about them in *The New York Times Book Review* (June 11, 1944): "The spirit-lifting pictures . . . in bright, singing colors and clear black-and-white have the robust flavor of Polish peasant art and there are both humor and reverence in them." With equal justness can these words be applied to Irena Lorentowicz's Christmas cards.

A somewhat different aspect is presented by the Christmas cards designed by Erica Gorecka-Egan, a young American artist of Polish descent, well-known for her sculptures in paper. A two-year collaboration with Marya Werten enabled her to become familiar with Polish peasant art, the principles of art education in Poland, as well as with Stryjenska's work. Inspired by Polish art, Erica Gorecka composed a number of Christmas cards representing human figures dressed in strongly stylized Polish peasant costumes. The radically simplified contours confer a monumental, almost hieratic quality upon her compositions. Though this severity of outline is, to be sure, an echo of the abstract trends prevailing in contemporary American art, it harmonizes perfectly with the conventionalizations characteristic both of Polish peasant art and modern Polish decorative painting. Simultaneously, through their hieratic severity, Erica Gorecka's designs show a certain affinity to Byzantine art. Thus they not only link American art with that of Poland, but also the most modern art conceptions with some of the oldest manifestations of Christian art.

While the Christmas cards created by Zofia Stryjenska, Marya Werten, Irena Lorentowicz and Erica Gorecka-Egan fully reflect the love of color inherent in Polish art, those by the famous wood engravers, Tadeusz Cieslewski, Jr.,

(Please turn to page 15)



By Erica Gorecka-Egan.

national School of Art, she organized a most comprehensive traveling exhibition of Polish art, which met with great success in this country. She is now with the Chouinard Art Institute in Los Angeles, California, devoting all her spare time to promulgating Polish art in America and to her creative artistic work. Her recent designs for Polish Christmas cards, breathing the same spirit as the old peasant colored woodcuts, have, through

Exhibition of Books on Poland



From left to right: Dr. Avrahm Yarmolinsky, Chief of the Slavonic Division, New York Public Library; Dr. Oscar Halecki, Director of the Polish Institute of Arts and Sciences; Minister Sylwin Strakacz, Polish Consul-General in New York; and Charles F. McCombs, Chief Bibliographer of the New York Public Library, examine a showcase at the opening of the exhibition of books about Poland on November 18, 1944, at the New York Public Library.

180 UNDERGROUND PUBLICATIONS IN POLAND

(Continued from page 3)

Kamienie na szaniec shows how Polish society sees its duty:

"The occupation imposed upon us by the enemy in this war is the most brutal and ruthless act of violence known to history. The enemy has condemned the Polish nation to extermination, using to this end all the means it can muster of fettering and annihilating our economic, social and cultural life, including acts of bloody terror. This systematic attempt to exterminate us had to and did provoke a spontaneous reaction from the most active elements of society and caused us to present an organized front to the occupant. The Polish state was reborn underground, and all phases of social and cultural activity came to life again at the cost of tremendous sacrifices.

"The first to march against the enemy into the battle for existence and victory was the printed word, the secret press.

The informational publishing activity linked with it, especially in the first period of occupation, constituted the most lofty position in our struggle with the enemy.

"The variety of the tasks facing us in this field—information service, war propaganda, the presentation of programs for the state's political and economic reconstruction—for a long time prevented us from disposing of still another important problem: the lack of Polish books.

"To satisfy this very important social need the M. K. and Co. underground publishing house has been founded.

"Through constant and systematic labor in extremely difficult conditions of permanent horror, a secret graphic industry has arisen, performing various functions. Its creation and maintenance, in our conditions under occupation, is an accomplished fact although it is often work beyond all endurance, heroism and sacrifice."

J. K.

THE FANTASTIC ODYSSEY OF THREE POLISH SOLDIERS

(Continued from page 7)

several German machine gun batteries opened fire. As one man, the Americans dropped flat on the ground. Next to me was the Polish-American. I advised him not to delay in counterattacking the Germans and offered to help. Since I was already familiar with the terrain and knew the exact locations of German machine gun nests, I could show them the best place from which to attack the Germans. My proposal was immediately accepted by the American commander. He gave me an American steel helmet so that in heat of battle I would not be mistaken for a German.

"The action that lasted only a few minutes was all in our favor. All the Germans that weren't killed were captured. I had a strange feeling when with carbine in hand I escorted my former captors to an Allied prisoner of war camp."

* * *

The third Polish soldier took fate in his own hands and not only escaped, but annihilated some Germans to boot:

"FROM the very first moment that I donned a German uniform, my sole thought was how to get out of the hated 'field-gray' and out of the ranks of the German Army," eighteen-year-old Jan K. of Chojnice related.

"I had to wait quite long for the right moment to make a break. On the third day of the heavy fighting in Normandy my platoon was completely annihilated. But some individual

bunkers continued to hold out. I was in one along with an officer and several soldiers. The bunker had shaken for many hours from an Allied artillery barrage. Toward evening we learned that an American unit had already come within 1000 yards of our bunker, so that we could at any moment expect an attack. At that moment I got the idea to escape. I couldn't share my plans with anyone, for I was the only Pole left in the bunker.

"Our commanding officer, a young and ardent Hitlerite, must have read my thoughts for he didn't leave me alone for a minute. Then he ordered me to get ammunition from a stockpile we had just outside the bunker. I carried out the command, scarcely able to hide my joy.

"This is the last you'll ever see of me!" I thought.

"Wait! I'm going with you!" called the officer when I was already going out of the door.

"He doesn't believe me," I muttered to myself as I dashed out, slamming the door and hiding behind a bend in the wall. There I waited, my tommy gun aimed at the door.

"The heavy bunker door crashed open and the head of the officer leaned out. I fired at him. Not waiting another moment, I grabbed a bag of hand grenades and one after another threw them all into the bunker. With all my strength I dashed for some nearby bushes. The Americans were on the other side of the undergrowth. A few minutes later I was enjoying an American cigarette."

POLES PUSH FORWARD!

(Continued from page 10)

trator in a speech on lend-lease aid and other United Nations assistance to Polish forces fighting the Germans:

"The Polish First Armored Division, that captured strategic Breda from the Germans this week in the battle to reopen the port of Antwerp, is equipped with American lend-lease General Sherman tanks.

"Five years ago the nucleus of this Division was one of the only two motorized brigades Poland had. They fought gallantly with a few baby tanks and other inadequate equipment against overwhelming German armor when the Nazis invaded Poland in September, 1939. The Polish First Armored Division is one of several Polish Divisions which have played a very important part in the campaign in Italy and France, under Allied command. The Germans thought Poland was finished in September, 1939. They reckoned without the United Nations and the system of lend-lease and mutual aid through which the United Nations have so effectively combined their resources in men and equipment. Most of the equipment used against the Germans by the Polish Army and the Air Forces fighting in the European and Mediterranean Theaters has been provided from British production. However, most of the tanks, trucks and self-propelled artillery together with some other ordnance equipment, has come from the United States under lend-lease.

"The Poles have received hundreds of American tanks and many thousands of American trucks, jeeps, armored cars and other military motor-vehicles. Members of the Polish First Armored Division who fought against the Germans in Poland in 1939 fought against the Germans again in France in May and June 1940. After the fall of France they escaped once more and once more they lost all their equipment. This summer, for the third time, they returned to the attack.

"When they landed in France with the Canadian First Army they were as powerful a striking force as any of the British and American Armored Divisions, because of American lend-lease and British mutual-aid.

"Riding their General Sherman tanks, they helped smash the Germans at Caen. They participated in the closing of the Falaise Gap. With the British and Canadians, they broke

through to the Scheldt and now they have captured the key to the German communication center of Breda in western Holland. There are other Polish fighting forces with the Allied Armies in France.

"The First Polish Parachute Brigade took part, with the gallant British First Airborne Division, in the landings at Arnhem. This Brigade was also trained in Britain and most of its equipment was provided by the British. There are many thousands of Poles in the separate air force with the RAF. This Polish Air Force has shot down many hundreds of German planes and has played a vital part in all Allied air operations based in Britain, from the time of the Battle of Britain in 1940 to the present. It has been made possible by British mutual aid and American lend-lease. By far the greater part of planes and other equipment which these fliers use has been provided by Britain but the Polish Air Force is using American lend-lease Mustangs and Liberators as well as British Spitfires, Mosquitos, Lancasters and Halifaxes.

"Most of the gasoline that powers their planes and some of the bombs which they have dropped on the Germans also have come from the United States under lend-lease. Two Polish Divisions of the Polish Second Corps, that have scored notable victories in Italy, all the way from Monte Cassino to the outskirts of Bologna, have been using hundreds of lend-lease Shermans and other American tanks and thousands of American trucks. Most of the rest of their equipment has been provided from British production.

"Men in these divisions also escaped from Poland to fight the Germans. They too have killed and captured many tens of thousands of Nazis since the Germans thought they had 'conquered' Poland. When Monte Cassino was stormed, Polish soldiers raised American, British and Polish flags over the ruins of the Benedictine Monastery and a Polish trumpeter sounded the notes of the Polish battle cry that was first played from the towers of Cracow during the Tartar invasion of Poland seven hundred years ago.

"With British and American assistance, under mutual aid and lend-lease, Poland still has a Navy. Polish warships served with distinction throughout the Battle of the Atlantic and in the landing operations in France this summer.

AMERICAN WOMEN RENDER HOMAGE TO WOMEN OF POLAND

(Continued from page 6)

hoped to see her here in the States soon, if she still lives.

"It was my pleasure as a part of the American WAC to welcome to this country some of the Polish WACs or Pestkis when they arrived. I cannot tell you how much I learned to admire such women as Captain Irene Grodzka, who had been in concentration camps, worked in fields and finally escaped to Syria to help to organize the Polish women now fighting today side by side with their men," smiled Major Geneva McQuatters, of the U. S. Army WAC. "These Polish women have been fighting on all the fronts. No sacrifice has been too great for them."

"Polish women, need you be told that be there but One Drop of Polish Blood in either man or woman, it would

serve to rebuild a New Poland, such is your history," was the statement of Mrs. Kaye Johnson Hansell, head of the New York Federation of Women's Clubs.

These five women prominent in American public life spoke before an audience of about eight hundred men and women and were thanked on behalf of the women of Poland by Countess Helena Chlapowska, wife of the former Polish ambassador to France who was shot in a German concentration camp.

On Sunday, November 19th, at a special meeting for an International Thanksgiving program, Mrs. Sylwin Strakacz, wife of the Consul General of Poland in New York, spoke on behalf of and to the Polish women who are scattered all over the world.

NATIVE TANG IS BASIC IN POLISH CHRISTMAS CARDS

(Continued from page 13)

limited to black and white. Yet none of the ornamental and expressive values which distinguish the colored Polish Christmas scenes is lost in them. Cieslewski's picturesque *Old City of Warsaw* mysteriously lighted by the Bethlehem Star, the *Madonna and Beasts Adoring the Christ Child* by Chrostowski, and the *Deer* spellbound by the shining glory of the

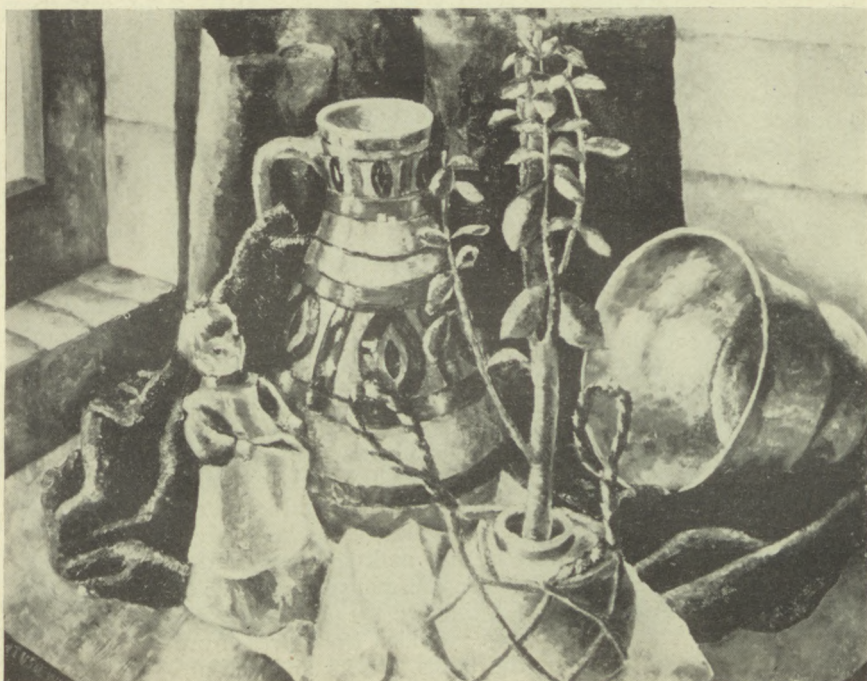
Bethlehem Manger, by Mrozewski, captivate by the same Stanislaw Ostoja-Chrostowski, and Stefan Mrozewski, are lyrical mood and truly poetic atmosphere that are characteristic of the Polish Christmas cards conceived in colors. Also these wood engravings bring to America something of the Polish spirit and something of the beauty of Polish indigenous art, which has roots grown so deeply into Polish soil that not even the most violent storm can destroy them.

Prize Painting by Polish-American Art Student Exhibited at Women's International Exposition, Madison Square Garden, New York

One of 12 paintings chosen for a calendar in the Ingersoll Award Art Competition conducted by the Women's National Institute of New York in all United States high schools, is the work of a Polish-American student, Margaret Matusiewicz of Newark, New Jersey. Each of the 12 students was given a \$200 prize.

Eighteen-year old Margaret painted this still-life while a student at the Arts High School in Newark. She was born in Kulpmont, Penna., and has attended St. Joseph's Parochial School in Mount Carmel, Penna., where she was an honor student.

Several other young Americans of Polish descent won \$10 prizes for their work in the Competition.



OSSOLINEUM IN LWOW — TREASURE HOUSE OF POLISH CULTURE

(Continued from page 9)

grammarians A. Malecki, who died in 1913 at the age of 92, the Ossolineum had on its staff in the last decades before World War I such well-known and popular figures in Polish literary and intellectual life as W. Belza, the children's poet of modern Poland, appropriately entrusted, for thirty years, with the management of the school-book department, and W. Bruchnalski and B. Gubrynowicz, who later occupied the Chairs of Polish Literature in the Universities of Lwow and Warsaw respectively.

The World War, working havoc over nearly the whole expanse of Polish lands, repeatedly threatened the very existence of this priceless national institution. During the Russian occupation of Eastern Galicia in 1914-1915, there was a project (emanating from the Russian Academy in Petrograd) of transferring the collections entire into Russia. Afterwards, when the Austrians were again in possession of Lwow, most of the staff of the Ossolineum were obliged to join the colors, and the whole work of the institution was temporarily paralyzed. Later on, at the time of the struggle for the city between Poles and Ukrainians in 1918, the building was frequently the center of heavy street fighting. Finally, in the course of the Bolshevik invasion of 1920, the most valuable part of the collections had to be housed, for safety's sake, at Cracow, till all danger to Lwow was over.

In the post-war years the Ossolinski Institute continued to train generations of students of Polish literature and history, provide research facilities for scholars, and maintain a publishing department whose services to the national cause were legion. Its Press issued the best school-books for the whole of Poland, the works of eminent Polish writers, and scientific journals.

Among the stately array of weighty books brought out by the Ossolineum in the difficult years following the last war, were such great works of Polish scholarship as a new edition of the standard two-volume work on Mickiewicz by Professor J. Kallenbach, a monumental four-volume monograph on Mickiewicz's great rival Slowacki by Professor J. Kleiner, a two-volume *History of Russian Literature* by Professor A. Brückner, the *Lectures on Polish Literature* by Professor B. Chlebowski, the standard textbook on the beginnings of Polish Literature by Professor J. Los, and the same author's manuals of Old Church Slavonic and of Polish historical

grammar, the encyclopaedic three-volume military history of Poland by T. Korzon, a collection of specimens of early Polish printing edited by Professor J. Ptasnik, a translation of Richard of Bury's *Philobiblon* by the poet J. Kaspruwicz, a large volume on popular literature in 17th century Polish towns by K. Badecki, an elaborate study of the first crowned king of Poland, Boleslas the Brave, by Professor S. Zakrzewski, a two-volume work on Shakespeare by Professor L. Pininski, a library edition of the works of Fredro, the great classic of Polish comedy, by Professor E. Kucharski, a book of studies in Indian philology by the eminent Sanskrit scholar A. Gawronski, a strategic history of the Bolshevik war of 1920 by the late Wladyslaw Sikorski, a volume of essays on contemporary English life and literature by Professor W. Tarnawski of Lwow University, a work on *Psychology* by Witwicki, and a *History of the Sources of Polish Law* by Kutrzeba.

The Ossolineum's last Director, Dr. Ludwik Bernacki, who died under the Russian occupation in 1939, was a well-known specialist in Polish literary history, and his two large volumes of contributions to the history of the Polish theatre in the 18th century as well as his publication of Shakespeare in Polish, were among the most remarkable post-war publications of the Ossolineum Press. Bernacki had also established a reputation as a "discoverer" of rare Polish works. He unearthed a number of medieval Polish texts, manuscripts of the 12th century Gallus and the 13th century Kadlubek Chronicles that had become lost in the 19th century, and the world-famous 14th century *Florjan Psalter*. In 1939 he published a scholarly and authoritative edition of the *Psalterium florianse latino-polono-germanicum*.

The Ossolineum also published a number of valuable scientific periodicals, including a yearbook, a *Bibliographical Guide*, and the quarterly *Zycie Sztuki* (Life of Art), a de luxe edition put together with great skill and learning, with texts in various European languages, and reproductions of masterpieces of painting and sculpture.

Constantly increased in size by the incorporation of private libraries from all over Poland, the Ossolineum possessed in 1939 a million volumes, 8,500 manuscripts, 5,300 holographs, 2,300 maps and atlases, 22,000 coins and medals, as well as an important Museum of Art. Its collection of newspapers was the most complete in Poland, for it received a free copy of every newspaper published in Poland.