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**STACH FROM WARTA SZUKALSKI AND THE TRIBE
OF THE HORNED HEART: THOUGH THIS BE MADNESS,
YET IS THERE METHOD IN IT**

**Stach z Warty Szukalski i Szczep Rogate Serce,
czyli w tym szaleństwie jest metoda**

Abstrakt: Dwie dekady międzywojnia miały w Polsce charakter wyjątkowy. Radość z odzyskanej wolności osłabiały problemy kraju – zniszczonego wojną i podzielonego przez zabory. Budowa II Rzeczypospolitej nie miała tylko charakteru politycznego czy gospodarczego. Grupa artystów, m.in. Marian Wawrzyniecki, Stanisław Jakubowski, Zofia Stryjeńska czy Stanisław Szukalski, kontynuując dziewiętnastowieczne tradycje słowianofilskie, przestawiła wizję odrodzonej polskiej kultury narodowej. Pragnęli oni odrodzenia „prawdziwej” polskiej kultury i sztuki, dominująca bowiem przed zaborami kultura sarmacka zbankrutowała – zwłaszcza, że jej głównym rysem była swoista trauma, manifestująca się poczuciem niższości wobec narodów zachodnich. Ten uraz miał być wynikiem przyjęcia przez Polskę chrztu – fakt ten złamał polską dumę, zniszczył pogański porządek Słowian, wprowadzając chrześcijański ład zachodni. Wśród niektórych polskich myślicieli, do których należeli też neopoganie, dominował pogląd, że uwolnić się od tego poczucia można poprzez powrót do wyklętej przez wieki słowiańskiej kultury i religii. Słowiański, pogański kontekst był też stałą cechą twórczości Stanisława Szukalskiego – pojawiał się w każdym numerze redagowanego przez niego czasopisma „Atak Kraka”. Cechą wyróżniającą twórczość Szukalskiego był również jego negatywny stosunek do kleru i chrześcijaństwa oraz pochwała słowiańskiej kultury pogańskiej, która powinna stać się fundamentem wolnej Polski, tzw. Polski II. Było to spojrzenie

kontrowersyjne, czasami ocierające się o absurd – swego rodzaju słowiańska wersja totalitaryzmu – nie budzi jednak zdziwienia, bo teoria formowała się w latach wzrastającej popularności hitleryzmu, włoskiego faszyzmu, komunizmu, które to ruchy silnie fascynowały autora tejsze koncepcji.

Słowa kluczowe: neopogaństwo nacjonalistyczne, pansłowiańskie i panteistyczne, nacjonalizm

Two decades between World Wars had an exceptional character in Poland. The euphoria of freshly regained freedom meddled with problems of a country devastated by war, torn by annexations and dramatically divided. The matter of reconstruction of the II Republic was not of only political or economic character. Contemporary elites dealt also with Polish culture and art. It was invested into the reconstruction of relics, museums, galleries, monuments and the places of memory. Theatres re-start their activity, putting pressure on the patriotic repertoire. Education, higher universities, scientific circles are organized. Poles in this time stand up before the question about the character of Polish culture –during the century of annexations the Sarmatian culture went bankrupt. The unconscious problem, even the stigma, according to Maria Janion was the peculiar trauma manifesting in the inferiority towards others, especially western nations. This trauma was the outcome of the baptism, which in savage way broke the Polish pride, demolished the denominational order of things and enforced foreign, meaning better, culture and religion. Those feelings of inferiority, inherited from generation to generation, were recognized by some polish thinkers among whom were the neo-pagans whose means of setting free from this enslavement was via the return to revaluated Slavic pagan culture and religion.¹ The regained freedom obliged to making the next step ahead of Romanticism and the following 19th century epochs, which developed in completely different historical conditions.

A group of artists, continuing slavophile traditions in Polish art of the 19th century², it advocates their own vision of new Polish national culture. Marian Wawrzeński, Stanisław Jakubowski, Zofia Stryjeńska or Stanisław Szukalski were not only inspired by pagan Slavdom, but also they wanted to take an active part in the reconstruction of Polish country by the resurrection of the proto-Slavonic culture and the inclusion of its spirit into the new national culture. The idea of creation of the new, strong, truly Polish national art become the aim of prominent artists, who found the pattern in pagan, legendary Slavdom. Moreover their activity became the inspiration for Polish neo-pagans, who still use the symbols and works of art created between wars.

¹ M. Janion, *Niesamowita Słowiańszczyzna. Fantazmaty literatury*, Kraków 2006, p. 15–19, 27–29.

² See: A. Gajda, *Pogańska Słowiańszczyzna w literaturze polskiej*, „Państwo i Społeczeństwo” 2008, No. 4; eadem, *XIX-wieczne korzenie polskiej myśli rodzimowierczej: słowianofilstwo, gminowładztwo, pogaństwo*, [in:] *Myśl i polityka. Księga pamiątkowa dedykowana profesorowi Jackowi Marii Majchrowskiemu*, ed. B. Szlachta, Kraków 2011, p. 205–224.

A major meaning for Polish neo-paganism was held (and still is held) by Stach z Warty (Stach from Warta) that is the sculptor Stanisław Szukalski (1893–1987). In 1913 r. after two years of studies, as a result of financial problems and the misunderstandings with lecturers, he left Academy of Fine Arts in Krakow claiming, that it makes it impossible for the young, free artists to develop freely and it imposes on them decadent (that is French and Semitic-Muscovite) notions of art. “Twórcownia”³ was to be the solution, based on true, native culture. To achieve his aim, Szukalski started the Tribe of Horned Heart, which was even against the mainstream culture, criticizing the establishment. The motto of the Tribe was “Loving and Fighting”. Since the half of the 1930’ “KraK”⁴ appeared which was the press organ of group. All members were young – Szukalski claimed that the “old” did not have the strengths to fight for one’s ideals. Members were taking “miana” (*names*), that is Slavic pre-Christian names which were often neologisms (eg. Krasowid, Marzyn, Kurhanin, Ziemitrud, Pracowit, Szczepowid, Ziemin).

Our emblem: The “Horned Heart”, and the call the order of loving and the fight. Because love and fight is needed for the engine of idea to give not only whirr of words but also speak and speed.⁵

Skipping revolutionary, as for those times means of creation (which “Twórczyn”⁶ was to end in Art), promoted by Szukalski, more essential for us are his not artistic ideas. At Witold Bunikiewicz writings the Tribe “is not the accidental assemblage of men depicting or carving similarly, but the bound of people sharing the common idea, that is the »reconstruction of Polish consciousness«.”⁷ And also the beginning the period of Polish national art with the Slavic spirit⁸.

As Zorian Dołęga Chodakowski⁹, Szukalski notices the dualism of Polish culture as well as the society which he divides into the Youth (Młódź), the People – the Nation and the Old, the Society – the Poland I. A fight with the destructive

³ ‘Twórcownia’ is a neologism created from the compilation of words ‘tworzyć’ (to create) and ‘pracownia’ (atelier). All neologisms in this article were translated by Agnieszka Gajda.

⁴ Krak, Krakus or Grakch, was a legendary Polish prince and founder of Kraków, the ruler of the tribe of Lechitians (Poles). Krak is also credited with building Wawel Castle.

⁵ S. Szukalski, *Szczep „Rogate Serce”*, „KraK” 1930, No. 2 [June], p. 5.

⁶ ‘Twórczyn’ is a neologism created from words ‘twórczość’ (to create)/‘twór’ (creation) and ‘czyn’ (an act, action).

⁷ W. Bunikiewicz, *Wystawa „Rogatego Serca”*, „Kurier Warszawski” 1936, No. 176, p. 17–18; L. Lameński, *Stach z Warty Szukalski i Szczep Rogate Serce*, Lublin 2007, p. 159–160.

⁸ S. Żechowski, *Na jawie. Wspomnienia z młodości i rysunki*, Łódź 1981, p. 90.

⁹ Zorian Dołęga Chodakowski (Adam Czarnocki) – pioneer of the romantic current of folksiness and Slavic culture. In 1813/1814 he began expeditions to investigate folklore. In his 1818 pamphlet *O Sławiańszczyźnie przed chrześcijaństwem* (About the Slavs before Christianity) Chodakowski concentrated on the ancient religious feelings of the Slavs, seeking in them the soul of the nation and the fundamental distinction between the Slavs and the peoples of Western Europe. He also introduced the conviction of a duality of culture in Poland, a native Slavic culture and an imported Latin culture, which would later become an important trope in Polish literature and art as the notion of “Two Civilisations”.

caste of the Old is the *idée fixe* of the artist. Initially concentrated on the decay of Polish art by “old” professors and “former” artists, so that later widen the generation conflict on.

Nation falls down by inertia, biological inertia of this racially depleted this social caste, coming from the social group of townspeople. [...] All disasters of human nature, – such as the weakness of the spirit [...] the partitions, the captivity, emigrations, banishment, thousands of executives in prisons, the whole Siberia and the unpredictable drag of the Nation = all of the fault of these scoundrels who before the partitions the Society were, [...] the lords, covered with laurels, sitting behind desks, from the pulpit and in university desks.¹⁰

Szukalski claimed, that the break of contact between the old and the young generation is necessary (even with the use of violence¹¹) because only in this way can the poisoning of the Young with the destructive, “slavish” influences be prevented, in order to keep the youthful idealism and “dziewiczyn¹² towards eternal racial youthfulness”¹³. Szukalski sees the Zorian duality also in its classic form that is the duality of Polish culture or rather in the division on “the Poland Art” and the “Art in Poland”:

Up till now we had Art in Poland, but Polish Art was not there yet, unless we turn our faces towards the forgotten, or rather never studied mother, the folk Art. [...] We are, as we were before not grown up enough as society to see value in the resin of our race, gushing with the folk Art, more we hungered for the easy acquired foreign cultures [...], rather than for the liberation of our spirit knocking to let it go from the undergrounds of our subconsciousness. The Spirit driven under the ground in the first days of Christianity, was being locked down again and again when the new strange style was invading Polish culture in its own way.¹⁴

Therefore the pagan past of Poland, not contaminated with strange traces, should be the most important source of inspiration for Polish artists. The Slavic context of Szukalski thought is his solid feature –already appears in first number of the Tribe’s periodical “Atak Kraka” (“the Krak’s Attack”) and it occupies the artist till the end of his days (the monumental work about Zermatism and the Macimowa – Mother tongue). The distinguishing feature of Szukalski’s meditations is also his negative relation towards the clergy and Christianity and generally the praise for Slavic pagan culture which should stand as foundation for new, free Poland II¹⁵:

Since the beginning of our well-known history, since the baptism, our nation light hearted accepted every fashion. We helped invaders slimily [...], to murder our fathers’ Gods in

¹⁰ S. Szukalski, *Naród a Polska*, „Krak” 1937, No. 1 [December], p. 34.

¹¹ Idem, *Ku Sławji przez Unję Młodych*, „Krak” 1937, No. 1 [December], p. 3.

¹² ‘Dziewiczyn’ is a neologism created from words ‘dziewiczy’ (virgin) and ‘czyn’ (an act, action).

¹³ S. Szukalski, *Ku Sławji przez Unję Młodych...*, p. 3.

¹⁴ Idem, *Atak Kraka. Twórcownie czy Akademie?*, Kraków 1929, p. 7–8.

¹⁵ Poland II should not be identified exactly as the Second Polish Republic (the post-first world war Poland). It was ideal, better Poland distinct from the earlier one (Poland I).

holy groves. To gain mercy in the other heaven we splitted foreheads of our carved pagan Gods so that almost nothing left among us to provide for us, to testify that we had forefathers at all. [...] Led by Krak we communicate among us, lying one hand down on the ground, and the second on the heart; we – will advocate its tremble, as holy indication. We're ready for fight!¹⁶

We are young, so we clung our hearts to revolution and we live with it; all our strengths and abilities we lie on the crank, having to pull and to push Slavic art and culture.¹⁷ “Our race and nation is our religion, a proof of our citizenship let our work and usefulness be”.¹⁸

Plaiting these two plots together Szukalski drew his vision of so called Poland II, vision that is innovatory, controversial and sometimes within borders of absurdity even. It is important as far as if came into being, it would be the Slavic version of a totalitarian system (which should not surprise because it was created in years of growing popularity of pre-war Hitlerism, Italian fascism, communism, to fascination by which Szukalski admits¹⁹). Although little is in that practical indications of the functioning of the country in the future.

First of all Szukalski aimed at the creation of the Union of Youyh – the independent organization which aim was the defence of “businesses of creative youth against the old generation”²⁰. The union was to contribute to the reconstruction of the socio-national system of Poland, to create so called Poland the Second in which the Young will hold power. In Szukalski’s plans the Union of Youth was to become “the utterer of the whole average covering the common ideological kinship of the whole Młodarmja²¹.” Yet Młodarmia, also called the “Army of Resurrection”, later also called the army of the Defenders of Motherland, as the social organ of the Union of Youth in time of war was to protect the Motherland and in time of peace to decide about matters of Progress, the prosperity of the country and the readiness for war. Szukalski demanded for the leadership of Młodarmia because it were it members who were dying for the Nation in millions – those who make the highest sacrifices need to have voice in time of peace. It was the first-class feature of the Union of Youth that is its pre-Slavic blade. Szukalski advocated loftily:

Facing the unification of German nations and the invasion of Mongol Russians on the world, we stand with great circle to Union of Youth to tie. Seizing the palms extended, we begin tuning defenders’ horrendous circle of Indivisible Sławia.²²

¹⁶ S. Szukalski, „Krak” 1 1930, No. 2 [June], p. 1.

¹⁷ Idem, *Szczep „Rogate Serce”*..., p. 5.

¹⁸ Szukalski’s letter to Tribe members (probably from 1930), in L. Lameński, *Stach z Warty Szukalski*..., p. 211.

¹⁹ S. Szukalski, *Kiedy przemoc jest prawem*, „Krak” 1937, No. 1 [December], p. 26–30.

²⁰ L. Lameński, *Stach z Warty Szukalski*..., p. 187.

²¹ S. Szukalski, *Um a Armja – W obronie Nieznanego Żołnierza*, „Atak Kraka” 1939, No. 1, p. 20. ‘Młodarmia’ is a neologism created from words ‘młodość’ (the youth) and ‘armia’ (an army).

²² Idem, *Ku Sławji przez Unję Młodych*..., p. 5.

Szukalski did not introduce any concrete project of Poland II system nor the political programme. For example he mentioned about Rada Ośrodka Zamierzeń – ROZ UMu [the Council of the Centre of Intentions of the Union of Youth], but its description was closed in one sentence: “it will be the mouths of racial Will of young generation and the beginning of the new Society, that is Poland II”²³. He specified only the division of competences: “Older generation was left with just mundane the policy, that is internal, and younger generation the external policy.”²⁴ He told only openly about what the Union of Youth directly protested: “Away with communism – from world! With the Old – from social life! Jews – from Poland! Clergy – from policy!”²⁵ The Emblem of Poland II was to be Toporzel²⁶, the main place of cult – the Duchtynia²⁷.

Conception of Great Sławia²⁸ – despite that turbid and devoided of concretes – projected by Szukalski as a federation of all Slavic states with Poland as a leader was an answer to the growing power of neighbouring states²⁹. Szukalski was aware of the threat that Nazi Germany and the Soviet Union were (first of all their ideologies, being the driving force for the young, strong nations), therefore the decided to oppose ideology³⁰. In his article “Towards Great Sławja” he names three dangerous universalisms for Slavdom: Germanism of the “nomadic descendants of Atilla”, communism joining descendants of Czingis as well as Catholicism. He calls simultaneously: “We have to begin co-operation under the name of our own Universalism, Slavs, and this is Great Sławia.”³¹ Concentrating of all Slavic nations and the creation of one Sławia will restore Slavs their size and – in contemporary political reality –it will make the survival and the conquest of the imperial position possible. Szukalski claimed that

[...] our map should unite at least the whole of Ruthenia, Lithuania, Romania and at least the half of Black Sea, but not as a result of conquest but the effectiveness of influences of our ideology and voluntary connection of these nations with ours³².

He proposed that the national names should fulfill the function of territorial and tribal redenomination, and to create “internally national and outside

²³ Idem, *Um a Armja...*, p. 21.

²⁴ Idem, *Ku Sławji przez Unję Młodych...*, p. 4.

²⁵ Idem, *Dlaczego Krak*, „Krak” 1937, No. 1, p. 10.

²⁶ ‘Toporzel’ is a neologism created from words ‘topór’ (an axe, hatchet) and ‘orzel’ (an eagle).

²⁷ ‘Duchtynia’ is a neologism created from words ‘duch’ (spirit) and ‘świętynia’ (temple).

²⁸ Sławia or Sławiańszczyzna is literally: ‘Slavdom’, but emphasising an etymology from *slawa* (fame, glory). The common forms of ‘Slav’ and its cognates are spelled with an ‘o’ in Polish, reflecting a probable etymology from *slovo, meaning ‘those who speak (an intelligible Slavic dialect)’. Another possible etymology is from *slava, thereby meaning ‘those who are famous and glorious.’ The use of a form that emphasised ‘Glory’ had great ideological value. The glories of the past help salve the wounds of the present.

²⁹ L. Lameński, *Stach z Warty Szukalski...*, p. 223.

³⁰ S. Szukalski, *Naród a Polska...*, p. 50.

³¹ Idem, *Ku wielkiej Sławji*, „Atak Kraka” 1939, nr 1, p. 4.

³² Idem, *Naród a Polska...*, p. 51.

Rodosławiańsko³³, one Union of Youth, regardless the age and membership³⁴. His conception was polono-slavic³⁵, Poland thanks to the spiritual domination was to fulfill the leading part among remaining Slavic nations:

“KraK” aims at this, that the future Poland should stop calling itself Poland, and in close future begin to define itself a universal name, Sławia. [...] we want Poland which would change its name into Sławia, to keep its original name for territorial qualification of its geographical position only, meanwhile with its spiritual superiority in leadership among Slavs’ family.³⁶

Szukalski distanced himself from projecting socio-political programme of future Slavic federation, because programmes are “good on paper”. He proposed that initially Great Sławia would accept a programme modeled on the American one, which would be gradually modified in accordance with needs. Durability of that creation, except “the relation of blood and the Rodosławiaństwa” was to guarantee the political, economic, cultural and strategic correlation.

Unusually essential part, which Szukalski gave to the Union of Youth “on the road towards Wielkunja³⁷ Sławji” (the Great Union of Sławia) was the task of reconstruction of Polish – and wider Slavic – national character. This should be the ground to start creating the ideology of Polish nation. “The defence of Young nations of the whole Sławia, the start of new spirit and the building the Slavic Twórczyn, these three leading signs are the aim of our historic pilgrimage, towards the horizons of happiness.”³⁸ This “duty of introduction of spiritual changes is by conjuring new Spirit”, is indispensable for construction of strong, “truly Polish” Poland II is possible by the appeal to the common, chaste Slavic heritage only. Pagan heritage. This was the task for the Młodarmia (Youth Army), “tough men in uniforms”, who were to teach future generations forgotten chivalry³⁹. Szukalski draws from symbolism of pagan times with full hands, when Slavs were free, great and united for the last time:

After crushing the statue of Światowid⁴⁰ our historical unity was torn. Great blocks of statue are hidden in different nations, meanwhile small particles in our own hearts. We are broken and spilled like him, and the time is coming to rebuild him. [...] When through the Union of Youth we will concentrate all our nations in one Slavic Nation, in one inseparable

³³ It’s a neologism created from words ‘ród’ (family, clan, line) and ‘Sławiańszczyzna’ (Slavdom).

³⁴ Idem, *Ku wielkiej Sławji...*, p. 5–6.

³⁵ The conviction of a leading role of Poland among other Slavic nations became popular on the 19th century slavophilia and among polish neo-pagans of the first half of the 20th century.

³⁶ Idem, *Mieszkańcy*, „KraK” 1937, No. 1 [December], p. 12.

³⁷ ‘Wielkunja’ is a neologism created from words ‘wielka’ (great) and ‘unia’ (union).

³⁸ Idem, *Mieszkańcy...*, p. 12.

³⁹ Idem, *Um a Armja...*, p. 19.

⁴⁰ Świątowit (also Światowid, Sventevith etc.) is the Slavic deity of war, fertility and abundance. The most famous sculpture of this God is the Zbruch Idol from 9th century – one of the rarest monuments of pre-Christian Slavic beliefs. The statue is now on display in the Archaeological Museum in Kraków, Poland, with exact copies located in a number of museums, including the State Historical Museum in Moscow.

Sławia then our ancestors' God, Światowied will appear and lead us towards the sun of history. By the Union of Youth, towards Great Sławia!⁴¹

“The morality of pagan self-appointed vigour is in force today, and not the Christian compliance and the Semitic groan”.⁴² Szukalski was offended by the praise of weakness, suffering, humility, poverty, the order of loving the enemies or the condemnation the eroticism in Christianity, in which he saw the creative phenomenon and the motor of working for a man⁴³. Generally he reconciled in reigning Christian order not only appealing to pagan Slavic symbolism and sharply criticizing the clericalization of contemporary Poland, but also denying the parenniality and the perfection of Christian morality:

What weak shall fall, morality is beyond parenthesis of history, and plays part only there where winter drops, and bezdzieje⁴⁴ begins. Man created God himself with his mind, therefore nowadays let him build his own history. Otherwise other people's Gods he will love and other people's history he will cultivate.⁴⁵

Szukalski claimed he did not deny Christianity, however he underlined distinctly, that it was “tragedy of ours”, both in Catholic and orthodox version⁴⁶. Szukalski presented his conceptions of international policy as well. He claimed that the economic powers of England, France, Italy and Germany should be destroyed (because they are only interested in military conquests) by the international boycott, and later removed from Europe. In this way Neuropa would be born, free from wars, in which cultural life in accordance with the Twórcownia's methods would bloom. The Symbol of Neuropa was to be “the Gamadion” – double, turned swastika. Szukalski was also fascinated by the “youthful” diplomatic impertinence of Nazi Germans, Russians, Italians and also by the unusual accomplishments of Mustafa Kemal Atatürk in Turkey. He enthusiastically advocated that “the epoch is made by those who dare hold the Providence by the muzzle [...] and to go where the benefits for their own race are.”⁴⁷ He presented his anti-Semitic opinions, he even designed “G.O.J.” labels, where G. O. J. stood for “Gospodarczą Organizujemy Jedność” [“We organize economic unity”], which were meant to label Christian shops (as the law forbade to do this with Jewish premises). Political conceptions by Szukalski were turbid, often derived from reality and – as L. Lameński writes – both in artist's abnormal psyche⁴⁸, which did not gain followers to his ideas.

⁴¹ Idem, *Ku Sławji przez Unję Młodych...*, p. 5–6.

⁴² Idem, *Kiedy przemoc jest prawem...*, p. 29.

⁴³ S. Żechowski, *Na jawie...*, p. 88–89.

⁴⁴ ‘Bezdzieje’ is a neologism created from words ‘dzieje’ (history) and ‘bez’ (without, also lack, scarcity). It was often used by Jan Stachniuk to describe the history of Poland under the Christian rule with no sign of truly Polish culture.

⁴⁵ S. Żechowski, *Na jawie...*, p. 30.

⁴⁶ S. Szukalski, *Sławianie!*, „Atak Kraka” 1939, No. 1, p. 3.

⁴⁷ Idem, *Kiedy przemoc jest prawem...*, p. 29.

⁴⁸ L. Lameński, *Stach z Warty Szukalski...*, p. 223.

In the artistic property of Szukalski Toporzeł and the conception of Duchytynia bears special meaning for Polish Native Faith groups. Toporzeł is a combination of a symbol of Polish eagle and double-edged carpenters' military axe, which Szukalski designed as an emblem of Poland II.

Since we are in the need of moral, ethical, disciplinary and psychical rebirth, therefore the symbol of double-edged carpenter's axe, the tool of building and ancient equipment of our Nation in the hand war, it is the most appropriate.⁴⁹

Toporzeł gave name to a present publishing house⁵⁰, propagating works of Zadruga⁵¹ and other important for neo-pagan environment figures. Toporzeł with a crown was the symbol of Unia Społeczno-Narodowa [the Socio-National Union]. It also appears in neo-pagan magazines ("Lechia Stragona", "Żywioł") and is used by Nacjonalistyczne Stowarzyszenie "Zadruga" (the Nationalist Association "Zadruga") or Stowarzyszenie na Rzecz Tradycji i Kultury "Niklot" (the Association for Tradition and Culture "Niklot"). What may be interesting it can also be found in "Szczerbiec" by Narodowe Odrodzenie Polski [National Revival of Poland], because despite all Szukalski can't be recognized as a "classic" native pagan. It is certain that he was an open anti-clericalist and even for a short period of time he co-operated with Jan Stachniuk and Zadruga, however he did not agree on the denial of the Catholic system of value and tried to connect it with the conception of Światowid⁵².

Duchytynia by Szukalski was to be built over and in the Dragon's Cave in Wawel and was to be made the necropolis of "Poland II" as the equivalent of the Cathedral in Wawel where the rulers and heroes of "Poland I"⁵³ rest. What's more the idea of Duchytynia had a clear anti-catholic undertone – Szukalski indignant with the controversies connected with Commander Piłsudski funeral, designed the Dragon's Cave as a necropolis "where those who served the Nation would be worshipped, and the Cathedral for these, who served the Church"⁵⁴. The cave was to be opened to the sky, walls cleaned up and lighted with acid. Inside, there was supposed to be a sculptured memorial commemorating Commander Piłsudski. The Liberator's statue, representing the Commander, was to stand at the entry to the cave. Inside the tombs of prominent Poles were to surround the statue of Światowid. This sculpture, representing figure of four faces,

⁴⁹ S. Szukalski, *Projekt zbudowania Duchytyni*, [in:] *Wykaz prac Stanisława Szukalskiego i Szczepu Rogate Serce*, Warszawa 1936, p. 37.

⁵⁰ Founded in 1990 in Wrocław by Zdzisław Słowiński.

⁵¹ Zadruga – Polish nationalist, anti-clerical organization, founded in 1935 by Jan Stachniuk. It referred to native Slavic culture and beliefs. Zadruga became the biggest and most resilient neo-pagan movement in interwar Poland.

⁵² S. Simpson, *Native Faith. Polish Neo-Paganism at the Brink of the 21st Century*, Kraków 2000, p. 62–63.

⁵³ Poland I was the pre-partition Poland.

⁵⁴ S. Szukalski, *Waweljada. Obywatelskość a balagan*, „KraK” 1937, No. 1 [December], p. 61.

eight hands, sitting on a splendid, white stallion, was to reach the opening in the roof of the cave. Face turned South was to represent Kazimierz Wielki (Kazimierz the Great) and to symbolise: afternoon, Summer, the Rise of power, Building of the country, Peace, Wealth and the Prosperity. Face turning West was to represent Mikołaj Kopernik (Nicolaus Copernicus), and symbolise: Evening, the West, the Harvest, Culture, Saving the Knowledge, Atrophy of National Sense, Pacifism and the Oversight the Physical Side of Life. Northern face belonged to Adam Mickiewicz, it incarnate: the Night, the North, Winter, Slavery, Dying of the Will, Freezing of the Life Juices, the Day-dreaming, the Martyrdom and the Prophetic Foresight of the Arrival of Spring – the Independence. However face turned eastwards, the same side that stallion's, belonged to Marshal Piłsudski and symbolised: the Morning, Spring, Awakening of political sense, Krwizna (the Revolution), War for freedom, the Liberation. Piłsudski was to hold Toporzeł and to whet him with his heart - the whetstone. The whole construction was to be placed on a marble pole, inside which, one and only Świętoporzeł⁵⁵ was to be put and lit with "eternal, electric light"⁵⁶. To this trunk, "in Commander's Piłsudski presence" Poles would give oaths, both private (eg. engaged, faithfulnesses) and public, political, international.⁵⁷

Szukalski after leaving Poland with the explosion of world war II dedicated himself towards scientific activity: for over 50 years he worked over the theory of Zermatism and Macimowa (Mother tongue). He was unusually controversial and charismatic artist, whom people could either adore or hate. Despite his prominent works, he was not put in charge of the realization of projects of monuments (beyond Katowice) – towards which he contributed with his shocking and offensive tirades. His pupil Stefan Żechowski's words describe him accurately:

It would be a mistake to call this man a sane person whilst he possessed that madness which appears in brilliant men, men faithful to their own ideas till the end and often ready to give their lives for those. Though we would judge him even most severely his legacy will remain, free of negation and ensure him immortality – his sculptures and drawings, his extraordinary work of Art.⁵⁸

Horned Heart Tribe stopped existing in autumn 1936. The former members of the group tried to develop their careers in a way – often in contradiction with their Master teachings.

⁵⁵ 'Świętoporzeł' is a neologism created from words 'święty' (holy) and 'Toporzeł'.

⁵⁶ Idem, *Projekt zbudowania Duchtyni...*, p. 37–38.

⁵⁷ *Ibidem*, p. 36–38; S. Simpson, *Native Faith...*, p. 60–63; J. Majchrowski, *Szkice z historii polskiej prawicy politycznej lat II Rzeczypospolitej*, Kraków 1986; L. Lameński, *Stach z Warty Szukalski...*, s. 187–191.

⁵⁸ S. Żechowski, *Na jawie...*, p. 91. Szukalski's art was again appreciated after his death. To this fact contributed famous actor Leonardo di Caprio, metal band Tool and many more. Szukalski is now quite popular in USA – mainly his art, not political beliefs.