

Anna Kargol

STANISŁAW SZUKALSKI'S NEOSLAVIC ART AND POLITICS

Pomiędzy sztuka a polityką.

W poszukiwaniu korzeni myśli politycznej Stanisława Szukalskiego

Abstrakt: Stanisław Szukalski był z jednym z z najgłośniejszych i najbardziej kontrowersyjnych polskich artystów. Znany w Polsce międzywojennej, został zupełnie zapomniany po II wojnie światowej, kontynuował swoją pracę artystyczną w Stanach Zjednoczonych Ameryki, gdzie zmarł w latach 90. Szukalski zafascynowany był słowiańszczyzną, prawną przeszłością i tradycją Słowian, szczególnie na ziemiach polskich. W tych wątkach historii znajdował inspiracje dla swojej twórczości i koncepcji politycznych. Wzbudzając tradycje inne niż katolickie i łącząc je z myślą polityczną współczesnych sobie Polaków, stał się niezwykłym nie tylko artystą ale i politykiem. Niniejszy artykuł to próba odnalezienia prawdziwych źródeł inspiracji doktryny politycznej i sztuki Stanisława Szukalskiego w oparciu o kontekst historyczny, społeczny i kulturowy epoki.

Słowa kluczowe: Stanisław Szukalski, słowiańszczyzna, neo-słowiańszczyzna, polska myśl polityczna, nacjonalizm

Considering the mutual interaction between arts and politics it's usually hard to guess which influx was first, weather the art influenced the politics or politics produced its effect on art. Both deriving from human thought can flow as one current and leave all the divisions as a strictly theoretical domain. But it's always

interesting to research for the ways of these currents where they meet, enrich and leave each other.

Creation of Stanisław Szukalski is such a knot of currents where the history, mythology, literature, political thought, art and sculpting and patriotism meet with a finally looming vision of national life revival. An example for curling ways where human ideas go. Especially the interwar period in Poland – a time of accumulation of Szukalski's activity – was under various spells, beginning from romanticism extending for social attitudes, finishing on the state building ideas. In this variety there can be found currently almost forgotten Slavonic plot.

The group the Tribe of the Horned Heart (*Szczep Rogate Serce*) created by Stanisław Szukalski, the Polish sculptor who was born the 13th of December 1893 in Warta near Sieradz is the main representative of the neo-slavic current in interwar Poland.¹

Szukalski was born in a peasants family and when sent to school in Gidle he started to occupy with sculpture. When he was still a schoolboy he met an excellent sculptor Tadeusz Cieślowski, who became if not his Master, he was his first teacher showing him first models and patterns. But in 1907 Szukalski family emigrated to United States for bread, as many Polish families used to do those days, and it turned out that America was supposed to be his second mother land and the residence.

As a sixteen years old boy Szukalski is coming back to Poland and starts his studies at the Academy of Fine Arts in Krakow, where his first exhibition takes place although still not individual, but his works are shown among the works of such artists as Olga Boznańska, Julian Fałat or Xsawery Dunikowski, what meant the cream of the artists those days in Poland.² When Szukalski came back to States he kept on continuing his work on sculpture, he even exhibited in Art Institute of Chicago, where he presented himself as a scandalmonger criticizing without any limits the traditional academic teaching. Thanks to this fact the name of Stanisław Szukalski was becoming more and more popular in United States, especially in Chicago.

In 1923 Szukalski visits Poland once again with his brand new wife, and he presents his works in one of the most famous gallery of Warsaw in Zachęta. The critic is unfavorable. Art of Szukalski is not understood, what's more his stubborn character and eccentric behavior provide many enemies.³ Szukalski also tries to start in several competition for the best projects for monuments for example monument of Adam Mickiewicz in Vilnius, but although he is the winner, finally his project is not prized nor realized.

¹ L. Lameński, *Stach z Warty Szukalski. Szczep Rogate Serce*, Lublin 2007, p. 25.

² *Ibidem*, p. 32.

³ M. Wallis, *Sztuki plastyczne – Wystawy w „Zachęcie” (November–December 1923)*, „Robotnik” 1923, No. 332, p. 2; *Wiadomości bieżące*, „Kurier Warszawski” 1923, No. 321, evening edition, p. 5; following L. Lameński, *op. cit.*, p. 43.

Undoubtly, there appeared the voices judging Szukalski as a genius. But there were not a lot of them. That was hard to notice any talents in works of Szukalski, which were really original, different then others presented to the public by other artists. They were inspired by folk culture, characteristic for their sharp, angular lines, which massiveness evoked the physical power. But as the most characteristic trait of Szukalski's art he always referred to the motives and mythology of Slavs or the persons taken from the slavic legends and myths or simply the values represented by them.

As for the group Horned Heart it was born indirectly after the exhibition in (Pałac Sztuki) Palace of Art in Krakow, where Stanisław Szukalski was exhibiting in 1929. During the exhibition Szukalski without mercy attacked the professors of Academy of Krakow accusing them about lack of talent, avarice level, bad attitude towards the students, what's more, during the opening ceremony, all of sudden he caught the hammer and broke one of his sculpture. The whole town found it revolting, the local journals even more.⁴ The majority of students found it outrageous but there were also some academics who were bewitched by Szukalski's works and to manifest their admiration they brought flowers to Palace of Art and put them under Szukalski's sculpture of Krak – the legendary king of Krakow. These students were Czesław Kielbiński, Jerzy Makarewicz and one of the outstanding future students of Szukalski Marian Konarski.

When the authorities of Academy started to repress the students Stanisław Szukalski proposed them to create an artistic group and to start an artistic education on their own, not to follow the academic models. He proposed to call the group the Tribe of the Horned Heart (Szczep Rogate Serce) because the Horned Heart was Szukalski's spiritual emblem as he explained. There were the others who joined quickly to the group: Franciszek Frączek, Waclaw Boratyński, Antoni Bryndza, Stanisław Gliwa among them also the students of the National School of Decorative Art and Handcraft in Krakow. The young artists were supposed to reject the academic teaching and approved authorities, especially popular currents from Paris omnipotent in Polish culture and art. They were supposed to educate on their own as the academic tradition was – as Szukalski claimed – killing talents, making creative people imitative. According to that idea; following foreign currents is killing the values which potentially can be created by the nation.

In the beginning of 1930 the Horned Heart was registered as an official Society.⁵ Fortunately, the statute and the correspondence with the authorities of Krakow were found preserved in the National Archives of Krakow. The group decided to edit a journal called Krak, and they also made a deal with the National

⁴ *Po zamknięciu kroniki. Zajście na otwarciu wystawy „Jednoroga” w Krakowie*, „Ilustrowany Kurier Codzienny” 1929, No. 133, p. 15.

⁵ National Archive of Krakow APKr, Documents of Starostwo Grodzkie in Krakow StGKr, file no. 214, p. 1195, The letter of authorities of Starostwo Grodzkie in Krakow to Czesław Kielbiński, dated 24 of May 1938.

Museum of Krakow concerning the free entrance in certain days of the week for the members of the group in exchange offering to the Museum their whole property in case of closing the Society.⁶ In fact they never had any. On the head of the group there was supposed to stand the chief of the tribe and every member was supposed to wear an emblem a small heart with corns.⁷ Szukalski was trying to make his students wearing clothes in the slavish style, flex shirts, long hair, just to be visible in the crowd but they turned out to be very hard to convince. Szukalski evoking the Slavdom wanted to create a new quality and the typically polish style referring to the polish origins. He believed in a huge influence on the whole polish society leading in a consequence to its transformation. As the foremost question he treated the transformation of the youth.

In the meantime in 1930 the group made an exhibition in Krakow and started edition of Krak journal, which was finished after the edition of twelve numbers. In the next year 1931 the Horned Heart was presenting their works in Zachęta in Warsaw once again. The critic was a disaster. It wrote: “In the biggest room of Zachęta – it is frightening! Yes, literary frightening”.⁸

As the affairs turned out in such a way first signs of frustration touched the young artists. Szukalski’s another departure to States made the situation only worse as he left his student all alone, sending them long letters full of indications concerning the logistic and artistic problems as well. That was not enough. After several next exhibitions the group ceased to exists. That was maybe due to fact, in a way, that Marian Konarski started to grow up for an individual authority.

As for Szukalski he started to work on more brave theories concerning not only the culture and art but at first politics and society. During the exhibition in the Institute of the Art Propaganda in 1936 Szukalski presented to the public his judgments – mostly unfavorable – about Marshal Piłsudski, cardinal Sapieha, catholic Church and Rome.⁹

His political plans were based on idea of founding in Krakow the Center of the Contemporary World’s Creative Art and to change the Polish society by moving the old people out of the institutions. Overtaking the power by young people should cause the change of the State. Szukalski proposed to call this renew State the Second Poland, he meant reborn after 1918 r. The spiritual leader of the reborn Poland was supposed to be Józef Piłsudski the chief of the famous polish legions fighting against Russia in the I World War.

Szukalski was sure about the necessity of establishing the place of national cult. As for that time that was traditionally the Wawel Castle. Szukalski chose for

⁶ APKr, StGKr file 214, p. 1177, Founding document of Corny Heart Group.

⁷ *Ibidem*.

⁸ M. Treter, *Otwarcie sezonu w Zachęcie warszawskiej. (Malarz japoński S. Kirigaya – Rzeźbiarka H. Nalkowska – Bickowa – Malarz B. Bartel z Poznania – W Zachęcie straszy – Przedmowa i „rzeczospis”)*, „Ilustrowany Kurier Codzienny” 1931, No. 243, p. 3.

⁹ *Po antyreligijnym wystąpieniu zamknięto wystawę malarza bezbożnika*, „Goniec Warszawski” 1936, No. 151, p. 7; following: L. Lameński, *op. cit.*, p. 153.

this place the underground of Wawel (till now hiding many archeological mysteries) exactly the Dragon Cave where he planned to built the temple he called Spiritemple (neologism from two words Temple and Spirit, in Polish Duchytynia). Its central point was supposed to be the monument of Światowid – the slavic God having four faces with the faces of Polish famous people Józef Piłsudski, Mikołaj Kopernik and Kazimierz Wielki the King, Adam Mickiewicz the poet.¹⁰

The previous emblem of Poland, white eagle Szukalski wanted to exchange for the emblem of eagle and axe, unique on the whole Slavic word. Under the new emblem of eagle the slavic nations could sign their international treaties, because the new system of education concerning not only the artists but creative people – based on the rejection of the tradition which kills the talents – this system was supposed to reach every European country and cause there the changes towards the new society, young and creative. In this way the new Europe could be build – dreamt Szukalski.

The way to transformation of the polish society led by the change of polish national character. Szukalski believed in fight against the catholic church, because Christianity was imposed on polish people by force and was suppressing our true national values.

In 1934 the Tribe of the Horned Heart didn't exist yet as an official society. The artists were still exhibiting together as a group but with time the individual talents of the members were increasing and dominating, several differences between them and Szukalski appeared and it turned out very soon that every artist was starting its own way.¹¹

In 1937 Szukalski alone starts the new edition of Krak journal. In 1937 he was able to prepare only one number but it was quite significant as full of political projects. In one of the article he declared that he wasn't going to attack any political party or social group but his activity would arised over the parties. "Krak at first is a tool and a symbol of fight of the young against the representatives of the old generation which governs Poland."¹² Wrote Szukalski and added "Away with communism from the world, with old from the public life, away with Jews from Poland and clergy from politics."¹³ He dreamt about Great Slavia the federation of all the slavish countries with Poland on the head. Professor Lameński – historian of art working on the Horned Heart's history, comments is in this way" We can have impression, that the author is not the artists, the sculptor but the leader of a strong political party preparing wide plans of electoral campaign."¹⁴

¹⁰ S. Szukalski, *Waweliada. Obywatelskość a balagan*, „Krak” 1937, No. 1, p. 59–61.

¹¹ APKr, StGKr, 214, p. 1251 (1217). The letter of Waclaw Boratyński to Starostwo Grodzkie in Krakow informing that since 1934 the Tribe ceased to exist what was due to the financial obstacles and differences between the members.

¹² S. Szukalski, *Tędy droga*, „Krak” 1937, No. 1, p. 7.

¹³ Idem, *Dlaczego Krak*, „Krak” 1937, No. 1, p. 10.

¹⁴ L. Lameński, *op. cit.*, p. 223.

At the end of thirties Szukalski visibly concentrates on the problem of nation, believing that all its essential origins are rooted in slavic past. The nation – he wrote – is the mass of people which has its heros. Even if for the moment there are not any, there are still chances to remain the nation if people preserve and cultivate the memory of the previous ones. And still: Nothing happens in a world of human affairs what wouldn't have been inspired by a single individual. He claimed that removing the heros from Piast dynasty and previous ones from polish history was a manipulation done by catholic church.

Szukalski was convinced that the catholic church imposed us the foreign culture, which not only cut the nation off from its roots but also was influencing on the wrong attitudes. "Each epoch – wrote Szukalski – has its rights and morality. Today obliges the morality of pagan force not the morality of Christian compliance or Semitic complains before the League of Nation and sentimentalism of universal hearts." Somewhere in these sentences sound the thesis created a long before by Roman Dmowski – the leader of polish catholic nationalists – the thesis about the conflict between Christian and national ethic, the only proper and able to care about the national interests.¹⁵

The thought of Szukalski was really close to nationalism if it was not a pure nationalism itself. Szukalski went much to far from the apology of slavic beginnings of the polish nation and from art. He not only dreamt about Great Slavia and the union of slavish nations what was – by the way – the dream of Roman Dmowski although considered and understood slightly differently in other conditions and times and – in case of Dmowski – including catholic religion. Szukalski wanted the purity of race for polish nation as a condition of physical and mental health of the nation.¹⁶

"The creative element of the people belonging to the peasants race is harmony. The myth that Polish people can't live in harmony is the truth only in this point, which concerns the groups of intelligentsia living in towns, which mostly build our dead society. This lack of harmony is a heritage from Negro-Semitic admixture. I claim – wrote Szukalski – that this part of our society although polish names, blond hair, blue eyes and declared catholicism is spoilt by the admixture of the African nomad blood of Jews."¹⁷

Szukalski was pointing out as valuable the process of uniting the Germans and their plans of world wide invasion. So his conceptions concerning the national revival was arising from the fact of increasing power of other nations. By the way it's worth to remember that in the German case the Nazi's doctrine was created evoking the old German mythology.¹⁸

¹⁵ R. Dmowski, *Mysli nowoczesnego Polaka*, Lwów 1907, p. 234–237.

¹⁶ S. Szukalski, *Dlaczego Krak...*, p. 10.

¹⁷ Idem, *Mieszkańcy*, „KraK” 1937, No. 1, p. 11–12.

¹⁸ Idem, *Ku Sławii przez Unię Młodych*, „KraK” 1937, No. 1, p. 5.

Katarzyna Kobro one of the excellent polish artists showed a perfect intuition when commenting Szukalski's style in a journal (*Głos Plastyków*) *The Voice of Artists*; She wrote: "Am I supposed to speak about the national sculptor? About the sculptor resembling the contemporary Nazi sculptor? About the sculptor taking its elements from well forgotten Secession? In an amazing way all the national arts of all the nations are alike." And more: "Impudence of Szulaski has found a well prepared ground by the thoughtless street – boys from the Radical National Camp."¹⁹ She didn't hesitate to point out ideological community.

Innovatory activity of Szukalski and the Horned Heart has been contested since the very beginning of their existence. They were criticized by such famous artists, writers as Antoni Słonimski or Tytus Czyżewski. Although if they were talking about Szukalski or the Horned Heart that were concerned mostly on the artistic side of their activity.

Definitely, the less attention was put to the conceptions to the nation and the state by Szukalski himself. That must have been due to the fact that his plans were unreal, far from reality, they were the plans of a dreamer, the next reason it was – this plans and conceptions were not so original as Szukalski promoted them and declared. He always was putting stress to the fact that his thought was first, unique, original, and that nobody in Poland before him hadn't thought in that way.

And there is not only the question of – let's say – common point with National Democracy party, Radical National Camp or Roman Dmowski himself. The slavic plot was explored and used to the national aims in the beginning of XX century by some branches of science, for example archeology. Professor Józef Kostrzewski the polish fame of interwar archeology conducted his researches in Biskupin with a ready goal to prove, it was the thesis about permanent existence of Slavs on the Polish territory since ages, even before Christ. It's not necessary to add what was the value of such theories to the nation fighting for its freedom or for the state in its first years of independent existence.²⁰ So we won't be surprised to find as an active member of archeological expedition in Biskupin Antoni Bryndza the member of the Horned Heart. And although when Bryndza was working in Biskupin the ways of Tribe and Szukalski were going in the opposite directions there must have been some close inspirations or influence of the theories.

The Horned Heart and Stanisław Szukalski never hid that they desired to become the successors of Stanisław Wyspiański. Szukalski himself admired as a greatest polish writer and artist Adam Mickiewicz. Polish romanticism was full

¹⁹ K. Kobro, *Odpowiedź na ankieta rzeźby Katarzyny Kobro*, „Głos Plastyków” 1937, No. 1–7, p. 43.

²⁰ J. Kostrzewski, *Wielkopolska w czasach przedhistorycznych*, First edition 1913, Contemporary opposite theories by: K. Godłowski, *Z badań nad zagadnieniem rozprzestrzeniania Słowian w V–VII w. n.e.*, 1979; M. Parczewski, *Początki kultury wczesnosłowiańskiej w Polsce. Krytyka i datowanie źródeł archeologicznych*, „Prace Komisji Archeologicznej Oddziału PAN w Krakowie” 1988, Nr 27, p. 300.

of slavic plots especially Mickiewicz texts not only the poems but in his lectures in College de France there appears a new myth of beginning “the Slavs it means the people of the word – wrote Mickiewicz (Slavs and polish “słowo” meaning “word”) people of the divine word. The Word in Slavic language contains the element of sacrum and creative power.”²¹ As Maria Janion (polish specialist of romantic literature) commented “Romantic writers had an intuition of the phenomena, which later on became the object of scientific reflection, it is the folk culture.”²²

I think even that Szukalski and the Horned Heart were closer in their visions of Slavs to the thought of Enlightenment philosopher Johann Gottfried Herder, even closer than they could assume themselves.²³ With one important difference however – Slavs of Szukalski are powerful these of Herder’s are real Slaves.

Going further, we also can find the motif of physical force and joined with its mental power in the art of Zakopane region and all the art taking source from its inspiration. Almost all the artists inspired by so called “Zakopiańszczyzna” played a significant role in rebirth of independence in Poland. Szukalski contested almost all contemporary artists but not Zofia Stryjeńska whose art was visibly inspired by folk motives of Zakopane. Szukalski was bewitched by her art from obvious reasons.

Szukalski’s conceptions concerning the nation and state, its revival didn’t find any understanding even among his students. When Szukalski finished to focus only on art their ways parted. The romantic vision of Szukalski was unreal, maybe even a little bit ridiculous, so he was called a genius and a crazy man as well. But, important thing is that his thought was not so purely original, as he claimed.

He took inspirations from many sources concerning the Slaves, the currents always existing in polish culture, literature, science, politics – maybe, well we can’t exclude it – he wasn’t conscious about it. But it’s really worth researching. I believe that it’s much more of these inspirations influencing Szukalski and it would be very interesting to look deeper for them. Szukalski’s creation is worth remembering as a rare case of infusion of two, so far for the first sight domains: pure art as a root of political doctrine.

Prezentowane dokumenty dotyczące Szczepu Rogate Serce zostały odnalezione przez autorkę artykułu w Archiwum Narodowym w Krakowie i pomimo że stanowią załącznik do publikowanego tekstu, są równocześnie uzupełnieniem

²¹ A. Mickiewicz, *Dziela. Wydanie rocznicowe*, Vol. 11, Warszawa 1998, p. 76.

²² M. Janion, *Niesamowita Słowiańszczyzna*, Kraków 2007, p. 27.

²³ *Ibidem*, p. 24.

opublikowanego wcześniej artykułu *Między sztuką a polityką. Źródła myśli politycznej Stanisława z Warty Szukalskiego* („Państwo i Społeczeństwo” 2012, nr 3, s. 111–120).

Statut Szczepu Rogate Serce czy też pisma do Starostwa Grodzkiego w Krakowie obrazują fakt, na ile Szczęp starał się nadać swym działaniom ramy sformalizowane, co świadczyłoby o randze planów dotyczących przyszłości i działań grupy. Legalizacja istnienia była warunkiem koniecznym, przy planach wydawniczych, organizacji wystaw czy nawet ułatwieniach w edukacji członków, takich ja darmowe wizyty w Muzeum Narodowym w Krakowie w zamian za zapis dotyczący przekazania majątku na wypadek rozwiązania. Forma statutu, dość oszczędna, z jednej strony – formalnej czyni jedynie zadość wymogom ustawy o stowarzyszeniach z 1932 roku, z drugiej widać chęć zaznaczenia wyjątkowości charakteru grupy, poprzez wyeksponowanie nazw słowiańskich, które – co łatwo sobie wyobrazić, mogłyby pozostać na użytek wewnętrzny członków. Zabiegi formalne są więc widocznym przygotowaniem do poważniejszej działalności publicznej.

Pisma do Starostwa Grodzkiego zawierają dokładne dane „Szczepowców”, adresy, zmieniające się kolejno funkcje, dają obraz pracy nad słowiańskimi rodzinnymi nazwami, ich znaczenia dla członków Szczepu, wreszcie pismo Wacława Boratyńskiego stanowi świadectwo okoliczności w jakich ustała działalność Szczepu, o czym nawet nie zostały powiadomione władze administracyjne, rozsyłające pisma z zapytaniami o losy stowarzyszenia do poszczególnych byłych członków.

Publikowane źródła nie mają znaczenia przełomowego i kardynalnego. Jaka więc motywacja do publikacji? W przekonaniu autorki stanowią one ważne cegiełki pozwalające w sposób bardziej pełny odtworzyć charakter organizacji, jej losy, okoliczności w których przyszło jej działać. Pomimo najwierniejszych relacji i odwołań w tekście, dopiero kontakt ze źródłem (choć ułomnym, w postaci odbitki) jest w stanie oddać badaczowi pełnię swoich treści.

Dokumenty odnalezione w Archiwum Narodowym w Krakowie, w oddziale na ulicy Grodzkiej, sygnatura zespołu: Starostwo Grodzkie Krakowskie StGKr nr tomu 214 (skrót ANKr StGKr 214).

The Tribe's of the Horned Heart Statute was found in the archives in Krakow, among documents concerning the period of Prewar Poland. The Statute witnessing the activity and structure of the Tribe proves seriously and largely planned perspectives for future. Especially the slavish name of the Society and members' names used in official document not only in inner relations, all that gives the view of a rang attached to them by the Tribe. The Statute also tells about the valuation system of artistic work and artistic and ideological attitudes of members.

Among the rules and statements we can find a vision of Krak journal edition in the amount of outcome letting support the organization.

According to the author's conviction that presented source document is worth to be published as witnessing the character and activity of the Tribe, it surely makes the image of the Society more entire.

STATUTE

the Tribe of the Horned Heart (Szukalszczycy)
Name, aim, measures

- 1) Name: Tribe of the Horned Heart (Szukalszczycy)
- 2) Emblem: the Horned Heart
- 3) Seat: Cracow
- 3) the aim of the Tribe is artistic education and organization of artistic exhibitions.
- 4) the Tribe is maintained by the members' fees /amount of the fee is fixed by the General Assembly/ and income of "KRAK" journal edition.

Members:

- 5) to the Tribe belong the members:
 - a) full members (called Tribal Szczepowy)
 - b) candidate members
- 6) Full members and honorary members are admitted by General Assembly (Zebranie Szczepowych) which gives opinion on the works presented by candidate, such as paintings, graphics, sculptures.
- 7) Those, whose works do not correspond with the demands of the Tribe remain candidate members (by decision of General Assembly) or those who are not yet entirely conscious of the aims and demands of the Tribe.
- 8) Full member as well as the candidate member can be removed from the Tribe by Executive Committee, a removed member has a right to appeal to General Assembly.

Members' rights

- 9) A full member (Szczepowy) has the right to:
 - a) take part in the artistic exhibitions organized by the Tribe (with restriction that some of his works can be rejected by the decision of General Assembly)
 - b) wear the emblem of the Tribe (the Horned Heart)
 - c) benefit in equal part of the Tribes funds, benefit of the active and passive right to vote, rise to speak during General Assembly proceedings.

10) A member candidate has the right to benefit of the Tribe's funds, to take part in General Assembly's proceedings but denied the right to speak and the right to active or passive voting, as well.

Members' duties

11) Every member has a duty of artistic work in accordance to his own creative talent and possibilities, he also has a duty to pay the fees.

Authorities and competences

12) The General Assembly is the highest authority of the Tribe.

13) The Executive Committee is the executive authority.

14) The Executive Committee can be controlled by the Controlling Committee composed of three members chosen by General Assembly

15) In the urgent cases the right to undertake independent actions and make decisions belongs to Executive Committee. (The urgency of case must be proved to the General Assembly during the nearest proceeding).

16) The General Assembly has a right to change the Statute of the Tribe in the presence of at least 2/5 of members.

The Executive Committee

17) Only a full member of the Tribe can be a member of the Executive Committee.

18) The Executive Committee is composed of three members: the President (wójt) Treasurer, Secretary and two advisors.

19) The President (wójt) leads the Tribe, convene the extraordinary General Assembly, represents the Tribe outside, signs the acts and documents together with the secretary.

20) The Secretary writes down the minutes of meetings, is responsible for the correspondence, subscribes the members, preserves the archives of the Tribe, announces the meetings, signs the acts and documents together with the President.

21) The Treasurer is responsible for the cash balance and keeps the books he is responsible for. He presents financial report to the General Assembly, Executive Committee or to the President if he demands.

22) A membership of the Executive Committee ceases when:

a) a member resigns

2) a member is removed by the General Assembly because of not fulfilling his duties.

23) The Executive Committee is chosen for the period of a year. The administrative year lasts from the 1th of October to the 1th of October next year.

24) In case of losing a member of the Executive Committee another one is admitted in the way of co-opting. Only the President and the Treasurer must be chosen by the General Assembly.

25) All acts pass voted by the majority of voices.

Representation outside

26) The Tribe is represented outside by the President and Secretary or the Treasurer, they sign all the papers coming out of the Tribe, they have the authorization to represent the Tribe in contact with the state and municipal authorities.

Court of Conciliation

27) The conflicts among the Tribals are judged by the Court of Conciliation composed of full members of the Tribe. Each side chooses two judges and they – among themselves – a judge president.

Dissolution of the Tribe

28) In case of voluntary or compulsory dissolution of the Tribe all their properties will be overtaken by The National Museum of Cracow for its aims.

Until the Executive Committee is formed, the Organizational Committee executes its rights.

STATUT.

1975

Szerepu 'Rogate Serce' /Smakalonyków/

Nazwa, cel i sroki:

1/ Nazwa: Szerep 'Rogate Serce' /Smakalonyków/.

2/ Godko: 'Rogate Serce'.
Lichalio - Wbralis



3/ Celem Szerepu jest kształcenie się artystyczne i urządzenie wystaw artystycznych.

4/ Szerep utrzymuje się ze składek członków / wysokość składek ustali Walne Zebranie / i z wydawnictwa pisma 'KRAK'.

Członkowie:

5/ W skład Szerepu wchodzi członkowie:

a/ zwyczajni /nazwa: 'Szerepowy' /

b/ członkowie-kandydaci.

6/ Członków zwyczajnych i nadzwyczajnych przyjmuje Walne Zebranie Szerepowych na podstawie przedłożonych przez kandydata prac rysunkowych, malarskich, lub rzeźbiarskich.

7/ Członkami-kandydatami zostaje ci, którzy posiadanymi swymi pracami nie odpowiadają wymaganiom Szerepu, /orzeka Walne Zebranie/, lub nie są jeszcze zupełnie świadomi celów i wymagań Szerepu.

8/ Członka zwyczajnego i kandydata może Zarząd wykreślić ze Szerepu, wykreślony ma prawo odwołania się do Walnego Zebrania.

Prawa członków:

9/ Członek zwyczajny /Szerepowy/ ma prawo:

a/ do brania udziału w urządzeniach przez Szerep wystaw artystycznych /Walne Zebranie może dokonać odrzucenia pewnych jego prac/,

b/ do noszenia odznaki Szerepu /'Rogatę Serca'/,

c/ do korzystania równomiernego z funduszy Szerepu, prawa czynnego i biernego wyboru i zabierania głosu na Walnym Zebraniu.

10/ Członek-kandydat ma prawo do korzystania z funduszy Szerepu, brania udziału w Walnych Zebraniach bez prawa głosu i wyboru czynnego i biernego.

10t. 1257
 KRAKÓW
 1975

- 2 -

1172

Sąd polubowny:

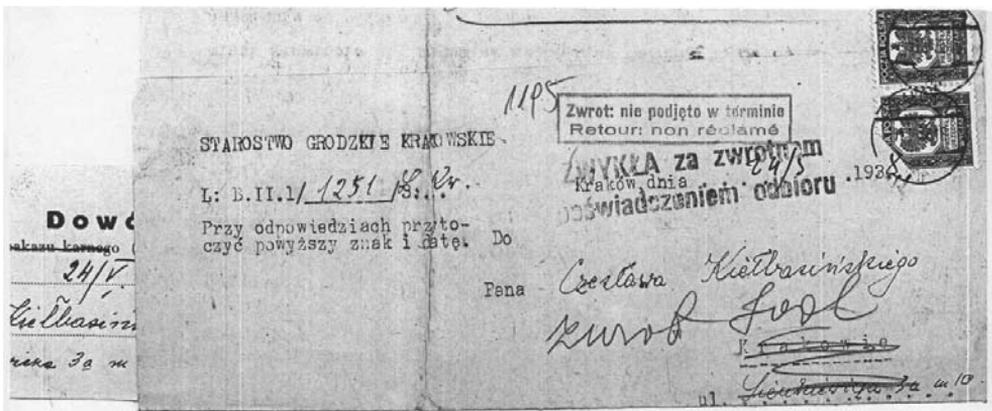
27/ Zetargi między Szczepowami rozstrzyga sąd polubowny złożony z dwój-
czajnych członków Szczepu. Każda strona wybiera dwóch sędziów, a ci
z pomiędzy siebie przewodniczącego.

Rozwiązanie Szczepu:

28/ Na wypadek dobrowolnego, lub przymusowego rozwiązania Szczepu ma-
jątek jego przechodzi na cele Muzeum Narodowego w Krakowie.

- - - - -

Do ukonstytuowania się Zarządu, funkcje jego pełni komitet organizacyjny.



STAROSTWO GRODZKIE KRAKOWSKIE

Zwrot: nie podjęto w terminie / Retour: non réclamé

L: B.II.1/1251 B. Kr.

WYKŁA za zwrot w Kraków dnia 24/5 1936 z świadectwem odbioru

Przy odpowiedziach przyczyć powyższy znak i datę.

Do

Pana

Czesława Kiełbasinska
Krusz

Dowc

akazu kasowego

24/5

tuż bliżej

nie za m

Według tut. zapisków w 1936 r. piastował Pan godność prezesa, sekretarza, członka Zarządu Stowarzyszenia p.n.

Prez. i. Rogate. Gene. / Gub. /

Statut tego stowarzyszenia zatwierdziło Namiennictwo Gminy, Urząd Wojewódzki Krakowski decyzją z dnia 17/5 1930 z. B. 1111. / 331/30 Na zasadzie art. 22 i 108 Rozp. Prezydenta R.P. z dnia 22.III. 1928 r. o postępowaniu administracyjnym poz. 341 Dz. Ust. Pana, aby

celem udzielenia wyjaśnień w sprawie tego stow. stawił się osobiście w dniach od 10/5 1936 do 10/5 1936 o godz. 10 - 12 w Starostwie Grodzkim w Krakowie, Rynek Gł., L. 35 I piętro drzwi Nr. 10 lub za- miast stawienia się nadesłał najpóźniej do dnia 10/5 1936 wy- jaśnienie na piśmie :

- 1/ czy stowarzyszenie to jest nadal czynne, a jeśli tak, to kto stanowi jego Zarząd i jaki jest obecny adres tego stowarzyszenia,
- 2/ ilu członków należących wkładki należy do stowarzyszenia,
- 3/ kiedy odbyło się ostatnie Walne Zgromadzenie,
- 4/ jeżeli stowarzyszenie to przestało istnieć, podać od kiedy i w jakich powodów oraz co się stało z majątkiem jeżeli stowarzyszenie majątek posiadało,
- 5/ o ile stowarzyszenie rozwiązało się w drodze własnej uchwały należy przedłożyć odpis uchwały tego Walnego Zgromadzenia, które uchwałę tę powzięło.

Nie uczynienie sadość niniejszemu wezwaniu w terminie za- kreślonym bez usprawiedliwionej przyczyny, zagrożona jest grzywną do 50 zł. w celu przymuszenia wykonania czynności.-

za Starostę Grodzkiego: Za

Mgr. KRÓLIKOWSKI Wicestarosta