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The cultural themed broadcasts by Zygmunt Haupt at Voice of America, 1951–1960

Abstract: The article discusses the cultural themed broadcasts prepared by a Polish emigree writer and painter, Zygmunt Haupt (1907–1975) for Voice of America in a period between 1951 and 1960. The collection of almost 600 works in total is a major part of Haupt's archive housed at the Special Collection at Stanford University Libraries in California entitled *Zygmunt Haupt Papers, 1939–1976*. It includes overviews of specific series and details on individual pieces that were focused on literature, music, art, organizations, events and cultural phenomena in the country, and in exile, in Western Europe and the United States. Even though Haupt was an employee of a government agency and was involved in ideological warfare, he was able to use his writing and painting skills to enrich the presented information. In his broadcasts, he imprinted a personal stamp: an attempt to convey to listeners something valuable, universal and non-propagandistic.

Keywords: Haupt Zygmunt (1907–1975), Voice of America, Cultural broadcasting, Typescripts

Słowa kluczowe: Haupt Zygmunt (1907–1975), Głos Ameryki, audycje kulturalne, scenariusze

The Voice of America's cultural themed broadcasts by Polish émigré writer Zygmunt Haupt (1907–1975) constitute a significant part of the Zygmunt Haupt Papers collection, held in the Special Collection and University Archives at Stanford University in California, USA¹. Haupt worked at the American government radio station for almost a decade, from 1951–1960².

The collection of broadcasts consists of almost 600 pieces, most by Haupt and some by other editors that he translated. They have a clear thematic typology. One can distinguish between news, cultural, opinion journalism and historical (anniversary) genres. This article will discuss only the cultural themed broadcasts, since these were Haupt's specialty. In a 1952 letter to his friend, Zdzisław Ruzzkowski, the writer described his work and the goals that guided it, emphasizing the satisfaction derived:

I'm still sitting here, at the Voice of America, pummeling Stalin's job in Poland. Whether I do it well, I don't know, in any case I get a lot of satisfaction. I have a lot of free hand and I can choose my material as I please. Because of my passions and skills, it is mostly culture or literature that I deal with. I have a big idea of how things are done there, because I get almost all Polish cultural and literary magazines and quite a few books. I don't think I need to write to you about the fact that things are in a deplorable state there. Such a conducted culture is a real misfortune. There is little short of complete savagery taking place there³.

The broadcasts played a significant role in fulfilling the basic needs of society in the field of intellectual life, which in turn was useful in impeding the process of Sovietization⁴. They spread information about literature, music, art, organizations, events and cultural phenomena in the country, and in exile, in Western Europe and the United States. Some of this information was not available in Poland because of the restrictions imposed in countries behind the Iron Curtain, or was presented falsely by media ruled by communist governments.

Every Thursday, broadcasts dealt with issues of Polish culture. In many of them, Haupt discussed important books, writers and poets of the interwar period, including those whose works were unavailable or banned. Other broadcasts

1 Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, Zygmunt Haupt Papers [status of January of 2024] [from now on: ZHP].

2 See more on Z. Haupt and the collection: B. Krupa, *Zygmunt Haupt as an Author, a Translator, an Editor at Voice America, Book popularizer, and a Reader*, "Z Badań nad Książką i Księgozbiorami Historycznymi" 2017, vol. 11, pp. 231–252. See also: A. Niewiadomski, *Jeden jest zawsze ostrzem. Inna nowoczesność Zygmunta Haupta*, Lublin 2015; P. Panas, *Zagubiony wśród obcych. Zygmunt Haupt – pisarz, wygnaniec, outsider*, Bielsko-Biała–Kraków 2019.

3 Letter dated the 25th of October 1952, sent to Z. Ruzzkowski, Department of Special Collections and University Archives Stanford University Libraries, catalog number MISC0239, Zdzisław Ruzzkowski Papers [status of January 2024] [from now on: ZRP], folder 1.

4 R. Habielski, *Audycje historyczne i kulturalne Rozgłośni Polskiej Radia Wolna Europa w latach 1952–1975*, Wrocław 2019, p. 6.

were devoted to Polish organizations and émigré events. Several pieces highlighted contemporary American literature discussed by Poles. One of these is a broadcast depicting a conversation among Polish poets settled in Chicago about American poetry. It is interesting that next to each name, Haupt marked the place of origin of each poet: Zbigniew Chałko (Warsaw), Jan Leszcza (Cieszyn Silesia), Julian Dobrowolski (Mszana Dolna) and Kazimierz Nawrocki (Sosnowiec). Most likely, this was done on purpose, because one of the topics of discussion is the work of Carl Sandburg, a poverty-sensitive folk bard, narrator of everyday life, and above all, a eulogist of one of the American cities, Chicago⁵. The interlocutors consider the style of poetry, which is in a simple language, and quote Sandburg's statements on the definition of poetry and excerpts from his works⁶. They also briefly discuss a poetry monthly published in Chicago⁷ and the works printed there by Robert Frost, Vachel Lindsay, Edwin Arlington Robinson, and others. Unfortunately, the broadcast is almost unreadable due to water damage.

Another broadcast in the series of talks on contemporary American literature is an interview with Professor Ludwik Krzyżanowski (1906–1986). A 1934 graduate of English Studies at Jagiellonian University, where he studied under Professor Roman Dyboski, he worked in the United States from 1938 as a cultural and educational attaché at Polish diplomatic missions in Chicago and New York. During World War II, he was an employee of the Polish Information Center. After the war, he taught Polish literature and language at Columbia University in New York and political science at New York University. He was also a member of the Polish Institute of Arts and Sciences in New York and was an editor of the quarterly journal *The Polish Review* for 30 years, beginning in 1956. The interview is about the study of literature at American universities. Krzyżanowski gives listeners insight into the differences in the teaching of English and American literature at the university level, focusing on Columbia, where the emphasis is on English literature, and the University of Pennsylvania in Philadelphia, where American literature is studied. He stresses that the research specializations of American universities are based on the holdings of archival collections of individual writers. For example, the University of Buffalo deals with the works of James Joyce, since his collection is located there⁸. He also explains aspects of university activities such as publishing and various forms of creative activity, including the writing workshops offered to students. He

5 C. Sandburg, *Chicago poems*, New York 1916.

6 Broadcast dated the 31st, 1957, *Roundtable: Polish Poets in Chicago on American Poetry*, ZHP, box 16, folder 4.

7 "Poetry", being published in Chicago since 1912.

8 *James Joyce Collection*, University at Buffalo, [online] <https://library.buffalo.edu/james-joyce/collection-overview/> [accessed 03.03.2022].

emphasizes that, often, faculty of literature are not only literary critics, but also writers and poets, and gives the example of Robert Penn Warren (1905–1989), who taught at Vanderbilt University in Nashville, Tennessee, Southwestern College in Memphis, Tennessee, the University of Minnesota, Yale University and Louisiana State University. It is a highly informative broadcast, featuring the literature departments of major American universities.

The writer devoted the bulk of his cultural broadcasts to America, discussing its literature, music, cultural events, customs and people's daily life. Several series devoted to these topics can be distinguished. Some of them have a specific title and were broadcast on fixed days of the week. Others lack such a strict framework.

The Tuesday series *What America Is Reading?* is usually presented in the nature of a review or overview of new publications, the delivery form of which is a monologue by the author. This broadcast series discusses fiction, poetry, biographies, essays, travel books, popular science and science books, as well as individual literary genres or the work of individual authors. In one of the broadcasts, Haupt recommends vacation reading⁹. The titles reviewed usually come from the list of "The New York Times Book Review", a weekly review of new releases, a supplement to the daily newspaper "The New York Times". Sometimes Haupt uses other sources, such as information about titles awarded by American publishers, such as in a broadcast with an illegible date: *What America Is Reading – The National Book Awards*¹⁰.

Some of the books featured have never been translated into Polish or cannot be found in the collections of Polish libraries even in the original language. By discussing them in his broadcasts, Haupt informed Polish listeners of their existence and familiarized them with Polish listeners, who at the time were devoid of knowledge of American or Western European publishing. An excellent example of this are the books mentioned in the broadcast dated June 11th 1957, titled *What America Is Reading – A Guide To Summer Reading*. The broadcast is partly in the nature of a sketch (it is devoted to cultural phenomena and the authors) and partly a review (it reports on the publication of several titles, and at the same time serves to express a judgment about this fact)¹¹. The author

9 Broadcast dated the 11th of June 1957, *What America Is Reading – A Guide to Summer Reading*, ZHP, box 16, folder 6.

10 National Book Awards is one of the most prestigious literary awards in the United States. It was established in 1936 by the American Booksellers Association. Its awarding was discontinued during World War II and reinstated in 1950. Since 1988, it has been awarded in November by the National Book Foundation to individual authors in five categories: fiction, non-fiction, poetry, translation, children's and young adult literature, and two lifetime achievement awards: The Medal for Outstanding Contribution to American Literature and the Literary Award for Outstanding Service to the American Literary Community.

11 Z. Bauer, *Gatunki dziennikarskie*, [in:] *Dziennikarstwo i świat mediów*, ed. Z. Bauer, E. Chudziński, Kraków 2000, p. 161.

emphasizes the high publishing statistics; that is, the production of five thousand book titles in the six months under discussion. Fulfilling the requirements of the review, he summarizes the books by American and other authors in various fields and genres recommended by critics: novels (including William Faulkner, John Steinbeck, Daphne du Maurier, Albert Camus, among others); a biography translated from French into English, entitled *The Sea Dreamer: a Definitive Biography of Joseph Conrad*¹², written by Gérard Jean-Aubry, a friend of Joseph Conrad-Korzeniowski; a journalistic publication of *The Bridge at Andau*¹³ by American writer James Michener, describing the 1956 Hungarian uprising; U.S. Army Private Martin Russ' memoir of the Korean War, *The Last Parallel: a Marine's War Journal*¹⁴; and finally Richard Wright's reportage from his trip to Spain, *Pagan Spain*¹⁵.

Michener's book can be found only in the collection of the library of the University of Szczecin. Other titles by this author are in several other Polish libraries¹⁶, but only in the English language. This is similarly the case with Russ's books¹⁷. The other titles mentioned are absent from Polish collections.

In a broadcast dated July 16, 1957, Haupt reviews a pocket edition of an anthology of American poetry first published in 1938¹⁸, edited by Selden Rodman (1909–2002). The anthology contains masterpieces of lyric, epic and ballad poetry from colonial times to the present, preceded by a "thorough critical introduction"¹⁹. The rich poetry of the United States was not included in an earlier anthology of English poetry, published in 1861 and edited by Francis Turner Palgrave²⁰. In another, published in 1900 by Oxford University Press, *The*

12 G. Jean-Aubry, *Vive de Conrad*, Paris 1947. Translation into English: G. Jean-Aubry, *The Sea Dreamer: A Definitive Biography of Joseph Conrad*, transl. by H. Sebba, New York 1957. Translation into Polish: G. Jean-Aubry, *Życie Conrada*, tłum. M. Kornilowiczówna, Warszawa 1958.

13 J.A. Michner, *The Bridge at Andau*, New York 1957.

14 M. Russ, *The Last Parallel: A Marine's War Journal*, New York 1957.

15 R. Wright, *Pagan Spain*, New York 1957.

16 There is no Polish translation of *The Bridge at Andau*, there are 11 titles in total by this author in Polish libraries published between 1950 and 1959; information based on data from the *Katalog zbiorów polskich bibliotek naukowych*, NUKAT, [online] http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=james+michener&facet_date=0.195&sort=relevance&theme=nukat [accessed 03.07.2022].

17 There is no Polish translation of *The Last Parallel*, the book in the original language in the university libraries in Warsaw, Białystok and Kielce; information based on data from the *Katalog zbiorów polskich bibliotek naukowych*, NUKAT, [online] http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=martin+russ&sort=relevance&pageNumber=2&theme=nukat [accessed 02.007.2021].

18 *A New Anthology of Modern Poetry*, ed. and introduced S. Rodman, New York 1938.

19 Broadcast *What America Is Reading – Selden Rodman's 100 American Poems*, ZHP, box 16, folder 6.

20 *Golden Treasury of English Songs and Lyrical Poems in the English Language*, chosen and ed. by F.T. Palgrave, Hampshire 1861.

*Oxford Book of English Verse 1250–1900*²¹, edited by Arthur T. Quiller-Couch, only 14 out of 883 works represented American poets. The book reviewed by Haupt contains poems by American poets of the 16th and 17th centuries, representatives of New England poetry: Ralph Waldo Emerson, Henry Wadsworth Longfellow, Henry David Thoreau, as well as Edgar Allan Poe, William Ellery Channing, Louisa May Alcott, Herman Melville, Walt Whitman, Emily Dickinson, and authors of Haupt's contemporary generation: C. Sandburg, R. Frost and others. In Polish libraries, there are four copies of Rodman's book in the original language²². It has not been translated into Polish, nor has the anthology edited by Palgrave, the 1935 edition of which can be found only in the library of the Catholic University of Lublin²³.

In Haupt's archive, there are nineteen scripts of this genre. They take up two to three typewritten pages. Mostly, they end with a request to listeners for questions about American literature, with an address to which they should be sent. This allows us to assume that the editors were open to suggestions from their audience.

Only four broadcasts have survived from another series, entitled *American Panorama*. All the scripts are undated, and two of the titles cannot be read, as the text is poorly or completely illegible in places due to waterfloods²⁴. One of the broadcasts is incomplete, with only two pages of text in the archive; two others consist of four pages, another of three pages, and the longest of six pages.

One of the *American Panorama* broadcasts is a report from Kitty Hawk, the site where the Wright brothers made their first-ever flight and where there is a granite obelisk in their honor, erected by the US government in 1932. Haupt also discusses the research and experiments that resulted in the construction of an engine-powered airplane²⁵.

In another sketch-like broadcast, Haupt introduces listeners to the American South, with a special focus on North Carolina. He discusses the economic, cultural and social changes that took place in the region after World War II. He

21 *The Oxford Book of English Verse 1250–1900*, chosen and ed. by A.T. Quiller-Couch, Oxford 1900.

22 Rodman's book can be found in the collections of the university libraries: KUL, UW, UAM and the District Public Library in Lublin; information based on data from the *Katalog zbiorów polskich bibliotek naukowych*, NUKAT, [online] <http://katalog.nukat.edu.pl/lib/item?id=chamo:3390508&fromLocationLink=false&theme=nukat> [accessed 02.07.2021].

23 *A Golden Treasury of American Verse*, selected by F.T. Palgrave, The Three Sirens Press, New York 1935; information based on data from the *Katalog zbiorów polskich bibliotek naukowych*, NUKAT, [online] <http://katalog.nukat.edu.pl/lib/item?id=chamo:2634908&fromLocationLink=false&theme=nukat> [accessed 02.07.2021].

24 The papers were placed in the garage, where the water overflowed. The Special Collection received them damaged. Only digitization would allow to make the text readable.

25 ZHP, box 15, folder 9.

enriches the text with excerpts from one of the books in the series *A Treasury of American Folklore*²⁶, compiled by Benjamin Albert Botkin (1901–1975), an American folklorist and scholar. The book is a collection of stories, legends and songs of the South, including those of heroes such as Buffalo Bill and Jesse James²⁷. The rich heritage of folk culture, especially as the basis for the development of other musical genres, was sketched by Haupt in two other broadcasts in the series devoted to blues. There, he presents the history of the genre and its musical motifs. These are radio dramas done by voice: Announcer, Narrator, Voices I–III. Unfortunately, in both cases the text is incomplete and almost illegible²⁸.

Haupt was interested in jazz and its history. One of the most interesting *Panorama* broadcasts is *Jazz Was Born in New Orleans – American Panorama*. The broadcast is both a radio play (divided into voices: Announcer, Narrator, Voices I–VI) and a sketch devoted to jazz. The author, using his painting skills, visually describes New Orleans, located in Louisiana on the Mississippi River, among the swamps, “where the stars of the South are reflected in the waters of Lake Pontchartrain”²⁹, emphasizing the uniqueness of a place where French, Spanish and American cultures merge, where ballads, blues, folk songs, and chants mix. He describes jazz with the dialogue of several voices, focusing on spontaneity and improvisation in jazz. Haupt discusses the interpenetration of various musical genres, their evolution, and the emergence of new ones: blues, ragtime, stomps, swing, boogie-woogie, be-bop, as well as the instrumental composition of street and bar bands. He mentions jazz forerunners, including George Vital, “Papa Jack” Laine, King Oliver, Jimmy Yancey, and more contemporary ones such as George Gershwin and, above all, Louis Armstrong. The broadcast is dynamic in nature, enriched by musical illustrations of standards from *Farewell Blues*, a piece played by Sharkey’s Dixieland Band (a 1949 singles album), or George and Ira Gershwin’s 1924, *The Man I Love*, performed by L. Armstrong. This is an example of a highly informative and interestingly composed broadcast.

A series featuring the music and songs of America, titled *Music in America*, continues the theme of folklore. In sketches and radio plays, Haupt portrays the landscape, history and flagship songs of several regions: Hawaii, the Mississippi River region and the South in general. Also included in this series is a radio play dedicated to Stephen Collins Foster (1826–1864), the father of American

26 *A Treasury of American Folklore: Stories, Ballades, and Traditions of the People*, ed. by B.A. Botkin, with a foreword by C. Sandburg, New York 1944.

27 ZHP, box 15, folder 9.

28 Ibidem.

29 Ibidem.

music, best known for depicting the music of the South in his musical shows and composing songs for minstrels, popular with pioneers and gold prospectors. Hailed as “the most famous lyricist of the 19th century”, he composed more than 200 songs, including *Oh! Susanna*, still popular today. Most of his musical manuscripts have been lost, but publications of his work by publishers of the time are in various collections. In the broadcast, two songs that have been translated into Polish are sung (titles illegible)³⁰.

In other broadcasts in this series, Haupt discusses musical genres, such as the American musical on May 22nd 1956³¹. In this broadcast, he presents a discussion of European critics on the American musicals genre and also includes theatrical news from Broadway, particularly regarding the premiere of the musical *My Fair Lady*, based on George Bernard Shaw’s *Pygmalion* with a libretto by Alan Jay Lerner and music by Frederick Loewe, starring Rex Harrison and Julia Andrews. He also presents contemporary composers of this genre – G. Gershwin, Kurt Weill, Richard Rogers – and artists, such as Mary Martin and Ethel Merman. The main part of this sketch, however, is dedicated to a four-year (1952–1956) tour of Europe and America by a theatrical group presenting G. Gershwin’s *Porgy and Bess* folk opera³². The play, prepared by Everyman’s Opera, enjoyed incredible success in Poland. The ensemble of 90 people arrived in Warsaw, the 67th city on the world tour, on the 20th of January 1956 and played their first performance on the 24th of January. The rank and setting of this event were signs of the thaw after the Stalinist era. The official welcome was made by representatives of the Ministry of Culture and Art. Among viewers was the U.S. Ambassador to Poland, Joseph E. Jacobs. The inaugural performance in the capital took place four days later in the Warsaw Opera Hall (today’s Roma Musical Theatre) and had a solemn character. It was attended by members of the Political Bureau of the Central Committee of the Polish United Workers’ Party, the government and the Council of State, such as Jakub Berman, Józef Cyrankiewicz, Franciszek Józwiak, Zenon Nowak, Edward Ochab, Roman Zambrowski, Aleksander Zawadzki, Piotr Jaroszewicz and Konstanty Rokossowski. Articles in daily newspapers on the subject, illustrated with photographs, increased the interest of not only the music and theatre enthusiasts all over the country, but also of all those interested in something different than what was offered daily by Polish cultural and art institutions. Only 12,000 tickets were issued to the public, whereas the demand reached half

30 Undated broadcast, *Music in America – Stephen Collins Foster*, ZHP, box 15, folder 9.

31 Ibidem.

32 See M. Sy Uy, *Performing Catfish Row in the Soviet Union: The Everyman Opera Company and Porgy and Bess, 1955–1956*, “Journal of the Society for American Music” 2017, vol. 11, no. 4, pp. 135–174.

a million. The black-market price of tickets reached the staggering sum of 500 zlotys³³ (at the time). Already, during the band's stay in the capital, the original plan had changed and it was agreed that they would also visit Upper Silesia. From the 4th to the 7th of February, the Americans performed in Stalinogród (the name of Katowice in the years 1953–1956): six performances were staged at the Silesian Theatre, and on the 5th of February they performed twice in the local Park Hall, playing well-known standards of American music. The Grand Symphony Orchestra of the Polish Radio also participated in these performances. The musicians accompanying the singers, including the pianist Lorenzo Fuller, played in a mixed line-up (under the name Lorenzo Fuller Ensemble) together with musicians from the Polish Jazz Band of Zygmunt Wichary in the Silesian Philharmonic. This material was recorded by Polskie Nagrania³⁴.

Another broadcast devoted to this event is dated 1st of September 1956. Haupt presented its creators and history in more detail. Composed by G. Gershwin with a libretto written by his older brother, Ira, it was first performed in 1935 in New York. Haupt erroneously states that the authors of the novel on which the folk opera is based are DuBose and Heyward. Rather, Edwin DuBose Heyward was the author of the novel *Porgy*, which he and his wife, Dorothy Heyward, adapted into a play. The couple collaborated with the Gershwin brothers on the adaptation of *Porgy* into *Porgy and Bess*. A passionate tale of jealousy, crime and misery is set in Charleston, South Carolina, and its songs are icons of the American tradition. In the broadcast, Haupt discussed the work of G. Gershwin more fully and introduced a galaxy of the best American composers, such as Charles Ives (1874–1954), Edgar Varèse and Aaron Copland (1900–1990), whose work is the subject of subsequent radio programs³⁵.

The next two series on American music are devoted to individual composers and Broadway musicals.

The first series is *American Composers*, in which Haupt introduces leading figures of the music scene: A. Copland, Gian-Carlo Menotti (1911–2007), Ch. Ives, Rofers Sessions (1896–1985), Virgil Thompson (1896–1989) and Leonard Bernstein (1918–1990). The six broadcasts are three to five pages long and in the form of a sketch. To avoid monotony, the author introduces a division into voices, thus adopting the model of a radio play. He discusses the biographical facts of the composers and their most important works. In a broadcast celebrating the 57th anniversary of Copland's birth, probably from November

33 F.J. Proch, S.W. Skrzypek, *Poland in 1956: Chronicle of Events January 1, 1956–June 30, 1956*, „The Polish Review” 1956, vol. 1, no. 2–3, p. 179.

34 J. Neja, „*Porgy and Bess*”. *Zapomniany epizod odwiedził 1956*, [online] <https://przystanekhistoria.pl/pa2/tematy/kultura/70002,Porgy-and-Bess-Zapomniany-epizod-odwilzy-1956.html> [accessed 02.02.2022].

35 Broadcast dated the 1st of September 1956, „*Porgy and Bess*” *Visits*, ZHP, box 15, folder 4.

14, 1957³⁶ (date and text illegible in places), the writer quotes excerpts from his statements from interviews or books, but does not provide sources. This procedure gives the listener the impression of the composer's presence, which increases the power of the message and creates the effect of authenticity.

The second series, titled *Musicals from Broadway*³⁷, is represented by nine three-page broadcasts (plus 2 double copies). Each of the reviews is devoted to one musical, discussing its theme and plots and including musical fragments. At the same time, it is an opportunity to present the work of composers more broadly, including other composers of musical comedies. Haupt discusses not only well-known musicals from the 1940s and 1950s, such as *My Fair Lady* and *King and I*, but also those lesser-known in Poland, such as *Annie Get Your Gun* and *The Pajamas*, which depict a happily resolved conflict between employees and employers, and reflect the conditions of American life³⁸. The broadcasts are partially illegible and faded, with traces of water damage.

Broadway is the subject of a separate sketch dated July 8th 1957, titled *Broadway at the End of The Theatrical Season*. Haupt based his information on an article from "The New York Times", assessing the last theatrical season on Broadway (where 158 plays were performed, and 72 in other districts, which attracted 10 million viewers). The writer emphasizes the high level of playwrights (Eugene O'Neill, Elia Kazan and Tennessee Williams) and actors (10,000 actors associated with acting schools). He also discusses the history of the place – the huge successes of the 1920s and 1930s, and then the period of decline in popularity as a result of the introduction of sound film and television³⁹.

The *Cultural Life in America* broadcast series explores the culture, scientific and everyday life of Americans. The broadcasts introduce researchers, Nobel Prize winners in various fields, institutions of cultural or scientific life and everyday life, e.g. the role of reading in American society. They take the form of interviews, reportages, sketches and reviews. This series includes a report on the Peabody Essex Museum (PEM) in Salem, Massachusetts, founded in 1799 as the successor to the East India Maritime Society. Haupt discusses the history of the institution and the collection of travel documents, ship logs and information on the art of navigation. The broadcast also contains detailed information on several sections of the museum, with examples, e.g. models of ships (merchant ship, fishing boat, whaling boat – there is a reference to the novel *Moby Dick*, because the museum also houses equipment for whaling),

36 ZHP, box 16, folder 7.

37 ZHP, box 16, folder 3.

38 Undated broadcasts from the *Musicals from Broadway* series.

39 Broadcast dated the 8th of July 1957, *Broadway at the End of the Theatrical Season*, ZHP, box 16, folder 3.

a portrait room and a library collecting maritime publications dating back to the 16th century⁴⁰.

The six broadcasts in this series feature American Nobel laureates in literature, among them Ernest Hemingway (1899–1961), Thomas Stearns Eliot, W. Faulkner, Sinclair Lewis and Pearl Buck. One of them is a sketch, dated 21st of March 1956, dedicated to E. Hemingway, who received an award in 1954 for his novel *The Old Man and the Sea*. Haupt emphasizes that the Polish reader is not familiar with Hemingway's work (by the time of writing this article, only three titles by this writer are available in Polish translation). He discusses Hemingway's original style, which is pure and clear, representative of the everyday language of America, visible especially in the dialogues of the characters in his works. The themes of the writer's novels are conflicts of feelings and the apotheosis of the act. Haupt did not fail to note that "the shocking picture of the 1937 war in Spain was rendered [by Hemingway – B.K.] with the clarity and pathos of Goya's paintings". In the novel entitled *For Whom the Bell Tolls*, Hemingway created an episodic portrait of Karol Walter-Świerczewski, a Polish communist in the Soviet service and an inhuman type of an automated military specialist⁴¹. Haupt emphasizes that the writer touchingly describes his homeland in other works, showing humanitarianism and concern for other people's affairs. The author mentions other writers of this generation: W. Faulkner, J. Steinbeck, Erskine Caldwell; playwrights: Arthur Miller, T. Williams, poets: Edward Estlin Cummings⁴², Robert Lowell, Wystan Hugh Auden, whose work is characterized by "a high sense of writing responsibility, truth and sincerity, and most importantly – creative originality, temperament and courage"⁴³. In this way, he marks the opposition between the individualism that characterizes Western literature and communist mass production, in the spirit of socialist realism. It should be noted here that in cultural broadcasts, Haupt was unlikely to engage in propaganda, as he did in broadcasts of other kinds. The broadcast on Hemingway is an exception to this.

One of the sketches, dated 4th of April 1956 and titled *Nobel Prize Winner – American Born T.S. Eliot*, was dedicated to the longtime editor of the literary magazine "The Criterion"⁴⁴, author of *The Waste Land* and *Four Quartets*, and

40 Broadcast dated the 15th of September 1956, *Massachusetts – Peabody Museum of Salem*, ZHP, box 15, folder 5.

41 Broadcast *Cultural Life in America V – Nobel Prize Winner – Ernest Hemingway*, ZHP, box 15, folder 11, p. 2.

42 E.E. Cummings signed all his works as e.e. cumings.

43 Ibidem, p. 3.

44 Eliot edited "The Criterion" through its entire lifespan (1922–1939), it was an outlet for his poetry and criticism. See more: J. Harding, *Introduction*, [in:] T.S. Eliot, *The Criterion*, [online] <https://tseliot.com/editorials/the-criterion> [accessed 12.12.2023].

recipient of the Nobel Prize award in 1948. Haupt highlights common elements found both in the American poet's work and in Polish legends and novels. For example, the themes of Eliot's *Murder in the Cathedral*, which is a reference to the martyrdom of Thomas Beckett, Archbishop of Canterbury (later a saint), are similar to the themes of the legend of Bolesław II the Bold (Bolesław II Śmiały) and the martyrdom of the bishop (later saint) Stanisław Szczepanowski. The poem *The Hollow Men* is preceded by a motto from a work by the English writer of Polish origin, J. Conrad-Korzeniowski, of whose works Eliot was an admirer. Eliot's dramas, staged in English and American theaters, were very well received. They dealt with deep philosophical themes in everyday conditions, such as in *The Cocktail Party*. At the time of Haupt's broadcast, only one of Eliot's published titles was in the collections of Polish libraries. Another was included in an anthology, published two years later⁴⁵.

In other broadcasts, Haupt introduced listeners to American traditions and customs. Such is the role of a sketch from November 22nd 1956 discussing the Thanksgiving holiday, celebrated in the United States on the fourth Thursday of November to commemorate the first harvest festival observed by residents of Plymouth Colony in 1621⁴⁶, and a radio play based on the legend of the headless horseman from October 30th 1956, *The Legend of Sleepy Hollow*. The author showcased the Day of All Souls, which is simultaneously celebrated in Poland, to present some common elements with the day of Halloween. It is also a pretext for discussing one of the early examples of American literature, a short story by Washington Irving, a contemporary of Mickiewicz's⁴⁷.

The last series is *American Literature*, featuring discussions of specific literary genres and trends, writers' works or reviews of various publications. The archive contains twenty-five broadcasts from this series. Some are in the form of a sketch; others are reviews, interviews or essays. They were broadcast every Wednesday.

From this series comes a March 27 1957⁴⁸ interview with Randall Jarrell (1914–1965) on contemporary American poetry. From 1956 to 1958, Jarrell was the eleventh Consultant in Poetry to the Library of Congress (now: Poet Laureate of the United States)⁴⁹. The task of the person in this position is to raise

45 T.S. Eliot, *Zabójstwo w katedrze*, transl. Z. Ilińska, Londyn 1954; *Księga nonsensu: rozsądne i nierozsądne wierszyki wymyślone po angielsku*, transl. A. Marianowicz, A. Nowicki, Warszawa 1958, information based on data from the catalog: *Katalog zbiorów polskich bibliotek naukowych*, NUKAT, http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=thomas+stearns+eliot&facet_lang=pol&facet_date=0.195&sort=relevance&theme=nukat [accessed 02.07.2021].

46 ZHP, box 15, folder 6.

47 Broadcast dated the 30th of October 1956 r., ZHP, box 11, folder 6.

48 *American Literature – Report from the Library of Congress/Interview with a Poet/Special Event*, ZHP, box 16, folder 4.

49 Jarrell's successor was R. Frost (1958–1959); from 1944 to 1945 this position was held by R.P. Warren, under whom Jarrell studied at Vanderbilt University, as mentioned by L. Krzyżanowski

public awareness of poetry reading and writing. The position, modeled on that of the Poet Laureate of Great Britain, has existed since 1937, previously under the name of Library of Congress Poetry Consultant. The position was finally authorized by an Act of Congress in 1985. Poets are appointed to the position by the Librarian of Congress, and his office is administered by the Center for the Book. For children's poets, the Poetry Foundation awards the Young People's Poet Laureate. In an interview with Haupt, Jarrell characterizes contemporary American literature as mature and original:

This phenomenon has become striking in the last fifty years. If in the previous century, outside of a closed circle of classics heavily influenced by English literature, and with exceptions such as Walt Whitman, Emily Dickinson and [Herman – B.K.] Melville, America had no truly original poetic output, with the beginning of the current century a generation of poets has matured, puzzling in both numbers and works. These are poets such as Robert Frost, Carl Sandburg, [Edwin – B.K.] Arlington Robinson, Wallace Stevens, John Crowe Ransom and many others, as well as younger ones, headed by Thomas Stearns Eliot. This generation breaks with the sterile influences of Victorian English poetry, and goes back to the sources of French poetry, to the example of [Charles – B.K.] Baudelaire, [Jean Arthur – B.K.] Rimbaud, [Tristan – B.K.] Corbière, [Stéphane – B.K.] Mallarmé. But above all, it seeks its own vision, relies on its own imagination, seeks on its own the sources of truth, the forms of its expression⁵⁰.

Jarrell discusses in detail the work of two poets: R. Frost and James Agee (Agee was the subject of one of Haupt's essays in "Kultura"⁵¹). He also marks the influence of American literature on European writers through E. Hemingway, W. Faulkner and Francis Scott Fitzgerald. An interview with a poet holding such an important position, discussing in detail the position of modern American literature, brought Polish listeners knowledge they could not obtain at home. None of Agee's and Frost's works had been translated into Polish by the time of the interview.

In another sketch, Haupt discusses one issue of the American literary annual "New Directions", edited by James Laughlin since 1936⁵². He also presents other magazines publishing pioneering literary works, both prose and poetry⁵³, includ-

in the broadcast discussed earlier: Interview with Prof. L. Krzyżanowski of Columbia University. R. Lowell, a friend of Jarrell's, mentioned by Haupt in several broadcasts, held the position from 1947 to 1948. Haupt's translation of Lowell's the 1946 poem, *The Quaker Graveyard in Nantucket*, was included in issue no. 4 of "Tematy" in 1962.

50 *American Literature – Report from the Library of Congress/Interview with a Poet/Special Event*, p. 2.

51 Z. Haupt, *James Agee*, „Kultura” 1958, no. 6, p. 33–34.

52 J. Laughlin was one of the first American publishers who printed Haupt's short stories.

53 *American literary magazines: the twentieth century*, ed. by E.E. Chielens, New York 1992.

ing “Poetry”, founded in Chicago in 1912 by Harriet Monroe, an American editor, literary critic, poet and patron of the arts. She played an important role in the development of modern poetry, supporting poets such as Wallace Stevens, Ezra Pound, T.S. Eliot, William Carlos Williams, C. Sandburg, Max Michelson and others. The broadcast includes a brief biography of Laughlin, both the founder of the magazine and the publishing house of the same name, which prints classics of European and American literature: Gustave Flaubert, Henry James, J. Conrad-Korzeniowski, and works by precursory writers such as J. Joyce, Franz Kafka, Arthur Rimbaud, T. Williams, among others. Laughlin took part in the so-called cultural Cold War against the Soviet Union. With funding from the Ford Foundation and the help of poet and editor Hayden Carruth, he founded the nonprofit organization Intercultural Publications, which published a quarterly magazine on American art and literature in Europe called “Perspectives U.S.A”. Sixteen issues of the magazine were eventually published. In addition to American writers and poets published in “New Directions”, the magazine published works by European, South American and Asian authors. He also published Haupt’s works, and the archive preserves the correspondence between the publisher and Haupt⁵⁴. Laughlin was an important publisher of modernist literature. The subject of so-called “little magazines” (small literary magazines) was discussed by Haupt several times, including in an essay for “Kultura”⁵⁵. This was an important piece of information for lovers of American literature in Poland, since these magazines published innovative writers just at the start of their career.

In other broadcasts⁵⁶, Haupt devoted attention to American literary magazines published outside the US, drawing information from reviews in “The New York Times”⁵⁷, such as “The Paris Review”⁵⁸ founded by Harold L. Humes, Peter Matthiessen and George Plimpton, and “Botteghe Oscure” founded by Marguerite Gilbert Caetani⁵⁹.

54 Correspondence, 1949–1963: with editors of „New Directions”: James Laughlin, et al., ZHP, box 1, folder 7.

55 Z. Haupt, *The Little Magazines*, “Kultura” 1958, no. 6, pp. 124–127; Haupt’s essay on American literary magazines, ZHP, box 3, folder 11.

56 Broadcast dated the 12th of June 1957, *American Literature – Literary Periodicals Abroad*, ZHP, box 16, folder 4.

57 Information about this is given in the transcript of the broadcast, on the left at the top of the text: NYT Book Review (“New York Times” Book Reviews).

58 The “Paris Review” is a quarterly English-language literary magazine, established in Paris in 1953, then in 1973 the headquarters were moved to New York. In the first five years it published works by Jack Kerouac, Philip Larkin, V.S. Naipaul, Philip Roth, Terry Southern, Adrienne Rich, Samuel Becket, Nadine Gordimer and others. The *Review’s* series includes interviews with E. Pound, E. Hemmingway, T.S. Eliot, Jorge Luis Borges, W. Faulkner, R. Frost, Pablo Neruda, Vladimir Nabokov, and many others.

59 Founded by Marguerite Caetani in Rome in 1948 and named after the street where the editorial office was located, “Botteghe Oscure” was a distinctly international literary journal, both

Another sketch in the series, undated but issued in 1956⁶⁰, was based in part on an essay by Jan Lechoń. Most likely, it discusses the work of American writers, but only two names can be deciphered: W. Whitman and H. James. Otherwise, the text is water-damaged and not readable. Both Lechoń and Haupt appreciated James's talent⁶¹.

In most of the broadcasts, Haupt discusses individual authors in the fields of prose, poetry, drama and literary history, or literary currents. He devotes considerable space to the works of E.A. Poe, Mark Twain, Edwin O'Connor, E. Dickinson, Nathaniel Hawthorne, E. Caldwell, F. Scott Fitzgerald, Stephen Crane, Frank Norris, Jack London, Theodore Dreiser, W. Stevens, Thornton Wilder, T. Williams and Van Wyck Brooks.

Haupt was fascinated by the work of many American writers. In addition to those mentioned above, H. James (American-British), J. Agee, R. Frost, W.H. Auden and R. Lowell should be mentioned. Haupt's archive contains typescript copies of his translations of works by various authors, such as R. Frost's: *The Witch of Coös*, *The Death of the Hired Man*, *Directive*, *Provide*, *Provide*, *Stopping by Woods on a Snowy Evening*; R. Lowell's: *The Quaker Graveyard in Nantucket*; W.H. Auden's: *O What is that sound?*; J. Agee's: *Let Us Now Praise the Famous Men*; H. James's: *The Pupil* and *The Turn of the Screw*; E.E. Cummings's: *The Enormous Room* and works by Arthur Koestler⁶². Several of his translations were published by "Kultura"⁶³, and the broadcasts devoted to these authors probably served as sketches for articles published later in "Kultura". One of them, *American Literature – Henry James*, dated 3rd of July 1957, is a shorter version of a publication printed in "Kultura" the following year⁶⁴. In both texts, Haupt discusses the writer's novels, oscillating between America and Europe. In the broadcast, he says that H. James:

in scope and distribution. In twelve years, it published writers from thirty countries in five languages: English, Italian, French, German and Spanish. Most of the works appeared in the original, without translation; exceptions were made for texts written in less popular languages such as Greek, Korean or Dutch, which were translated into English. Caetani wanted to create something different from the publications that appeared on the Italian literary scene in the 1940s, which she described as historical, critical, political, and dry as dust. Caetani, along with Giorgio Bassani, her only regular contributor and editor of the magazine's Italian section, sought to support both established and unknown authors. She published W.H. Auden, André Frénaud, Giuseppe di Lampedusa, Guglielmo Petroni, Edith Sitwell, Dylan Thomas and W.C. Williams. See L. Dennett, *An American Princess: The Remarkable Life of Marguerite Chapin Caetani*, Montreal-Kingston-London-Chicago 2016.

60 Exact date illegible, the broadcast must have been aired after June 8, 1956, as the synopsis includes the phrase: "Lechoń, recently deceased [Lechoń, niedawno zmarły]". Text illegible, damaged by water.

61 ZHP, box 15, folder 10.

62 ZHP, box 11, folder 2–4.

63 A. Madyda, *Haupt. Monografia*, Toruń 2012, pp. 312–313.

64 Z. Haupt, *Henry James*, „Kultura” 1950, no. 3, pp. 124–127.

dealt with America's relationship to Europe and the rest of the world. In his novels, which are characterized by impeccable construction, psychological depth and refined style, the theme of America and Europe constantly recurs. The titles of his first novels, for example, *The Europeans*, *The Americans*, speak of this. His first novel is *Daisy Miller*, the story of a charming American woman in Europe. But his first great work is the novel *The Portrait of a Lady*⁶⁵, published in 1881, with a similar theme. In Poland, so far, only one translation of Henry James' novels is known, and that is the book *The Ambassadors*⁶⁶.

Similarly, in an essay for "Kultura", he confirms the subjects of James' writing and the fact that only one of his novels had been translated into Polish by 1956:

And yet the play of opposites will make him simultaneously, from his first novels, take up a subject that excited no one at the time, and that is the relationship of America to Europe and the rest of the world, «the reversible dualism of America and Europe». Today the same problem takes over everyone, because when the question «What is the most important country of Europe?» is answered: «America!», no one is surprised by this paradox. [...]

As far as I know, the only Henry James novel translated into Polish is the thing written in 1903, entitled *The Ambassadors*⁶⁷.

In both essays, he recalls the novel *The Turn of the Screw*. In the broadcast, he refers to a review of the book by Marian Promiński in "Życie Literackie", who translated the idiomatic title literally as *Skreć śruby*⁶⁸. The book was not published in Polish translation until 1959. In the article and broadcast, Haupt discusses adaptations of the novel under the title *Innocents*, staged in London and New York theaters. In both texts, he also notes the influence of James' work on Conrad-Korzeniowski, of whom he was a neighbor.

The archive preserves two sketches devoted entirely to the works of E.A. Poe, and several others contain references to the writer. In the first, dated May 23rd 1956, Haupt gives an overview of the author's detective stories, emphasizing the novelty of his work and talent. He reminds the listeners that Poe, not Arthur Conan Doyle, was the father of the detective novel. He notices that the genre is wrongly considered trivial, stressing that it gained prominence even in the eyes of communists, who admitted during the thaw that this type of literature (by A.C. Doyle, Agatha Christie, Fyodor Dostoevsky) is a decent kind of entertainment, training the reader in logic and deduction. Haupt discusses several

65 H. James, *Portrait of a Lady*, London 1881.

66 Broadcast dated 3rd of July 1957: *American Literature – Henry James*, ZHP, box 16, folder 4.

67 H. James, *The Ambassadors*, London 1903. Haupt was wrong: *The Ambassadors* translated into Polish by Maria Skibniewska was published as late as in 1960 by Spółdzielnia Wydawnicza „Czytelnik”.

68 H. James, *W kleszczach lęku*, [transl.] W. Pospieszala, Poznań 1959.

titles: *The Gold Bug*, *The Purloined Letter*, *Murder in the Rue Morgue*, and *The Mystery of Marie Rogêt*, and stresses that the character in Poe's stories, Detective Dupin, is the prototype of all later well-known characters in detective novels. He emphasizes the erudition and ingenuity of the writer and Poe's visionary sensibility as a poet⁶⁹.

Only four translations of Poe's short stories were published in Poland in the 1950s, while seven were published in pre-war Poland.

An example of a broadcast devoted to a literary current is a sketch from the 29th of August, 1956, about the 19th-century Transcendentalists, a group of New England writers centered around Harvard and Yale. Based on the philosophies of Kant and Confucius, the group emphasized the values of individualism and called for a turn away from classical English literature. Its representatives included, above all: H.D. Thoreau, Margaret Fuller, H. Wadsworth Longfellow, N. Hawthorne and W. Whitman. Thoreau is best known for his book *Walden*, recounting the place where he lived and built his cottage, a reflection on simple living in a natural setting, and his essay *Civil Disobedience*, originally published as *Resistance to Civil Government*, an argument for citizen disobedience to an unjust state⁷⁰.

In this series, Haupt also discussed current events. One was a conference on the subject of the idea and practice of ordered liberty in the 20th century, *Essentials of Freedom*, held at the private elite Kenyon College, Ohio, on April 11th of 1957. Among the thirteen speakers representing the world of science, art and politics were Peter Vereck, a poet and professor at the university, and Barbara Ward, a British economist. The author briefly discusses the history of the university and the conference. The text is almost unreadable⁷¹.

Also included in the series of cultural broadcasts are novels in episodes, unavailable to Polish readers at that time: a Polish translation of George Orwell's novel warning against totalitarianism, *Animal Farm*, written in 1945, consisting of 20 episodes, probably broadcast in 1952⁷²; 10 episodes of A. Koestler's novel, published in 1940, dealing with the purge in the USSR from 1934 to 1939, *Darkness at Noon* (or, *What Happened to Comrade Wiesław?*)⁷³.

69 ZHP, box 15, folder 10.

70 Ibidem.

71 ZHP (the data cannot be deciphered but information on the conference is available here: "Kenyon Collegian" April 11, 1957, [online] <https://digital.kenyon.edu/cgi/viewcontent.cgi?article=3102&context=collegian> [accessed 19.12.2023].

72 ZHP, box 12, folder 5; See: *Folwark zwierzęcy*, [trans.] T. Jeleńska, Londyn 1947; then a special edition by „Wolna Europa” approved by Światowy Związek Polaków z Zagranicy in 1956.

73 A. Koestler, *Darkness at Noon*, New York 1941; *Ciemność w południe*, [transl.] T. Terlecki, Paryż 1949.

Conclusion

Many of Haupt's broadcasts were a propaganda tool. Haupt was an employee of the government radio station and had to carry out its policy. Such actions were undeniable during the Cold War, on both sides of the Iron Curtain. Voice of America, along with Radio Free Europe, Radio Liberty and Radio Moscow, were essentially engaged in both ideological warfare and public diplomacy. The task of the radio stations was to fight for "the hearts, minds and wallets of the people around the world directed against the American enemy"⁷⁴.

However, like Radio Free Europe's broadcasts, the Voice of America broadcasts prepared by Z. Haupt display his imprinted personal stamp: an attempt to convey to listeners something valuable, universal and non-propagandistic. They provided viewers with information about contemporary American and Western European literature, literary trends, publishing and art.

The reviews of the émigré press prepared by the writer, such as "Kultura" and "Wiadomości", which began in 1953, gave the Polish audience insight into what was being discussed and written about in exile. Many of his reviews contain valuable criticism of publications appearing in the country that lacked full, reliable information, and sometimes even contained false claims.

His broadcasts devoted to American music, individual genres and artists, are not only attempts to popularize music, but also serve to entertain by allowing listeners access to current hits, such as those from Broadway. His artistic ability to depict details helps listeners to visualize the performances taking place.

Interviews with Polish scientists working at American universities and Polish-American activists, as well as reports on cultural and literary events, showed compatriots aspects of life of Poles in exile, strengthened the national bond and gave encouragement.

Other broadcasts, devoted to representatives of science and culture, as well as reports on the celebration of various holidays, acquainted Poles with various aspects of American life.

To make the message more attractive to listeners, Haupt often used voice division – not only in radio plays, but also in commentaries or reportages. He enriches the material with excerpts from literary works, especially by pre-war or émigré authors whose works were banned, and, in a few cases, from his own works.

He used several artistic means of expression, such as epithets and metaphors, and especially personification. In some broadcasts he uses enumeration and

74 L. Alexandre, *The Voice of America: From Détente to the Reagan Doctrine*, Norwood, N.J. 1988, p. 3.

hyperbolization, which help evoke positive or negative feelings, depending on the goal he wants to achieve.

Haupt also differentiated the broadcasts according to the intellectual level of the audience. Some contain hard-to-identify literary quotations or allusions, aimed at the more sophisticated listener, while others are aimed at the average viewer.

Before Haupt began his editorial work at the Voice of America, he had already acquired radio experience. Prior to the war, he participated in broadcasts with the literary group “Rybałci” at Polish Radio in Lwów. He also prepared one program for the Polish BBC program during the war. In a letter to Aleksander Janta-Polczyński, he wrote that he had “a few patriotic things prepared from that time to use”. Undoubtedly, his goal was creative work, to which he devoted himself with a passion, namely by writing stories. Life forced him to take up gainful employment in an American propaganda radio station, broadcasting to compatriots in the country. In a letter to his friend, Z. Ruszkowski, Haupt described his work at Voice of America:

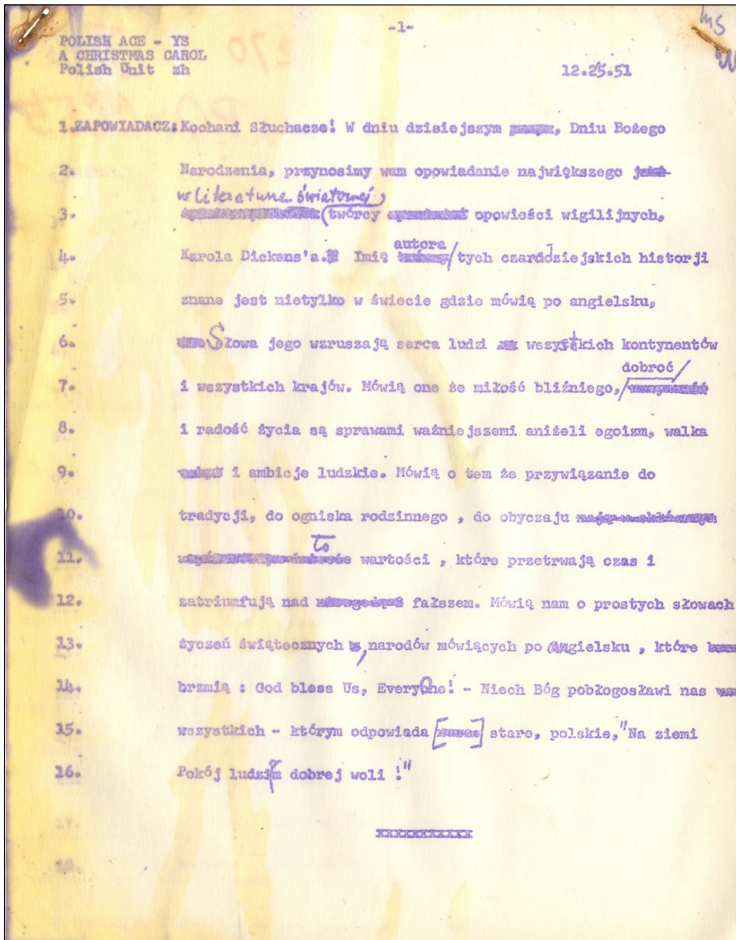
So after a short time of demobilization, I returned to the front line of combat, five times a week from eight to four I fabricate my paper ammunition, which I then fire in front of the microphone. Of course, I spare my compatriots as much as I can, and mainly shoot through the home territories with indirect fire, targeting Krasnaya Ploshchad⁷⁵.

The military, artillery metaphors evident in the above passage (the writer served in the Polish Army as commander of a battery of cannons) indicate that Haupt treated the radio studio as a front-line combat position from which he attacked the enemy. His broadcasts were the “paper ammunition” with which he fired at the “conducted culture” that was leading to savagery.

75 Letter dated 11th of January 1953, ZRP, folder 1.

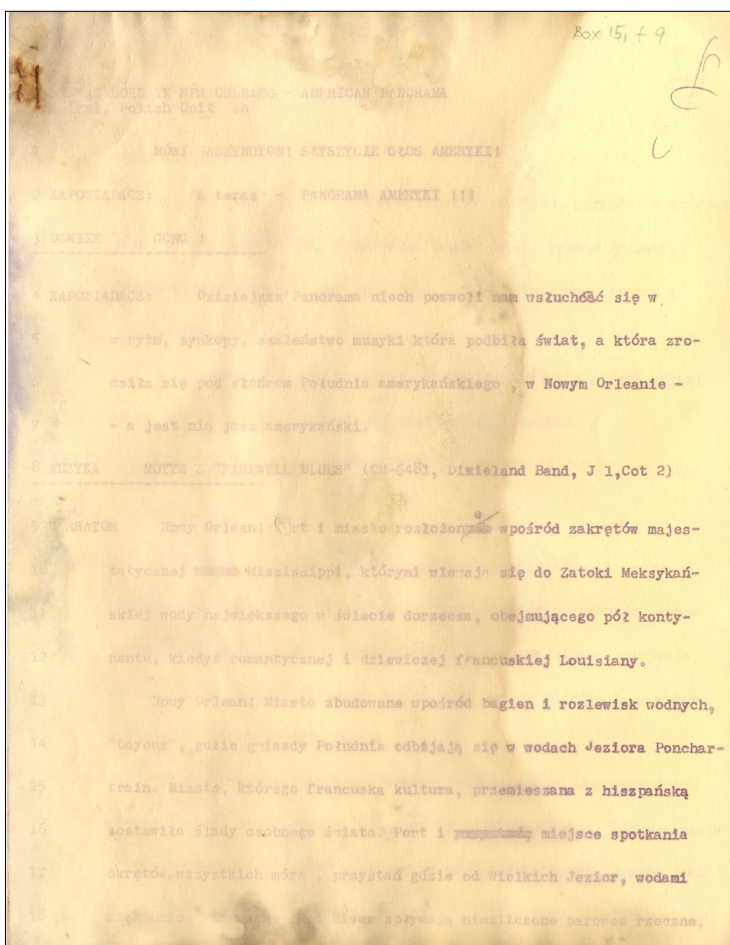
Illustrations

1. One of the early broadcasts by Zygmunt Haupt at Voice of America: *A Christmas Carol*.



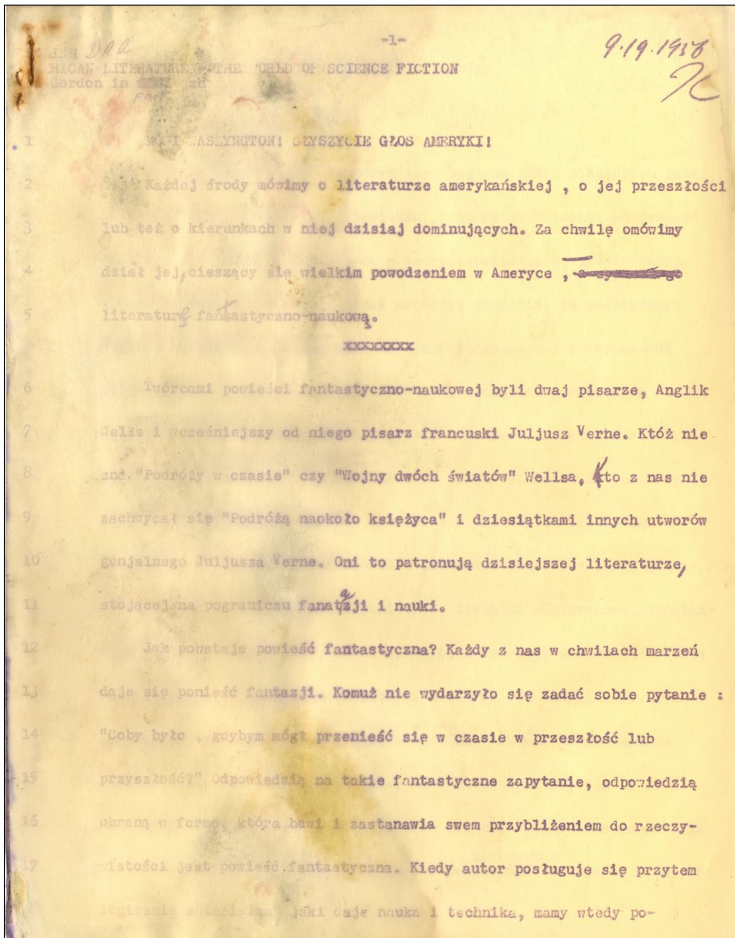
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, Zygmunt Haupt Papers [for now on: ZHP], [status of February 2024], box 11, folder 7. Photography: Barbara Krupa.

2. An example of a broadcast dedicated to the American music:
Panorama: Jazz was Born in New Orleans – American Panorama.



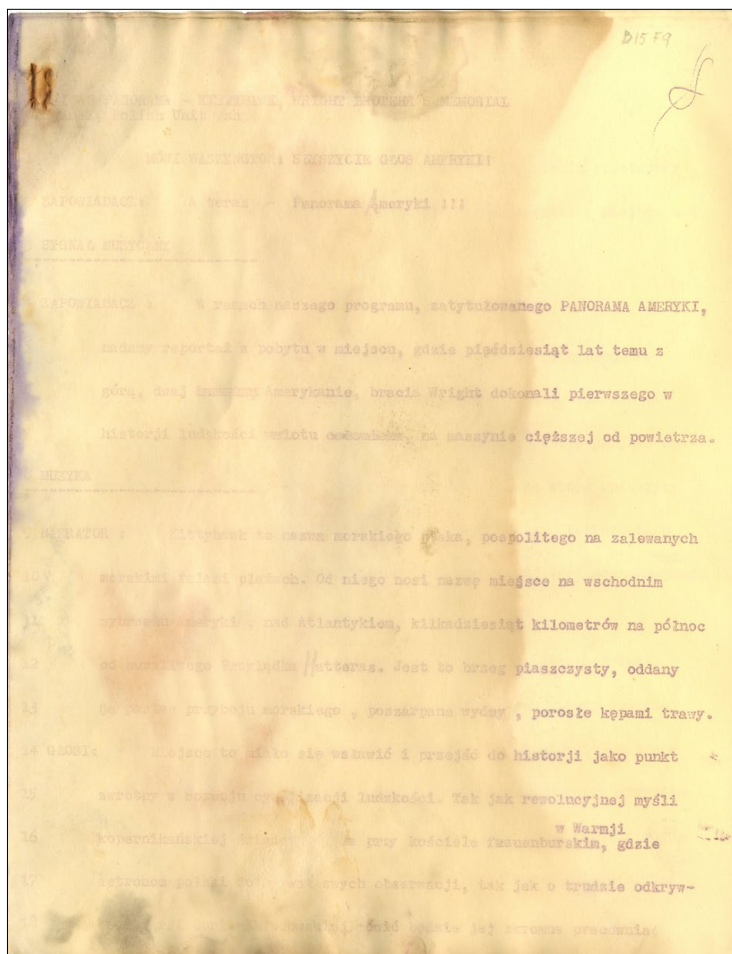
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 15, folder 9. Photography: Barbara Krupa.

3. A broadcast from a series *American Literature: The World of Science Fiction*.



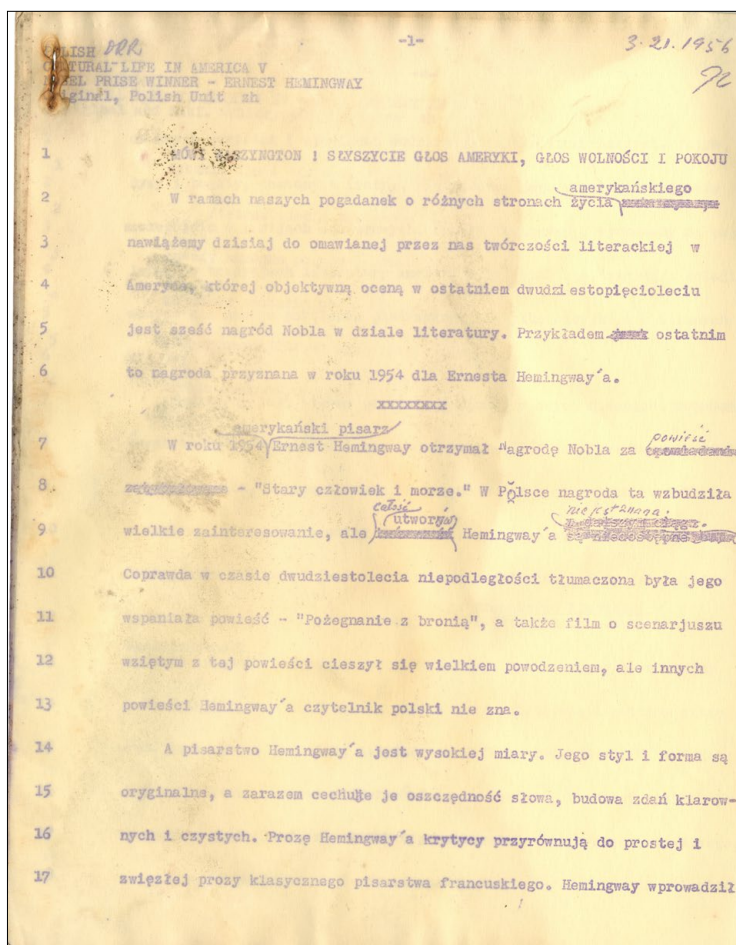
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 15, folder 10. Photography: Barbara Krupa.

4. An undated broadcast from the *American Panorama* series:
Kitty Hawk, Wright Brothers' Memorial.



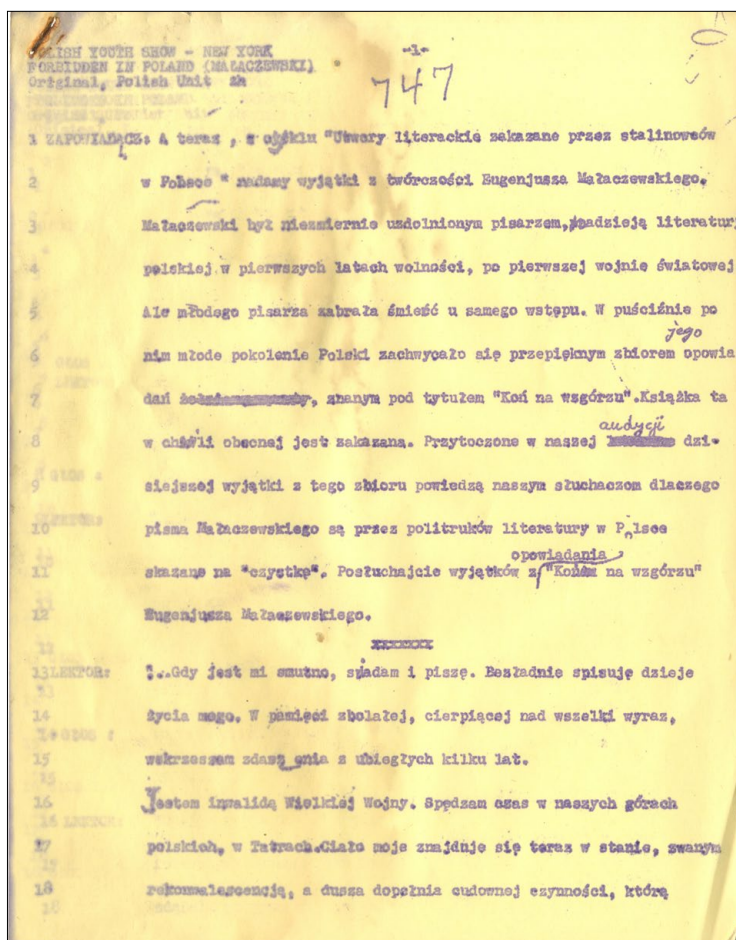
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 15, folder 9. Photography: Barbara Krupa.

5. A broadcast from series *Cultural Life in America:*
Nobel Price Winner – Ernest Hemingway.



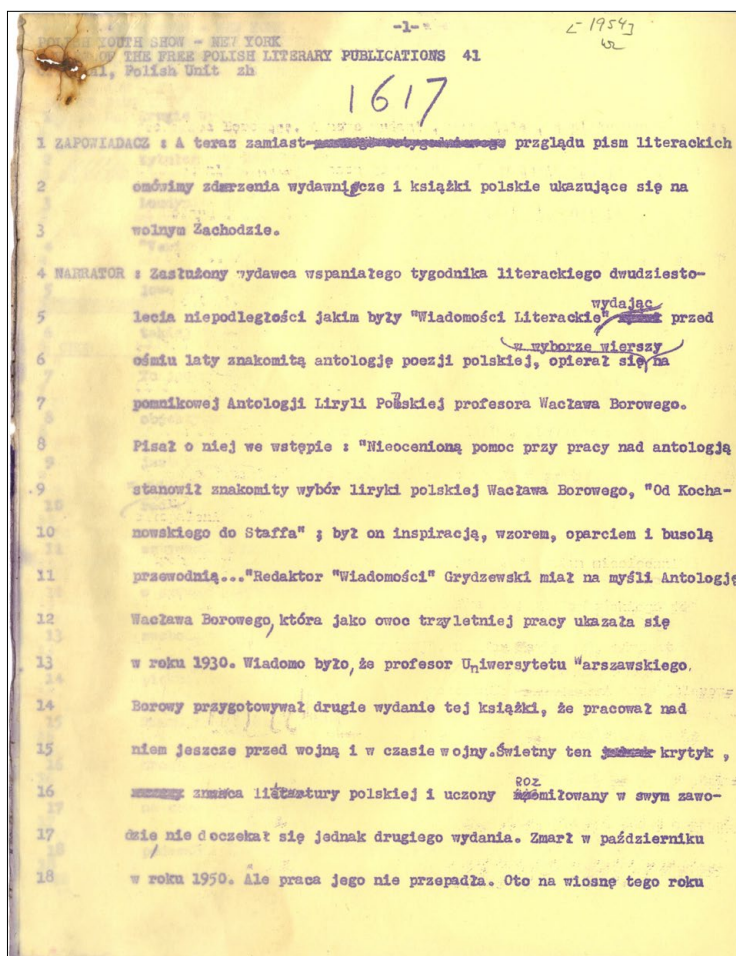
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 15, folder 9. Photography: Barbara Krupa.

6. A broadcast from a series *Polish Youth Show – New York:*
Forbidden in Poland – Malaczewski.



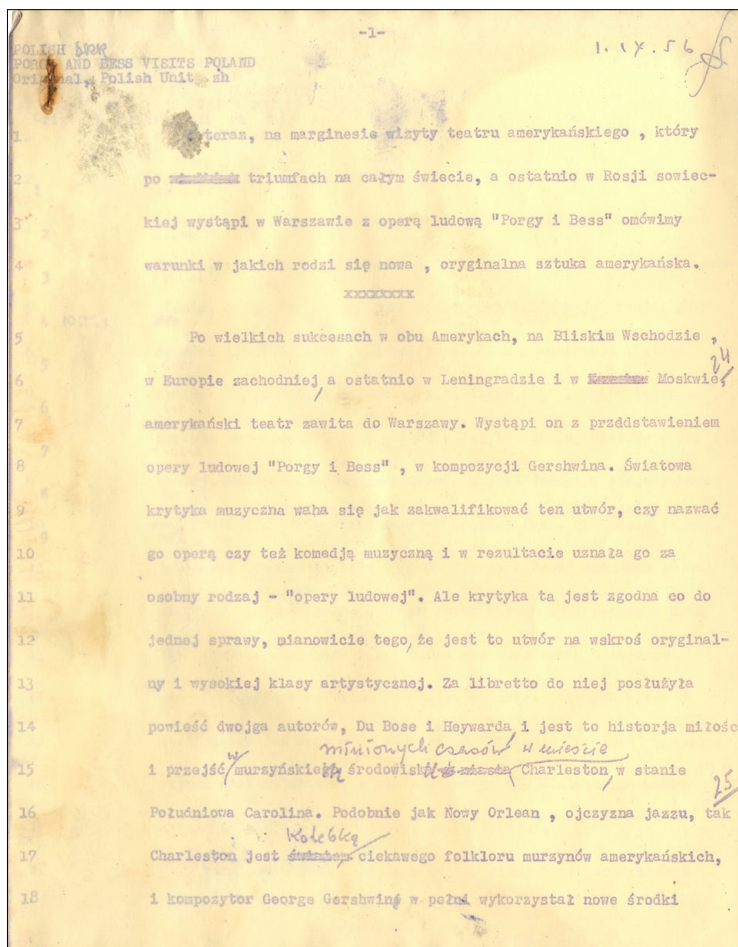
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 15, folder 9. Photography: Barbara Krupa.

7. A broadcast from a series *Polish Youth Show – New York: Review of The Free Polish Literary Periodicals, 41.*



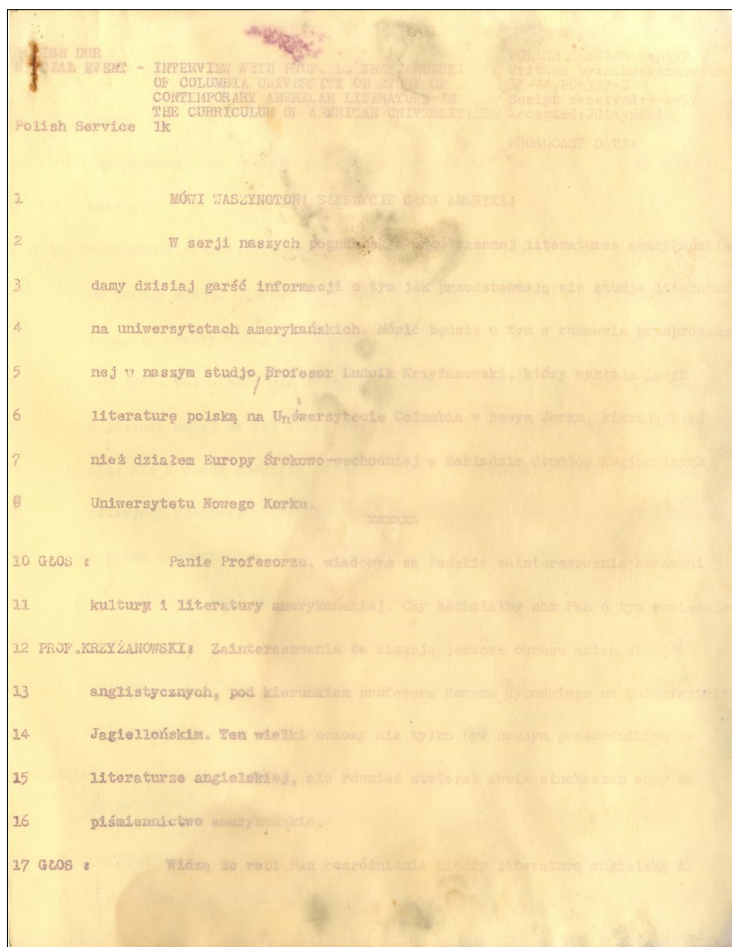
Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 14, folder 5. Photography: Barbara Krupa.

8. One of the broadcasts dedicated to the tournee
of an American theatrical group performing a folk opera
in Warsaw and Katowice in January of 1956: *Porgy and Bess Visits Poland*.



Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 14, folder 5. Photography: Barbara Krupa.

9. A broadcast presenting the *Interview with Prof. L. Krzyżanowski of Columbia University on Study of Contemporary American Literature in the Curriculum of American Universities.*



Source: Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, ZHP, [status of February 2024], box 16, folder 5. Photography: Barbara Krupa.

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