

# SHE WOULDN'T LET THEM DOWN

***Because she helped Franco's victims Helen Bryan is one of the sixteen now on trial in Washington.***

**By LILY KINGSLEY**

**I**F THE Un-American Activities Committee had searched far and wide they could never have found, from anyone's viewpoint, a more perfect example of 100 percent Americanism than Helen R. Bryan, Executive Secretary of the Joint Anti-Fascist Refugee Committee.

Even those snobs who feel that Americanism is gauged by the number of generations one's family has lived in this country would have to give her a mark of 200. One of her forefathers, George Bryan, was believed to be the first white child to be born in Pennsylvania. His fame did not stop there—he became a member of Pennsylvania's Supreme Court and his portrait hangs with others of our nation's founders in Independence Hall, practically under the cracked bell that pealed out freedom for the new world. Throughout the generations that followed, service to the nation in law, medicine and the church has been the Bryan tradition. What could have been more natural than that Helen Bryan should feel sympathy and instinctive interest in her fellow man? One of her earliest childhood memories was coming home to repeat a cliché she had heard in school about the Jewish people. Her Presbyterian minister father took her into his study and said: "Look at me and listen to me. The greatest man who ever lived was a Jew and I don't want you ever to forget it."

The traditions that she inherited did not, as happens too often, give her a feeling of privileged superiority. On the contrary, they led her to devote herself to nurturing and furthering the ideal of freedom and democracy for all the people.

Immediately after her graduation from Wellesley in 1917 she joined the staff of the YMCA, working in Detroit, Macon and Pittsburgh. In the course of her work with these young people she began to realize that the

tensions between white and Negro Americans were striking at the very foundation of Christianity and American democracy. She turned, then, toward a more active field in which to work on this problem. As part of her work with the Committee on Race Relations of the American Friends Service Committee (Quakers), she organized a yearly institute on race relations at Swarthmore College. She was a pioneer in arranging for the best known anthropologists, sociologists and economists to live with students and teachers for a month each summer where problems of culture and race tensions were put to the test of living reality.

Her twelve years of work with the Quakers won her national recognition; many active workers in the field of race relations gratefully recognize the part Helen Bryan played in guiding them at the outset of their careers.

In the late Thirties, however, along with many farseeing Americans, she realized that America's future and security were inextricably bound up with the fight against fascism at home

and abroad. Unable and unwilling to compromise with principle and the dictates of a mind trained to go to the roots of things, she turned her efforts to an organization dedicated to the anti-fascist fight which has been hers ever since. In 1938, she became New York director of the American League for Peace and Democracy, and served there throughout the crucial days of the Munich betrayal and the outbreak of World War II.

It is characteristic of Helen Bryan that devotion to ideals must always be translated into devotion to the people who stand for them. The tragedy of the Spanish Republicans became the dominant preoccupation of her life, as secretary of the United American Spanish Aid Committee, and later, as secretary of the Joint Anti-Fascist Refugee Committee.

From New York to Hollywood, from Chicago to New Orleans, men and women have grown to love this slender, graceful woman whose twinkling blue eyes and infectious laugh prove that the cult of democracy is not synonymous with the cult of the long face. The news that this warm, charming woman was being subjected to prosecution for her lifetime of service to humanity has struck consternation into the hearts of the many Americans she has inspired to work on behalf of the Spanish Republicans as well as among thousands of exiles who owe their lives to her and the committee. For to anti-fascists all over the world, Helen Bryan represents the spirit of true Americanism, the America that was founded and sustained under the motto of Tom Paine: "Wherever liberty is not, there is my country."

## ***Are You An Anti-fascist?***

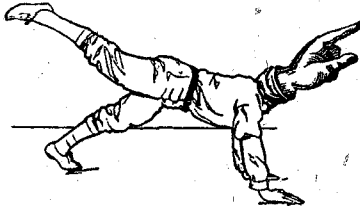
**W**ASHINGTON remains a city of fear and persecution; its political climate continued unchanged last week. The administration continues hell-bent on steamrolling over the rights of the Joint Anti-Fascist Refugee Committee and of those who await further trials: Rev. Richard Morford, director of the National Council for American-Soviet Friendship, George Marshall, Eugene Dennis, Leon Josephson, Gerhart Eisler. Now—not tomorrow but today—is the time to write or wire Attorney General Tom Clark to dismiss the whole series of "contempt of Congress" trials, as the United Christian Council for Democracy urged 8,000 Protestant ministers.

The mind of our federal authorities was startlingly revealed when a State Department employe, called as a prosecution witness, testified that the term "anti-fascist" is equivalent to the word "Communist." He said this as proof that the refugee committee is a "Communist front." That's the picture, and we have suggested where you fit into it. Write, or wire, today.—THE EDITORS.

# ON SANE WITH HARRI

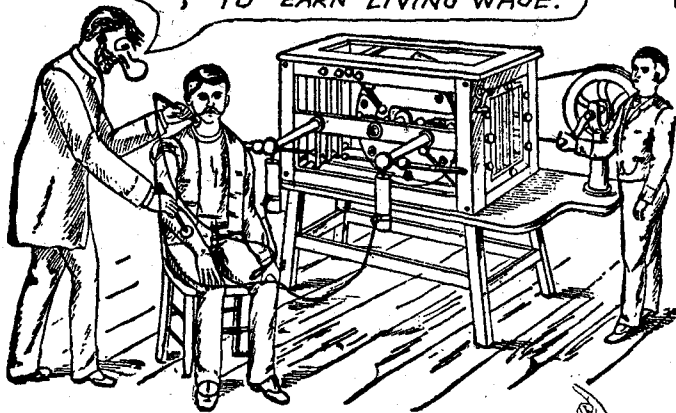


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showed the public ways to spot Communists

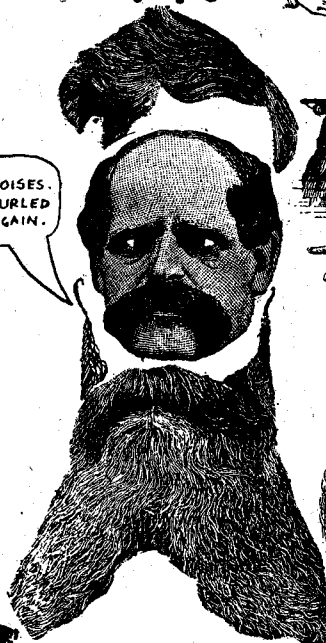
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put the spotlight on Communist activities



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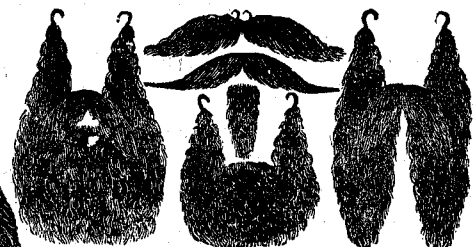


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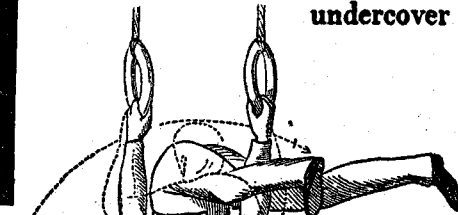
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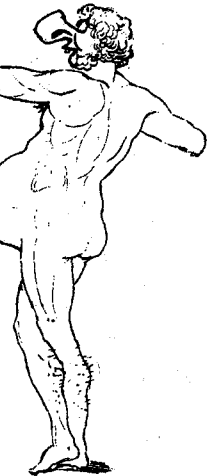


brought into the open  
undercover methods



traced  
the flip-flop policy

disclosed use of  
prominent "innocents"





# NO PASSPORT FOR ART

By MILTON WYNNE

JUST about the time Mexico's President Aleman started down the plush carpet spread out by Mr. Truman, another good neighbor, the painter Xavier Guerrero, had the door slammed in his face. The *vivas* on Pennsylvania Avenue bounced off the walls of our Embassy in Mexico City, where Senor Guerrero was denied a visa to this country on the grounds that his anti-fascist activities made him an "enemy" of the United States. This action, following on the heels of the recent recall by our State Department of American paintings touring Europe and South America, again reveals the revolver pointed at the head of culture by the trigger-men on Capitol Hill and the cut-throats in Wall Street. Thus the Truman Doctrine cancels the Good Neighbor policy and bars culture at the customhouse.

Xavier Guerrero shares in the development of the Mexican tradition equally with such artists as Orozco, Rivera and Siqueros. In fact, it is on the basis of his early fresco work and experiments in Mexico City that the revival of this technique was realized.

The first union of painters and sculptors was founded by Guerrero, thus laying the groundwork for the revolutionary activities carried on by this section of the Mexican proletarian intellectuals. He was the first director and founder of *El Machete*, a paper that grew into one of the most important cultural-political organs of our time.

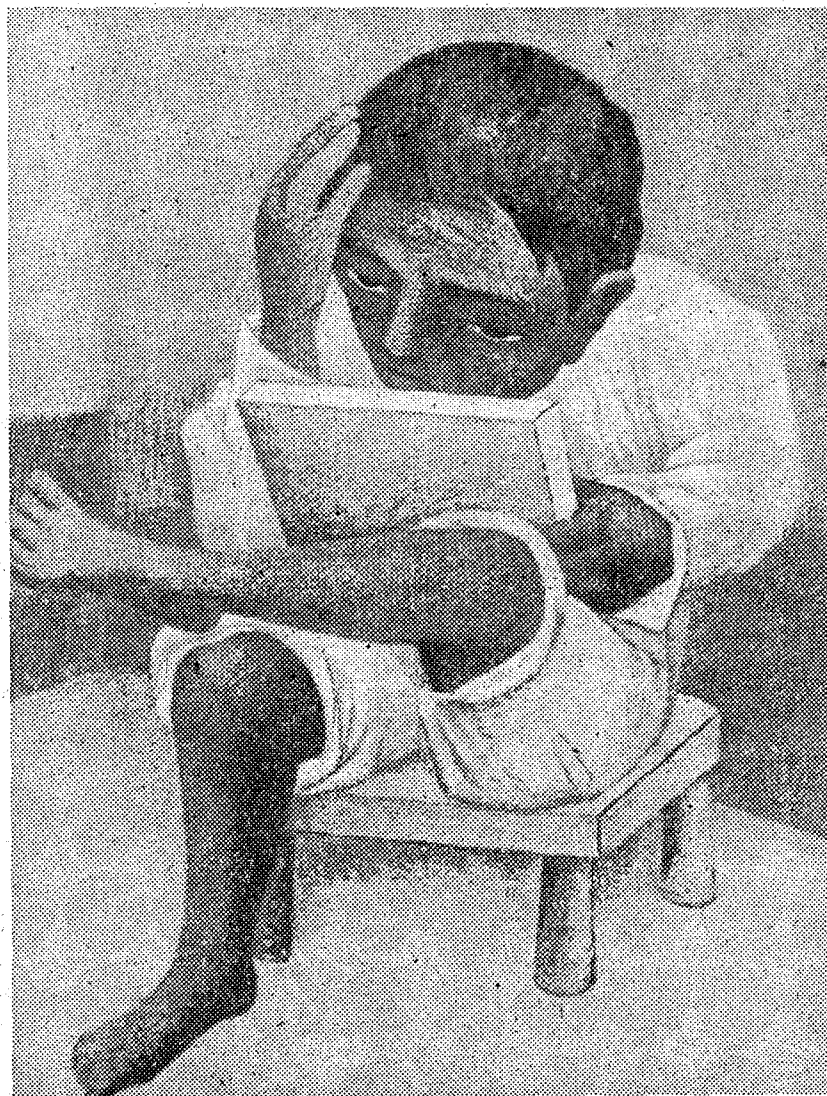
Guerrero, realizing the necessity of working with the people, devoted much of his time to organizing Mexican peasants' and workers' movements. For a number of years he travelled extensively through his own country, as well as Europe and Asia, doing little painting but much organizing. On his return to Mexico in 1940 he began work again, completing such frescos as the series for the Chauffeurs' Union of Gua-

dalajara. The murals were paid for through subscription by the chauffeurs themselves. He was commissioned by the Mexican government, as was Siqueros, to do a series of murals for the earthquake-ravaged city of Chillan, Chile. While there, he decorated the clubhouse of the workers of the Hippodrome, the famous Santiago racetrack. In 1941 he was invited by the Museum of Modern Art to visit this country as the museum's guest. During his stay here he painted a series of portable frescos for the museum, and won a prize in its inter-American competition.

In 1946 he again came to the United States to complete arrangements with the Knoedler Gallery in New York for a giant exhibition of easel paintings and drawings and for a demonstration of his fresco technique. Almost one year later to the day he was barred from entering this country to attend his show.

Since it was necessary for him to be present in the gallery to finish his frescos and demonstrate his technique, much of the work that was to be shown had to be eliminated.

It seems hardly coincidental that though in 1946 Guerrero was not considered an "enemy," in 1947, the year of the Truman Doctrine, he is considered one. It seems hardly coincidental that while our administration talks of "inter-American" armaments, it snipes at inter-American cultural relations. While we rattle sabers and brandish atom bombs, paintings are knifed and the Good Neighbor policy blitzed. Kirsten Flagstad is allowed in, but Guerrero is kept out. These actions should make it increasingly clear to intellectuals and cultural workers in the United States that the doctrine which advances the borders of American imperialism to Turkey and Greece also smears the canvas and chisels into the marble.



"Struggle," oil by Xavier Guerrero.

Knoedler Galleries.