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SOVIET REVIEW

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6

1932

IN THIS ISSUE:
Lenin and Stalin on the struggle for peace
Romain Rolland.— To all friends of peace
Appeal of Soviet writers to the Western
intellectuals.
Physical culture and sport in the USSR

SOVIET UNION SOCIETY FOR
CULTURAL RELATIONS WITH FOREIGN COUNTRIES

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*The end of wars, peace among nations,
the cessation of plunders and violence —
this is our ideal.*

Lenin.



*We don't want to be a hammer for weak
nations or an anvil for the strong.
We are striving for peace.*

Stalin.

The USSR and the Menace of Imperialist War

LENIN AND STALIN ON THE STRUGGLE FOR PEACE

The problems of war and of the struggle for peace take a prominent place in the works of Lenin and Stalin.

We give here some of their statements in connection with these problems.

Lenin was always consistently striving to reveal before the broadest masses the real importance of the Imperialist War, to reveal the meaning of those "sophistries" (Lenin) which were used to cover up and to propagate war.

Basing himself on this conception of war as a phenomenon inevitably arising out of the conditions of the capitalist regime, Lenin in a series of writings developed the idea which can be summed up in the following statement of his: "The Imperialist War of 1914—1918 is the continuation of the imperialist policy of 1898—1914... this war was born of half century's development of world capital, of millions of its threads and connections."

Stalin, referring to the contradictions generated by the development of capitalist society, also shows that these contradictions "inevitably lead to one fundamental danger, the danger of new imperialist wars and interventions". Stalin points out that "the danger of new imperialist wars and interventions is the principal question of the present day".

This danger is above all directed against the Soviet Union.

The reason for that is that under the present day conditions "whenever the capitalist contradictions begin to increase in intensity, the bourgeoisie turns its attention to the USSR and asks itself: would it not be possible to settle this or that contradiction of capitalism or all the contradictions of the capitalist system at the expense of the USSR, that country of the Soviets... which is hampering the organisation of a new war..." (Stalin).

The struggle of the USSR for peace assumes under these conditions the greatest importance. It is but natural that such struggle is very complicated.

Lenin's words: "Whoever imagined that it was easy to obtain peace was a naive person" — are being confirmed by every international action, by every diplomatic conference, at which the Soviet Union inevitably finds itself in the position of

the only country which is championing the genuine conditions making for peace.

"The projects of 'disarmament' are falling into an abyss and the conferences for the reduction of naval armaments are turned into conferences for the renewal and extension of the navies" (Stalin).

When we compare the slogans of peace figuring at such conferences with the proposals of the USSR (e. g. on general and complete disarmament) it is impossible not to recall to one's mind Lenin's ideas on the "slogan of peace".

"The slogan of peace can be presented either in connection with definite conditions or without any conditions, as a struggle not for a certain kind of peace but for peace in general. It is obvious that in the latter case we are confronted with... a slogan which is altogether devoid of all meaning and of all content. Everyone is for peace in general. But the point is that everyone advances imperialist conditions of peace in favour of one's 'own' nation."

These ideas of Lenin and Stalin assume now a special importance. 1932 supplied us a striking example of a struggle for definite conditions of peace. This example is the proposal of the USSR about a general and complete disarmament as a guarantee against the danger of war. On the other hand we find in the same year a great deal of slogans of "peace in general". Suffice it to point out to the project of the so-called "moral disarmament".

The absolute duty of everyone who is really struggling for peace must be the exposure of the meaning of declarations of the type of "peace in general". The meaning of it is not yet clear to everyone. Stalin said:

"Many people imagine that imperialist pacifism is an instrument of peace. This is wrong. Imperialist pacifism is an instrument of the preparation of war... Without such an instrument the preparation of war is impossible under present conditions..."

"They imagine that if there exists imperialist pacifism, it means that there will

be no war. This is altogether wrong. On the contrary whoever wants to find out the truth must paraphrase this statement as follows: 'Since imperialist pacifism is flourishing... new imperialist wars and interventions are bound to follow'. „Under such conditions "the danger of war will grow at an increased rate"'.

This was said a few years ago. It is common knowledge that since that time the danger of war has been growing at such an increased rate that already in 1931—1932 the world witnessed a war in the East, not to mention the fact that in some form or other, in some part of the world or another, wars have in effect continued to rage throughout the entire "post-war" epoch.

The possibility and danger of war are at the present time the greater, because military operations, as was also proved by the latest events, are not necessarily connected with the official declaration of war.

"The peculiarity of the present moment consists in that the boundary line between the state of peace and that of war is being more and more obliterated — people glide into war and are fighting without an open declaration of war" (Molotov).

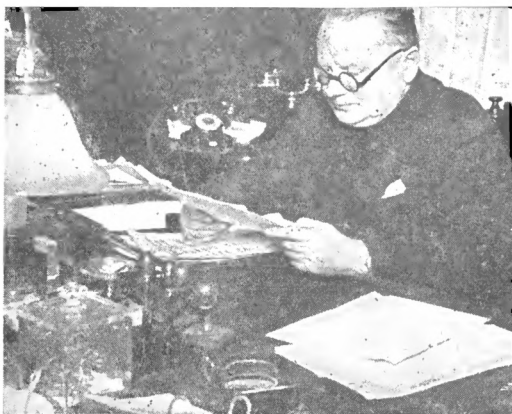
The war danger is wholly directed against the country of the Soviets.

Openly, in hundreds of newspapers, in dozens of speeches and articles by responsible and irresponsible persons, appeals are launched for a military attack on the USSR, for the capture of its territory and for a blockade. From the abortive anti-Soviet campaigns about "dumping" etc. they pass on to an utilisation of all kinds of crimes committed by the dregs of society under the direct guidance of parties interested in provoking war. Such is the meaning of Stern's attempt on the life of the German ambassador to the USSR, or the murder of the president of the French Republic by the White-émigré Gorgulov.

They are bold-enough to advance the most fantastic inventions such as declaring Gorgulov, a sworn enemy of the Soviet Government, to be a "Bolshevik" or spreading the cynical report to the effect that the French steamer "Georges Philippar" whose passengers were saved by Soviet sailors was set on fire by the Soviets.

Events which are taking place in all corners of the globe indicate the dangers threatening the Soviet Union both from the West and from the East.

Such are the "chances" of war and above all of a war directed against the Soviet Union.



M. Litvinov, People's Commissary for Foreign Affairs, at his working-table

The real danger of war forces the Soviet Union and all its friends to fight for peace still more persistently and with increased vigour.

Lenin described excellently the Soviet policy of peace by saying that "this policy is based on solid foundations and cherishes no illusions".

We have already stated why there are no illusions and why there can be no illusions about the struggle for peace being an easy matter.

But what are these "solid foundations" of the Soviet policy of peace?

The country of Socialism by its very nature pursues and can only pursue peaceful aims. "The end of wars, peace among nations, the cessation of plunders and violence — this is our ideal" (Lenin).

In 1915, a long time before the victory of October, Lenin and his friends indicated a concrete programme of peace which should be realised "if State power in Russia belonged to the Soviets of workers', soldiers' and peasants' deputies". One of the planks of this programme was an immediate and open proposal "to all the belligerent powers to conclude an armistice". This programme was based on the following consideration: "The workers and the poorest peasants constitute an overwhelming majority of the population. They make no money on the war, but are ruined and starved by it. They have nothing to do with capital or with the agreements between... groups of capitalists. They can and sincerely wish to put an end to the war" (Lenin).

It is known that as soon as State power in Russia passed into the hands of workers and peasants they began to realise their peace programme. The struggle for peace

began from the first days of the Soviet rule with the first decree on peace published on the very next day after the victory of October (Oct. 26—Nov. 8, 1917). With an iron consistency this struggle for peace on the part of the land of the working masses continued ever since and will go on in the future.

This was distinctly stated in a number of speeches and articles by the leading statesmen of the USSR. Stalin, the leader of the working masses, stated as follows:

“Our policy is the policy of peace... The result of this policy is that we succeeded in maintaining peace, preventing the enemies from involving us into conflicts in spite of a number of provocative acts and adventurous attacks by the incendiaries of war. We shall continue to follow this peace policy with all our might, with all the means at our disposal...”

The firm stand taken by the Soviet Union in the struggle for peace “exposes all and sundry people engaged in engineering wars and means at the same time that a mighty repulse met and will meet all the attempts to attack the USSR” (Molotov).

Thus the growing might of the USSR — a country “hampering the organisation of a new war” — is under present conditions the most important and potent factor of peace. This might is based on a gigantic growth of socialist construction carried out by the working masses and on the willingness of the millions of workers to uphold the conquests of this construction from all attempts on them.

The masses of the people have already demonstrated this willingness in conditions of Civil War and intervention of 1919—1920.

The country that fought intervention in 1919 was not like the present country of Magnitostroy and Dnieprostroy, of giant automobile and tractor works, of the largest system of agriculture in the world. It was then only a newly founded Soviet Republic. Yet it emerged victorious from the struggle. And how did this happen?

Lenin at that time repeatedly raised this question in his speeches and articles. He asked: “How did this ‘miracle’ take place?” meaning the victory over the interventionists. And he replied: “We gained a victory, because we were and could be united... whereas our enemies, infinitely more powerful, suffered defeat because there was no unity among them, because there could be no unity among them nor will there ever be, and every month of struggle against us meant greater disintegration within their camp.”

The united masses “replied to each blow by welding their forces, by consolidating their economic might”. This unity enabled Lenin to assert that “if a military intervention were to take place in a few years it would be frustrated, because we would then be stronger than we are now”.

Lenin already in 1918 stated that “as soon as we passed on to the first stage of State construction” and enabled the toilers to “practically convince themselves that they were building up their own life it became clear to all and it turned out in practice that no power on earth, no counter-revolution, would be able to overthrow the Soviet Government.”

Such was the case in 1918.

In the course of the last 15 years the economic and cultural forces of the USSR have grown immensely and so did the close unity of the working masses. In the course of the last 15 years many people even outside the Soviet Union became convinced of the importance and power of the USSR not to mention the toiling masses of the whole world, who always felt and could not help feeling their kinship with the Soviet Union.

The following, for instance, was stated by one of the foreign statesmen: “In the course of a few years the Soviet workers and peasants, in spite of unparalleled obstacles have transformed the first workers’ republic from a primitive country of the XIVth century into a country of the XXth century. Even today the USSR in point of organisation, planning and cultural aims has outstripped the capitalist world by at least a century” (Purcell)

The Soviet Union is strong not only by its internal ideological and material power but by that moral influence which the construction of a new world exercises on millions of people outside the boundaries of the USSR.

This had its effect already at the time of the intervention of 1919—1920, and one of the consequences of the intervention was that the war against the young Republic of the Soviets, in the words of Lenin “took the soldiers away” from her enemies.

Simultaneously a certain section of the intellectuals abroad began to agitate against intervention. Lenin in one of his speeches mentioned the “declaration of a large number of representatives of the French intelligentsia, the French public organisations” headed by Anatole France. Lenin said “They opposed intervention in the affair of Russia, because blockade and starv

ation, which kill children and old men, are inadmissible from the point of view of culture and civilisation." Lenin acknowledged the great value of such actions, but could not help regarding them as somewhat "vacillating".

The enormous growth of the economic power, the amazing successes of new culture in the USSR brought about an increase in the friendly actions performed by the most important representatives of public opinion and of the world of art and science abroad. The attitude of Romain Rolland towards the USSR is common knowledge. Everyone knows how G. Bernard Shaw evaluated everything he saw with his own eyes in the Soviet Union.

In our review we have published a series of friendly and favourable reports on the construction and life of the USSR, reports made by scholars, scientists, educationalists etc. representing various trends in various countries.

Stalin states that in regards to the USSR "there exist two sets of factors, two different tendencies acting in opposite directions". One of the tendencies is to find a way out of the crisis by a war against the USSR. It leads to the preparation of intervention and wars.

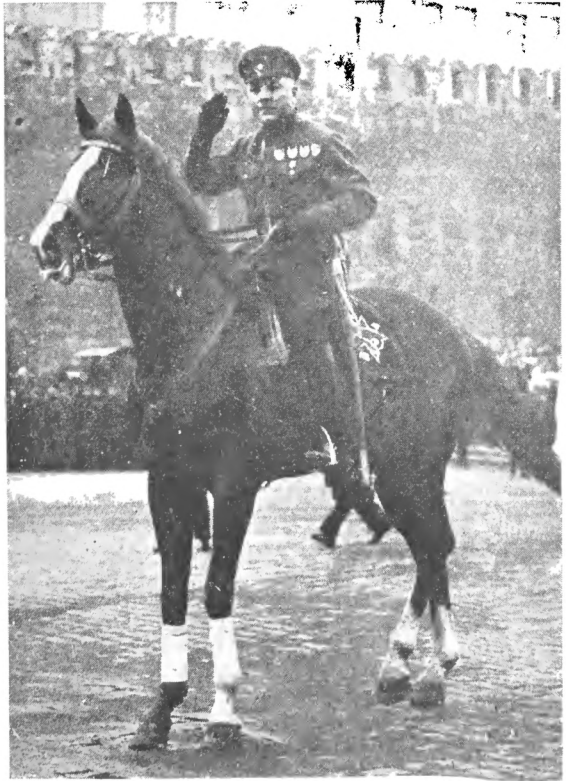
The other tendency is characterised by "sympathy for and support of the USSR on the part of the workers of the capitalist countries, the growth of the economic and political power of the USSR, the growth of the defensive ability of the USSR, the policy of peace, persistently followed by the Soviet Government." Hence those "solid foundations" of the Soviet policy of peace referred to by Lenin.

The consolidation of the factors of peace and the struggle against the factors and tendencies leading up to war, constitute the duty of every person who regards himself as a friend of peace and a friend of the Soviet Union. Enormous tasks are now confronting the friends of the Soviet Union, above all the task of the struggle for peace, and the exposure of

war. We have already stated above that under present conditions war presents an extremely complicated phenomenon. Lenin magnificently defined this complexity when he said that in fighting for peace it was necessary "to explain to people the real environment, to explain to them how great is the secrecy in which war generates", to explain "how war can daily arise over a dispute... over a trifling difference of opinion" on this or that question.

The complexity and subtleness of processes preceding and leading up to war require special vigilance, special painstaking attention, special activity from each friend of peace, from each friend of the USSR.

The "secret" now enshrouding the war which is being engineered, must no longer remain a mystery. The unity of open and secret forces making for war must evoke by way of reply a close alliance of all the friends of peace, of all who value the peaceful existence of a country which embodies in life the best ideals of mankind.



K. Voroshilov, People's Commissary for Military Affairs

TO ALL FRIENDS OF PEACE

War is coming. The war approaches on all sides. It threatens all the peoples. In fact, it may break out tomorrow. Once it sets one corner of the earth on fire, it will no longer be possible to localise the flames. In a few weeks, in a few days, the fire will devour everything. And it will spell the unspeakable calamity, the destruction of the whole of civilisation. All civilisation, the whole world is in danger.

We are sounding the alarm: arise, all! We appeal to all the peoples, to all the parties, to all men and women of good will. It is not a question here of the interest of one people, of one class, of one party. Everybody is concerned. Everybody must give a helping hand, otherwise there is no salvation. We must give up the discussions which divide us. Let us all unite against the common enemy! Down with war! Let us stop it!

We call you to a great congress which should turn into a mighty manifestation of all parties against war. We call on all parties whatever their social position: trade-unionists, socialists, communists, anarchists, republicans of all shadings, free-thinkers and christians, non-partisans, all the associations of pacifists and resisters, the conscientious objectors, all independent individuals, all those in France and in other countries who have firmly made up their minds to stop the war by all the means.

We beg them to appoint forthwith representatives to an Organising Committee of the World Congress of all parties which will fix as quickly as possible the date, the place and the practical procedure of the forthcoming Congress. There is not a day to be lost.

We need not draw up the plan of action in advance. This would mean encroaching upon the liberties of those whom we convene. And it will be left to them, in the Congress, to state freely their different plans and subsequently to reach a common agreement in regard to action. What we

wish, is to arouse an immense wave of opinion against war, whatever its nature, from wherever it may come, whomever it may threaten. We wish to arouse the conscious will of the peoples, of all that



Romain Rolland

is sound in humanity. Let them oppose the lame and equivocal attitude of their government in curbing the monstrous instigators to war, the profiteers of bloodshed, the war industries, the cannon merchants, their clients and their agents: provocateurs in the venal press, and all those who carry on their intrigues in order to catch fish in blood-stained water.

Let us muzzle war!

R o m a i n R o l l a n d .

“WE WANT TO HEAR YOUR VOICE”

APPEAL OF SOVIET WRITERS TO THE WESTERN INTELLIGENTSIA

Vera Inber.

“You must say your word in defence of the USSR!”

The USSR is the help and hope of the proletariat of the whole world, it is a country that acts as a leader. And the capitalists know it as well as the workers themselves.

During the last few years all the “Great” powers and powers which are not “Great” are openly and secretly preparing for war. A great deal has been and is being concealed. Only from time to time the bourgeois papers in a half articulate way, as if the voice were to come from the bottom of the sea, bring to the surface fragmentary reports about new gases, about bacteria, about a shell which can fly 1,500 kilometres, about dozens of new means of destruction. And all this is directed against the only country which is building up socialism, against ourselves.



Vera Inber

We are being dragged into the war irresistibly, persistently and by all and every means.

We Soviet authors, active members of the LOKAF, are armed with pen and pencil. But this weapon in our hands must be of longer range and more effective than the shell flying 1,500 kilometres. Only it is directed in a different way.

No distances exist for words in defence of the proletarian country. We are talking in Moscow, but we are heard by the whole world.

Authors of Western countries, the best representatives of Western intelligentsia, friends of the USSR, we must hear your voice in our defence. In common with us you must say your word in defence of the USSR and fight in our ranks for the socialist fatherland of the workers of the whole world.

V. Katayev.

“It is not too late as yet.”

I personally had the pleasure of enjoying in Odessa all the charms of the intervention. I was well acquainted with the shrill whistle of a heavy shell of a maritime gun flying over a spell-bound city. For the rest of my life I shall always remember the sight of the bodies of the workers hung in the squares and on the railway viaducts, I know what a punitive expedition, a court martial, guns sticks, secret service. “an attempt to escape”, are like.

Well, all these lessons have not been wasted on us. We have learned a great deal, yet we have not forgotten anything.

The Russian white-guardist monarchist divisions, the foreign international fascist battalions — all that is most conservative and reactionary in the world is flocking together in order at the very first sign to invade the Soviet Union and to try to strangle the only proletarian State in the world, which not only in words but in deeds is capable of making all war impossible, of destroying all armaments, all the military supplies, of disbanding all the armies and of establishing for all times to come peace and fraternity of nations on the earth.



Va'en in Kataev

Such are the facts. These facts are irrefutable.

I appeal to all the honest toiling sensible people.

Do not allow yourself to be deceived! Do not trust the reassuring information of the venal press! Learn to read between the lines.

Between the lines it is written: war has begun.

Do not delude yourselves by the idea that war is being waged somewhere far away, that it will not touch you.

It will. War is standing at each door. It will affect you. Not a single family in the world will be able to avoid its monstrous, pernicious, irreparable effects.

Remember 1914!

Do not forget that war will not be waged by those who have instigated it... War will not be conducted by kings, emperors, presidents, dictators, bankers, manufacturers or proprietors of newspaper trusts. War will be conducted by you, your brothers, your fathers, your betrothed and your husbands!

War has begun.

It depends on you whether it will be averted.

It's not too late as yet!

L. Seifullina.

"We are waiting for the voice of support."

The graves of the great imperialist slaughter have not yet been forgotten. The half dead mutilated human beings, the invalids are still alive who serve as an indelible mark of the crime perpetrated by the go-



Lydia Seifullina

vernments of all nations. And there is a new war on. An immediate danger is threatening the USSR. Millions of toilers are being placed under the yoke and led to slaughter for the purpose of settling the bankers' accounts.

The voice of R. Rolland must not remain solitary. And not only in France — in all countries of the world the voice of those who create the spiritual values of the nation must be heard by us. We are waiting for it. The USSR, as the fatherland of the toilers of the whole world, acting in self-defence, will find the support of the proletariat of each and every country, whose capitalists are directing against us their lethal weapons.

But we shall find not only enemies, but champions too. We know it perfectly and

the names of the representatives of culture who did not raise their voice against the threat of invasion of the USSR in the countries who want to destroy us, will cover themselves with shame.

L. Leonov.

“If you are silent, who are you?”

Once again, trying to find a way out of the burning house, imperialism is venturing on a new war. In fact such war has already started.

We all of us hear its echo, which is always approaching. The nearest objective of war is the country which is on the eve of setting up a classless society. We are ready, for we know that this war will become suicidal for our enemies.



Leonid Leonov

However, the USSR is not only the first proletarian State. It is the real symbol of that true humanity, for which each of us is striving. It is impossible to remain silent, and at this decisive minute we only call on you to remember, what you bought for blood, shed during the last war?

... And if you are silent, who are you then?

Vl. Lidin.

“Why I shall go out to defend the USSR.”

I shall go out to defend the USSR not only because I am a citizen of the USSR, not only because when called to the colours I shall have once more to join the ranks of the Red Army.

I shall go out to defend the USSR because an attack on our Union will be an attack on the world fatherland of the toiling mankind, because that which has been built up by us in the course of these few years will become the foundation for the future reconstruction of the whole world.

Only a futile humanism can produce an abstract idea of an actual state of things and vague thoughts about good and evil in this world. That part of the radical intelligentsia of Western countries which fails to proclaim today together with us: “Defend the toilers! Fight the war menace! Fight the war!” — that intelligentsia will soon be placed by the logic of history into a state of utter and shameful failure.



Vladimir Lidin

War in Soviet Literature

A SOVIET AUTHOR ON THE WORLD WAR ¹

By I. S

Tikhonov's book "War" is looked upon by the Soviet literary public as one of the most important works on the world war that has been produced during the past few years. Indeed, the theme dealt with by Tikhonov in his novel is developed in a very striking and artistic manner, and his characters and the various episodes of this book remind us of the best examples of war fiction that has recently been published.

There are points of similarity between "War" and certain works of Western European literature. It is somewhat like "All Quiet on the Western Front", the celebrated novel by Remarque. But N. Tikhonov goes further than Remarque. This becomes evident if we study for instance the life of Earnest Asten, one of the characters in "War". At the beginning of the novel Earnest Asten is a modest student, a humanitarian through and through. And it is out of purely humanitarian considerations that he is somewhat opposed to all militant expressions of chauvinism. Later as a member of insurgent troops who occupied the Reichstag in 1917, he is put in jail for assaulting an officer. Thus Tikhonov differs from Remarque in that he shows how the pacifist attitude and the lack of interest in politics on the part of the radical European intellectuals in its logical development inevitably passes into action.

As a whole "War" is radically different from "All Quiet on the Western Front". Not only does Tikhonov graphically describe the horrors of war but he also shows its underlying significance and meaning. He depicts war in all its hideous details and reveals those who are responsible for it.

The fundamental theme of Tikhonov's book is not war itself, but it is war and its relation to contemporary science. His main characters are not the rank-and-file soldiers as it is the case with Remarque's novel and with the majority of books dealing with this particular epoch. His central characters are

three scientific inventors who enrich war technique with new and perfected means for destroying human life.

The major Otto von Starke, is a classical soldier type. Discipline and a set of rules are his religion. Just before the outbreak of war, practice manoeuvres take place. The enemy pressing close upon von Starke's troops, finally surrounds the fortress defended by them, when suddenly cascades of water out of fire pumps are levelled against the attacking enemy. To the august commander-in-chief of the army, highly amazed by such an action, Starke offers the following explanation: "Bearing in mind the conventionalty of manoeuvres I gave the order for burning oil to be poured over the ranks of the enemy". In the ensuing silence the episode assumes huge proportions. Starke's idea interests the heads of the army, his project soon becomes realised and during the very first months of war, the flame projector takes a definite place in the ranks of war weapons.

The second central character of "War" is Prof. Carl Faber who in addition to the purely technical military theme introduces into the novel its second theme—that of western science in its relation to war. Faber is a prominent chemist and a scientist with a world reputation. He is interested in nothing but himself and his laboratories "To kill a dozen men, one must have the soul of a demon." This is his philosophy. And it is this same Faber, "a man with a round attractive face", and "a great admirer of witticism and jokes" who becomes the desired guest of the military staff—a guest far more important than the old chief of the fire-brigade, major Otto von Starke.

Faber is a chemist and as an aid to the flame-projector he invents gas bombs. "An aeroplane cast off a black cloud of smoke which hung suspended in the air... Behind the wisps of clouds the greenish rusty fog was visible but it did not mingle with the clouds of smoke issuing from the shells. Like the fog at sea, even and calm, it loomed ever nearer showing no tendency to rise

¹ N. Tikhonov, "War". Writers' Publishing Association, Leningrad, 1931.

up into the sky until presently the whole field of battle was enveloped in its greenish veil... The corporal lay on his stomach. He was not wounded. He was convulsively pressing his face against the earth, the filthy dark earth of the trenches. Evidently the corporal has lost his mind."

The machine of destruction once started cannot stop. When one of the flame-projectors is left on the field of battle, its remains fall into the hands of the enemy. And now a third character comes out on the stage, the English lieutenant Hitchens. He becomes interested in this "broken gas container, bullet-riddled and dented from the attackers' spades. A few days later Hitchens was already on his way to London. His bag contained the German flame-projector and a report on the feasibility of creating a similar apparatus, but emitting gas instead of oil". To the flame-projector and the gas bomb a third invention is added -- the gas-projector.

Hitchens is a second Faber with the only difference that Faber either because he has not the courage or because he does not desire it, fails to understand fully the meaning of his work, but Hitchens knows perfectly why and for what he is fighting. He is more cynical and more shrewd than Faber. He knows that the wars of the past few years "are like a midsummer night's dream compared to that war which is going soon to grip the whole world". He knows that "wars solve all crises, do away with unemployment, that they require supplies of iron and steel, copper and coal, oil and nitrogen, paper and leather, canned goods and butter, and animals and men, ready for anything". And he also knows that it is not Starke who will be his enemy in this next war. "We are close friends", he says to the old chief of the fire-brigade, "grown close to each other in the battles which renewed civilisation". Another will be the enemy. Hitchens names him: "The world has known wars with the dragon, the crescent, the lions and eagles of the empire, but now it shall be at war with the hammer and sickle."

Starke, Faber, and Hitchens are the three characters who unfold the theme of Tikhonov's novel. However, there are other characters in the book. We have already mentioned Earnest Asten who in five years changes from a radical pacifist to a rebel who blows up an ammunition dump. A parallel type is Faber's wife, Anny. She, as a chemist, always used to help her husband in all his experiments. "And recently I found out that part of the laboratory had become



Nicolas Tikhonov, author of "War"

secret a long time ago, barred to the other experimentalists, and guarded like a fortress", she tells one of her friends. "I learned that he worked out methods whereby poison gases could be applied for war purposes. I grew cold from horror at this thought... So far no chemist in the world could ever make up his mind to do it."

Earnest Asten's pacifist attitude changes into action and at first brings him into the ranks of insurgent soldiers and later into jail. Anny's path is different. It is characteristic for its humanitarian wavering. The disgust Anny feels when she learns of her husband's work does not lead her to any solution out of the difficult situation and so she ends it by committing suicide.

The character of Anny Faber rounds out and concludes the idea of "War". The book has not the conventional ending of a fiction work, for it is not really a novel or a story. The author himself defines his work as a chronicle: "Learning different facts from the epoch of the world war mentioned in special literature, I could not resist the temptation of incorporating into a conventional narrative which sometimes borders on a chronicle, certain tragic episodes of the gas and flame-projector war which

were practically unknown to the general reader."

This is a true definition, true in the sense that as far as the general idea of the book is concerned, it stands out whole and complete in the reader's mind, although the fates of the various characters are left unfinished. And the scene where Faber, after

his numerous scientific inventions which he has been putting to practical use for a period of many years, with an eagerness and zeal of a true humanitarian signs a protest against the execution of wreckers in the Soviet Union, this final scene of the novel admirably crowns the conception that Tikhonov sought to bring out in his work.

“WAR”

Excerpts from the novel by N. Tikhonov

1. ANNY

Professor Faber's wife learns from newspapers of the first gas attacks. This is the work of her husband...

“Have you read the evening paper?” she asked, looking him straight in the eyes. He was surprised by the enormity of her eyes.

“Ah”, he said, “gases... Evidently, you mean the gas attacks. It must be an amusing sight, Anny...”

“An amusing sight?! You are mad! You know nothing. There is one man who is responsible for this. The world scientist, your friend, Carl Faber, of his own accord became a murderer.”

As she spoke, her shoulders moved convulsively.

“Tell me everything”, he begged, “everything, Anny. It will relieve you...”

“Winnie, you know Carl. There was no man living more devoted to science than he. I, as a chemist, was his assistant. There was nobody happier than I, Winnie. I was reproached for my seriousness, but I knew how to laugh and be gay. We knew that there was nothing more important in life than science, and when I donned my laboratory dress I felt young, Winnie...”

Those were happy times. Carl was surrounded by splendid assistants. His discoveries are known all over the world. And recently I found out that part of the laboratory had become secret a long time ago, barred to the other experimentalists, and guarded like a fortress. Military men were now seen in the laboratory. They felt themselves quite at home there. I thought they were making casual experiments, and asked Carl what was happening. And this embar-

assed him, my honest Carl became confused, began to lie and began explaining in such a way that I understood that the matter was of far-reaching importance, otherwise, surely, Carl would not take casual questions so much to heart. I told him all I thought on this subject. I said that when two people live together, they share everything half-and-half, or else they part and each goes his own way. Thus, so far, it was with us. I can't help it, Winnie, that is the way I am. And he told me what I had already expected. I have no right to tell you this, Winnie, you must forget what I tell you, for if the others find out about this, it will be very disagreeable for you. But I cannot, I cannot help speaking.

I learned that he worked out methods whereby poison gases could be applied for war purposes. I grew cold from horror at this thought. You are not a chemist and you cannot imagine the horror and the loathsomeness of such a thing. So far no chemist in the world could ever make up his mind to do it. I found out that the thing had gone far, so far that as they say in the newspapers, great success has been achieved.”

Anny spoke in a tired and hoarse voice, choking with tears.

2. PROFESSOR FABER

At the front Prof. Faber talks of the significance of his scientific discovery.

“My friends in England and France will be only too glad to accept our challenge. We must work day and night. We must prepare a defense against enemy gas. The

hound race has begun. At this moment we have a good start in the race, but we shall soon lose it. Then we shall go head to head. Our answer for each gas must be a super gas, and for each gas mask, we must have a super gas mask. The face of war will change every month. But perhaps you do not quite realise what gas is. Gas may be used in various shapes and forms. It may assume the guise of clouds, waves, and screens. You can fill shells and torpedoes with gas, you can turn every ruin, every trench, every wood and every street into a gas trap, you can make people cry or laugh, you can make them scratch like monkeys, bellow like buffaloes, or coil up like snakes. It will seem to them that they are breathing ozone, but it will be a smoke veil out of yellow phosphorus. They will enter into gardens, where the air will smell of early spring, but in fact it will be ethyl ether or bromoacetic acid. Chloride of nitro-benzole will seem to them to be the scent of the forgotten fatherland, the scent reminiscent of quiet and comfort, the whole town will be redolent with the smell of geraniums, of violets, and of peppermints — but gaunt death shall stalk along the entire garrison. Yes, we will go in for chemical horticulture. I am not raving. They are quite right — I have not a military mind. I am a scientist who has long tired of watching the prehistoric fights where dull heads are being beaten with sharp weapons."

"Are you going to Berlin now?"

"No, I am going home. I am somewhat tired and miss my laboratory, my wife and friends. The front is filthy. I found a louse in my linen yesterday, threw it all away and took a hot bath."

3. LIEUTENANT HITCHENS

To the left of Hitchens an artillery lieutenant was shouting at his platoon. This strange world was peopled only with officers and soldiers — no other human beings were to be seen. "Very well, lieutenant Hitchens", said he to himself, and his eyes grew heavy like after three nights of hard drinking.

Horror haunted the entire front. The flashes of occasional gunfire were mistaken for flame-projector attacks. Smoke and fog were taken for waves of poison gas. A spectre of fire and gas haunted the trenches.

In a single day lieutenant Hitchens grew ten years older. Perhaps, because he was expecting death any moment and could not

decide whether or not he was ready to die. He spent long hours in front of the broken gas containers, bullet-riddled and dented from the blows of the attackers' spades.

The colonel found him there one day and was surprised to note the deep preoccupation of his officer.

"You are looking extremely wise, Hitchens", said he "what are you philosophising about?"

The colonel bent down and recognised the remains of a German flame-projector.

"I wish to return them everything", the other said, "effective fire, and effective gas, but that will require study. However, I learned something already."

"Very good", said the colonel and four days later Hitchens was crossing the grey sea on his way to London.

Within his cabin Hitchens jumped up every now and then, longing to discharge his revolver into the dark door of the cabin.

He had with him a German flame-projector and a report on the feasibility of creating an apparatus similar to the flame-projector, but emitting gas instead of oil.

Hitchens' suitcase was open and showed the wild disorder of its contents. The first objects to be seen were newspapers. These were German newspapers taken by Hitchens from the division staff. They contained detailed articles by special correspondents from the front about gas and fire attacks.

4. RICH PROSPECTS

In 1930 Hitchens visits Otto von Starke. They were both inventors of lethal weapons during the world war.

"My name is of no importance. It tells nothing. If I tell you that I was known at various times of my life as Hitchens, as Stokes, as Lavoix, as Katarini and then again as Hitchens, I should be merely turning over a few pages of my biography.

In 1915 your flame-projector and poison gases created such a panic among us, that people went mad from fear. I had never given myself up exclusively to military service, but when I had learned of your flame-projector, the spirit of war took complete possession of me. Fury sustained me like a life belt supports a drowning person. I was confronted with great difficulties but just the same, my inventions were quite successful.

I lost my mistress, war became my mistress. Although I was a sportsman, I was deprived of the opportunity to play games, for with one arm you cannot be a sportsman — then war became my sport. I am a doctor of philosophy but now that philosophy is dead, I take joy in the philosophy of war. Our time is the time of ceaseless hostilities. I shall tell you that the ten years that passed since the world war I spent in a field of battle, leaving it only to go to the laboratory and then back again. Where did I fight? Consider the wars of the past few years and you will realise that there have been quite a lot of them. But all these wars are like a midsummer night's dream compared to that war which is going soon to grip the whole world. A new supply of cannon fodder is now ready in all countries for a new world war. Both capitalists and scientists will enter into the war, the former because of their fear of the tremendous growth of the proletariat and the latter from mixed feelings. The war will solve all crises, it will do away with unemployment, it will require supplies of iron and steel, copper and coal, oil and nitrogen, paper and leather, canned goods and butter, and animals and men ready for anything.

I went to see Prof. Faber to thank him for his contributions to science which revolutionised human history.

The world has known war with the dragon, the crescent, the lions and eagles of the empire, but now it shall be at war with the hammer and sickle. Everywhere where this symbol will appear there will be conflicts, and any man who will side with them will be our enemy. This is why our great campaign shall unite the nations of the world. We learned a great deal during these years. It appears that we are still young, that the blood of the pirates — as a friend of mine

has put it — still flows in our veins. An empire cannot be built in white gloves. I must tell you one thing, dear—Mr. Otto that you and I are enemies no longer. We are very close friends brought together during a war which renewed civilisation.

Recently I attended a dinner in London where a great German, the defender of eastern Africa and a great Englishman, the conqueror of eastern Africa, men who for years fought against each other, shook hands and pledged friendship.

I wish to ask your permission to shake hands with you."

5. THE "HUMANITARIAN"

Prof. Faber and his Assistant Vogel.

"Prof. Vogel, said Faber, "I am very glad to see you."

"I came to you on business. Professor", said Vogel, "again those bolsheviks..."

"What do you wish to say, Vogel?"

"Not more than three days ago, the newspapers printed information from Moscow that many of the so-called 'wreckers' and among them several scientists, were executed."

"This is a protest against the execution", he added, "in the name of humaneness we must protest. I am collecting signatures of German scientists and I have already secured some."

Faber began to read the signatures. He frowned when he had read the text. "Several dozen men", he said, "just think, Irma, my child, think, to kill several dozen men!"

All right, Vogel, I will sign this. Have you a pen? That is good, thank you, Vogel. It will soon dry."

CIVIL WAR IN THE WORKS OF SOVIET WRITERS

By I. S e r g u i e v s k y

Rarely we find among the works of Soviet writers even a few who do not reflect the Civil War in their works. This fact alone deprives us of the possibility to embrace fully in this brief review the entire works of the Soviet writers dealing with the theme of Civil War and we are obliged to confine

ourselves to the most characteristic works dedicated to this epoch.

During the climax of the Civil War contemporary themes began to penetrate into literature. From this we should start — from the Red Army news-sheets, on the pages of which the fighters themselves tried to

lighten, in the form of artistic narrations, events of recent battles.

Thus by the end of the Civil War its days and deeds had already become the theme of many poetical works, short stories and novels. A certain amount of experience was thus accumulated. This fact alone can explain that during the first years of the restoration period we had a considerable number of literary works, dedicated to the Civil War, which stood on the high level of art and have preserved their interest to the readers until now, in spite of nearly 10 years gone by. To emphasise the particular importance of this literature we should mention the numerous songs, marches, satires and popular verses belonging to such a master of agitational poetry as Demian Bedny ("To the deceived brothers, White Army's trenches", "Defend the Soviets", "Manifest of baron Wrangel" etc.). Himself an active participant of the Civil War, who fought in many battles, Demian Bedny succeeded in placing his works on a high level of art.

To the literature of the Civil War epoch belongs first of all the cycle of the so-called guerrilla stories by Vsevolod Ivanov. It was the first appearance of this writer in Soviet literature, but nevertheless his stories gave the most vivid and brilliant description of the epoch. True that his themes may appear rather one-sided as he only wrote about the partisan movement — the movement of peasantry directed against the White forces and interventionists, the movement of masses ignorant of politics, who however knew well their aim and object: bolsheviks gave them land, gave the workers factories and bolsheviks they will follow. This elemental struggle was often started by those who wishing to escape the violence of the Whites, left their villages and hamlets, retreated to the forest and there formed fighting detachments. Description of such events can be found in Vsevolod Ivanov's "Partisans" and "Armoured train". The place of action in both stories is the East, the remote Siberian forests. The plot is emphatically straightforward and simple. "Partisans" is the story of four peasants who after a raid of the White punitive expedition go into the forests where they form a defensive partisan detachment. The detachment is attacked by the Whites, its organisers are killed in the fighting and those remained retreat and join the advancing Red Army.

In the "Armoured train" a detachment already connected with the city bolshevist organisation, stops and captures by its order an armoured train of the Whites. The train



Demian Bedny

is stopped by a Chinese partisan, who lies down on the tracks thus sacrificing his life for the common cause.

The same elemental upheaval of the peasantry is pictured in the "Iron flood" by Seraphimovich. This story is based on true events which took place during the Civil War in the Caucasus. The episod described concerns the Taman division, which was surrounded by the Whites, succeeded in breaking through and after an exhaustive five days march joined the Red Army. The core of this division was formed by the local peasants who came to Taman with their families trying to escape the terror of the Whites. Seraphimovich shows how the wild undisciplined crowd in the process of the struggle gradually grows into a strong efficient fighting force perfectly realising the object of the struggle and its final goal. The images of Seraphimovich are vivid and true to life. He gives a careful and detailed description of all characters from the leaders down to the rank-and-file fighters.

The peasantry in the Civil War was generally a favourite theme of all writers describing this epoch. The same theme is dealt with in "Badgers" by Leonid Leonov — the story, which in its artistic value comes up to the "Iron flood".

"Badgers" also portrays anarchist rebellious peasantry, which in the process of struggle,



Vsevolod Ivanov, author of "Partisans" and "A moured train"

in the process of class differentiation eventually finds its place among the revolutionary forces and marches together with the proletariat. The story is chiefly devoted to portraying the contemporary life. If in the descriptions of Vsevolod Ivanov there is a certain amount of exotics and if the descriptions of life by Seraphimovich though occupying a great place in the story yet actually play a secondary part, these descriptions in Leonid Leonov's novel have a most vivid and prominent role. Finally to the same group of authors belongs Artem Vessiolv who almost exclusively deals with the materials of the Civil War. He wrote the novels "The Flaming rivers", "Mother-country", "Russia bathed in blood" and others. The main feature of Artem Vessiolv's works is their many-sidedness. He does not limit himself with any separate episodes but tries to embrace the whole movement. Although the peasantry remains the centre of the plot he also introduces other revolutionary strata: first of all that same peasantry organised into an army, a soldiers' mass already revolutionised at the end of the Imperialist War; then the revolutionary working mass of the town. The novels of Artem Vessiolv have no particular plots. They represent a number of

fragments joined together, but without any definite circle of characters.

The new phase in the development of Soviet literature dealing with Civil War is represented by Fadeev's novel, "Hayoc". The main theme here is also the partisan movement, but unlike of all those already mentioned works, the chief body of partisans consists not of peasants but of workers. These are Siberian miners, who carry on revolutionary propaganda in the rear of the Whites' front in the Far East. The head of the movement is not one of the partisan mass but a professional revolutionary from town. The story refers not to the initial stage of the movement when the separate detachments acted at their own accord and risk but to the more advanced period when the partisans acted already in an organised way under one central leadership.

The next stage in the development of this kind of literature deals chiefly with the Red Army and its role in the Civil War.

Here we must mention the whole cycle of stories by Babel collected in one book under the title of "The Cavalry". Certainly the army described is not the Red Army of today as far as its body and mode of life are concerned. This army has many former partisans who fully preserved their partisan ways and customs. The style of the



Fedor Gladkov, author of "C men."

author is at times grotesque and therefore his works cannot be regarded as documents or historical facts. A contrast to Babel in this respect is D. Furmanov, whose chief theme is also the Red Army in the Civil War. His "Chapaev" and "Revolt" are just the works which for their truth in historical facts go beyond the existing limits of literature and grow almost into a historical chronicle. The author not only acts as an eye-witness of the described events, as a memoirist, but also introduces real documents into his works. The characteristics of Chapaev, for example, is based on the original autobiography, written down by the political commissary of his division. It was such an epoch that the description of a casual skirmish impresses one as a great battle and the biography of a rank-and-file fighter becomes a heroic legend. Furmanov's "Revolt" is a chronicle dealing with the kulak's revolt in Semirechie. The liquidation of the revolt takes place during the last years of the Civil War.

It is essential to mention here another work touching the subject of the Civil War, namely "The Week" by Libedinsky. In all the works previously mentioned, the place of action were the front lines, and the leading characters — first partisans and later Red Army men. "The Week" deals with the rear lines, which only during the unexpected raid on the Whites become a field of military action. "The Week" is one of the few stories where the restoration of the national economy of the country during the days of destruction, blockade and hunger, is portrayed. Such is the scene where the volunteers are collecting fuel for the local railway branch.



A. Fadeev, author of "Navoc"

Once more we repeat that we have limited the present review to the most characteristic and valuable materials of Soviet literature dealing with Civil War. We have not mentioned here the works of a considerable interest and value, which only partly approach the subject of the Civil War ("Towns and years" by Fedin, "The Bare year" by Pilniak and others).

To give the full account of everything that was written in Soviet literature concerning this heroic epoch would be the work of many volumes.

DANIEL FIBICH ON HIS NOVEL "BLOOD SALT"

Daniel Fibich is a young Soviet writer — the author of the novel "Ugar" (Nausea) and numerous short stories and sketches. Below we print a communication received by us from the author on a new novel which he is now writing.

In the year 1919 a splendid Pullman train roamed over the great Trans-Siberian railway that was jammed at the time by military trains.

This particular train was inhabited by a colonel who was the direct adviser, instructor as well as bodyguard, one might say the doting nurse, of the "supreme ruler

of the Russian empire", admiral Kolchak. The colonel, alive to the responsibilities of his situation, not only advised the admiral on what he thought would be the most successful strategical plans for the crushing of Soviet Russia, but also travelled from station to station on the Siberian railway, explaining to the railwaymen

the benefit of this strategy to the "cause of culture".

The arguments used by the colonel were sufficiently weighty and convincing: on leaving the meeting addressed by the colonel, the railwaymen could see the machine guns and quick-firers trained on their village.

This brief historical excursion is quite opportune at this moment when the iron heel of intervention looms again over the Soviet Country, when in the heated atmosphere one feels the faintly perceptible, stealthy approach of poison gases intended for us.

We know and remember what foreign intervention is like. We have studied it with our blood. We can tell, and we must tell those who still believe in pacifist protestations, what is the real worth of these protestations and who really supported the Russian counter-revolution.

In all probability, the colonel is still alive today. Alive are also the other "heroes" of the great Siberian tragedy. Not only alive, but also rattling their rusty swords. Their names are re-appearing in the newspapers.

At this very moment it is relevant to recall the memories of the recent past, and to show it as it was in reality.

In my novel, "Blood Salt", I have tried to show the Urals and Siberia in 1919, icebound amid the flare of rebellion, trampled by interventionists. The great upheaval of surging human masses. Shattered illusions. Destruction of ethical habits and values. Remodelling of the psychology of the intelligentsia. The new human, class consciousness born in storm and fire, the new iron truths.

I want to tell how the army of the proletariat came into being, how the soil was won back from the enemy inch by inch, how — clad in tatters and semi-barefooted, decimated by typhus — it accomplished its heroic drive from the banks of the Volga to the Pacific Ocean.

Before setting down to write this novel, which I am now finishing, I have spent nearly two years in studying the materials — the diaries of Kolchak's supporters, the leaders of the intervention, in poring over documents in the archives, and finally, in travelling to localities where the Civil War had raged — the Volga, the Urals, and Eastern Siberia.

In conclusion, let me decipher the name of the novel. "Blood Salt", in Russian technology, is the name given to media used for the calcination of materials to render articles more durable.



On the Eve of the World War

International Relations in the Period of Imperialism. Documents from the archives of the tsarist and Provisional governments, 1878—1917, series III, vol. IV, June 28—July 22, 1914. The State Social-Economic Publishing House, Moscow-Leningrad, 1931, pp. XVI+423.

A publication of tremendous interest has been undertaken by the Commission of the Central Executive Committee of the USSR for the publication of historic documents. The late Academician M. Pokrovsky was president of the Commission until his recent death. The first volume of the series, issued simultaneously in the Russian and German languages, was well received by the foreign press of all shades of opinion which noted the serious value of the documents published. In many respects the antecedent and preparatory period of the world war appears here in a new light.

Of outstanding interest is vol. IV which covers the period of June 28—July 22, 1914, i. e. the very eve of the world war. On reading the documents contained in this volume (and there are 340 of them) one constantly recollects the words of the Academician M. Pokrovsky in his introductory article to vol. I:

“The moment of exploding the long-since-laid mine was not clear to the very people who had laid it. Nevertheless, the objective atmosphere, for which there could be no other outcome but a European war in the near future, had become finally established in the winter of 1913/14. By that time anyone in possession of all the political and military information of both sides (and such information was not really possessed by any of the political leaders of the countries that were ready to start the war, England and Germany not excluded) might have expected the explosion ‘with a time-piece in his hands.’” On studying now the documents, one can indeed trace, almost by the clock, the maturing of the terrible catastrophe of 1914.

A whole number of vital problems of foreign politics of the period are touched upon in these 340 documents relating to the days of June 28—July 22, 1914. Here, as in the first volume, a considerable role is played by the Near-Eastern and Far-

Eastern aspirations of the tsarist government. There is considerable debate on affairs in Persia where the interests of the two allied powers—England and Russia—came into collision. The quite unequivocal Russian aggression causes apprehension in England, diplomatic negotiations are conducted, and every effort is made to balance their influences, of course, least of all worrying over the interests of the Persian people. It was a battle of wits between Grey and Sazonov trying to devise some clever formula to outwit one another. Tsarist Russia gave also considerable attention to Turkey. A number of documents deals with the question of acquiring the Bank of Salonica and amalgamating it with the National Bank—a special international consortium with the participation of the Russo-Asiatic Bank. The different machinations in connection with this enterprise might characterise the expansion of international capital into the former Ottoman Empire. The reports of the tsarist diplomatic representatives constantly deal with banking matters: troubles in Albania, a Bulgarian loan, Bulgaro-Russian frontier disputes, etc. With Serbia, which occupies considerable space in the documents, we shall deal separately.

In regard to the tsarist Far-Eastern policy, one should note its advance into Mongolia. The published materials deal also with other questions connected with world politics of the period.

And suddenly this diplomatic correspondence, with its subtle intrigues and counter-intrigues, takes an abrupt turning upon the receipt of a special telegram from the tsar's ambassador at Vienna informing about the assassination of the Austrian archduke Franz Ferdinand and his wife at Sarajevo. Beginning with this short telegram we see how gradually are brought into motion all the cogs in the machine which has long since been prepared for starting. It is interesting how Sarajevo begins to occupy a more and more prominent place in the diplomatic correspondence. During the first days it is limited to the expression of indignation about the murder, to visits of condolence to the Austrian emperor, etc. Next comes anxiety as regards the position of the Austrian Government towards Serbia. Here the documents

enable one to trace all the nuances. It is interesting to observe that the Russian ambassador in Vienna, Shebeko, did not sufficiently appreciate the gravity of the situation, and his reports are rather of a reassuring character. Thus, in his despatch dated June 30 he states: "The tragic death of the archduke Franz Ferdinand has little affected the local financial circles and the stock exchange — this barometer of the sentiment of the business portion of the population. The quotations of State securities have not been lowered, this being due to prospects of a calmer and more peaceable policy in the near future." The Russian diplomat shows a rather confused view of the situation when he concludes in the same despatch: "But now there is every ground to presume that at least in the near future the trend of Austro-Hungarian policy will be more restrained and more calm." More penetrating vision is shown by the Russian ambassador in Belgrad, Hartwig, who in his despatch of June 30 speaks of the possibility of a straining of the Austro-Serbian relations. In his letter of July 1, Shebeko speaks already about great irritation reigning in Austrian military and clerical circles not only against Serbia, but also against Russia. "Some of organs of the press", he writes, "like the 'Reichspost', go so far as to see a connection between the Sarajevo event and our calling in the army reserves." In a telegram dated July 8, Shebeko advises to take with great caution all the alarming news coming from Vienna; yet he himself in a letter of the same date considers the established tranquility to be rather superficial, and he adds that "the traces of the bloody Sarajevo event will not be so quickly effaced". An altogether different note is sounded in his telegram of July 16, in which he informs Sazonov about the supposition that the Austrian Government would make certain demands to Serbia. In his telegram of July 21, Shebeko finds nothing better than to inform about his leaving on a vacation. Sazonov, however, in a telegram addressed to him on July 22, speaking about the anticipated Austrian action in Belgrad advises Shebeko "in friendly yet persistent manner to point out to the foreign minister the dangerous consequences which might follow from such action, should it assume an unacceptable character for Serbia's dignity." The reports of the tsarist ambassador from Vienna do not reveal any particular diplomatic sagacity on his part.

Soon after the Sarajevo event, reports came also from tsarist ambassadors to other European courts. Particularly interesting here is the diplomatic correspondence of the ambassador to Great Britain, Count Benkendorf. Already in a brief message to Sazonov on June 30 he speaks about a dangerous situation; especially in his letter from July 9 intimating the details of a conversation he had with Sir Edward Grey. Grey had said that he did not like the news that came from Vienna, that there was very great excitement, considerably greater than ever before. The situation is represented as being very grave: "So that you consider the situation as a serious one?", I asked Grey. The latter replied that the thought that this horrible crime might lead to a sudden outbreak of a universal war with all its cataclysms after the great pains we took last year to avoid it, and that matters seem generally to grow steadily worse, might raise one's hair on end." ("En résumé, dis-je à Grey, vous trouvez la situation sérieuse? Grey me répondit que la pensée que de cet horrible crime pourrait surgir inopinément une guerre générale, avec tous ses cataclysmes, alors que nous avons pu l'éviter l'an dernier avec tant de peine, et que les choses en somme paraissaient lentement s'aggraver, fait dresser les cheveux sur la tête.'). In his letter of July 15, Benkendorf says that although no alarming news had come from Vienna and from Berlin, Grey seemed to be little reassured. Curious are the details in the reports of the envoys from Serbia and Bulgaria. The envoy at Sophia, Savinsky, reports that the Bulgarian government press raises wholesale charges against Serbia and the whole of the Serbian people, thus settling the accounts for Bulgaria's failure in the recent war. Rather dry are the reports of the ambassador from Berlin which do not sufficiently characterise all the shades of sentiment in German official circles. It is curious that the ambassador to France, Izvolsky, reacted in no way to the Sarajevo event. At any rate, there are no documents bearing on this subject.

The imminence of war was palpable at every step. All the powers were preparing for it to one extent or another. Highly symptomatic, for instance, is the secret correspondence between Sazonov and the minister of the navy on the question of strengthening the Black Sea fleet and the numerical strength of the troops available for landing operations. Hardly unexpected is

the advice given by the ministry of foreign affairs at the request of the minister of finance. In conclusion, this correspondence treats of the possibility of the seizure of money, funds, and securities of the Russian treasury held in foreign banks by a foreign power at war with Russia (Letter and Memorandum of June 29). In a confidential letter to the minister for foreign affairs, the acting chief of the general staff informs on July 3 that 120,000 rifles with 120 million cartridges containing blunt bullets have been sold to the Serbian army from Russian military stores.

While preparing for war, the powers endeavour to strengthen the ties of their alliances. A big event on the eve of the war was the arrival of the President of the French Republic, Raymond Poincaré, in St. Petersburg. The preparations for this event are curiously illustrated in the documents. An eloquent description of the "left" cabinet of Viviani is given in Izvolsky's letter to Sazonov on July 1st: "You have noticed, of course, the chat given by Viviani to the local correspondent of 'Novoye Vremya', Yakovlev (Pavlovsky). This interview had a twofold purpose: to explain at once to French public opinion and parliament that although the present cabinet relies on the extreme left parties which do not sympathise with Russia in principle, nevertheless, it is fully devoted to the Franco-Russian alliance; at the same time M. Viviani's words are addressed no doubt to the Russian public in view of his impending visit to Russia with the President of the Republic. I know that M. Viviani feels deeply happy at the thought of this journey, and he is very anxious to make a good impression on us." This testimony given by Izvolsky, hardly flattering as it is for the prominent socialist leader, is confirmed by Viviani himself, who in his memoirs writes exultingly about

the splendour of the tsar's court and the charms of the journey. The following words in that letter have quite an unambiguous purport: "You know, of course, that on the return tourney the President of the Republic will visit not only the Danish, but also the Swedish and Norwegian courts. M. Poincaré has told me in private conversation that these visits, in his opinion, may bring a certain amount of benefit to the policy of the Triple Alliance, and that, especially in Sweden, he intends to exert all his efforts to explain the true aims of this policy." It is quite clear that the journey was not undertaken by Poincaré for mere pleasure, and that it pursued quite definite aims. Not without reason did the other side take such a keen interest in the details of this journey. The telegram from the Austrian minister of foreign affairs to the chargé d'affaires on July 14 reads literally as follows: "I implore Your Excellency to let me know immediately the date of M. Poincaré's arrival and of his departure, as well as the principal festivities arranged in his honour during his stay in St. Petersburg." The war was being prepared; the adversaries keenly watched each other, and the allies endeavoured to demonstrate their mutual friendship. It is true, in this case the music was almost spoilt by Jaurès. Izvolsky complains in a letter to Sazonov on July 8: "Yesterday in the Chamber of Deputies, during the discussion on the vote of four hundred thousand francs for the journey of the President of the Republic to Russia, the leader of the Unified Socialists Jaurès pronounced a sharp speech against Russia."

Jaurès died a tragic death, having come out as an ardent opponent of the war at a moment when the war, carefully prepared by the combined efforts of the leading imperialist powers, had become a fact.



Physical Culture and Sport in the USSR

THE PART PLAYED BY PHYSICAL CULTURE IN SOCIALIST CONSTRUCTION

By N. Znamensky

The whole work of physical culture in the USSR is directly co-ordinated with the activities of all the official and public organisations which look after the education and instruction of the rising generation and its preparation for labour and defence of the country.

This co-ordination determines also the organisational structure of physical-culture work in USSR.

Every organisation that engages to one extent or another in politico-educational, cultural-social or sanitation activity, includes also physical culture in the sphere of its interests.

Physical culture in the schools is part of the educational system and of the educational and cultural measures carried out by the Commissariat for Education and its subordinate bodies. Medical control over physical culture exercises is taken care of by the People's Commissariat for Health. The latter also conducts and supervises physical culture in the curative and prophylactic establishments: sanatoria, health resorts, rest homes, hospitals, etc.

The People's Commissariat of Labour has charge of physical culture in factories and workshops, bearing in mind the value of physical culture as a means to stimulate the health of the worker and increase the productivity of his labour.

The organs and enterprises of the People's Commissariat of Light Industry supply the physical culture organisations with the necessary outfits and clothing, which in old times used to be either produced by private manufacturers or imported from abroad.

There is also a good deal of self-activity developed by public organisations for the furtherance of sport. The rank-and-file physical culture units are formed upon the industrial principle (factory and shop units). There are no territorial-physical culture organisations. Units exist in factories, workshops, schools, State farms, collective farms, producers' co-operatives, Red Army companies, in the Navy, etc. Thereby the system and methods of physical culture become interwoven with the needs and interests of industrial life and of definite

sections of the socialist construction that goes on throughout the country. Therefore, the various organisations, such as trade-unions, producers' co-operative societies, the Union of Collective Farms, the People's Commissariat for Education, etc. by setting up physical culture units in the institutions under their respective control, are directly guiding and supervising their activities, maintaining special organs and paid officials for this purpose.

Since the work of physical culture is looked upon as a matter concerning the State, there ought to be uniform State control of this work. This control is exercised by the Physical Culture Boards of the Soviet organs of government. These are: the All-Union Board of Physical Culture attached to the Central Executive Committee of the USSR and similar boards under local governing bodies and Republican and Regional Executives. The Physical Culture Boards exercise uniform State guidance and control over the work of physical culture in all the organisations engaging therein. The decisions of these Boards are obligatory on all the physical culture organisations.

The physical culture movement has grown quantitatively, and continues to grow day by day. Thus, whereas in 1928 it comprised about 600,000 persons, at present there are about 3 millions of them. The largest of the physical culture organisations in the USSR is that of the trade-unions.

At the same time grows also the material basis of physical culture work. In 1932 the sum of 25 million rubles is going to be spent on the building of physical culture establishments, about 10 million rubles on the training of instructors, and upwards of 30 million rubles on other aspects of the work. Building operations have begun in Moscow on a gigantic stadium to accommodate up to 200,000 people.

The physical culturists have become active participators in all the economic and political measures carried out in this country. The participation of physical culturists as an organised mass in sowing and harvesting campaigns, in lumbering



Physical-culture parade in Moscow

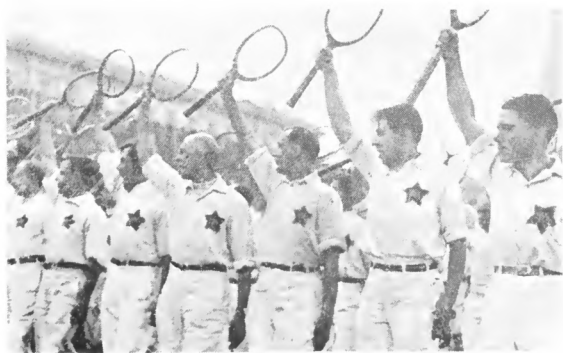
campaigns, in agricultural collectivisation and other public political campaigns has become one of the constant forms of the work of the physical-culture organisations. Thus, in the 1931 campaign, due to the efforts of special groups of physical culturists who went to the villages, 5,600 individual peasant farmers were induced to join the collective farms, 7,290 agricultural machines were repaired, 2,600 quintals of seeds were separated, and so forth.

About one-half of the physical culturists are shock-brigaders in their respective enterprises. Among them are many enthusiasts of socialist labour who have set examples of work and were repeatedly rewarded with premiums. The set purpose of the physical culture movement is to turn every physical culturist not only into a shock-worker, but also into the best shock-worker among the rest of the workers. This is quite natural and feasible. Who but the robust, agile, buoyant physical culturist should set the pace in his line of work!

Every individual physical culturist is expected to carry out a certain specified complex or quota which consists of 13 physical culture and sport exercises known under the slogan: "Ready for Labour and Defence". The result is the thorough physical development of the organism,

practical preparation for physical work, and the acquisition of the necessary experience for the event of being called upon to defend the country.

This complex includes: racing, leaping, disc throwing, gymnastics, skiing, swimming, rowing, etc., also practical knowledge in hygiene, sanitation, military matters, first aid, and fundamentals of the physical culture movement. An obligatory stipulation is also participation in a shock-brigade at the place of work. The one who has successfully completed the stipulated quota is rewarded with a silver breast badge, „Ready for Labour and Defence”, with a certificate of merit from the Supreme Board of Physical Culture, and with the title of "best physical culturist of the USSR". This quota, in view of its clear purpose,



Moscow tennis-players at the physical-culture parade



At the water-station "Dinamo", Moscow

has already gained mass sympathy not only among physical culturists but also among the majority of the toilers. In a short time no less than 30,000 people have already passed their tests on the full quota. During the winter season no less than half a million people passed their tests in ski-ing. These people in the course of 1932 are going to win the badge of "Ready, for Labour and Defence".

Upon the basis of the quota the whole system of physical culture exercises is being built up throughout. The passing of

the tests has to be the result of diligent daily exercise.

This system of work by no means implies the denial of the cultivation of the separate varieties of sport. On the contrary, such thorough training creates wider possibilities for training in separate kinds of sport, and for achieving higher distinction. The sport technique rises from year to year. The best proof was furnished by the Winter Sport Festival given in March of the current year. Very characteristic was the composition of the participants in the festival, 50% of them being factory workers with a training period of from one to three years. At this festival two new All-Union records were set on non-racing skates.

In the summer of 1931 a whole series of new All-Union records were set in light athletics and swimming. The international football matches, most interesting among which was the meeting with the team from Turkey, gave victory to the Soviet players. It should be noted that the Soviet team was made up mostly of young players.

The World Proletarian Spartakiad, which will be held in August, 1933, will enable the physical culturists of the Soviet Union to show, alongside of successes of socialist construction in the USSR during the first Five-Year Plan, also the results of their activity in the creation and development of the new Soviet physical culture.

TRAINING CADRES OF PHYSICAL CULTURE WORKERS IN THE USSR

By P. Belchikov

The question of cadres of physical culture specialists is an internal part of the general problem of cadres, that confronts us.

It would be advisable to divide into two chief groups the kind of physical culture workers we have. The first group we may simply class as physical culturists, in other words, those who have had no particular training. Among them are the leaders of the numerous physical culture circles, the referees and umpires, and the active workers who direct the various sections of the physical culture organisations. These people carry on voluntarily widespread work for physical culture among the masses. In the second group are the specialists that is, those who have had professional training in some special form or the other.

There can be three definite stages of such training: first in some sort of a course where the term stretches anywhere from a month up to a year; secondly in a technicum for physical culture; and finally in a physical culture institute.

For those groups who have had no special training we commonly hold short courses which teach certain specific subjects. They last from four to six academic hours and are generally held in the evenings. Such courses are held very frequently for the coaching of referees and umpires owing to the increasing need for them in the different sports.

Let us now come to the question of cadres of specialists and see how they are trained. We must bear in mind that right up to

the time of the Revolution there was not a single institute for physical culture, if we were to except the gymnasiums, a kind of public school for future army officers. They were, at least from our point of view, totally unlike what physical culture schools should be. The only institution that did at all resemble one was the Professor Lesgaft Institute (formerly Courses) for Physical Culture. In 1918, after the Revolution, the Moscow Institute for Physical Culture was opened, which at that time gave a year's training. At about the same time a number of courses were started for the training of sports instructors, following which a Higher School for Physical Culture was established. A part of these institutions were in time closed down or were reorganised so that by 1923 there only remained two institutes: one in Moscow and the other in Leningrad, as bases of special physical culture training. In 1925 the local organisations at Stalingrad upon their own initiative formed the first physical culture technicum in the USSR and ever since then more and more such technicums are arising throughout the country. At the present moment we have the following institutions: Central State Institute for Physical Culture in Moscow, the Lesgaft State Institute for Physical Culture in Leningrad, and the Institutes for Physical Culture in Kharkov and Baku. In the autumn of 1932 an institute will be opened in Tashkent. There is also a total of 24 technicums for physical culture in the USSR.

It should be known that all these institutions come under the joint jurisdiction of the local Physical Culture Boards and the People's Commissariat for Education. In other words they come under the heading of State institutions. As to the courses, they are generally formed by the organisations directly interested, particularly the trade-unions.

The number of students being actually trained in the physical culture institutes of the USSR amounts to 1,500; that of the technicums is about 2,000.

The figures of 1931 show that 87% of those admitted in physical culture institutions were children of industrial workers, the other being collective farm members, children of specialists and employees.

Due attention must be paid to the fact that in the physical culture institutions as well as in other educational institutions there is a large number of women — about 30%. They are quite as experienced as

the men are in every principal branch of physical culture, and tackle any practical job or scientific research work fully as well.

In accordance with the general policy of furthering the economic and cultural development of all the nationalities inhabiting the USSR, cadres of physical culture specialists are being trained also from among the peoples of the national minorities. 25% of the students enrolled in 1931 in the Central Institute for Physical Culture were from the national minority regions of the USSR. The quota of native students accepted into the physical culture institutions in Kharkov (Ukraine) and in Baku (Transcaucasus) is fixed at no less than 75%.

The students at the physical culture institutes must, besides having a general political and theoretical education, be acquainted with all the main branches of physical culture, have a thorough knowledge of gymnastics, be cultural workers in their branch of studies, and also be useful social workers.

An indispensable part of the training of physical culture students is practical work. For example, students who have been lectured on physical culture for children go direct to the schools and the pioneer detachments and put into immediate practice all that they have learnt. At the same time they are in a position to find out whether they have correctly understood their lecturers. After such a period of practical training the students return to their respective institutes and there summarise the work done. The second part of their special training is devoted to the development of their physique. Here we see particular attention being devoted to their perfecting their knowledge of gymnastics, and the proper application of it. The students besides carrying out their programme of work and studies, also organise their own physical culture collectives outside the institutes for the purpose of getting additional practical training. The professors of these institutes generally act as consultants and direct the work of such collectives.

The general educational training of these students is the same as in other universities; lectures are given on Soviet economy and culture, the various sciences and the latest scientific achievements. All this knowledge serves as a foundation for the study of definite branches of physical culture. The science that is of paramount

importance, after that of the special subjects, is Marxism and Leninism.

The student body of the physical culture institutes and technicums participate in the public life of the country. Take for example the Transcaucasian Physical Culture Institute. In 1931 its students took an active part in the cotton harvesting campaign and admirable carried out the tasks given them. The students of the Stalingrad Physical Culture Technicum in 1930 and 1931 worked in the Stalingrad Tractor Plant. Many other such cases may be cited.

As a rule all graduates from the physical culture institutes go to take on organisational work in the Boards of Physical Culture, in the Trade-Union Councils, in the organs of the Commissariat for Education and in the Commissariat of Health. They also take posts as teachers in the industrial, pedagogical, medical and other universities, and wherever there are large industrial and agricultural undertakings. Specialists from the physical culture technicums are sent to the schools, to technicums, to the factories, the collective farms, to the rest homes and other places where mass work is required.

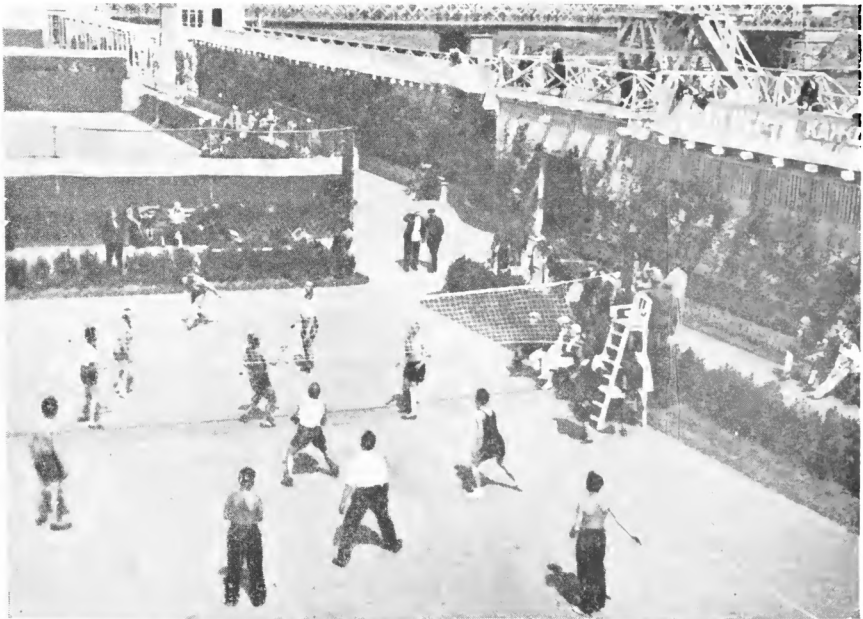
A matter deserving much attention is that relating to the preparation of cadres of physical culture scientists. In 1930 groups of aspirants (fellows) were formed at three institutes. At present they total

about 100 persons. Scientific workers in medicine, biology and pedagogy participate in the research work in physical culture.

The Commissariat for Education has now founded correspondence courses in a number of important cities in the USSR. These courses deal with different aspects of physical culture and have been formed for the express purpose of giving advance training to the old cadres of physical culture workers. In the autumn of 1932 the State Institute of Physical Culture in Moscow will be opening a correspondence course department which is calculated to serve up to 4,000 students. In 1933 a special institute is expected to be opened where physical culture workers may go for post-graduate work to complete their studies.

Besides this, the physical culture instructors themselves are doing much home study.

In conclusion we may say a word or two on the subject of material welfare of physical culture workers. Physical culture workers who have had higher training will be considered on an equal footing with specialists in the sciences and arts. In the universities, for instance, they get the same rights and privileges as other lecturers and assistant professors; and in the factories they are regarded as part of the technical personnel.



SOVIET TOURISM IN THE SERVICE OF THE FIVE-YEAR PLAN

By N. Prokofiev

Tourism in the USSR is a form of cultural work, a method of bringing the broad masses nearer to the tremendous work of socialist construction going on in the country. It is also one of the socialist forms of life organisation, helping to educate the new man — member of classless society.

The task and purpose of the All-Union Society for Proletarian Tourism and Excursions (OPTE) is to assist every worker, every student, every scientist willing to see and to understand all the problems and achievements of the Five-Year Plan.

The 1st All-Union Congress of this Society, recently closed in Moscow, summed up the results of its work and marked out further prospects for the development of proletarian tourism and excursions in the USSR.

The first proletarian tourist excursions were organised only some years ago, yet OPTE has already become a powerful institution with 1 million members.

The mass tourist movement is growing with every year, as in 1930, 660 thousands took part in various branches of tourist work, against 130 thousands in 1929. In 1931 — this number increased up to 2,120 thousands, and in 1932 — 10 million persons are expected to participate in tourist activities.

At present, OPTE has about 300 well equipped resting places for tourists, more than 200 well prepared itineraries for bicycle, automobile and walking tours as well as for water way travels.

The Society has its own factories, producing tourist equipment, its own shops and photograph offices and its own publications. The network of local branches of OPTE is spread all over the Soviet Union. You find such branches at various industrial enterprises, offices, State farms, collective farms and building places of the country.

Such a system of organisation greatly adds to the real mass character of Soviet tourism.

It happens quite often, that a particular group of workers chooses a definite itinerary and goes on excursion by itself. Such groups are also entitled to all the facilities provided by the Society for Proletarian Tourism and Excursions, i. e. the right to stop at tourist resting places, to buy things of tourist equipment at reduced price, to enjoy the help of instructors and guides etc.

The main principle of proletarian tourism is to combine a healthy rest with a close study of socialist construction and with social cultural work. Soviet tourism develops a feeling of collectivism and a sense of organisation.

One of the pioneers in the organisation of OPTE and the present president of this Society is N. Krylenko, the People's Commissary for Justice of the RSFSR.

In his speech at the All-Union Conference for Planning Public Health, Physical Culture and Tourism for the second Five-Year Plan, N. Krylenko said:

“A rest home is all right for people with poor health, a sanatorium is good for invalids, but a healthy person needs first and foremost change in impressions, as well as in occupation. Who will assert, that one gets better rest remaining always on the same place, than travelling on bicycle, in a boat, on horseback or climbing the ice covered peaks of mountain ranges?

The institutions of Public Health Care should assist the proletarian tourist. Medicine must show us the way, how to investigate all corners of our immense country, at the same time improving our health. And we proletarian tourists shall tell you about various interesting places in Siberian forests, in Extreme North, in the Urals, Pamirs and Altai.

The proletarian tourism is a form of mass movement towards improving the health of a man, and making him an active worker in the construction of the classless socialist society.”

OPTE participates in all social campaigns carried out in the USSR. Soviet tourists carry socialist culture to the far and wide corners of the country. They explain to local population the decisions of the Party and the Soviet Government, consolidate the union between the town and the village.

Soviet tourism is spreading all over the country, assuming various aspects. OPTE pays considerable attention to the development of local travels and excursions. It organises reciprocal visits between members of different collective farms, tours of agricultural workers from one State farm to another, excursions to scientific research and experimental institutions. Thus, workers in the field of agriculture come in touch with the reconstruction of socialist agriculture, acquire a knowledge of modern



1 a tour through the Svanetia mountains

technics, which is necessary for their successful work.

Extremely important is the role of the Soviet tourism as far as the problems of the natural wealth of the country are concerned.

Natural resources of the USSR are being systematically investigated and brought in the service of socialist construction. These are new supplies of fuel, iron, non-ferrous metals, chemical matters, all the tremendous wealth of water power, big forests, vast areas of land, different climatic conditions.

To come in close touch with all this natural wealth, to find new useful minerals, which will help the realisation of the second Five-Year Plan, to study the country building up socialism from Arkhangelsk to Vladivostok, from North Pole down to the hot regions of Transcaucasus — this is one of the main problems of Soviet culture.

Hundreds of thousands of proletarian tourists form important detachments of the huge army, investigating the natural wealth of the USSR.

In 1931 was organised the first All-Union Investigation Campaign of the proletarian tourists.

About 10 thousands tourists participated in this campaign. Deposits of coal, non-ferrous metals, iron and other minerals necessary for the development of socialist industry were discovered by such groups of tourists in various places of the Urals, North Caucasus, Azerbaidjan, Altai, in Moscow region, Ivanovsk region, etc.

In 1932 hundreds of thousands of Soviet tourists will take part in the second investigation campaign. Through this campaign the broad working masses are actually participating in the preparation of the second Five-Year Plan.

OPTE organises tours and excursions not only for the workers of the USSR; the Society takes care of the foreign workers and specialists, residing and working in the Soviet Union.

The branches of the Society at various plants and offices, where foreigners are engaged, organise interesting tours in order to help a foreigner to understand different questions of socialist construction.

According to the decisions of the 1st Congress, the Central Board of Proletarian Tourism prepares the publication of tourist literature in foreign languages.

Special itineraries have been worked out for foreign workers and specialists.

Those foreigners, who have been living in the USSR for a long time and are familiar with the Russian language and with the conditions of the country, can, also, organise individual tours, receiving advice and help from OPTE.

Many foreigners working in the USSR, are travelling together with Soviet workers and employees.

This work has just started, but OPTE has already accomodated several hundreds of foreign workers and specialists in Moscow alone. During this spring a tour on the Volga was organised for a large group of foreigners (300 people) and several tours to the Caucasus, the Crimea, and Ukraine, not to mention Leningrad and other big cities of the USSR ¹.

A special attention is being devoted to the children's tourism. Tourist work among children is one of the means of communist education. It helps the general training of children, it brings them nearer to the socialist construction work, develops international solidarity and a sense of collectivism.

¹ A special article on "Intourist" will be published in one of the next issues.

VIET TRADE

By B. Persov

Last spring the highest authorities of the Soviet Union have passed important decisions on questions of agriculture and the furtherance of the exchange of goods in the USSR. The following decrees have been issued: "On the plan of forming a grain fund from the harvest of 1932 and the development of the collective farm trade in grain" and "On the plan of forming a cattle fund and on the meat trade of the collective farms, the collective farmers and individual toiling peasants".

The meaning of both decrees can only be understood in the light of the general economic policy of the USSR which is determined by the tasks of socialist construction and the successes which have already been achieved in this construction. These achievements stated in the decrees on State funds and on the collective farm trade are expressed in very considerable figures. The most important of these go to prove that the USSR, owing to the victory of the collective farm and State farm system of rural economy, has increased the gross production of grain from 10.8 million tons in 1928 to 23 million tons in 1931.

In the process of the growth the Soviet Government, in order to make use of the successes achieved so as to further the welfare of the workers, adopted a whole system of economic measures, in particular establishing closer economic relations between town and country.

In October of the 1931 the plenum of the Party passed a special decision on furthering Soviet trade which contains the following passage: "The continuous growth of light industry and the increasing possibilities of the creation of funds of agricultural products secure a wider development of Soviet trade and a more intense construction of a new network of stores." This policy of furthering the exchange of goods must now in view of the growth of the socialist construction be further developed during the period of the second Five-Year Plan.

The plan of the second Five-Year period (1932—1937) foresees such "development of the exchange of goods" which will

"secure a further rapid improvement of the supply of the workers and toiling peasants with manufactured articles and agricultural produce. And to this end it is necessary to extend greatly the network of stores, shops, etc., along with a necessary technical reconstruction". It is on this basis that the "system of centralised distribution must be replaced by a system of developed Soviet trade".

The achievements of socialist construction during the third, decisive (1931) year of the Five-Year Plan and the progress of industry and agriculture during the present, final year of the Plan enabled us already in 1932 to raise the question of the realisation of the Plan in regard to the Soviet trade.

The dynamics of the economic growth of the USSR is clearly seen if we compare the state of trade during the initial period of the new economic policy with the system of Soviet trade, which is now being developed.

In 1921 we had individual farms scattered all over the country, there were many kulaks in the villages and private trade was flourishing in the cities. During the initial period of the New Economic Policy private trade was allowed and even encouraged. On the other hand Soviet trade was relatively weak and the sovhoz and kolhoz movement was still in its infancy.

Even in 1927 the kulaks produced over 10 million tons of grain and exported to the market more than 2 million tons out of this amount. The collective and State farms at that time produced about 1.3 million tons out of which less than a half ton reached the grain market.

However in 1929 the leading role assumed by the Soviet farms and the example of the collective farms (of which there were then only few scores, but which by force of example proved the enormous advantages of collective farming) brought about a radical change among the masses of poor and middle peasants in favour of the collective farm construction.

In 1929 the production of grain in the collective and State farms amounted to not less than 5 million tons and the

system of collective and State farms yielded over 2.2 million tons of marketable grain, i. e., more than the kulaks in 1927.

In 1930 the State collected already a fund of 22 million tons of grain, i. e. twice as much as during the previous year. The percentage of kulak grain in that item was infinitesimal, whereas the State and collective farms were responsible for over half the amount.

The system of collective and State farms won a decisive victory over individual farming. The kulaks were destroyed as a class on the basis of a 100% collectivisation.

In industry we have Magnitostroy, Dnieprostroy, the giant Stalingrad tractor works, the "Soviet Ford" in Nizhny-Novgorod, the enormous production of agricultural machinery. In the agriculture the State already obtains from the State farms millions of tons of marketable grain. These State farms have already become enormous grain factories which secure for the country a grain reserve increasing with every year; 70% of the huge area of the Soviet country is sowed by the big united farms — the collective farms, which with the aid of the machine and tractor stations are able to make the best use of the modern agricultural machinery, to extend the sowed area and to improve the technique of agriculture in general. The Soviet government is able to lean on the powerful socialist section of rural economy which is capable to bring to the market an enormous quantity of goods.

Enormous possibilities of extending the goods exchange are afforded owing to these conditions as well as of strengthening the economic ties between town and country, which possibilities are constantly increasing in the sense of the supply of manufactured articles both to collective farms and to the individual toiling peasants.

For a long period trade was the economic tie connecting socialist production with tens of millions of small agriculturists. At the present time trade has become mainly the connecting link between the socialist industry, which has assumed enormous proportions and the collective agriculture.

Such is the general economic background of the latest decrees on State funds of grain and cattle and on collective farm trade.

What is the direct meaning of the latest decree? In order to extend the exchange of goods between town and country the law provides that along with State trade there will be another method of trade by collect-

ive farms and by their individual members. Thus there will be a combination of the two methods. The State plan of collecting funds of the village produce will be reduced (as regards collective farms and individual farms), namely instead of 22.4 million tons in 1931, 18 million tons in 1932. At the same time there will be an increase in the funds collected from State farms: from 1.8 million tons in 1931 to 2.5 million tons in 1932.

The development of the collective farm trade has an enormous importance for cities, in the sense that it will give them an additional supply of food.

For the villages this means an improvement in the conditions of the toiling peasants, owing to the increase in the supply of manufactured articles. At the same time the masses of the collective farmers will become economically more independent and active.

An enormous surplus of grain will remain at the disposal of the collective farms and the collective farmers.

This surplus greatly exceeds the difference between the plans of the collection of the grain fund of 1931 and 1932, for in 1932 the State affords greater facilities for the increase in the grain production.

Under the new conditions the collective farms and their members are granted the right after the plan of the collection of the grain fund had been fulfilled, to sell grain either through collective farm store or in the markets.

The other decision concerning cattle and meat trade of collective farms and their members and the toiling peasants, is equally important.

By this decision the plan of collecting the cattle fund (as regards the collective farms, collective and individual toiling farmers), is reduced by one half for the remaining three quarter of 1932: 716,000 tons instead of 1,414,000 tons. In regard to State farms, their plan is increased to 138,000 tons, as against 90,000 which were actually raised last year. This will enable the collective farms and their members as well as individual farmers to trade in cattle and meat.

These categories of toilers, once they delivered the necessary quota to the State will now be able to sell horned cattle, pigs, sheep, fowls and meat produce of their farms in the markets and through collective farm stores. Such a method of trade, along with the centralised distribution carried out by the State, thus acquire tremendous importance.

The above decision also enables to give a wide sweep to the economic initiative of the collective farms, collective farmers and individual farmers. It will easily be understood, what great importance this measure will have for the speediest solution of the cattle-breeding problem.

The State farms succeeded in a short time to collect many heads of cattle and to create big State cattle-breeding ranches. They are now passing from a period when they were accumulating the live stock to the period, when they are able to sell their produce in the market.

The prices at which the collective farms will sell their produce will be the average prices of Soviet stores selling non-rationed products. Such policy was bound to have the effect of reducing prices. And prices are actually going down. The abundance of supplies naturally results in the lowering of prices.

The new stage in the development of the goods exchange opens up wide vistas before the Soviet State industries and the producers' co-operation. This must particularly affect the production of commodities of everyday use. This is proved by the present state of things in the market. Suffice it to mention that the Ukrainian producers' co-operation is in view of the latest decisions considerably extending the original plan of the production of goods — to 104 million rubles including leather goods to the value of 52 million rubles, textiles — 28 million rubles etc.

The "reply" of industry to the development of the collective farm trade secures the development of a powerful full-blooded exchange of goods, in keeping with the rapid growth of socialist construction.

The decrees on the development of the collective farm trade met with a wide response on the part of the toilers of the Soviet Union. At the present moment, i. e. about a month after the publication of the said decrees we are able to quote many data proving the practical development of trade by the collective farms and by the collective farmers, as well as by individual farmers.

Markets have been established in towns, villages, on the territory of works and new settlements, in which the collective farmers sell their produce. Sometimes hundreds of carts arrive to such markets. Thus 250 carts of the collective farms, collective farmers, and individual farmers arrived to the newly opened market in Nizhny-Novgorod from the neighbouring districts.

Thousands of workers, engineers and the families of workers and engineers, who live in the newly constructed socialist city visited that market. The State trading organisations and co-operatives were also selling there their goods.

In the very first days of the development of the collective trade such sights could be observed in many cities, villages and new settlements of the Soviet Union.

The strengthening of economic ties between town and country must at the present stage result also in a considerable cultural upheaval.

The trade carried on by collective farms and collective farmers concentrates huge masses of people in towns and villages and this will facilitate mass cultural work among them.

Lenin's slogan about civilised trade means in our days also the creation of civilised conditions for the new commerce carried on by the labouring peasantry.

The popularisation of science and technics necessary to the collective farmer, the setting up of a network of travelling cinemas, reading rooms, mass art — all these must become the concomitant features of Soviet trade.

Public organisations possessing a large number of collaborators are already taking an active part in introducing culture into collective farm trade.

The trade-union organisations of workers in art have advanced the slogan: "Art to assist the collective farm trade", i. e. art must be provided for the labouring masses of the peasantry.

In the markets, bookstands of the Central House of Art are up which spread literature, textbooks, and plays for amateur theatricals.

A travelling cinema will function in market places.

Posters by the best artists such as Moor, Rotov and others will be exhibited at the market places.

The Houses of Art which exist in various regions of the Soviet Union transfer their theatres to the collective farm markets. Moreover various attractions have been organised there such as popular shows, merry-go-rounds etc. Cultural work is spread from these markets to the villages.

Thus the latest enactments of the Soviet authorities in regard to an increased exchange of goods will produce the greatest results both in the field of the economy of the Soviet Union and on the front of mass cultural work.

Soviet Art

CENTENARY OF THE FORMER ALEXANDRINSKY THEATRE

One hundred years ago, on August 31st (old style), 1832, a new theatre, called Alexandrinsky, was opened in St. Petersburg.

At that time in Russia the portents of social and economic change became already clearly discernible which found their reflections in all spheres of life.

Thadeus Bulgarin, a critic and journalist of that period who became noted not so much by the merit of his literary work as by his friendship with the secret police department and his services as an "informant", had submitted to the Government in the twenties a memorandum on "Censorship in Russia and Book Printing generally" in which, among other things, he advised the Government "to turn the attention of truly enlightened people to objects chosen by the Government itself, while for the public in general some unimportant object should be provided, for instance the theatre, which in this country should take the place of arguments about Chambers and Ministers..."

The direct propaganda of the ideas necessary to the Government for the consolidation of the reactionary tsarist regime on the one hand, and empty amusement on the other hand, such was the unwritten "creative programme" of the new theatre that was then established.

The theatre's repertory during the first years of its existence fully corresponded to these tasks. It consisted mainly of "historic tragedies" which constituted gross and outspoken apologies of the autocracy and were written in heavy, indigestible, frequently nonsensical verses.

The theatre had no troupe of its own at the time. There was but one "court troupe" composed of singers and dancers, and also of Italian and Russian actors, who played in all the theatres.

However, in 1836 the troupe was split up, and the Alexandrinsky Theatre became the Russian dramatic theatre. This measure deprived it at once of the patronage of the aristocratic part of the public that was close to the court circles and preferred the ballet and the Italian opera to the native dramatic concoctions of the Kukolniks,

Kryukovskys, Polevoys, and Bakhturins. On the other hand, the cultured elements of the intelligentsia, who dreamed of a theatre as a social tribune, had scorned the activity of this theatre from the very outset.

Gradually the bulk of the theatre's audience became composed of the petty bourgeoisie — merchants, petty officials, artisans, to whom the ballet and the Italian opera were strange, incomprehensible, and also fairly inaccessible, due to the high admission fees and the system of subscriptions which made the theatre the resort of a limited group of people. This audience began to influence both the repertory of the theatre and the general trend of its art activity.

The official "patriotic" tragedy, frequently produced by direct order from "high quarters", no longer takes up the basic place in the theatre's repertory. It becomes submerged in a stream of translated vaudevilles and melodramas the names of whose authors it is not even thought necessary to announce on the bill. The themes can be readily guessed from the mere titles: "Zoe, or a Lover on Hire", "Neighbour's Wife or Husband in a Trap", and on the other hand: "Father's Curse", "The Terrible Castle", "Chrisomania or Passion for Money".

The vaudeville, having occupied almost the basic place in the theatre's repertory, caused legitimate protests on the part of serious critics. Nevertheless, it had a certain positive significance in the evolution of the Alexandrinsky theatre. In spite of the exceedingly narrow range of themes with which it usually dealt, the vaudeville had perforce to touch upon the seamy sides of Russian life, and although its criticism merely scratched the surface of things, nevertheless, against a background of official patriotism and chauvinism, it introduced a social current into the theatre.

By this, and also by the attempts to give real presentation of Russian life on the stage, the vaudeville prepared the theatre for the works of the great playwright Ostrovsky who made social critique the basis of his creative work. In 1853 was produced

“Poverty no Crime”, and thereafter the theatre’s repertory was enriched almost every season by a new Ostrovskys’ play.

Ostrovsky’s plays conditioned the style of scenic realism which, in various forms (at times descending to naturalistic detail), remained the basic feature of the Alexandrinsky theatre down to the period of the Revolution.

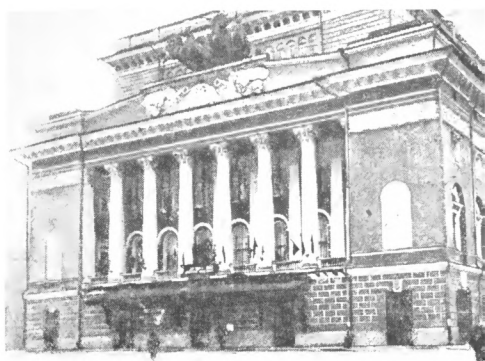
During the last third of the XIXth century the theatre was considerably swayed by Western influences which emerged this time on the basis of the “naturalist school”. And the examples were taken not from the superb Western classics who marched in the vanguard of the social movement, but frequently from second-rate European plays produced to entertain the wealthy conservative theatre-goer.

The repertory of the end of the XIXth century constituted an incredible jumble of names, themes, outlooks, and artistic trends. Tolstoy, Dostoyevsky, and Goethe were submerged by the turbid stream of trash turned out in abundance by professional play-makers.

In the sense of choosing the actors and generally of the quality of acting, the Alexandrinsky, in common with all the Imperial theatres, was built upon the principle of the provincial theatrical enterprises — with “stars” on whom the utmost attention was bestowed both by the spectators and the management, and an auxiliary personnel in whom no one took any interest.

The theatre had no producers in the modern sense of the term. The producer did not unify the work of the individual actors in order to create a harmonious art show, but carried out merely technical functions. Hence the incredible miscellany which prevailed in the Alexandrinsky down to the day of the Revolution, and the consequences of which the theatre had to combat for a long time after the October Revolution.

In the beginning of the XXth century the theatre was somewhat renovated. This was due more or less to competition. The rise of the new privately managed theatres (e. g. the Kommissarzhevsky Theatre, the Moscow Art Theatre) caused the “Imperial” theatres to brace up, to rise to the esthetical demands of the progressive strata of the play-goers. Under the influence of these demands there were some innovations introduced in the Alexandrinsky and it began to produce on its boards some classical and really artistic contemporary plays



The Leningrad Dramatic Theatre (formerly Alexandrinsky)

(Chekhov, Andreyev, Hamsun, Ibsen). A number of prominent artists were attracted to the theatre from outside (first P. Gneditch, then A. Golovin, and K. Korovin); new producers appeared with a fairly clear-cut artistic platform (E. Karpov, V. Meyerhold) who, though powerless to change the whole nature of the theatre, nevertheless introduced a current of new, superior cultural aims and produced a certain differentiation in the troupe, consolidating the young elements in it. During this period the Alexandrinsky succeeded in giving a whole series of splendid productions which drastically differed from the old routine which could no longer hold undivided sway upon its stage. Plays like “Daughter of the Sea”, “Tantriss the Mountebank”, “The Steadfast Prince”, constituted real events in the theatre, while “The Tempest”, “Don Juan”, and “Masquerade” (all the three plays staged by V. Meyerhold) have since become incorporated in the history of the Russian theatre as distinctive landmarks.

The first performance of “Masquerade” was given on February 25th, 1917, when the first shots of the Revolution were fired on the Nevsky Prospect in St. Petersburg. This performance marked the close of the “imperial” phase in the evolution of the Alexandrinsky. Its new life began with the October Revolution.

*

During the first years after the Revolution the Alexandrinsky went through a period of organisational reconstruction. The art activity did not as yet represent anything new and interesting from the viewpoint of principles. The attempts to freshen up the repertory did not yield any

more or less palpable results. Those were either plays previously banned by the tsarist censorship (e. g. "Lower Depths" by Gorky, "Wilhelm Tell"), or reflecting liberal-intellectual views on the historic past ("Serfs", "Decembrists", by Gnedich), or else reflecting more or less the tendencies of the surrounding realities ("Peter Khlebnik" by Tolstoy, "Luminous God" by Eisman). Only "Faust and the City" by Lunacharsky (1920) and "Night" by Martinet (1921), both of them staged by N. Petrov, marked a real revolutionary departure on the stage.

With the beginning of the restoration period in the life of the country, the Alexandrinsky theatre revealed the existence of a policy and a principle, which already in itself constituted an achievement as compared with the pre-revolutionary period. However, the ideological positions of the theatre remained essentially the same. Estheticism played the leading role. The repertory was based on the classics and on scenic stylisation ("Anthony and Cleopatra", "A Commoner among Nobles", produced by A. Benoit; "Tsar Fedor Ioannovich", produced in "iconographic" style by D. Stelletsy; "Sardanapal", "King Oedipus", etc.).

Nevertheless, the question of the ideological trend of the theatre was raised by life itself. By the side of the classics, the theatre began to show plays by the Soviet writers (Seifullina, Vs. Ivanov, Romashev, Bill-Belotserkovsky). The Soviet plays conditioned new principles of working, a regrouping of the artistic forces, the beginning of relations with the broad working masses which had already become an organic necessity for the theatre.

The success of "The End of Krivorylsk" (1926), of "Armoured Train" (1927), and of "Roaring Rails" (1928), gave final consolidation to the victory of the Soviet plays on the "academic" stage and determined the further progress of the Alexandrinsky. It is true, these productions were but a preparatory phase, as the theme was mechanically interpreted by the troupe which was working on the old principles; nevertheless the very readiness of the actors to take up the new themes constituted a big step forward against the background of conservative academism, and it was the starting point for further progress.

1928, the first year of the Five-Year Plan, was the first year of decided reconstruction of the theatre. Soviet plays took up the basic place in its repertory. The theatre

finally gave up its principles of "non-political" academism, art for art's sake, and the non-critical attitude towards the heritage of the past. This necessitated in the first place the ideological readjustment of the creative staff of the theatre who had to become transformed from "priests of pure art" into active participators, by their art, in the socialist reconstruction of the country.

The first step in the remodelling of the outlook of the actor were the visits paid to workers' clubs to read plays and show scenes from performances in preparation, which brought the actors into close touch with the public interests and activities out of the theatre. In this manner a certain contact was established with the public organisations of the workers, and what is even more important, worker-correspondents were attracted to take an interest in the theatre.

The movement of socialist competition which arose in the beginning of 1930, soon became widely spread among art workers. This, along with the more and more frequent visits by theatrical brigades to collective farms and industrial undertakings, and, on the other hand, the growth of proletarian play-wrighting stimulated and deepened the ideological readjustment of the actors. A contributing factor in this respect was the attraction of young actors (graduates of the studio maintained by the Alexandrinsky) who brought with them into the theatre the enthusiasm of youth, the quest for new forms, and a certain background of social organisation.

During this period a whole series of plays were produced which were important to the theatre not only by reflecting certain changes and achievements, but also by raising a wave of social enthusiasm within the theatre for the new trend in the theatrical art. Among such plays should be mentioned: "Fury" (a play which dealt poignantly with the burning topic of collective farm construction), "The Orank-Enthusiast", "Naphtha", and "Sensation".

Furthermore, the Alexandrinsky developed great activity in serving the industrial undertakings, sending out brigades to a number of works and factories in Leningrad and elsewhere. The Alexandrinsky was the headquarters for the organisation of art demonstrations on Shock-Brigaders' Day (October 1, 1930). In recognition of these services the Alexandrinsky won the "traveling banner" of the Leningrad

regional Section of Art Workers, which it keeps to this day.

Thus the foundation was laid for the new, profounder working out of the creative method, closely combining theoretical work with the daily productive practice. Few creative brigades arose in the theatre which set before themselves the task of finding by experimental-analytical means the basic principles of working on the production of plays, having theoretical principles and practical experiments discussed collectively by the whole troupe.

The wave of social enthusiasm pervaded all the elements of the theatre staff. The older forces, the eminent actors of long-established reputation, took part in the reconstruction of the theatre, at the same time "reconstructing" themselves.

The whole of this activity yielded concrete results in the performance of "Fear", a play which, by unanimous decision of the critics, showed for the first time in the Alexandrinsky Theatre the existence of a genuine collective creative body.

During the fifteen years of the revolutionary period, the Alexandrinsky Theatre

has squarely approached the problem of creating a monolith artistic collective that is united by the unity of ideological aspirations, by the unity of outlook, and consequently, by the unity of creative method.

These are the results of the first century of the existence of the Alexandrinsky Theatre. In spite of numerous negative features, which were sharply pointed out in this survey, the theatre has played a big role in the cultural past of the country. The craftsmanship of its actors covered its drawbacks, it served as a model and a criterion for the work of the provincial theatres, and its activity re-echoed far beyond the limits of imperial St. Petersburg. Nevertheless, the basic significance of this theatre consists not in its past importance, but rather in the fact that in a short space of time it has succeeded in reconstructing itself, in critically overcoming the ballast of the "imperial" legacy while retaining the craftsmanship of the actors, in discarding pernicious survivals of old traditions, and in joining the ranks of the artistic forces who take active part in socialist construction.

EXHIBITION OF KUKRYNICS' WORKS

The reading public of the whole world which has always paid much attention and interest to Soviet caricature and caricaturists finds it rather difficult to unriddle his strange combination of sounds: Kukrynycs.

That this peculiar name should be the uncommon pseudonym chosen by three cartoonists for their collective artistic work, could occur until recently only to persons closely connected with the Soviet literary and artistic circles.

During five or six years the "Kukrynycs" always armed with their albums or drawing-books have attended every literary meeting or dispute. It was there that they found their favourite "heroes" — in the person of the reporter, his opponents or some occasional "victim" picked out of the numerous audience.

In their gallery of satirical portraits thus created you can find the amicable caricatures of a number of Soviet poets, prosewriters and other persons connected with literature and art.

Everybody got so used to the strange name of "Kukrynycs", that it seemed unnecessary to try to find out its secret or to make a distinction between the three bearers of this name. Their real names were almost forgotten.

Only recently after the exhibition under review, it became known to everybody that "Kukrynycs" was the collective pseudonym of three artists: KUPrianov, KRYlov and NIColas Sokolov.

But in the history of their work this will no doubt remain only an insignificant biographical detail, as well as the fact that their friendship had begun in their school days ten years ago, that they have graduated from the painting and polygraphic faculties of the Higher Art-and-Technics Institute and that all three put together — they are now 85 years old.

The most valuable thing is their experiment of collective artistic work, which proved highly successful and which found every facility for its realisation under Soviet conditions.

The "Kukrynies" have created their own collective style, an artistic manner peculiar only to them. Their drawings can be known among thousands.

The original sketches, made by each one separately and bearing the imprint of the artist's individual character, are afterwards put together, summarised, so that finally a synthetic image is created, where the observations of all the three have found expression. The same method is applied not only to portraits-caricatures, but also to drawings of a more complicated character.

The "Kukrynies" did not confine themselves to cartoon drawing, they have also touched other branches of art.



Vsevolod Meyerhold

At the exhibition of their work are to be found propaganda posters and book illustrations, oil paintings and models of stage designs ("Alarm" at the Workers' Youth Theatre and "The Bug" at the Meyerhold Theatre).

As painters, the "Kukrynies" have appeared before the public at large for the first time, and their pictures, bearing witness to an outstanding artistic accomplishment, were an agreeable surprise to everybody. They reveal the thoughtful, attentive attitude of the "Kukrynies" towards the problems of colour and composition and show a considerable artistic culture. They recall to one's mind their own words: "It is true we studied in the Institute but our real teacher was Daumier."



Maxim Gorki

The "Kukrynies" are young. A long way is open up before them, and no doubt they will progress along this way with still more considerable achievements.

Here is what Maxim Gorki wrote in an article specially devoted to the work of the "Kukrynies":



Lydia Seyfullina

"Their talent is recognised by everybody. Their gay and witty work during the last six years proved both the importance of what they have been doing and the constant development of their mastery. I am not going to pay them compliments; as far as I know them, they do not need it.

But the very fact must be laid special stress upon, the fact, which probably has had no antecedents in the history of this precious branch of a capricious art — to see the ridiculous and to give it a subtle interpretation; I mean the fact of collective work of three who act as a single person."

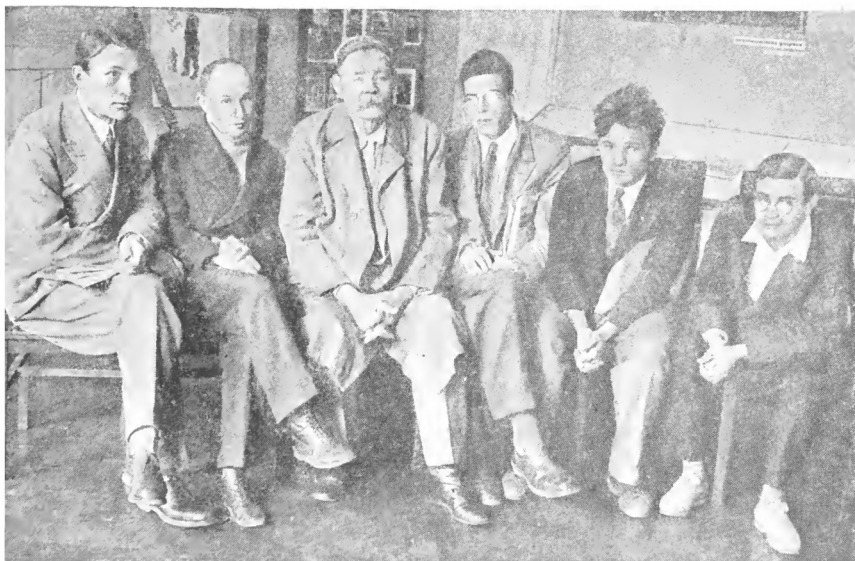
This is an exhaustive characteristic.

The most remarkable feature about the work of the "Kukrynyics" is its purposefulness and rich political contents. The "Kuk-

rynyics" are not only artists but first and foremost ideological fighters who have chosen painting, designing, cartoon drawing as their means of active participation in socialist construction, in the struggle for a new culture.

They do not merely illustrate the current events, their drawings brand and lash, expressing their attitude towards this or that particular problem of literature and art. The titles and legends accompanying their drawings match them in witticism and sharpness, thus adding to the final effect.

Like all the best artists, writers, poets, scientists of the Soviet Union, the "Kukrynyics" with their creative work serve the cause of socialist construction.



From left to right: Arkhangelsky, satirical poet, Krylov, M. Gorki, Kuprianov, Nicolas Sokolov, and the artist Telingator.

Chess

Published by the Chess Section of VOKS (editor — M. Barulin)

SOVIET CHESS PLAYERS ON CAPABLANCA'S ART

The magazine "Chess in the USSR" recently arranged for an interesting contest on "Capablanca's style, strategy and tactics"; the contestants were asked to criticise and analyse in detail the art of this famous chess player. Here are some quotations out of their entries:

"The art of Capablanca, representative of the classical school, incarnated all that had been proclaimed 'chess verity'... a lot of new conceptions were introduced. The games played by Capablanca show his culture and the greatness of his ideals. It is a complete universalism combining the specific features of the styles peculiar to many masters of position."

"Capablanca is not especially fond of playing on the left or right flanks, or in the centre. He plays here and there, and everywhere, but doesn't diffuse the game, he makes it homogeneous, integral, leading to one definite aim."

The following striking thought is expressed by one of the contestants:

"An interesting, and beautiful feature of Capablanca's style is a deep and straightforward honesty. He does not indulge in detours. Cases, when someone hysterically cries out: 'We'll find it out later on', are quite unknown to him... A lack of conviction is the only drawback in Capablanca's style."

As evidence the author refers to Capablanca's game with Ilyin-Zhenevsky played in Moscow in 1925. "On the 26th move the whites win with the bishop (Cf3). Capablanca's honesty could not admit any possibility of a dishonest attack; Capablanca could not freely create and gave in to Ilyin-Zhenevsky. In conclusion: the personality of Capablanca as a master in practice is unattainable for most of us. We can only be sorry for the last comparative defeats of Capablanca. During chess tournaments the winners are usually those

who take risks and the sound draws. Capablanca are totally eclipsed by the unrighteous victories of the prize winner."

And another article:

"Capablanca's style has no clearly defined character; there is no fiery temperament apparent, which would involve him into risky and acute positions, he has no capricious vanity in the carrying out of dishonest plans. His games progress smoothly and logically, at times they are a little dry but quite integral, full of harmony, and remarkably stable."

"His clear and dignified style, which a great merit is at the same time a drawback in this respect that it enables his adversaries to see through him much easier and to guess his intentions — a circumstance which, in my opinion, was the main reason of his 'overthrow from the chess throne'."

Out of the articles which deserve praise the best belongs to M. Prasetsky, as, in the opinion of this Soviet magazine, it represents the first attempt to approach the subject of chess playing styles in a new way.

LATEST NEWS

Soon will come out of the press a Collection of Chess Problems by three Soviet composers: Barulin, Guliayev, and Issayev containing 300 problems with solution and comments.

The book will also carry an article by I. D. Katzenelenbogen on the "Creative Work of Three Soviet Composers", in which the development of chess composition during the last ten years is reviewed.

During the summer there will be held in Moscow an International Workers' Chess Tournament in which no less than 10 European countries will take part. It is being organised by the Chess Section of the Red Sport International in conjunction with the All-Union Central Council of Trade Union:

Published by the Soviet Union Society for Cultural Relations with Foreign Countries
Editor: Prof. F. N. PETROV.