

# The Volunteer

JOURNAL OF THE VETERANS OF THE ABRAHAM LINCOLN BRIGADE

"...and that government of the people,  
by the people, and for the people,  
shall not perish from the earth."

ABRAHAM LINCOLN

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Clifton Amsbury at the San Francisco Bay Area annual picnic. Story on page 19. Photo by Richard Bermack.

# Letters

Dear Editor,

My father-in-law (Mr. Alun Menai Williams, of 57 Shakespeare Road, Barry, South Glamorgan, CF82 9TP, England) has asked me to pass on his thanks to you for sending him *The Volunteer*. He is now aged 90, a veteran of the Spanish Civil War, and very much enjoys reading your journal. I understand that he is the only remaining veteran left in Wales.

Thank you again and best wishes.

Jenny Menai-Williams.

Dear Editor,

I would like to enlarge on the welcome comments of Freda Tanz, widow of Al Tanz, a veteran of the ALB and the American Army in World War II (*The Volunteer*, September 2003, p 21), written in response to Michael Nash's warm and insightful review (*The Volunteer*, June 2003, p 140) of *Fighting Fascism in Europe: The World War II Letters of an American Veteran of the Spanish Civil War*, by my father, Lawrence Cane.

The book, which I edited in collaboration with historians Judy Barrett Litoff and David C. Smith, presents some 180 of more than 300 letters written by my father to my mother, Grace Singer Cane, during his service in the American Army in World War II. Among his many experiences, my father landed on Utah Beach on D-Day with the first wave of combat engineers assigned to carry out the assault demolition work as part of the Allied invasion of Europe. As mentioned in a number of his own letters, and to the best of our current knowledge, he was the sole ALB veteran who fought in World War II to land with the *assault wave* on D-Day. In his otherwise excellent review, Mr. Nash stated less precisely that Lawrence Cane was the only veteran of the ALB to participate in the D-Day invasion of Normandy. In her letter, Mrs. Tanz has accurately pointed out that Al Tanz also participated in the D-Day invasion, parachuting into France prior to the landings as part of the OSS in order to sabotage electrical lines near the village of Sainte-Mère-Église. In fact, Al Tanz's role in the D-Day invasion is explicitly mentioned in a footnote (p 202) to Lawrence Cane's letters of 3 July, 13 July, and 16 July 1945. In these letters, my father describes getting together in France with fellow vet, Lt. Al Tanz, then serving in an engineer depot outfit, as well as another veteran of the ALB, Bill Pike, reunions in which they exchanged news of the Left and "... had a real old-fashioned bull-session. We beat the Spanish War to death."

David E. Cane

Website:

[http://www.chem.brown.edu/faculty/dec/Fighting\\_Fascism\\_in\\_Europe.html](http://www.chem.brown.edu/faculty/dec/Fighting_Fascism_in_Europe.html)

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### The Volunteer

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# Dispatch from Madrid: *Freedom is Worth the Struggle*

By Miguel Ángel Nieto

*Editor's note: With this issue, The Volunteer begins a new regular column, "Dispatch from Madrid," by Miguel Ángel Nieto, one of Spain's leading investigative journalists. The column will focus on issues in Spain of interest to our readers.*

**J**osé Couso was a splendid young Spanish news cameraman who, until it can be proved otherwise, was shot and killed by a U.S. tank on May 8, 2003. Legally speaking, this is called a war crime. Couso had two children, one six years old, the other three.

Every month hundreds of people demonstrate in Madrid, in front of the U.S. embassy, demanding an explanation of the shameless official version of his death offered by the Pentagon, which claims that from the perspective of the tank commander, Couso was holding not a camera but a gun, and was turning it on the invading army.

Truth, as a concept, is the main enemy of those who begin wars. And pictures, as instruments, have such an immediate and undeniable truth value that the only way to silence them is by pulling the trigger. In the Iraq war, as in all wars, that's what they have done: murder the witness.

So much material concerning the Spanish Civil War remains classified that when it is made public our children will finally understand of what that first great, barbarous act of the 20th Century consisted. The estimate is a million dead. A million. We don't know how many journalists were killed, or how many languished in silence, choking back what they had seen and lived. Our memory has been rifled through so thoroughly that the International Brigades are presented as museum relics when they take part



in any public program in Spain. The memory they have taken from us holds an explosive mystery: the truth. Men and women committed to freedom, to a tolerance that knows no borders, to respect for the will of the majority.

The current government of Spain, like the government imposed in 1939, prefers a version without witnesses. Yesterday's witnesses are dying out, those museum pieces who travel tirelessly despite the fact that the official memory refuses to recognize them. Today's witnesses are also falling, with no credible explanation, in Afghanistan, in Baghdad, in Sarajevo.

Had he been born earlier, Couso could have lived another life, capturing with his camera images of another invading army, one that held Spain captive for nearly four decades. But he lived in 2003, and he wanted to document another country unjustly invaded. He only photographed one shot, the one that ended his life. The picture he took of his own death is, simply put, brutal.

This cameraman's blood becomes our tears, welling up from our hearts night after night. Madness possesses each of us on the eighth day of every month. How can we explain to our children, to Couso's children, this monumental example of human stupidity? How are they ever to understand the freedom we long for if we are defeated by the loss of a single life? How must we tell the children, our children, that this accident we call life is governed by someone else's priorities? And how are we to explain to ourselves that living is worth the loss of a life?

War is a heinous act, except to those who declare it. The rest of us try to protect ourselves from having the winners' agenda shoved down our throats. In this context the defense of an individual choice can only be perseverance, the confidence that time will eventually offer a clear explanation. When that happens, and it is already happening, then freedom will always be worth the struggle. ■



# A Lincoln in Argentina

By Moe Fishman

**"A**ura of the Cause," ALBA's traveling photo exhibit, opened at the Palacio del Artes in Buenos Aires on September 26. Thanks to the Puffin Foundation, I spoke at the gallery about the origins of the pictures, the Spanish Civil War, and the Lincoln Brigade.

A number of clippings and articles appeared in newspapers promoting the exhibit. I had two interviews with reporters and spoke on a radio program during my stay.

From the Palacio, the photo exhibition will be shown at Avila, a nightclub owned by the son of an Argentinian veteran living in Spain. A third venue will be in the headquarters of the Federation of Spaniards from Galicia, residing in Argentina.

Paco Lores, president of the Federation, invited me to address its annual banquet on October 5. This was a sit-down dinner for over 600 participants. In my talk, I outlined many actions VALB has been engaged in over the past 60 years, such as the campaign that raised over a quarter of a million dollars for ambulances for Nicaragua. There was applause for our stand against the U.S. blockade of Cuba. When I spoke of our actions to close the School of the Americas, there was great enthusiasm for our efforts.

A commemorative plaque dedicated to the Veterans of the Lincoln Brigade by the Federation now hangs in the VALB office.

I learned that more than 1,000 Argentinians and Spaniards living in Argentina participated in the Spanish Civil War. About 60 percent fought for the Republic, the other 40 percent on the side of Franco. Most of the volunteers went to Spain via freighters that ran regularly between Argentina and the Spanish Republic from the beginning of the war through the end and beyond. Many returned to Argentina by this method. I was told of an organization of Argentinian anti-fascist veterans. It later merged into the organization of the Friends of the

Republic, which continued to assist refugees after the Republic fell.

One of those I interviewed was Carlos Pareda, of Spanish origin, who traveled from Rosario, about 4 hours by car. Similarly, I met Luis Alberto Quesada, a well-known Spanish poet who fought for the Republic and spent 17 years in prison afterwards. He was kind enough to present two books of his poetry to be turned over to the archives. Much to our pleasure, he also arranged a visit to the hotel room where Federico Garcia Lorca lived for eight months when he visited Buenos Aires in 1929. Argentinians have great pride in his visit and keep the room as a memorial. ■



Moe Fishman, photo by Richard Bermack

## In Brief

### Luxembourg Vets Rehabilitated

On April 10, 1937, the parliamentary government of Luxembourg passed a law forbidding citizens from participating in the Spanish Civil War. But nothing lasts forever. This summer, in an act of historical rehabilitation, the country's Chamber of Deputies unanimously enacted a new statute that abrogated the ban and thus rehabilitated the 102 brigadistas who had violated the law to fight in the International Brigades. In officially rehabilitating these "soldiers for freedom," the government paid homage to the courage and prescience of those who first tried to stop the spread of fascism. On October 18, 2003, Luxembourg's prime minister joined Les Amis des Brigades Internationales at its annual commemoration held at the "No Pasaran" monument in Dudelange.

### Vets for Peace

Defeating Militarism and the Politics of Fear was the theme of the Veterans for Peace annual conven-

tion held in San Francisco on August 8-10. Hosted by many of the California chapters, 400 veterans from around the country attended. I was very pleased to attend, knowing that the organization has accepted all of the Lincoln Veterans as members; special thanks are due to Moe Fishman for his work on this. There were workshops during the two days on topics such as "Alliances between Anti-War and Justice Struggles: Vieques/Building a Multiracial Veterans Movement; Domestic Repression and Constitutional Rights; and Countering Recruitment of Youth ("No Child Left Unrecruited")/Veterans Speaking in Schools."

Two outstanding projects of the group were "The Campaign to Bring Them Home Now" and "Military Families Speak Out." Among the notable speakers were William Rivers Pitt, Congressman Jim McDermott (a VFP member), and Dennis Kucinich. Most of the proceedings were broadcast on C-Span.

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# Premature Anti-Fascists, Again

By Peter Carroll, with assistance from Daniel Bertwell

In *Denial: Historians, Communism & Espionage*, a recent collection of essays by John Earl Haynes and Harvey Klehr (San Francisco: Encounter Books, 2003), raises the argument that the term “premature anti-fascist” was *not* used by the U.S. government during World War II to classify, pejoratively, the veterans of the Abraham Lincoln Brigade who served in the armed forces. Rather, the authors say, the term was invented by Lincoln veterans “in a proudly sardonic way” to conceal the fact that they actually opposed U.S. intervention in World War II during the era of the Nazi-Soviet Pact (September 1939-June 21, 1941). They base their claim on the absence of contemporary documentary evidence showing the use of that phrase by wartime government officials. Indeed, for failing to provide adequate evidence in my book, *The Odyssey of the Abraham Lincoln Brigade: Americans in the Spanish Civil War*, they charge me with “scholarly malpractice.”

Never mind, for the moment, that the destruction of nearly all military personnel records from World War II in a fire in a St. Louis archive in 1975 precludes the discovery of likely documentary sources. Never mind, too, that U.S. intelligence agencies, such as the FBI or Army intelligence, have not rushed to divulge their full archival holdings. Such documents may or may not exist to enlighten future detectives. However, there is at least one plausible document on record that attributes the origins of the phrase “premature anti-fascist” to the federal government.

On January 2, 1945, as U.S. troops were recovering from the German counter-offensive known as the Battle of the Bulge, Representative John M. Coffee, a Democrat from Washington, spoke at a public meeting in Madison Square Garden to urge the U.S. gov-

ernment break diplomatic relations with the Franco regime in Spain.

Congressman Coffee placed the rally in its historical context (as quoted, in part, from the *Congressional Record*, with my italics added):

We meet tonight as allies of the

of Madrid was the start of the Axis war against the free world; how they pledged that if we aided them then, the Spanish people would come to our side when we were attacked by their German and Italian invaders.



Vet Bill Sennett served as a training instructor at Keesler Field, Mississippi.

democratic peoples of Spain, and we meet in a hall which echoed to the heroic words of the Spanish people during the years 1936 to 1939. Perhaps some of you still remember how, in 1936, the people of New York filled this very hall to greet the first delegation of spokesmen for the Popular Front Government of Spain....

I recall how this pioneer delegation from embattled Spain pleaded for our aid; how for night after night they told new American audiences that the fighting in the streets

Later, to these Spanish voices, were added the voices of Americans who had gone to Spain to fight the Nazi monster, and who returned, wounded, to tell us of what they had seen. They, too, were voices crying in the night. The Spaniards and the Americans told us that if Madrid fell, Paris and London—and Pearl Harbor—were next. Here at Madison Square Garden, and at hundreds of similar meetings throughout the United

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# Premature Again

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States and Canada, the rafters rung with the cry of the Spanish Republic—the cry “Make Madrid the Tomb of Fascism.”

Perhaps our voices were not strong enough....

I know that it is a hard thing to say, but these are hard times, when only cowards refuse to face facts. For the fate of Spain, we have no one to blame but ourselves.

We, who saw; we, who knew; we, who understood—did we really fight hard enough?

There is, of course, no honor high enough for those few thousand gallant American men and boys (*they call them premature anti-fascists in some nasty Washington circles today!*) who made their way to Spain and fought and suffered in the ranks of the Abraham Lincoln Brigade. They more than did their best to stop the third [sic] world war before it hit their native land. Never in the history of our nation has a group of Americans fought so heroically and received so little recognition from our own people as have the men of the Lincoln Brigade. I am indeed moved tonight to know that among the organizations sponsoring this meeting is included the Veterans of the Abraham Lincoln Brigade. They, of all Americans, did their share.

Coffee proceeded to appeal to the 16,000 people in attendance to express their opinions directly to their congressional representatives. With enough public pressure, he said, “*the appeasers will run for cover quicker than you can say premature anti-fascist.*”

After this speech, the phrase “premature anti-fascist” first began to appear in public statements and in private letters by Lincoln Brigade veterans. For example, when vet Herman Bottcher was killed in action in the Pacific later that month, vet Bob Thompson, himself a decorated World War II hero, declared: “Herman Bottcher was a man whom cynical

political dilettantes have dubbed a premature anti-fascist. He grew up fighting fascism. He fought it in Germany and in Spain and he died fighting it on Leyte Island.”

There is nothing sardonic in that



Vet Al Tanz trained as a parachutist (above) and jumped behind enemy lines before D-Day.

statement. And as Bernard Knox, a veteran of the British battalion who was also labeled “premature anti-fascist” by a Yale professor, has said: “If you were not premature, what sort of anti-fascist were you supposed to be? A punctual anti-fascist?”

## Why is this tempest important?

For the Lincoln veterans who served in the U.S. Army during World War II, “premature antifascist” put a tag on what they had experienced for

years. On August 24, 1945, for instance, Archie Brown was stationed in France when the *People's World* arrived with “an article about the investigation of the ‘premature anti-fascists’ by a congressional committee....The funny part is that we had been discussing the thing today about discrimination.” From the beginning of the war, the military had treated the Lincolns as subversives, denying them opportunities to become commissioned officers, to obtain overseas assignments, or to attend technical schools where they might gain skills useful for civilian life. (As ever, military bureaucrats were not always efficient in screening out these alleged subversives, enabling some Lincolns to slip through the system.) When the Lincoln veterans questioned the denials, commanders told them the orders came from higher up. Brown’s first sergeant blamed military intelligence (G-2) for keeping him out of radio school. In this way, “premature anti-fascist” foreshadowed the discrimination, harassment, and persecution associated with the anti-communist crusade of the Cold War era.

For historians like Haynes and Klehr, the claim that the Lincolns invented and glorified the term “premature anti-fascist” reflects the veterans’ duplicity in concealing their opposition to U.S. intervention in World War II prior to the German invasion of the Soviet Union. They are correct in stating that the Veterans of the Abraham Lincoln Brigade (VALB) participated in the Communist Party’s campaign, “The Yanks Are Not Coming.” They err in assuming that all Lincoln veterans, or even all Communist Lincoln veterans, adopted that position. Some, like Syd Levine, left the Communist Party but remained active and in good standing in the VALB. Others, like Jack Shafran and Harry Schoenberg, ignored the jeers of their Communist comrades

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# LORCA: SYMBOL OF ALL SPAIN'S VICTIMS

By Mary Kay McCoy

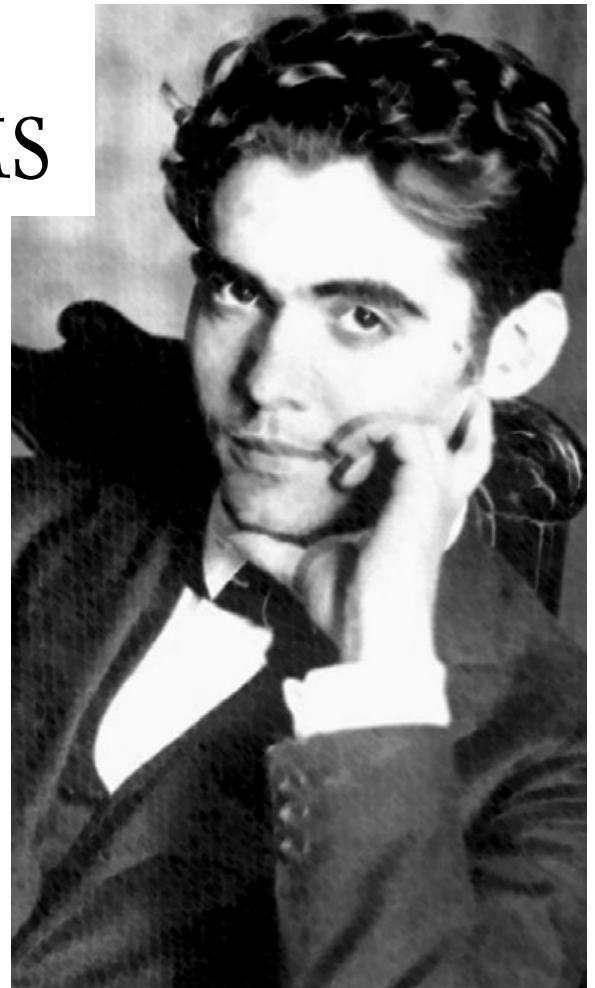
**T**he exhumation of the remains of Federico Garcia Lorca, the poet killed in the early days of the Spanish Civil War, could take place before the end of the year if his family does not interfere. Lorca's biographer, Ian Gibson, claims the "poet belongs to humanity, not to his family."

Though there are still some loose threads concerning the motives behind Lorca's execution, few doubts remain about the circumstances of how it happened. After being badly beaten at his family's home one day at the end of July 1936, Lorca sought protection in the home of his friend, the poet Luis Rosales, member of a prominent falangist family. Targeted because of his homosexuality and left-wing sympathies, he was arrested August 16 by Ramón Ruiz Alonso (I use his name so he, too, is remembered), ex-representative of a right-wing catholic organization (CEDA). Subsequently Lorca was driven to the provincial government headquarters commanded by the falangist general José Valdés Guzmán. He was executed under the orders of General Queipo de Llano sometime, it is believed, during the early morning hours of August 19 and left unburied in a place between Viznar and Alfacar, not far from Granada. The probable location of the grave was revealed to Ian Gibson many years ago by the man who was forced to bury the bodies. Three other men were also murdered that night and are believed to be lying in a common grave with Lorca: Francisco Galadí and Joaquín Arcollas, both banderilleros and members of the anarchist trade union CNT, and Dióscoro Galindo, a local school teacher.

The grandchildren of Galadí and Galindo contacted the Association for

the Recovery of Historic Memory (ARMH) last summer to solicit their help to open the grave. To date the Association has recovered the remains of over 210 victims of the Civil War and postwar executions that took place during Franco's dictatorship. The ARMH immediately started with formal petitions. However, they soon confronted opposition from Lorca's six nieces and nephews, who claim that disinterring his body will contribute nothing new to what is already known about the poet's death. They add that disturbing the place where Lorca is buried could lead to a loss of historic memory because people will forget what happened at the location. They also fear that once the grave is opened the land will be used to construct new homes. Nevertheless, the procedures to secure the necessary legal permits in order to exhume the bodies continue and by late November there should be an answer. The mayor of Alfacar, socialist Juan Caballero, supports the exhumation, and the Judiciary Council of the Andalusian government has authorized the digging. Also, the local government has decided to declare the area where the grave is located as "Patrimony of Cultural Interest" so that the risk of future building on the spot can no longer justify the family's concern. It is believed there are thousands of bodies lying in common graves in the area of Viznar.

Yet if Lorca's remains are found, it will not be because of the wishes of his family, but rather because of those of the Galadí and Galindo families, who want to recover their loved ones and give them a proper burial. They say it is the only way they can heal



their wounds. And it is exactly this, healing the wounds, that is in question here. Judge Baltazar Garzón said, when referring to Chile: "If a cut or wound is not sewn up or healed as it should be, ... one day it will inevitably burst open." The same is true in the case of Spain.

Too much about the Spanish war and the Franco regime has been silenced. Today it is clearer than ever that this silencing of the past has been a serious mistake. German kids learn about Hitler and nazism at school, Italian kids study Mussolini and fascism, but Spanish kids remain in the dark about their country's recent past. Ask most any Spaniard in his 20s or 30s about Franco and the Civil War and the likely answer is that he never studied it. And that is true. Most high school history classes never get to the Civil War; the school term always conveniently comes to an end somewhere

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Mary Kay McCoy is a translator and dialogue coach living in Madrid.

## Premature Again

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and enlisted in the army. Still others entered the army as draftees. Whatever their motives, what they had in common was the same discrimination by the military leadership.

My critics err more grievously in claiming that veterans who opposed U.S. intervention were, as they put it, "interim profascists." Such language simplifies to distortion the complexities of the period before U.S. entrance into the war. Having seen the consequences of British and French non-intervention in Spain—and,



Al Tanz during World War II.

equally important, having seen the continuing brutal treatment of Spanish refugees in French concentration camps after the fall of the Spanish Republic—many Lincoln veterans had no sympathy with the plight of the western Allies. In November 1940, for instance, Lincoln veterans were trying to raise money—futilely—to send an American Rescue Ship to liberate Spanish refugees from Vichy France. In February 1941, a veterans' delegation tried, without success, to meet with the British ambassador in Washington to arrange for the SS *Lovcen* to take 450 Spanish refugees from French Morocco to Mexico. To be

sure, many veterans, including the VALB leadership, actively supported the Communist Party's pro-Soviet line. Yet even within those ranks, they articulated various positions about their opposition to intervention. For most, Spain remained the touchstone of their politics. "If you ask yourself, who were the enemies of Spain," veteran Alvah Bessie advised a writers' and artists' congress in June 1941, "you will know your enemy today." Some even considered aligning with the conservative non-interventionist America First movement. Others expressed ambivalence about war in general. These were hardly "profascist" sentiments.

Yet the Lincoln veterans paid dearly for their political sentiments. Texas Representative Martin Dies, chair of the Committee on Un-American Activities, considered them

dangerous subversives. So did FBI Director J. Edgar Hoover. Congressman Coffee's "nasty Washington circles" may well refer to these architects of the red scare. Against their allegations of un-Americanism, however, stands a small mountain of World War II letters in the Abraham Lincoln Brigade Archives that demonstrates a remarkably intense commitment to democratic, anti-fascist beliefs. That is why the Lincolns were so indignant at the discrimination they faced in the military. That is why they pulled every string they could to obtain battlefield assignments. That is why they served so bravely, so heroically, in every theater of the war. And that is why, eventually, they grasped the term "premature anti-fascist" as a badge of honor. ■

*Copyright by Peter Carroll*

## Lorca

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at the beginning of the 20th Century. Even if some kids are introduced to the war, it is usually to learn the names of the most important battles, and then the subject is readily dismissed by saying, "Atrocities were equally committed on both sides."

The recovery of Lorca's remains, since he is widely recognized as the most read and admired Spanish poet of the 20th Century, would help to recover that silenced truth. Hopefully it will mean the recognition of all of the tens of thousands of anonymous victims of the war and Franco's repression. They, too, have identities; they are the Emilios, Juans, Enriques, Franciscos, Anas, Saras, Antonios, Manuels, Josés....And maybe, just maybe, the "victorious" could admit their culpability, say they were sorry. It might be their last chance to do so since those who are still able to hear them are dying out.

It would be good to believe this is

not just a far-fetched dream.

However, not much can be expected from a conservative government that has again granted subsidies to the Francisco Franco Foundation, an organization whose objective is to praise the dictator and the achievements of his political regime, but has given absolutely nothing to the ARMH to help them in their search to uncover the graves. Undoubtedly, for the governing party the truth still hits a little too close to home.

Even though Lorca's family has expressed opposition to the exhumation, they have declared that they will not impede the digging if the other families decide to go ahead. Ian Gibson, who has spent over 30 years studying Lorca, eagerly awaits the exhumation. He hopes that some of the unknowns concerning Lorca's death will be answered. Gibson says Lorca "is a symbol, he gave his life for Spain, he is a martyr." ■



# Archie Brown Collection at the Tamiment Library

By Michael Nash

Last winter, Esther (Hon) Brown donated Archie Brown's papers to the Abraham Lincoln Brigade Archive at New York University's Tamiment Library. Archie Brown was a prominent Lincoln Brigade veteran, active in the VALB's Bay Area post and in the labor movement on the San Francisco waterfront. The Archie Brown collection describes his career as well as the varied contributions that VALB made to progressive causes during the last half-century.

Brown was born in Sioux City, Iowa in 1911. In his early teens, like many of his contemporaries, he rode the rails to California seeking adventure and opportunity. When he arrived in San Francisco, Brown became a newspaper delivery boy, but he soon lost this job because he joined a group of striking newsboys demanding union recognition. During the 1930s he became a longshoreman, and he played an important role in organizing the west coast dockworkers. As a member and officer of the International Longshoremen's and Warehousemen's Union (ILWU), he worked on the waterfront until the 1970s.

In 1938 Archie Brown went to Spain to fight Fascism and joined the Abraham Lincoln Brigade. He also served in World War II and fought in the Battle of the Bulge. His papers include several folders of letters that he wrote to his family from Spain describing the war, the political situation, and his impressions of the country and its people. His World War II letters to his wife, Hon Brown, describe his experiences in the Army; his long period of stateside duty when Lincoln veterans were being held out of combat; and finally, his deployment in Europe in 1944 and 1945.

After his return from Europe, Brown went back to work as a longshoreman and was elected to the Executive Committee of the ILWU.



Archie Brown's passport photo.

During these years he was an active and visible member of the Communist Party, running for state and national office on the Communist Party ticket many times. In the 1950s Archie Brown played a leading role in the California campaign to end the House Un-American Activities Committee's witch hunts. In 1959 he was arrested for violating the provision of the Landrum-Griffin Act that made it illegal for Communist Party members to be trade union office holders. He fought this law up to the United States Supreme Court, which struck down this ban on First Amendment grounds in 1965.

Beginning in the 1940s, Archie Brown was a leading figure in west coast VALB. His papers describe the

vets' involvement in the struggle against McCarthyism in the 1950s, the civil rights movement, the anti-war movement that opposed United States involvement in Vietnam, support of revolutionary Cuba, opposition to the Pinochet government in Chile, aid to the Sandinista movement in Nicaragua, and Salvadoran medical relief.

For information about the Archie Brown collection or the Abraham Lincoln Brigade Archive at NYU, contact Gail Malmgreen at the Tamiment Library, [Gail.Malmgreen@nyu.edu](mailto:Gail.Malmgreen@nyu.edu), 212-998-2630. ■

Michael Nash is head of NYU's Tamiment Library.

# Marsa Remembers the Vets

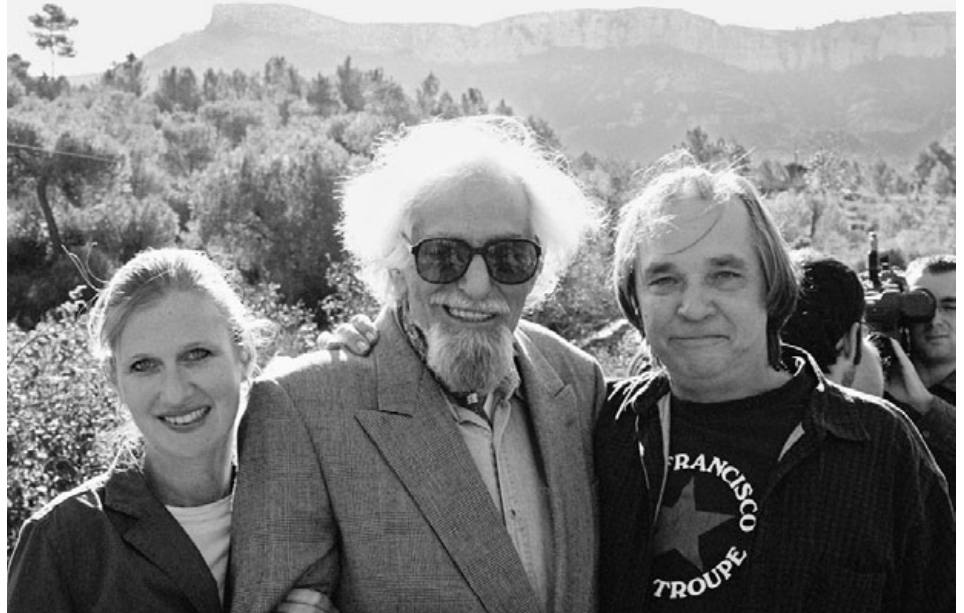
By Robert Coale

In recent years, there has been a rising wave of interest in Spain to recover the historic memory that 40 years of Francoism attempted to erase. During the period of transition from the dictatorship, the public placed a priority on creating a democratic state and allowed a veil of silence to be drawn over the past. Now, there is more interest in documenting and recovering ties to the struggle of the Spanish Republic and the postwar anti-Franco movements.

This urge to rediscover and preserve the past is especially felt in the regions of Terra Alta and Priorat because of the epic proportions of the Ebro battle and the considerable contribution of Catalonians in the war and the region's special ties to the International Brigades. A vivid example is the weekend of events sponsored in the agricultural village of Marsa on the north side of the Ebro River, about 15 miles from Corbera, on October 31-November 2. The local association "No Jubilem la Memoria" (loosely translated as "Let Us Not Forget") organized this homage to the IB. Three Lincoln vets attended: Milt Wolff, Clarence Kailin and Harry Randall, the latter returning to Spain for the first time in 65 years.

Friday evening saw the inauguration of a photography exhibit including many prints shot by Robert Capa in 1938 as well as several sent directly from the ALBA collection at NYU that had been made by Harry Randall, the official brigade photographer. Randall immortalized IB scenes in the town such as the local farewell celebration, a brigade formation and visits by a JSU (United Socialist Youth) delegation. Older locals enthusiastically scanned the documents and shared their memories, both happy and sad. Quiet and discreet, Harry consistently reminded those who congratulated him that he was simply one of three brigade photographers.

Saturday was dedicated to historic



Heather Bridger, producer of the new CD *Spain in My Heart*, and Bruce Barthol, writer of the song "A Taste of Ashes," with Milt Wolff at Marsa.

memory in a more academic setting, with conferences open to the public. Topics included the IB in film, the last 15 days of the IB in Spain, the figure of Juan Negrín, the cave hospital of the Ebro campaign, and research into the famous Capa photographs. Milt Wolff took time to speak and answer questions from an enthusiastic and admiring audience. All events were well attended.

Sunday brought a tour of sites closely related to the IB presence in the area. It began in front of the Town Hall where the inscription over a door, "Intendencia 15 Brigada," has incredibly withstood the passing of time. In front of this former quartermaster store Milt Wolff recalled with dread the brigaders' monotonous diet of "garbanzos y bacalao," which brought sympathetic laughs from the local crowd. Next, Wisconsinite lieutenant John Cookson was honored at his grave by friend and veteran Clarence Kailin. After passing through "Chabola Valley," where internationals camped during the months of training, the tour came to the exact spot where Capa photographed Wolff with Donald Thayer and George Watt in 1938.

Asked what it was like to return, Milt mentioned feeling the ghosts of the young Catalan conscripts marching behind him. Flowers were laid at the mass grave containing 92 civilian and military dead, including 10 internationals, near the tunnel of Pradell, which had protected a surgical train. Back in Marsa, Clarence Kailin presented his biography and collection of John Cookson letters, just published in Spanish. The two days of events ended with the official inauguration of the International Brigade monument on the outskirts of Marsa. The symbolic representation of the dove of peace is the second monument to the IB unveiled locally this year.

Congratulations should go to those who made the events possible, especially the mayor of Marsa, councilwoman Enriqueta Muntane, Angela Jackson, Rachel Ritchie and Antoni Orensanz. The events received considerable regional and national press coverage. For more information on the activities of the local association see [www.nojubilemlamemoria.org](http://www.nojubilemlamemoria.org) ■

Robert Coale teaches Spanish literature in Paris.

# Malraux, Hemingway, and the Spanish Civil War

By E. L. Doctorow

*Editor's Note: E. L. Doctorow is the author of many acclaimed novels, including The Book of Daniel, Ragtime, and World's Fair. This essay is an edited version of the fifth annual ALBA-Bill Susman Lecture, which Mr. Doctorow presented at the King Juan Carlos I Center of NYU in October 2002.*

I will talk this evening about two major works of fiction that were inspired by the Spanish Civil War: *L'Espoir* (*Man's Hope*) by Andre Malraux, a Frenchman, and *For Whom the Bell Tolls*, by Ernest Hemingway, an American. I hope to make these remarks relevant to this occasion that honors the memory of the Abraham Lincoln battalion as well as to the political situation, still amorphous, that we are facing today.

Malraux and Hemingway were similar in many respects as authors who were men of action and wrote from life, which is to say they composed their novels out of their immediate experiences. Some novelists think about things for years. These two were writing their war-in-Spain novels while the war was still going on. They both were active supporters of the Loyalist cause.

Malraux arrived in Spain in the summer of 1936. He had earlier arranged for French tanks to be shipped to the Republicans, before the embargoes of non-intervention were instituted, and he had gone about Europe buying airplanes for the Republic as its representative, having understood the importance of an air arm in a war that was becoming progressively mechanized. He served in this air arm he had organized—the Escadre Espagne, made up of pilots from France, America, England, and Germany, who were for the most part veterans of the first World War.



Ernest Hemingway (right) in Spain, with Lt. Rollin Dart.

Malraux was not himself a pilot but he flew with 65 missions over Toledo, Madrid, and Guadalajara. After that he came to the United States to raise money and support for the Loyalists. And in the meantime he was writing *L'Espoir*. He published it in Paris in 1937 with the war in Spain still raging....

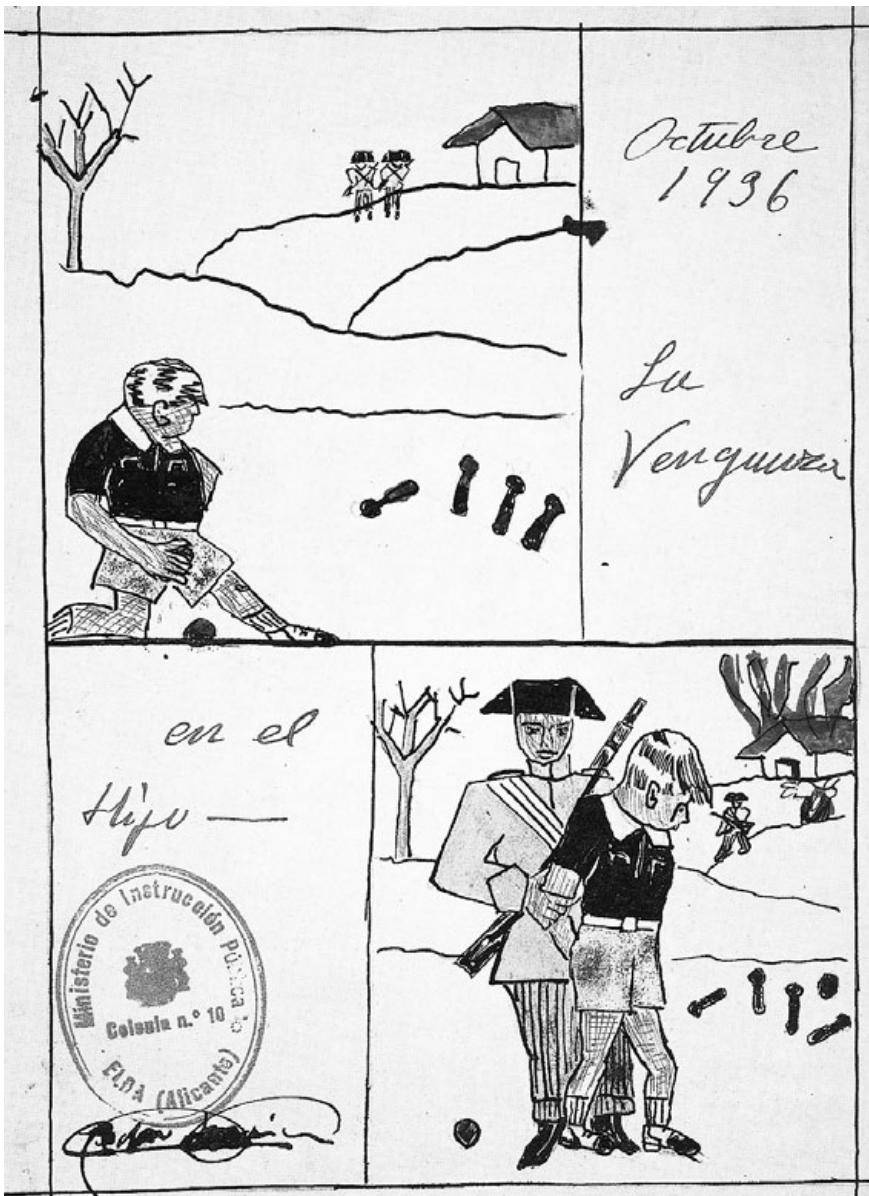
Hemingway, too, was fervently for the Loyalists, even though as he learned more about the various left factions fighting Franco he came to understand that the Communists, who were by far the best organized and disciplined elements among the Loyalists, had an agenda of their own and could not be trusted....

Hemingway covered the war for the North American Newspaper

Alliance. He wrote the script for a documentary film, *The Spanish Earth*, produced to aid the Loyalist cause. He spoke for the Loyalists to a left wing Writer's Congress at Madison Square Garden in New York, an act that put him on J. Edgar Hoover's surveillance list for the rest of his life. All told he was back and forth to Spain four times during the war, staying famously at the Hotel Florida in Madrid during the insurgent bombardment, where he wrote his war play, *The Fifth Column*. On his last trip, understanding that with the fall of Barcelona and Madrid, the Loyalist cause was lost, he returned to the U.S. and wrote *For Whom the Bell*

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## Children's Art

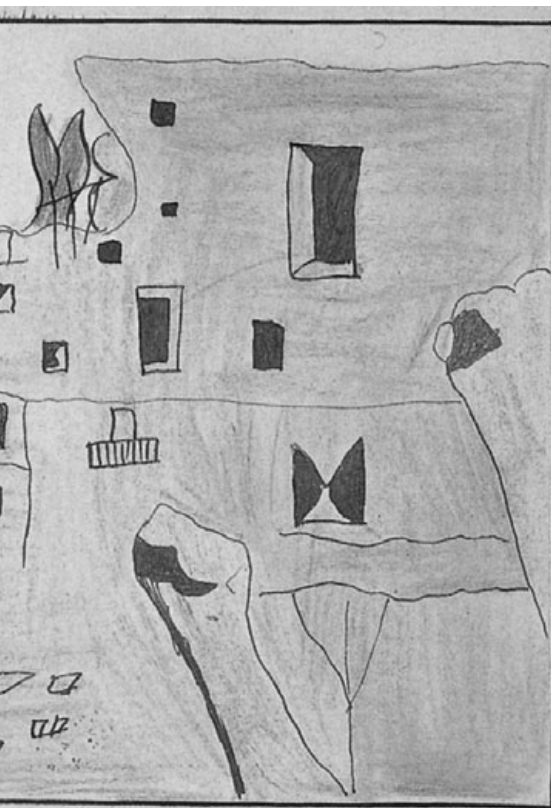
"They Still Draw Pictures: Children's Art in Wartime from the Spanish Civil War to Kosovo" will exhibit at the AXA Gallery (787 - 7th Ave. at 51st St.) from February 19 to April 3.

During this period, ALBA will be hosting a series of public events, co-hosted by NYU's King Juan Carlos I Center and co-sponsored by Spain's Consul General of New York and the University of Washington.

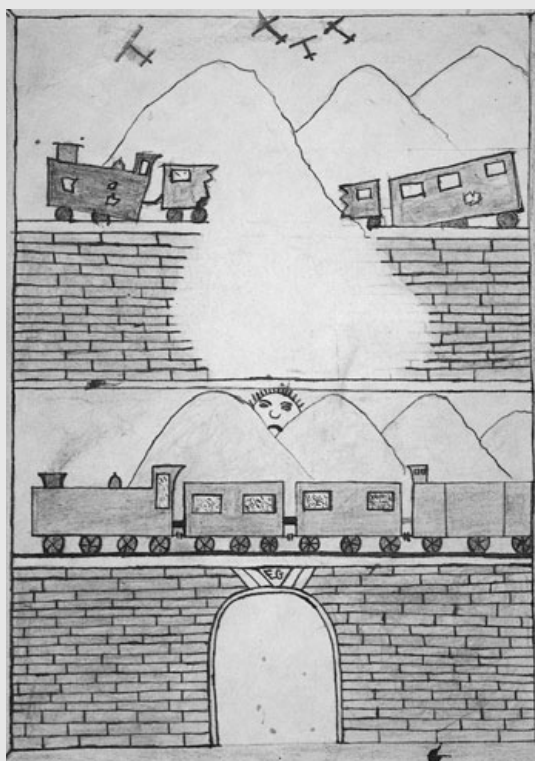
Focusing on the theme "Children of War," a symposium of lectures and panel discussions will explore issues related to children, trauma, artistic expression, and contemporary wars. ALBA's Tony Geist, who spearheaded the exhibition project, will join psychologists, historians, and exiled children in these public events during the weekend of February 20-21. For full information, see [www.alba-valb.org](http://www.alba-valb.org), or contact ALBA: 212-674-5398.

The exhibit also coincides with a Thursday night film series dealing with children, the Spanish Civil War, and its aftermath. Among the films are *Spirit of the Beehive*, *The Devil's Backbone*, and *Children of Russia*. All screenings will be held at the King Juan Carlos I Center (53 Washington Square South, between Thompson and Sullivan Sts.) at 6:15 pm. For complete schedules, call 212-998-3650. ■





in New York



# Children's Exhibit Stirs Illinois Community

**By Michael Batinski**

Bring "They Still Draw Pictures" to your community and the effort will be rewarded by the public responses. At Southern Illinois University's art museum, people saw the drawings and shared their memories of the Spanish Civil War, sometimes tearfully. When Lillian Adams told me that she had worked in Boston raising funds to support the International Brigades, I was not surprised. She and her late husband Ed have kept faith and worked for every decent cause I can remember during my 35 years in Carbondale. Meanwhile, young peace activists Scott Schuette and Yuki Kobiyama organized a public forum with children and adults sharing their thoughts about war in our lives. Doctoral student Deidre Hughes took time from preparing for exams to write an article that ran in a local alternative newspaper and to set up

description of the project, a glance at the exhibit catalog, and financially stretched administrators lent their support. While my own department gave generously, critical support came almost spontaneously from the deans of the Schools of Law and Medicine, the Office of the Provost, and from former Senator Paul Simon and the Institute of Public Policy.

During its stay in Carbondale, "They Still Draw Pictures" became a community meeting place. One Sunday morning the Unitarian Fellowship offered me its pulpit to speak on the significance of the exhibit. Campus ministries and several peace and Green groups in town sent the word out. University classes from the art, psychology and history departments met in the gallery to discuss the drawings. I took my students, who were reading *Uncle Tom's Cabin*, to see how the violence of slavery can be

*During its stay in Carbondale, "They Still Draw Pictures" became a community meeting place.*

publicity at the public radio station WDBX. Such good citizens, young and old, came together around this exhibit.

Healthy civics is something that many of us needed to see after the grim disappointments of last spring. Preparing for the exhibit's arrival in Carbondale was time well spent. Raising money is not easy in times when funding for education is slashed routinely. During the two years I collected money for this show, I reached my goal twice—only to see the money withdrawn. Though discouraged, I was gratified to discover how many people stepped forward to lend their support. The show sold itself. A brief

understood by looking at our own times. My colleagues from Black American Studies, History, Communications, and Art volunteered as speakers to enrich the discussions that circulated around this exhibit. And perhaps most satisfying, Scott Schuette and Yuki Kobiyama assumed the initiative for bringing children and adults together in the gallery.

As I write, the exhibit is about to be dismantled and sent on to New York City's AXA Gallery. It is genuinely hard to say goodbye. ■

Michael Batinski is a professor of history at Southern Illinois University in Carbondale.





Andre Malraux

*Tolls*, which was published in 1940, less than a year after the war had ended.

But given the similarity of their commitments and passions, and their demonstrated personal bravery—the way each of them was drawn instinctively to where the action was, the way they both liked to get into the middle of things—what is most remarkable is how different their novels are. It will be my contention that this difference is not merely a matter of personality or aesthetic principle but goes to something deeper.

Malraux's *L'Espoir* begins in the summer of 1936 with the confusion in the Loyalist headquarters in Madrid and the anarchist defeat of the insurgents in Barcelona. It ends with the Republican victory at Guadalajara in March 1937, what is to be the last major resistance of the Loyalists to the overwhelming Nazi supported and supplied forces of the Spanish Fascists under General Franco. This is a novel without a plot; it is the war itself that carries us along. And like the war it is filled with battles and human suffering, scenes of brutal fighting, civilian

victimization, individual deaths by bullet, by flame thrower, by bomb shrapnel, the action suspended every now and then for serious discussions of ideological matters. The war is described exclusively from the Loyalist point of view, but that doesn't make things less complicated. Fighting for the Republic are left wing socialists, right wing socialists, anarchists, socialist trade unions, Trotskyists, anarcho syndicalists, and Republican Army Officers—and as the war progresses, a major theme of the book is that these variegated forces must of necessity organize themselves and suspend their internal differences in order to fight the Fascists. At the beginning the anarchists, implacable foes of the Communists, are fighting for their revolutionary ideals. At the end, they, and everyone else, are fighting to free Spain of Fascism. Malraux, as an airman, writes of the sputtering air war as the Loyalists struggle with old equipment, against the superior more modern and more numerous German and Italian aircraft. Scenes of aerial war and bombing raids are interspersed with accounts of the ground war. We see inexperienced recruits being installed as "shock troops" on the front lines, we go to hospitals, to executions, we are at the siege of the Alcazar in Toledo, we are under terrible bombardment and then street fighting in Madrid, we watch the Republican stand at the Manzanares River, we follow the long line of fleeing refugees as it is fire-bombed by the fascists. Above all we are shown how people behave, courageously, or cravenly, fatalistically, they are enraged in battle, or numbed—the book is filled with people but very few realized characters, some are no more than names, but they flash into existence momentarily from the dire situation they are in and their response to it. Two men are given repeated attention, each in command, one in the air war, one a leader of ground forces. The airman Magnin survives to fight on; the heroic

Hernandez, captured by the Fascists, walks to his execution by firing squad though he has an opportunity to escape.

This is a big, wide-focus, panoptic novel, and like many such ambitious works it seems thrown together on occasion, with excuses found for extended political and philosophical conversation. But its technical flaws finally don't seem to matter—what comes through as an ultimate effect is the agony of the country, the terrible chaos and terror of war, the brutality of Fascist warfare, an authentic representation of this moment in time with all of Europe in the balance. *L'Espoir* is in every sense a collective novel. If there is a major character, it is the country, and the fate of the many people in the book who are given voice or action—soldiers, commanders, journalists, doctors, aviators, refugees, peasants, anarchists, Communists, foreign volunteers, children, and insurgent Fascists—will be a common fate, the fate that thunders down upon an ideologically disfigured world almost to stamp out the idea of a progressive civilization founded on justice and human decency.

Those of you who have read Hemingway's *For Whom the Bell Tolls* will anticipate the contrast with Malraux's novel....Hemingway had published a novel in 1937, *To Have and Have Not*, in which the hero, a smuggler off the Florida coast, came as close as Hemingway ever had to articulating a communal sentiment. His name in this book is Harry Morgan, and he's made to say, "A man alone ain't got no bloody fucking chance." This is a revolutionary insight coming from the younger sibling of the romantically self-involved heroes of Hemingway's earlier 1920's novels.

Yet with his deep involvement in the Spanish Republican cause, it would have seemed likely to some critics that Hemingway would go even further in his next novel in the direction of a collectivist ideal. He knew the situation in Spain for what it



was—an assault by a religiously inflamed coalition of Spanish royalists, clerics and insurgent military seeking to overthrow a democratically elected government that intended to lift the Spanish people out of feudal poverty. Like most everyone else, he also understood the outcome of the war in Spain as predictive of a Europe that would either come under Fascist control or overcome it. He had seen the war first hand; he was more worldly and more in touch with things than his co-generationists Faulkner or Fitzgerald. But when we read *For Whom the Bell Tolls*, we discover that a man alone may have no bloody fucking chance, but it can be very beautiful that he hasn't.

The Hemingway hero is named Robert Jordan, and he's a young

untrustworthy..., and while he grants the average enemy soldier the same simple humanity as his own side's, and crosses political lines to defame the Spanish character in general as given to mercurial feelings and a penchant for betrayal—for all of these nuances, *FWBT* is finally a romance embodying the American ideal of rugged individualism: Robert Jordan ends up dying alone, heroically, having taken over the leadership of the partisan band he's joined and sent them away to live on, his own code of honor seeming to be the only enduring value of the Civil War of the Spanish people. This most international of American writers was, morally speaking, an isolationist. War is the means by which one's cultivated individualism can be raised to the heroic.

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*This most international of American writers was, morally speaking, an isolationist.*

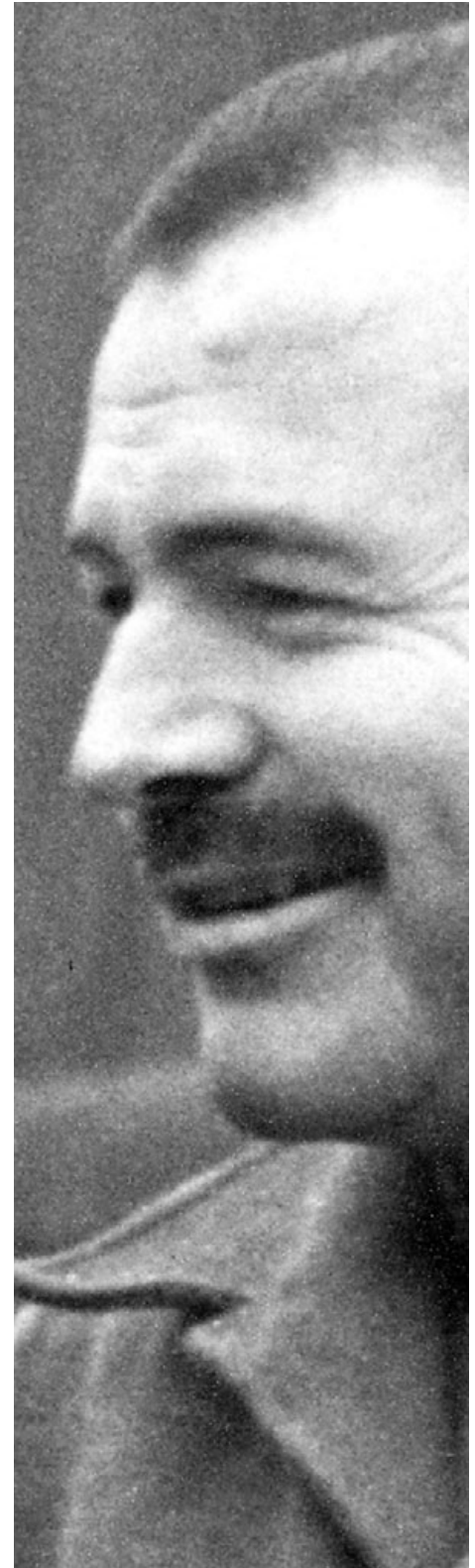
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American volunteer on the Loyalist side, and though somehow connected to the International Brigades, he's a demolitions expert, a sapper, who has come alone to the mountains northwest of Madrid, behind enemy lines, to blow a bridge held by the Falangists....The novel covers just three days in time. There are five well drawn characters in Jordan and the members of the guerrilla band who help him...including Maria, a beautiful young woman...with whom Jordan falls in love.

A far more brilliant and technically adroit writer than Malraux, Hemingway portrays the big war symbolically with his little one....[But] while it is true we extrapolate some of the political complexities of the war in Hemingway's comments about the leadership of the Loyalists, portrayed as cynical and careless of the ideals of the ground forces they lead..., and though he is sharper than Malraux in his perception of the Russian Communist leadership as essentially

And therefore, never send to ask for whom the bell tolls; it tolls so that I can be me.

So what, finally, shall we say of these two novels of two such different approaches. We can easily describe *L'Espoir* as a political novel, that is, a novel that addresses the political nature of historical events, that subjugates its characters to forces beyond their control, and casts its storied conflicts in ideological terms. But we can also recognize Hemingway's novel as a political novel in that it recasts its given politics in purely literary terms—terms that submit history to the independent will of the individual. So that the one novel emphasizes experience in such a crisis as collective; the other delineates experience in such a crisis as a test of a single person's moral stature. And both are making a political statement. Malraux's characters are barely realized as the action flows through them to give them their momentary animation; Hemingway's characters dominate everything, the



war, the landscape, and the interactions among them occur mostly in a setting, a secret cave and the woods around, that is as closed and as confin-

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ing as a drawing room in Jane Austen. And I would suggest there is de facto political meaning to be derived when a writer creates from the momentous materials of the Spanish Civil War a novel of sensibility.

I like to think about the problems of writing, the minds of writers as they write. You may remember that Hemingway makes Robert Jordan a college professor of Spanish who has come to fight from a love of Spain and her culture. He has no identifiable political philosophy motivating him. Why is that? As a writer with a problem, and most writers' problems are self-created, Hemingway wanted to get his hero to Spain in a way that didn't define him as most young American volunteers who came to Spain to fight for the Republic were defined—not only as antifascist, that was the broadest category that could contain them, but as communists or socialists of one variety or another, as I've said, many of them Jewish, nearly 100 black, all categories that made them marginal to the image of the ideal American. And they came over together, in groups, collectively; and their membership in the same units made their experiences of the war collective. Casting Robert Jordan as a Spanish professor and as a lone guerrilla, Hemingway proposed the Spanish Civil War as a test of one's self reliance, not only in the face of an armed enemy, but also in the bosom of a native population that could not entirely be trusted to act properly in the cause of its own freedom. Robert Jordan might have been antifascist, but Hemingway didn't want him to be a premature antifascist. So that was his solution—to make him a Spanish professor to justify the degree of concern that would allow him to leave his country and put himself in harm's way, though not a Marxist; whereas the degree of concern of the men of the Lincoln Brigade was inculcated by their political convictions as Marxists.

Now, Hemingway is a great writer. I am not saying he deliberately set

out to use the Spanish Civil War to propagandize for the American myth of rugged individualism, of course not. He is a supreme artist whose work will outlast Malraux's if only because it more clearly honors the literary act for its intrinsic value.

But Hemingway's social vision, as any writer's, is necessarily reflected in his conception of what a novel should be, and it is a very American conception. His writing strategies happen to accord perfectly with the American abhorrence for political theorizing, for big systematic solutions, utopian projects. His aesthetic piety places the artist's idea of himself centrally in the American heartland. The notion that we are the independent entrepreneurs of ourselves is a national heritage. It has been noted by more than one social critic that working people in the U.S., unlike their European counterparts, refuse to identify themselves as a class. They tend to define themselves not by their work but by what they own from their work, their property, their ethnic background, their social activities, by anything, in short, that points up their distinction from the larger community. For the independent entrepreneur of himself there can be upward mobility, at least across generations, and there is the road—he can hit the road when things go bad, pull up stakes and move on. All this, including the writer's idea of what he can allow in his art and what he cannot, expresses our great operative myth of individualism. And so we have to consider if Hemingway's long standing popularity with the public and among young writers who followed him might be in part due to his serving as a repository of American myth.... The entrepreneurial self had come in for some rough treatment from Melville in *Moby Dick* and from Dreiser in *Sister Carrie*. Hemingway found its most romantic face.

[The American romance of the Self] is predominant [not only] in our works of art and our popular cultures, but is, of course, operative in the polit-

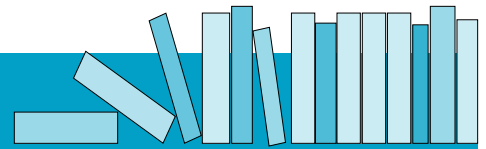
ical issues that rise in our national debate and the identity that our political leaders choose for themselves.... We can tease out our sustaining national myth in the actions of this president who has not patience for the U.N., who...was determined to go to war alone, who rejects the concept of an International Court of Crimes Against Humanity, or an environmental accord signed by 170 other nations, who wants to deregulate industries, defuse government agencies meant to control excessive business practices, and who smirks when he hears the phrase gun control. Behind all of this is the romance of rugged individualism, a good and fruitful idea in itself—after all who wouldn't like to be self reliant and make his way through life by his own effort. But though self reliance may be a virtue, if clutched too tightly and to the exclusion of the community virtues it mutates grotesquely into a philosophy of Social Darwinism....

As the lineaments of a new global contest can be seen in the concerted attacks of fundamentalist terrorists against us, it would seem a time for reflection, requiring a degree of selfless thought, perhaps not the strongest suit of our current leadership. I would not mean to imply that anything I have said so far about our American predilection for the romance of the Self suffices for an analysis that may be critical to our survival. The political reality is that with strong support from the religious right and a compliant judiciary this president was put in office by a very wealthy and powerful business consortium that does not appear to understand the difference between democracy and plutocracy. But the problems we face require a new way of thinking about America.

We may have to stop romancing ourselves, and the empire we have projected, if we are to be, as Lincoln said, the "last best hope of mankind." ■

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## Women of the Falange

*Women and Spanish Fascism. The Women's Section of the Falange 1934-1959.*  
By Kathleen Richmond. London:  
Routledge, 2003.

### By Shirley Mangini

In 1934, Falange leader José Antonio Primo de Rivera founded the Sección Femenina (SF). A Nazi-inspired group, the Falange believed in a "Revolution" that would cleanse Spain of its Marxist leanings and rid the country of its "inferior" citizens. Once the civil war began, the singular goal of SF was to help the insurrectionists crush the Republic and replace it with a dictatorship.

Kathleen Richmond sets out not only to define the goals of the SF, but also to analyze how the push and pull of political agendas during the Franco regime influenced and shaped the group under the watchful leadership of José Antonio's sister, Pilar Primo de Rivera. In addition, Richmond highlights the contradictions within the elitist infrastructure of the group; the SF preached subservience and self-sacrifice and insisted that woman's role was that of the "angel of the hearth." Yet the *mandos* (leaders) of SF were largely of the upper classes and mostly single; they became somewhat independent thinkers and lived a modern life within a society that preferred women to be ignorant homebodies. They were not practicing what they preached, but then the entire enterprise of SF—to educate poor women and help them live more

Shirley Mangini is a professor of Spanish at California State University, Long Beach, and author of *Memories of Resistance: Women's Voices from the Spanish Civil War*.

productively and thus help their families—was based on a false premise. This "humanitarian" work was organized by women of wealthy families who strictly adhered to the goals of the Franco regime—to suppress and punish those who did not follow Francoism. But while the SF claimed to identify with the poor, ironically, the principal victims of the regime were its indigent citizens.

The author traces Pilar's strict adherence, in the 1930s and even 40s, to her brother's ideology. (He became a "martyr" of the Falangist cause at the beginning of the war.) After 1939, the SF combined relief efforts with educating and proselytizing among Spain's female population. La Mota castle in Medina del Campo (Castile) was remodeled to house the elite trainees and endorsed by Franco himself. The Generalísimo had a cordial relationship with Pilar, though he always kept the SF on a shoestring budget. According to Richmond, the SF's penury made the members feel morally superior because of the abnegation they had to practice to carry out their "good deeds."

Always imbued in Catholic ideology (they had taken on one of Franco's favorite saints, Teresa of Avila, as their patron) and notions of German eugenics, the SF believed that they could help the spiritual and economic reconstruction of Spain by educating women in housekeeping, childcare and the cultivation of crafts and small agricultural projects. In those first years, education was limited to household skills, since the Joseantonian premise was that women should never interfere in the male sphere. Throughout her life, Pilar would uphold the secondary role of women in Spanish society (though she

herself demanded and nearly always managed to sustain a prominent—though limited—role in Spanish politics). The goal was always "to turn back the clock," as Richmond emphasizes, on the goals achieved for and by women during the Second Spanish Republic: a voice and a role in public life, and in some cases, professional skills and jobs.

The SF effectively supported Franco's determination to cleanse Spain of the left. Though Richmond remarks on their role in prisons as reformers and educators, she does not elaborate on the fact that the female prisoners who rejected the SF's "help" were often punished severely. Also, those who were not in prison were equally persecuted if they were not practicing Catholics and/or had "suspect" political ideas, or belonged to a family that did. Interestingly, the author emphasizes that the SF was "above" the *estraperlismo* (black marketeering) that plagued Spain and that made so many Francoites into millionaires. Yet Richmond also notes that the SF accepted the black market as a necessary evil, as they did the cruelty and suffering inflicted on the vanquished as part of the "moral healing" and "regeneration" of Spain.

Richmond downplays the fact that social service in the SF was required by law by citing statistics that proved that many women did not comply with this compulsory service. As she notes, those who did not comply were barred from many jobs; in addition they could not leave the country if they wished to and were heavily fined for their dissidence. Any woman who wished to better herself knew she had to submit to the SF.

Richmond successfully shows how the waning of interest in José Antonio's "Falangist Revolution" affected Pilar's leadership and how by the mid-1940s, the SF had become

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## In Brief

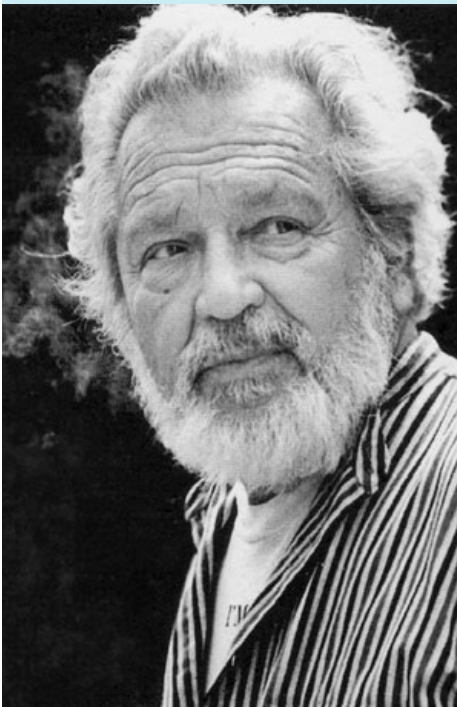
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The vets also attended an antiwar demonstration at the Lawrence Livermore Laboratories. Through the years the VFP has consistently participated in such activities as SOA Watch, Chiapas Delegation, Columbia Support Network, Cuba Friendship Trips, Iraq Water Projects, Veterans Vietnam Restoration Project, and many more.

I was very moved by the presentations and discussion about domestic repression and constitutional rights and the many activities opposing the repression that are ongoing throughout the country.

We are proud to be members of such a fine group of former military individuals.

—Dave Smith



Abe Osheroff, photo by Jaffe

### A Birthday Soapbox

Abe Osheroff spent his 88th birthday probably pretty much the way he celebrated his 28th: on a soapbox. This time, 60 years later, it wasn't on a Brownsville street corner, but on the University of Washington



CD release party for *Spain in My Heart, Songs of the Spanish Civil War*, at La Peña Cultural Center, Berkeley, California. (l-r) Jim Musselman (Appleseed Records), Nate Thornton, Milt Wolff, Heather Bridger and Joe Weed (producers), Dave Smith, Sylvia Herold (musician), and Bruce Barthol (songwriter).

campus in Seattle, where he addressed students, faculty and staff in a Speak Out against the Patriot Act. Abe reassured the audience of about 100 that dissent is patriotic, and promised to be back on his 90th. The crowd responded with a spontaneous and heartfelt round of "Happy Birthday to You!"

—Tony Geist

### Vet's a Monument to Good Taste

*New York Times* (October 22, 2003): Restaurant columnist William Grimes cited the perseverance of a

diner at one of the city's oldest Spanish restaurants, El Faro: "They have a long way to go to beat the restaurant's oldest patron, who fought with the Lincoln Brigade in the Spanish Civil War and has been coming to El Faro for 62 years."

"I thought we'd lost him," owner Mark Lugris told Grimes, "but just last night he came shuffling in."

We suspect that anyone who could survive the garbanzos of Brunete is bound to appreciate dishes like barbecued pork with almond sauce or veal *coronesa* with tomato, sherry, and butter. ■

## Women of the Falange

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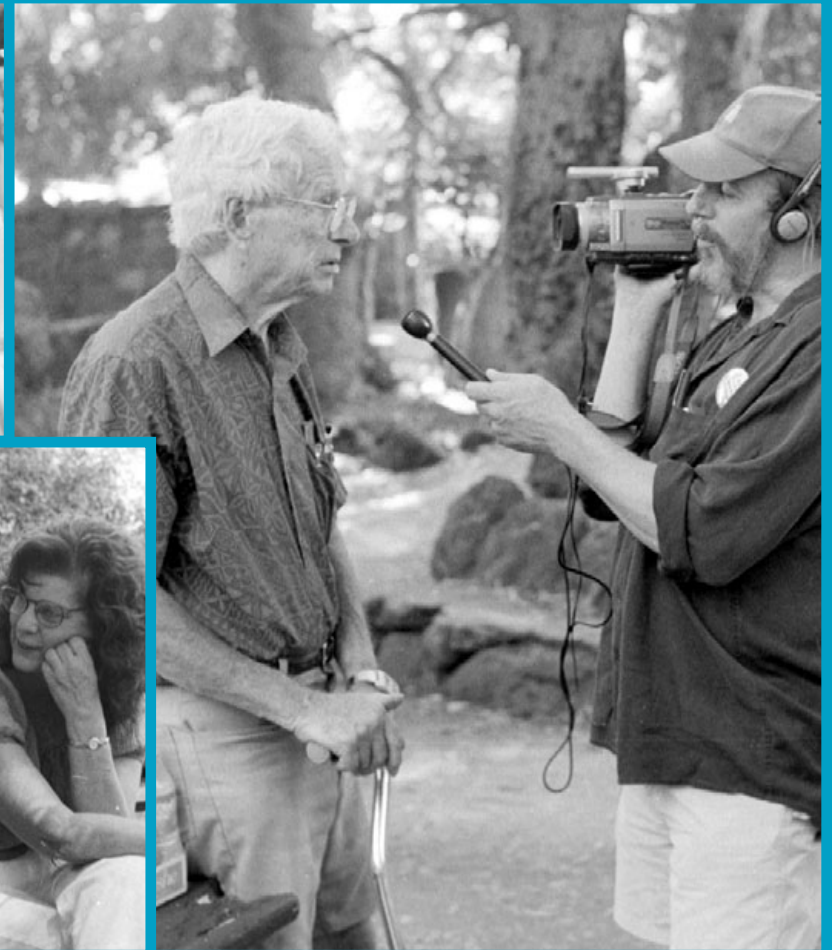
somewhat antiquated in its views given their adherence to Jose Antonio's precepts, which had by then become irrelevant to the dictatorship. She also illustrates how some SF goals seemed subversive to the puritanical church; its programs, which highlighted the diversity of Spanish culture through dance and regional costumes, and their promotion of sports for women were met with fear and mistrust by the church.

*Women and Spanish Fascism* is a welcome addition to the study of

women during the regime, a glance into how the Caudillo covered all of his bases. As the main policewoman of Francoism, Pilar Primo de Rivera served the regime well. As Richmond sets out to prove, she did so with a religious fervor that was inspired by her unconditional belief in the precepts of Spanish Falangism and her desire to keep the memory of José Antonio alive, but her dedication was also fueled by her complete adherence to Franco's methods for controlling Spanish society. ■



## Annual San Francisco Bay Area Post Picnic





# ALBA's Planned Giving Program

## Tax Advantages for Gift Annuities



ALBA's planned giving program provides an extraordinary way to **make a gift, increase income and slice the donor's tax bill – all in one transaction!**

The charitable gift annuity program was created for our many friends who have expressed a desire to make a significant gift, while still retaining income from the principal during their lifetime. A charitable gift annuity gives the donor additional retirement income, while affording the satisfaction of supporting ALBA's continuing educational programs and its traditions of fighting for social justice and against fascism.

### HOW DOES A CHARITABLE GIFT ANNUITY WORK?

A charitable gift annuity is a simple contract between you and the Abraham Lincoln Brigade Archives (ALBA). Under this arrangement, you make a gift of cash or marketable securities, worth a minimum of \$5000, to ALBA. In return, ALBA will pay you (or up to two individuals) an annuity beginning on the date you specify, on or after your sixtieth (60th) birthday.

### WHAT ARE THE ADVANTAGES OF A CHARITABLE GIFT ANNUITY?

A charitable gift annuity has four distinct advantages:

- **Income for Life** at attractive pay-out rates.
- **Tax Deduction Savings** – A large part of what you give is a deductible charitable gift.
- **Tax-Free Income** – A large part of your annual payments is tax-free return of principal.
- **Capital Gains Tax Savings** – When you contribute securities for a gift annuity, you minimize any taxes on your "paper profit." So gifts of securities save twice!

### PAYMENTS

You choose how frequently payments will be made – quarterly, semi-annually or annually. You can also choose a one-life or two-life

(two people dividing the income) annuity. Cash gifts allow maximum tax-free income; gifts of securities allow you to minimize capital gains taxes.

### DEFERRING PAYMENTS

If you are under 60 years of age, you can still set up an annuity and defer the payments until any date after your 60th birthday. This gives you an immediate tax-deduction for your gift while still guaranteeing you income payments in the future. Because you are deferring payments, your annuity payments will be larger than if you had waited to set up the annuity until your 60th birthday.

For more information on a customized proposal for your Charitable Gift Annuity, please contact:

Julia Newman  
ALBA-Room 227  
799 Broadway  
NY, NY 10003  
(212) 674-5398  
[exemplaryone@aol.com](mailto:exemplaryone@aol.com)







# Added to Memory's Roster



## John Rossen (1910-2003)

John Rossen, one-time coal mining organizer in southern Illinois, veteran of the Mac-Pap battalion in Spain, and ground crew supporter of the Flying Tigers in India during World War II, passed away in July at the age of 93. A native of St. Louis, Missouri, John moved to Chicago after World War II and operated a group of movie theaters. In 1954, his projectionist was kidnapped by union officials trying to



prevent the screening of the blacklisted film, *Salt of the Earth*, but John took over the duties and the show went on. His was one of the few sites to exhibit the picture.

During the 1950s, John sent funds to six men in the mountains of Cuba. They called themselves the Movimiento 26 de Julio after their abortive attack on the government's Moncada barracks. When Fidel Castro led these rebels to victory in 1960, John was invited to Cuba as a guest of the revolution. He

later helped form the Fair Play for Cuba Committee that protested the U.S. embargo of the island.

For such positions, John was summoned to testify before the U.S. House Committee on Un-American Activities in Chicago. When asked questions, he responded, "This committee can go right straight to...the Constitution." He was amused to discover one of the congressmen accused him of reading Russian works by "Anton Cheevok."

John remained receptive to the rise of the New Left in the 1960s. Indeed, he provided office space and support to the newly formed Students for a Democratic Society. In the 1970s, John wrote a pamphlet, *The Little Red, White and Blue Book*, a collection of revolutionary quotations from founders of the U.S. He also started a newspaper called *Maverick* and later one called *The New Patriot*.

He is survived by his widow, Lupe, and three children from his first marriage.

## Edward Lending (1912-2003)

Edward I. Lending died at the age of 91 on September 24 at Hospice by the Sea in Boca Raton, Florida. He was born in New York City on March 24, 1912, as Isaac Edward Lending. Later he switched first and middle names.

Lending served in the Abraham Lincoln Brigade during the Spanish Civil War and was wounded in action. Not long after his return from Spain he was drafted into the U.S. Army, where he was denied Officers' Training School, despite his battle experience, because of his association with the Communist Party. He was, however, among the first of his comrades to denounce Communism after the Ribbentrop-Molotov agreement.

Lending spent a year or two in Mexico around 1949-50, returned to the United States, and worked mostly in advertising. He married Florence

Lending in 1962, adopting her son Lloyd (Elad), and settled on Harbor Isle in Island Park, Long Island, New York. Ed and Florence had a son, Clifford, who died of Tay Sachs disease. He took over his ailing brother's textile factory a few years before his retirement in 1978. Ed and Florence retired to Singer Island, Florida, later moving to Boca Raton.

Lending had no formal higher education, but he was considered a man of letters by his peers. He wrote numerous articles and letters for publications such as *The New York Times*, *The Sun Sentinel*, and *Jewish Currents*. Many had to do with the Jewish contribution to the war against fascism.

He is survived by his wife Florence, son Elad, daughter-in-law Erica, and grandchildren Chava, Gadi, and Assaf.

## The Dream

By Edward Lending

I dreamed  
They'd been restored to life –  
Our comrades –  
By the fascists, themselves,  
Waving resurrecting wands.

Our old comrades-  
Blank-faced masses, now-  
Struggled up through the  
earth,  
In quiet.  
In palpable quiet....



# Contributions



## In Memory of a Veteran

Lincoln Brigade Veterans in Chicago in memory of **John Rossen** \$50

Ilse Halperin in memory of **Curly Mende** \$50

Fred Warren in memory of **Al Warren** \$50

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## Contributions

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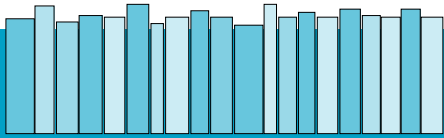
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For information contact:

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**Spain's Cause Was Mine**

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**The Odyssey of the Abraham Lincoln Brigade**

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**The Lincoln Brigade, a Picture History**

by William Katz and Marc Crawford

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Judith Montell

### ALBA'S TRAVELING EXHIBITION

#### THE AURA OF THE CAUSE

ALBA's photographic exhibit, "The Aura of the Cause," has been shown at the Puffin Room in New York City, the University of California-San Diego, the Salvador Dali Museum in St. Petersburg, FL, the Fonda Del Sol Visual Center in Washington DC, and the University of Illinois. This exhibit, curated by Professor Cary Nelson of the University of Illinois, consists of hundreds of photographs of the Lincoln Brigaders, other international volunteers and their Spanish comrades, in training and at rest, among the Spanish villages and in battle.

**For further information about "The Aura of the Cause" exhibit, contact ALBA's executive secretary, Diane Fraher, 212-598-0968; Fax: 212-529-4603; e-mail [amerinda@amerinda.org](mailto:amerinda@amerinda.org). The exhibit is available for museum and art gallery showings.**

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## **Save the Dates:**

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- **February 29, 2004 Bay Area Reunion**
- **April 30, 2004, Grace Paley presents ALBA-Susman Lecture, NYC**
- **May 2, 2004, NY Vets Reunion**

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