

More on Writers Congress Two echoes of the Writers Congress proceedings appearing in the Polish press suggest the official frame of the regime's future line in connection with this body. The first reveals the regime's anxiety that perhaps the composition of the Central Board of the Writers Union will arouse fears abroad that the party has taken over control completely and indicates a high degree of sensitivity as to the substance of world press reactions to events in Poland. (Obviously the Rosenthal affair has not been an incident which the party was able to take easily in stride.)

Following is a Central Monitoring Desk summary of a Radio Warsaw broadcast on the results of the Writers Congress:

In a commentary over Radio Warsaw on the 3rd Polish Writers' Union Congress, which ended Saturday, December 5, Kazimierz Kozniewski, stresses among other things that the Union should become a center of a lively exchange of artistic and ideological thoughts. Commenting on the composition of the Union's Executive he writes: "If the foreign press has spread news that the Party wants to regiment the writers' circle in Poland, this very composition of the Board, elected by the Congress, proves how groundless those insinuations were." The discussion during the debate, Kozniewski continues, was honest. Special attention should be paid to the speech of Tadeusz Holub, appreciated by the participants as a speech which was an ideological declaration of socialist-writers. In his commentary, Kozniewski stresses that in Poland's political system, the Writers Union cannot afford to be a professional organization only, but should be also an ideological stronghold, as it was between 1949 and 1955. During the last 3 years, Kozniewski said, the organization was absent in the arena where cultural problems were discussed or solved, because the Union wanted to be only a professional organization. Therefore the intention of this congress was to avoid this mistake in such a way that on one hand the Union should become a center of lively exchange of artistic and ideological thoughts, and on the other, will help the state to establish the principles of the state cultural policy. For all Congress' participants, Kozniewski continues, it was clear that the Union's absence in the ideological and political life of Poland could not be prolonged. Commenting on the composition of the newly elected Board, Kozniewski stresses that there was not a prominent Party writer in the last Union's Board and that there were no Catholic writers in the previous committees. The newly elected Board,

said Kozniewski, includes representatives of all trends such as Dabrowska-Kruczkowski; Zawiejski-Brutament; Iwaszkiewicz-Slonimski. (Radio Warsaw III, December 7, 1900 hours.

Although denying that the Party organizationally tried to take over the writer's union central board, the commentator Kozniewski rejects the suggestion that the writers are banded together for solely professional reasons and raises the demand that the Writer's Union become a stronghold for socialist positions such as it was between 1949 and 1955. This is precisely the bone of contention between the writers and the regime.

Radio Warsaw also on the 8th reports that Zolkiewski and the old "reconstructed Stalinist" Wl. Machejek writing in NOWA KULTURA both touch on the same theme as regards the essence of the Party's cultural policy: "...the Party does not intend to pass verdicts on ^{ARTISTIC} ~~artistic~~ matters, nevertheless the Party cannot eliminate art from under its leadership. This is the ideological leadership. But something different is to dictate what and how to write."

Machejek is known as a centrist with a vengeance. Formerly one of the strongest Polish publicists in favor of forced agricultural collectivization, Machejek admits himself that "October" brought him up sharply and that he had to revise his ideas on collectivization and the reality of Polish life. In cultural and other spheres, however, he once advocated that discipline be instilled in recalcitrants with "Dzerzhinski's whip." But Machejek is the kind of brilliant publicist who will work for the regime's aim in the cultural field. He would have been (and probably was) an able and willing candidate for one of Adam Schaff's 1957 call for "thirty pens" in the service of the party's cultural and propaganda policy.

Again the analogy between the policy of the Party as regards collectivization and that pursued in culture comes to mind. The party claims that it wants all schools of thought represented in the Writers Union and its governing bodies and that this fact should be accepted as proof of its "liberalism" and "tolerance". On the other hand, the party makes no bones about its intent to direct the talents of the individual writers towards goals which it considers for social and ideological reasons desirable.

In the agrarian sector, the party goes all out in its propaganda in praising the "democratic" character of the peasant self-government as expressed in agriculture. But just as inevitably as in the cultural sphere, the party publicly declares that the collective farm (if not ultimately a type of) in defiance of

the wishes of the overwhelming majority of the peasantry and in a subversion of the concept of "peasant self-government" to be the end goal of the development of the circles.

A marginal note on the "synchronization" efforts of the Polish regime in the press sector is the Radio Warsaw report of a three-day seminar for journalists organized by the Press Office of the CC PUPP and by the Center of Party Courses on the problems of agricultural mechanization, livestock breedings and tasks of the press in this connection.

As for retrogressive measures of the regime in the cultural sector, an unconfirmed field report states that there are rumors in the Polish capital that two of the leading functionaries of the Crooked Wheel (Krzywe Kolo) discussion club have been forbidden further activity with this group. Their offense: organizing a discussion of 1) the October anniversary and 2) Piasecki and Fascist Pax.

Warsaw Students Polled on Views of Literature, Youth Association, Polish Periodicals

The Polish periodical KIERUNKI reports on a recent poll of Warsaw student youth. The 454 medical, agricultural and engineering students, representing about 10% of such students in Warsaw, were first asked to rank their favorite authors of fiction. Sienkiewicz topped the poll along with other classic Polish writers of the past. Balzac also placed high in the polling along with some contemporary foreign writers — Hemingway, Remarque and Camus, among others. Leo Tolstoy was the only Russian author to be numbered among the top twenty (thirteenth). Marek Hlasko was the only modern Polish writer who placed in the poll.

The students were also asked to give their opinions concerning participation in the Youth Association (ZMW). Only 25 of the students polled already belong to the associations; 46 would like to join; the rest have no intention of joining. The following five periodicals were found to be the most popular in Warsaw student circles: PRZEKROJ, KULISY, SZTANDAR MŁODYCH, FILM, EXPRESS, in order of popularity. This article sent in clear today.

Polish Ambassador Meeting with DeGaulle According to "reliable speculation" on the part of a LE MONDE journalist (probably Ben), the Polish Ambassador in Paris, Gajewski has asked to be received by President DeGaulle. It is assumed that Gajewski wishes to discuss those portions of the recent Adenauer-DeGaulle talks

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which were concerned with the question of the Polish-German frontier. Gajewski will also seek permission to have certain passages struck from the third volume of DeGaulle's war memoirs, soon to appear in a Polish edition. It has also been broadly rumored that President DeGaulle has in his possession, the complete dossier covering Polish espionage activities now underway in France, and that he intends to bring certain spies to trial on the eve of Khrushchev's visit in the spring. Gajewski's job is to dissuade DeGaulle from this course of action.