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Anna Novikov-Almagor

(Jerusalem)

SCHLARAFFIA IN KRAKÓW

(1909–1938)

The Schlaraffia organization is a worldwide German-speaking fraternity, based on pledge of humor, friendship, art and creativity in the frames of the German language and traditions. Many customs and some semantics of medieval times are used at the sessions, since Schlaraffia maintains its relationship to civic societies of the Middle Ages.

The organization was founded in 1859 in Prague, which was known then as one of the most important centers of the German culture. Its history is related to the history of the Prague theater. Its director Trome, who was influential in the whole cultural life in the city, created the artists organization named „Arcadia”. After several disagreements within „Arcadia”, Trome himself as well as the opera singer Eilers, the actor Hal-lenstein and the writer Schmidt-Weißenfels left the organization. In the beginning of 1859 they created a new club by name „Proletarierklub”, in contrast to „Arcadia”. However, this new club did not awaken a keen long time interest among the artists of Prague and its activity weakened. Nevertheless, the idea of a society dedicated for the art, gradually attracted more and more actors, artists, musicians and friends of art.

In October of the same year, 23 members gathered together to a union, whose leading idea was a care for the humor and the art by name „Schlaraffia”¹. Literally this word in German means the fairyland of dreams. One of the basic aims of the organization was through art and humor to escape from the everyday routine and to create a world full of joy, play and meaning. Because of these reasons the statute of Schlaraffia conversations and lectures about politics and religion were, therefore, not permitted accord-

ing to the goal of the organization². The slogan of Schlaraffia was „*In Arte Voluptas*” (In the Art is the joy)³.

In this Schlaraffian world were emphasized the relations between the people, the humanism and the deep friendship connections⁴. Not by chance the organization adopted or imitated the character and the ideals of the medieval brotherhoods, their vocabulary, their esoteric customs and rites and particularly their way of spending time (duels, round drinking, initiation, etc.)⁵.

By the name „Schlaraffia” the creators of the organization also hinted to the contrast with the refined spiritual-literary character of „Arcadia” (which name also meant an ideal utopia-land).

The main unit of the organization on the state level was named *Reych* (district). During the second half of the nineteenth-beginning of the twentieth century *Reych* spread over the Western and the Central Europe and also over the United States. Every district was consisted of several *Burg* (castle), the places of the Schlaraffia assemblies equipped in the style of a knight’s tavern from the Middle Ages. There the *Schlaraffen*, the members of the organization, meet for *Sippungen* (gatherings which take place in the fixed ceremonial form of a chivalry play). During these meetings that occurred weekly during the winter months and less often during the summer months, the members listened to lectures prepared by speakers on different topics about technique, art, music and literature. Lectures were followed by discussions where much wit and humor were usually exchanged and the everyday life was satirized.

There was used an antiquated language with its own vernacular for everyday things, which was a mix from the Latin and medieval German languages. New names were given to the months, for example: December – *Christmond*, April – *Ostermond*, September – *Herbstmond*, etc. Such words as for instance, *Burgschreck* (castle monster) for mother-in-law, *Burgfrau* (castle woman) for wife, *Uhubaum* (tree of the owl) for the Christmas tree or *Mammon* for money, gave the *Sippungen* their own humorous note. In this article, therefore from time to time will be explained the meaning of these specific Schlaraffian words.

By initiative of Vienna members in 1909 was created in Kraków the initial *Uhustammtisch* (the basic grade of initiation) of Schlaraffia. In 1911 it was followed by the creation of the *Cracovia Reych*, whose members gathered in the *Wawelburg* in the building which was located at 17 Zielona (Józefa Szarego) street⁶.

During the existence of the organization in Kraków, it included in general 134 members of different nationalities and professions. The statute of Schlaraffia did not impair the nationality, the confession or the belief of the members and had no limitation on their entrance to the organization, even though the believers were preferred than atheists. *Cracovia* included mostly Germans, Jews, especially of German origins, Poles and some smaller amount of other nationalities⁷. The questionnaire, which the new members who joined Schlaraffia had to fill in, shows that most of them joined the organization on average between the ages of 25 to 40 with some minor extensions toward younger or older ages⁸. The questionnaire indicates also on the interesting fact concerning the professional and the social life of *Cracovia*'s members. Together with several artists, musicians, lawyers, teachers and different business owners, a large group (approximately the one third) of the members were army officers. Before and during the World War I they were at service and after the war some of them were transferred to the reserve⁹. It seems that Schlaraffia, as an exclusive male organization with chivalrous brotherhood romanticism and traditions could be attractive to the young officers, who used to move in to some extent similar army circle.

One of the queries in the questionnaire asked about the belonging to the „profane”, non Schlaraffian organizations. It is interesting that every other organization, even religious, Masonic or para-Masonic was treated by Schlaraffia as the opposite to her only possible „sacrum” sphere¹⁰. Five of its Jewish members: Abeles Albert (Ritter Calcium), Abeles Alojzy (Ritter Apol), Epstein Maurycy (Ritter Proteseus), Klugmann David and Studniak Antoni belonged simultaneously to the B'nai B'rith lodge *Solidarność* in Kraków¹¹. Some of them were well known in the city and especially in the Jewish community of Kraków.

For instance, Maurycy Epstein, a *Ritter* (knight) under the pseudonym *Proteseus*, was one of the most important and active members of *Cracovia*, its president between the years 1927-1937 and the vice-president almost since the foundation of Schlaraffia in Kraków¹². By profession he was a surgeon who was born, studied and lived in Kraków. He decided to join the B'nai B'rith organization in March 1919. It occurred 9 years after his entrance to Schlaraffia and it seems that Epstein by this fact emphasized the Jewish part of his identity. He easily used in his correspondence both German and Polish languages: German in Schlaraffia and Polish in B'nai B'rith Order. It seems that the fact of being simultaneously both the pres-

ident of *Cracovia* and the active member of *Solidarność* demanded from Epstein not only a large measure of efforts and a free time. Also he had to hold a sufficient and stable economic position, which he confirmed in the B'nai B'rith matriculation form. Though, the correspondence is evident of the rapid decline of his funds in the years 1931-1932 because of the economic crisis. Nevertheless, the fact of long time debts in the tax payments did not prevented from Epstein to remain the member of *Solidarność* and the president of *Cracovia* until the year 1937¹³.

Brothers Albert and Alois Abeles were born in Przemyśl, later lived for several years in Vienna and then both worked in Kraków. Albert, who was born in 1872, was an industrialist, hold a Ritter grade in Schlaraffia and entered to B'nai B'rith in March 1912.

More is known about his older brother Alois. He was born in 1870 and probably studied in Vienna where received a doctoral degree in law. For twelve years he worked in Vienna as a lawyer. From the B'nai B'rith entrance form it is known that in 1922 he already became the vice-director of the Union Bank of Vienna. It seems that in the same year Alois moved to Kraków, immediately joined the *Solidarność* lodge and eventually received a post of the Union Bank of Kraków.

As well as Epstein, both brothers used with equal easiness the German and the Polish languages. Similar to Epstein, the economical status of Alois Abeles declined in the mid thirties. In 1936 Alois, who was at this time 66 years old, wrote a request letter to the president of the *Solidarność* lodge as well as of the whole Polish B'nai B'rith District Leon Ader, asking him about the reduction of the taxes payment and his recent debts to a half. The reason was the lowering to a half of his salary, which entailed serious loss in his position¹⁴.

Anton Studniak was among the first members of Schlaraffia in Kraków, since March 1910. He was born in 1872 in Kraków, lived in Vienna, where probably studied medicine, later returned to Kraków and worked there as a doctor. Besides Schlaraffia he also belonged to the Scientific Medical Society of Kraków and to the B'nai B'rith lodge in Kraków¹⁵.

What in the activity of Schlaraffia attracted members from so different backgrounds and professions? What were the ideology, the character and the content of their meetings? A detailed summarized protocol of one of the *Sippungs* of Schlaraffia in Kraków could clarify these questions. One should remember while reading it, that the records in the protocol as well were made in a special, humoristic way, presenting us a kind of „different”, a bit „foolish-comic” reality.

The Sippung Nr. 56 took place at 21 of *Eismond* (January) *Anno Uhui* 52, (1911, the years are counted since 1859 when Schlaraffia was founded) as usual at 9 *Glock* (clock) PM.

Their Majesties Hitt and Thoss „were at the throne” (i.e. led the sitting). Ritter Schneid was the *Kanzler* (Chancellor).

*At 9 o'clock in the evening are heard the heavy tam-tam beats*¹⁶. *His majesty* [usually functioning, but sometimes also non-functioning senior Schlaraffian]* *Hitt proclaimed the evening opened. The opening song is „Lulu Praga”. Prince Barrison the X, who arrived from Marburgia* [Marburg] *is entered and welcomed by His Majesty. The Prince replays with a vigorous, really Schlaraffian talk, which sparkles with full spirit.*

A smoking pause.

His Majesty regrets that he cannot greet any Pilger [pilgrim, a Schlaraffian from abroad or „profane”, non Schlaraffian, who could be brought by every Ritter, attend the whole Sippung and with the permission of the senior Schlaraffian even gave paper or lecture]¹⁷.

Junkermeister [The Master of Young Masters, a tutor, responsible for education and training of the *Knappen* – Knaves and *Junkern* – Young Masters] *Damast leaves the protocol written by Ritter Fasserl, because Ritter Fasserl is missing due to the profane reasons; R. Fasserl leaves for himself the non-official part which he will bring and keep for the next Sippung and for his absence, where the non official part is not available, he will be fined with 2 Uudent* [Dent was a Nederland copper coin, which was minted about 1630. In a special Schlaraffian money system one Dent consisted of 5 *Reychscheller*. One *Reichsmark* consisted of 10 Dent]¹⁸. *Ritter Damast received for the good keeping of an alien protocol 3 Lunte and one Luntette* [cigars and cigarette]¹⁹.

Ritter Ponton showed a huge aspiration to know which Beethoven's sonata will be brought to the report. For this aspiration, which nothing could satisfy he received the Protocol Order...

For the ash-trays sent by Burgfrau Damast, Ritter Damast received an average power Lulu [greetings]²⁰.

Ritter Schneid leaves the arrival.

* W cytatach w klamrach znajdują się dodatkowe wyjaśnienia Autorki (przypis red.).

Apologizes for the 7. Eismond are arriving from B. Grau and Ritter Don Karlos.

Receiving of the messages from the lodges Bilicia [Bielitz] and Vin-dobona [Vienna]. Ritter China von Versilberte informed, that he wishes to arrive to Cracovia, this proclamation was received with a full approval.

Ritter Schneid informed about the invitation from Teschenia [Teschin] for the 1. Hornung [February] Burgerfrauenabend [a party where women could also participate]. He had to be content with the „cordial Lulus”, which was sent there.

Ritter Hefastos applied that the participants of the Krystalline [a non-official gathering of the Schlaraffian members, often with their guests and wives, not within the bounds of the Sippung], should resource it by themselves. The Reichsschatzmeister [treasurer] opposed to proposal to cover it from the Reych's treasury and gave a sorrowful declaration that it went over the means. This theme was postponed until the next Schlaraffiade [the confidential first part in the Sippung every month and also of the last Sippung of the winter meetings].

The lecture of Ritter Liszt sounded genially, this time it was the „Ballet music from Rosamunde”. The interminable applause forced Ritter Liszt to take a sit again in the Klavizimbel [piano] and to please the participants with his unfortunately nameless promising work...

Now Ritter Zwilling asked for a word, he felt in himself a marvelous inclination to try once the business of the police-officer and willed because of his well known duty to put his attention on „Our severities”; the number 3 rise in front of his eyes, he looked for the Knappe 3 [the Knappes were called by numbers], the protocol secretary full of matters deputed to him, needed almost sleeping-like rest and therefore, after thorough consideration looked for a place near the Ritter Zwilling and a little bit apart from the area of the Junkermeister's whip.

Ritter Gzillag put his attention again to the demand of the all members, he told scandalous stories about calm protocols, decisions of the constitution [of Schlaraffia], and nevertheless, in spite of all oppositions he had to supplement his once unsatisfactorily managed protocol.

Ritter Barrison took the word and lectured how one should manage a protocol and how not.

Junkermeister Damast asked for a word. He effected excited debates

about the theme, whether the non official part of the protocol have to have a look of official style and manner.

His Majesty fined all the oppositional Ritters and in his infallibility as well the non-oppositional nobles with 1 Uhudent.

Knappe 2 wasted by his whistle clever, full of sense words, the Junkermeister received because of it sour cucumber.

His Majesty announced that at 3. Hornung the profane Opera school of Ritter Mephisto will perform in a provincial theater. All Ritters and Knappen showed a huge enthusiasm about this day and some of them wished to reserve different seats.

His Majesty mentioned that Lulu entered the Ahalla [a death, the world beyond]. Knappe 2 had a huge will to establish a new Lulu, because he himself transported Lulu to Ahalla²¹.

The lecture of Ritter Schmuls „Parody of the singer's curse” obtained him a cigar, Ritter Habtacht an embarrassment.

Glock 10 smocking pause.

The „Hymn of Schlaraffia” was sung.

Knappe 1 received before the throne steps from Ritter Facon a wonderful present, a kind of cigarettes etui, filled with doubtful, suspiciously smelling cigarettes.

Lecture of Knappe 1: „Hymn of Knappe”, Schlaraffian, long lasting applause.

Then the Duel came: Hephaistos-Bubi. Ritter Hephaistos short, but Bubi some longer. The Kugelung [voting] ordained Ritter Hephaistos as second winner, nevertheless he received a cigar.

Lecture Knappe 2: his Seufzerholz [violin] did not wished to give the proper sounds, in the end with the help of the different high sounding „a” of one Ritter, after the excruciating pain, the violin sounded. The „Kavatine von Raff” pleased our ears. [...] With the recurring encouragement „something more” the confused Knappe wanted in the beginning to „whistle” something, nevertheless he presented the „Evening song of Schuhmann”. He received 4 royal cigars...

Then the exclamation was heard: „It is better to bring some alien Good than the own Bad”, immediately after that was seen the furious Ritter Czillag. He read well turned things from Ritter Roland of Kolonia Agrippia and received for it a royal reward.

Ritter Mephisto proposed to arrange on 12. Hornung a house ball with buffet, where will be the Burgfrauen and Burgfräuleins [daughters of

the Schlaraffians, Girls] appears, the male participants are [...] in the fantasy uniforms as the highest rang as sergeants and the like. It was decided that everyone who will disturb this instruction will have to peel a rose. This proposal was taken enthusiastically.

Then Ritter Hephaistos read aloud „The dangerous Organ” [written by a Burgfrau]; it cost him large effort to decode the handwriting of the lovely hand and often to stumble over. He received for it applause and one royal cigar.

Ritter Frohsinn brought his blazingly created paper „People, People are we all”. He spoke, piano played, and the presented sang the refrain. Ritter Frohsinn received for his blazingly created paper a stunning applause.

His Majesty Toss, Ritter Schmul and Knappe 1 informed that they thought to go to Bilicia.

At 12 o'clock the Sippung final song proclaimed the closing of the Sippung.

In order to provide better understanding of the sense and the character of the abovementioned Sippung I will explain the meaning of the main symbols and rituals. The first fundamental law of Schlaraffia sounded: „The Schlaraffia is a Reych under the protection of the three good spirits: Aha, Oho and Uhu”²².

Uhu, the owl right from the beginning of Schlaraffia played a role of a protector or of a special symbol²³. The owl was very popular in Schlaraffia: one could see words like: „Spirit of Uhu”, „Brother in Uhu”, etc. There are several versions, supposing the origins of the owl as the main protector and the main emblem of Schlaraffia. The research mainly explained the role of the owl in the organization as a symbol of wisdom²⁴. An oral tradition gives another version of this genesis:

In the time of the foundation of Schlaraffia the members often used to gather in the Freund's Inn in the corner of Wassergasse and Grube, in Prague. Freund was earlier an employee of the Duke of Oettingen and brought after leaving this post and building a restaurant, some old out of use hunting trophies from the castle to Prague, with which he decorated the drawing-room. Among them was also a stuffed owl, which was hanged on the ceiling in a free soaring. Exactly under this owl took place in 10 October 1859 the foundation of Schlaraffia²⁵. The owl became immediately the symbol of Schlaraffia's torch and wisdom and played a role of a protector of Schlaraffia.

Another version says that „the first bowl made of crystal was named *Uhu*”. The second one was named *Aha* and the third one *Oho*. These bowls had especial role in the *Rundtrunk* – the round drinking. Then these bowls gradually received the meaning of the guarding spirits. Later, the first meaning of the *Aha* and *Oho* terms was practically forgotten and they received more abstract meaning of the guardian spirits of the organization.

Lulu, the traditional greeting of Schlaraffia members, in the beginning was the name of one of the crystal bowls and in the first time was mentioned as an expression of the joy in June 1861. Step by step this term turned to be use as a greeting and as an expression of a joy, an approval and also of mourning²⁶.

Several protocols from 1911, almost the beginning of *Cracovia*'s activity, could give us a general picture of the doings and the character of Schlaraffia in Kraków.

From the brief description of these sittings it seems that a large part was dedicated to the music performances: singing and playing in different musical instruments, for example, guitar and mandolin in the sitting which took place on 19 December²⁷. The character of the songs was also manifold: the repertoire varied from the usual „Heil Praga Dir”, „Lulu Praga” and „Weihelied Cracovia!” to the Spanish-Cuban song „La Paloma”, the „Rigoletto” and many other, and to the Christmas songs²⁸. Interesting is that in spite of the mock character of the organization, which in general relative overlooked Christian values and even changed the term and the concept „Christmas” to the alternative *Uhubaumfest*, the traditional Christmas songs were performed.

The other important motive of the sittings was a *Duel*. It seems that the roots of this Schlaraffian custom were in the medieval traditional knights' tournaments. In contrast to these presentations of the physical strength, the duels of Schlaraffia were verbal and took a form of humoristic lectures and contained also personal attacks. In this part the Ritters and the Knapes put on one of the most known members' attribute: the dunce's cap²⁹.

Each Ritter, wishing to square accounts with somebody, could challenge an opponent to a duel by throwing a glove to his feet. The opponent could choose the weapon from the two kinds: the „spiritual” and the „sharp spiritual” one. A spiritual duel meant a lecture from every field without concrete theme. In a „sharp spiritual” one the topic was given by the superior Schlaraffian to both of competitive Ritters and after 14 days of preparation both had to perform it in a way of art, which was mostly suitable to every warrior. It could be decided to make the duel more complicated: as

a „blazing” or a „musical” one. Blazing duels had to be presented in the same Sippung’s evening³⁰.

From the protocols one can see that the themes of the duels had usually philosophical character. For example, in the Sippung number 29 the topic was:

*I am a Man and who is more
who skips high and jumps –
to the throne of the God, etc.*³¹

The *Ritterschlag* (the knighting), was one of the most important and significant ceremonies of Schlaraffia. Even though the whole ceremony was a parody on the medieval knighting ceremonies, it was taken in a serious and in a solemn way. Probably, a character of this ceremony was similar also to the Freemasonic initiation to the higher degrees.

In order to emphasize its sacral character, in the time of its making it was forbidden to eat, to drink and to smoke³². The superior Schlaraffians wore on this day their special festive mantles. All the attributes, symbolizing the knight were presented: the sword, the helm, the cloak, the scarves and the sword-belts³³. At the first part of the ceremony, after a long preparation, the Junkermeister brought these Junkers who had to become knights, three times bowing, to the throne of the functioning superior Schlaraffian.

The second part was consisted of the questioning of the Junkers and of the assembled members by the superior Schlaraffian about the earnestness of their intention to be knights. In the end the functioning Schlaraffian made a speech.

The third part of the ceremony was dedicated to the solemn oath of the Junkers. They swore by the name of Owl, putting their right hand on the owl (stuffed owl, which presented in every Schlaraffian Burg) in faithfulness. The way the solemn oath was made was similar to the same in other sacred, non Schlaraffian ceremonies, where the oath was given by the name of God and on the Holy Scriptures.

Then the *Ritterschlag* itself came. There the Junkers on bended knees received three sword beats, given by the functioning Schlaraffian „by the name of Uhu, Oho and Aha”. The dedicator kissed them and lifted the neophytes with the words: „Stehet auf, Ihr seid Ritter!” („Stand, you are Knights!”).

The whole ceremony was completed by wearing of the above mentioned Ritter attributes by the new knights. Then they choose their new names,

which usually somehow correlated to their activity, profession, name or their character strains³⁴.

So, in spite of the humoristic and parody quality of Schlaraffia, one could see the strong emphasizing of the sacred and esoteric character of the organization, becoming apparent in the rites and in the long complicated process of initiation towards the highest degree. A sacred character of such rites and a serious attitude towards every detail of the initiation most likely remind of religious ones. The structure and the system of degrees could be obviously associated with the Freemasonic ones³⁵.

In order to receive the first grade of the initiation and become the Knappe the *Prüflinge* (candidate) needed to fulfill the basic requirements of the organization: to be male arrived to manhood with a stainless reputation and a solid social and economical position with achievements in the field of art or else in the field of charity and social development³⁶. New members had to be introduced by a Schlaraffe (godfather), to complete a probationary period before a general vote is recorded, and to start their career from the position of knave, which led from the position of squire to knight.

In order to progress to the second degree Knappe had to participate at least in 10 sittings and to make a significant achievement in his activity within Schlaraffia. Then he was initiated to the Junker degree, where he either received back his „profane” name or a pseudonym. Then he could partially participate in voting and certain organizational decisions³⁷.

One of the duties of Junker willing to proceed to the third highest degree of the mystery was so called *Junkerreferat*, a paper dealing with Schlaraffian topic. These papers are rich source of information about the character and ideology of the organization, which seemed to differ in every Reych. This article deals with the papers which were presented in the sittings of *Cracovia* in the interwar period.

The length of these papers varied from one to three pages on average. The topics varied from humoristic to social and philosophical ones, from reading out to musical performance and singing. For instance, often were used such subjects as friendship and the life in Schlaraffia versus daily life, but also topics about the eternity, the wise buffoonery, the meaning of the word „late” and even the theme of the merits and the demerits of the married life³⁸.

Fascinating points in examining of the Schlaraffian-German-Polish-Jewish self definition in the interwar Kraków were the periods of crisis: the World War I and the year 1933. The most suggest itself questions could

be „on whose side they were in the war time?“, „did the use of German language meant German patriotism?“, „what was their reaction to the war and to the rise of National Socialism in Germany?“

In general, the correspondence between the Schlaraffia members in Germany in the time of the World War I could show us a picture of a German patriotism. For instance, a member of the Roburg Reych wrote „I have never felt myself more Schlaraffian, as here in the field“ (battle field)³⁹. Furthermore, the „Schlaraffia-Zeytung“, an official publication of the organization which was published by the Central Council in Prague, presented patriotic appeals to the „Germanessness“ of the members⁴⁰.

Songs with the lines like: „To be German is our strongest value“, „From victory to victory towards glory and honor of Germany“, „You save our fatherland“, „God will reward me with our victory“ were common and presumably were distributed among the Schlaraffians for the purpose of raising their inspiration towards „Deutschtum“⁴¹.

However, it seems that in *Cracovia*'s archive it was less possible to find such kind of correspondence, which praised the battle ideals and local patriotism. The poor and rather laconic summaries of the Sippungs during the years 1914-1918 could be evident of the mass leaving of *Cracovia*'s members to the front. At the same time the war was not mentioned there, probably according to the one of the basic Schlaraffian laws, forbidding mentioning political matters in the time of sittings. Would it be right to state that the lack of sources mentioning the fighting ideology and enthusiasm could be evidence of a measure of critic towards the war among the Schlaraffia in Kraków, unlike their colleagues in Germany?

Difference between the ideologies of *Cracovia* and the German Reychs is evident also in their attitude towards the political and social changes in the year 1933. From the beginning of the National Socialist regime, Schlaraffia concerned to be a Masonic society and together with the Freemasonry and other similar organizations in Germany started to be constantly persecuted. This probably, was a reason for the deep ideological and organizational change German Schlaraffia experienced almost immediately. Already in the end of April 1933 the German Reychs organized a convention in Leipzig where they elaborated the new basic Schlaraffian principles and broke away from the obedience to the *Allmutter* (mother Reych) in Prague.

In the Leipzig convention it was decided that only males of Arian origin devoted to the German nation could be the members of German Schlaraffia and that all the Reychs will be submitted to the Issue of Unification

(*Gleichschaltung*). By this act the German members of Schlaraffia made null and void the basic statements of equality and friendship which existed since the creation of the organization⁴².

In the same time the Junkerreferat of *Cracovia* members could present a different situation. As it was already mentioned, in one of the basic laws of Schlaraffia it was forbidden to mention political and religious themes in the time of Sippung. Nevertheless, multiple allusions, the themes and the opinion of the reader himself could show sufficiently clear the ideological point of view of *Cracovia* concerning the political and the social changes in Germany.

First of all, none of the papers given by *Cracovia* members during the twenties and the thirties years, contained even a light allusion of a nationalism or an approval of the National Socialists politics. In spite of a high measure of the national and religious diversion among the Schlaraffians in Kraków, there were no cases of anti-Jewish, anti-German or anti-Polish accidents.

It is possible to state quite the contrary: papers, which were devoted to the topics of the values of Schlaraffia, particularly the friendship, especially since February 1933 emphasized the

*[...] readiness to the friendship towards all [was underlined in the paper itself] brothers in owl, where they are*⁴³.

Junker Karl in 1933 in his paper spoke about the enthusiasm towards the truth, the enlightenment and the universal human love. He also alluded to the reality of the last days as the „time of deepest moral depression”, where the members of Schlaraffia had to care for the highest human ideals⁴⁴.

Already in 1931 Junker Herkules spoke about Schlaraffians as people who:

*[...] turned away from political and national fanaticism, who looked for the way from people to people, from hearts to hearts and did not see the aim of the life not in mutual struggle and not in the political hatred [...] but in the most noble, ideal, totally non political, non material sphere of the art and of the humor*⁴⁵.

It is possible that by these appeals to the highest all human ideals and brotherhood without difference of religion and race, the members of *Cracovia* emphasized their opposition to the behavior of the German Schlar-

affians and underlined their loyalty towards the Main District in Prague, where these basic Schlaraffian values were created.

In the year 1938 the fate of *Cracovia* was similar to the fate of the Freemasonry and other para-Masonic organizations in Poland. According to the Act of the President of the Second Republic *Cracovia* was liquidated as an organization involved with Freemasonry. Among the grounds of liquidation which were mentioned in the revision questionnaire, was also declared that the aims of

Schlaraffia which were presented as care for art and humor were a cover for the Masonic activity⁴⁶.

Art and humor had apparently no room in the new era which started in Europe in the end of thirties.

Footnotes

¹ K. W a l k o, *Schlaraffia*, Prag 1936, pp. 7-8.

² Ibidem, p. 20.

³ This slogan presented in every branch of *Schlaraffia* and was placed in the most honorable part of the meeting hall, H. B r ü n i n g h a u s, *Schlaraffia von Aha bis Z. Das uhuvisuelle Nachschlagewerk*, Verlag A. G ö t t e r t, Diepenau 2005, p. 49, see: Appendix No 1.

⁴ Ibidem, pp. 19, 32-33, 37: „There are three most important direction of *Schlaraffia*'s activity: „Friendship, Art and Humor”. The humor of *Schlaraffia* aimed not to be stinging, but to bring the person back to his childhood and youth, to naivety, the play of imagination and sometime coming back to the simplicity and even primitivism”. A. S o u t o u, *Was ist Schlaraffia?*, „Realites Allemandes” 1950, No 14 (Fevrier); D. R. Z w i l l i g, *Schlaraffia. Der Weltbund Schlaraffia, dessen Geschichte, Verfassung, Einrichtungen, Bräuche, Weßen and Zweck, Schlaraffia im Weltkriege*, Leipzig 1918 (2 Auslage), p. 104.

⁵ See: H. B r ü n i n g h a u s, op. cit., Appendix No 2.

⁶ Ibidem, Appendix No 3.

⁷ B. C z a j e c k a, M. G ę d e k, *Stowarzyszenie Humanitarne „Schlaraffia” w Krakowie (1909-1938). Zarys dziejów Stowarzyszenia, historia zespołu i inwentarz*, Kraków 1996, pp. 20-21.

⁸ Archiwum Państwowe w Krakowie, Zbiory Dokumentów „Schlaraffii” (from here as: APKr, SCHL), sign. 24.

⁹ B. C z a j e c k a, M. G ę d e k, op. cit., p. 21; APKr, SCHL, sign. 24: *Ankiety wstępujących do „Schlaraffii” w Krakowie (1910-1925)*.

- ¹⁰ K. W a l k o, op. cit., p. 23: Karl Walko described the Schlaraffian conception of „profane” sphere in the following statement: „The *Profane* includes everything, which every day with its monotony and boredom, the struggle for existence with its troubles, efforts and its hardship contains”.
- ¹¹ About the B'nai B'rith lodge „Solidarność” in Kraków see Anna Kargol's article: *Loża „Solidarność”, czyli Żydzi dla Krakowa i ich lokalnych współwyznawców*, [in:] *Na Wschodzie Krakowa. Wolnomularstwo i jego okolice od XVIII do XXI wieku*, ed. A. K a r g o l, Kraków, forthcoming. About the B'nai B'rith members in Schlaraffia see: APKr, SCHL, sign. 20, 24; APKr, Zbiory Dokumentów B'nai B'rith (from here as: BB), sign. 298, pp. 1, 3, 13, 14; BB, sign. 301, pp. 37, 39; also B. C z a j e c k a, M. G ę d e k, op. cit., pp. 23-25.
- ¹² APKr, SCHL, sign. 4, 9, 36-37.
- ¹³ APKr, BB, sign. 301, pp. 37, 39, 51, 53.
- ¹⁴ APKr, BB, sign. 298, pp. 1, 3, 11, 13-15; SCHL, sign. 23, p. 385.
- ¹⁵ APKr, SCHL, sign. 24, B. C z a j e c k a, M. G ę d e k, op. cit., p. 23.
- ¹⁶ H. B r ü n i n g h a u s, op. cit., p. 42.
- ¹⁷ Ibidem, p. 70.
- ¹⁸ Ibidem, pp. 51, 63, 106.
- ¹⁹ Ibidem, p. 61.
- ²⁰ Ibidem, p. 21.
- ²¹ APKr, SCHL, sign. 13, pp. 218-221.
- ²² K. W a l k o, op. cit., p. 25.
- ²³ See: H. B r ü n i n g h a u s, op. cit., *Appendix No 4*.
- ²⁴ B. C z a j e c k a, M. G ę d e k, op. cit., pp. 12-13. In Greek mythology, the owl, and specifically the Litte Owl, was often associated with the goddess Athena, a bird goddess who became associated with wisdom, the arts, and skills, and as a result, owls also became associated with wisdom. Mirchea Eliade states that the in the South California Indians's beliefs owl together with the fox, bear etc., was one among the protector spirits. To the symbolic of owl see also: K. W e i n s t e i n, *The Owl in Art, Myth and Legend*, New York 1991.
- ²⁵ K. W a l k o, op. cit., p. 25.
- ²⁶ Ibidem, pp. 26-27.
- ²⁷ APKr, SCHL, sign. 14, pp. 241-242.
- ²⁸ See: H. B r ü n i n g h a u s, op. cit., *Appendix No 5, 6*; APKr, SCHL, sign. 14, pp. 241, 265, 266, 267, 272; SCHL, sign. 33, pp. 195, 207.
- ²⁹ B. C z a j e c k a, M. G ę d e k, op. cit., p. 25; see: H. B r ü n i n g h a u s, op. cit., *Appendix No 7*.
- ³⁰ H. B r ü h n i n g h a u s, op. cit., p. 122; K. W a l k o, op. cit., p. 34.
- ³¹ APKr, SCHL, sign. 14, p. 242.
- ³² H. B r ü h n i n g h a u s, op. cit., p. 83.
- ³³ Ibidem, p. 143.
- ³⁴ Ibidem, pp. 146-149.

- ³⁵ B. Czajekka, M. Gędek, op. cit., pp. 12-13.
- ³⁶ Ibidem, p. 20; K. Walko, op. cit., pp. 20, 24: „Paragraph 5: Only male with good reputation can be members in the organization. Artist will be certainly accepted, the friends of art will be accepted by the two thirds of the votes of the presented members”. See: D. R. Zwillig, op. cit., p. 104.
- ³⁷ B. Czajekka, M. Gędek, op. cit., p. 24; H. Brühninghaus, op. cit., pp. 50-51.
- ³⁸ APKr, SCHL, sign. 18.
- ³⁹ D. R. Zwillig, op. cit., p. 113.
- ⁴⁰ M. Maab, *Der Männerbund „Schlaraffia“ in den Jahren 1914-1937. Eine Studie zum weltanschaulich ungebundenen Vereinweisen in Weimarer Republik und Nationalsozialismus*, Nürnberg 1993, pp. 30-31.
- ⁴¹ D. R. Zwillig, op. cit., pp. 131, 139, 141, 151.
- ⁴² M. Maab, op. cit., pp. 61-63; B. Czajekka, M. Gędek, op. cit., p. 34.
- ⁴³ APKr, SCHL, sign. 18, pp. 19, 43.
- ⁴⁴ APKr, SCHL, sign. 18, pp. 27-28.
- ⁴⁵ APKr, SCHL, sign. 18, p. 78.
- ⁴⁶ B. Czajekka, M. Gędek, op. cit., p. 30.