

“LIBERUM VETO” – HUMOUROUS-SATIRICAL PERIODICAL IN GALICIA AT THE BEGINNING OF THE 20th CENTURY

Among numerous types of press published on Polish territories under Habsburg rule in the early twentieth century, distinguished are the periodicals published in the area of autonomous Galicia¹, among which there were humorous-satirical ones serving an important role in the life of contemporary society. They constituted a kind of “safety valve” for those living under the Austrian rule, as mentioned by Wilhelm Feldman, who wrote about editors of titles with humorous tendencies: “They are the negative photography of time, which turned, gives a real and true image; they are the inseparable companions of the times and social wars in literature, like those camp preachers with their ribald «capuchinadas»”². In this context *Liberum Veto* published in 1903–1905 is an interesting example of the humorous-satirical periodical from the beginning of the previous century.

This title has not been yet described in details in the literature of subject, does not occur as a source enriching historical considerations, therefore it is important to introduce on the example of *Liberum Veto* the demanding and usually overlooked sources in historical research, which are the humorous-satirical press published in Galicia in the second half of the 19th century. Its characteristic feature is by design harsh, exaggerated language of literary and graphic expression, thus the presented opinions give very one-sided and subjective view.

Liberum Veto was published from 10 March 1903 to 1 January 1905³ every ten days: 1, 10, 20 each month. In this period we can distinguish two periods of functioning of the Periodical: Cracow and Lviv. The first covers the period from establishing the periodical to suspending its publication in Cracow on early May 1904⁴ (the last issue published in that city was issue

¹ J. Jarowiecki, *Prasa lwowska w dobie popowstaniowej*, Kraków-Lwów. Książki, czasopisma, biblioteki XIX i XX w, ed. J. Jarowiecki, Kraków, 1996, s. 101.

² W. Feldman, *Literatura polska ostatnich lat dwudziestu*, Lwów, 1902, s. 43.

³ “*Liberum Veto*” (*ff LV*), 1903, nr 1; 1905, nr 1.

⁴ In this period the title *Liberum Veto. Pismo poświęcone polityce, literaturze i sztuce. (A periodical dedicated to politics, literature and art)* was used. After moving the periodical to Lviv the subtitle was changed to *Liberum Veto. Wesole a dokuczliwe pisemko. (Merry and distressing magazine.)* In Cracow the numbering was continuous only within one year (in 1903 the numbers 1–29 were published, and in 1904 numbers 1–13). In Lviv also a simultaneously used collective numbering was introduced, thus Lviv issues had double numbering, e.g. *Liberum Veto* from 1 November 1904 had number 14(43); *LV*, 1904, nr 14 (43).

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of 1 May 1904). The second was the two-month resume in Lviv from 1 November 1904 until 1 January 1905.

The foundation of *Liberum Veto* was influenced by the political situation in Galicia since the 60s of the 19th century. Galicia largely benefited from the independence granted by the October Diploma of 1860, which separated state authority and its main body – the parliament of Vienna, from the national authority represented by the national parliaments of individual territories belonging to the Austro-Hungarian Empire. The second document constituting the foundation of political changes in the country of Habsburgs was the February Patent of the following year, under which the content of the October Diploma was confirmed and the national and state legislative authority were separated, and their specific competencies were set. Thanks to those documents Habsburg monarchy started to evolve into a federation of autonomous states⁵. The press law was based on the Act on 7 December 1862, which defined every magazine published not less than once a month as a periodic. From 1867 on the basis of the new constitution press concession was abolished and its freedom was proclaimed, which did not mean complete freedom of press. The development of press was also largely influenced by abolishment of journalist and calendar stamp on 1 January 1900 which allowed to increase editions of individual titles without paying additional fee. For the whole time, though, the prohibition of street newspaper sales was in force.

Humorous-satirical press began to develop in Galicia in the second half of the 60s of the 19th century. The first one that began to appear in 1866 was *Śmigust. Pisemko Humorystyczno-Polityczne (Political and Humorous Magazine)*. The same year *Chochlik, Pisemko Wesole (Sprite, Merry Magazine)* began to appear, which was being published a bit longer – for two years. In the following year, 1867, *Sowizdrzał* appeared. The majority of the periodicals published in the 60s had a quite ephemeral character. Only published from 1869 in Lviv *Szczutek. Pisemko Humorystyczne (Humorous Magazine)* managed to remain longer in the market, that is until 1896⁶. Even longer published was Cracow *Diabeł (Devil)* which was appearing from 1869 to 1918⁷.

⁵ H. Wereszycki, *Historia Austrii*, Wrocław; Warszawa; Kraków; Gdańsk; Łódź, 1986, 222–232; J. Buszko, *Galicja 1859–1914. Polski Piemont?*, Warszawa, 1989, s. 1–6; S. Grodzicki, *W Królestwie Galicji i Lodomerii*, Kraków, 2005, s. 17–190.

⁶ J. Myśliński, *Prasa polska w Galicji w dobie autonomicznej (1867–1918)*, Prasa Polska w latach 1864–1918, ed. J. Łojek, Warszawa, 1976, s. 129.

⁷ J. Jarowiecki, *Studia nad prasą polską XIX i XX wieku*, vol. II, Kraków, 2006, s. 33.

The above mentioned humorous-satirical periodicals operated not only with a text but also drawing and caricature. Satire often took moralising forms, often standing against gentry' tradition, state officials and politicians. Editors criticised also their readers' national flaws, commented on violent polemics and antagonisms between different Galician groups. Commented on the most important contemporary events⁸.

Today it is difficult to identify the people cooperating with the *Liberum Veto* periodical. The main source of their identification is of course the imprint and monograms, initials and pseudonyms the authors of the texts and illustrations used to sign their works. Unfortunately, not all of them can be clearly attributed to a particular artist. According to Jerzy Jarowiecki the founder of the *Liberum Veto* periodical was Jan August Kisielewski (1876–1918)⁹. Throughout the whole period of publishing this periodical in Cracow (issues 1–29/1903 and 1–13/1904¹⁰) undoubtedly Władysław Teodorczuk (1872–1913) responsible for printing the periodical remains unchanged.

In Cracow period of the periodical large problems causes identification of other people working in the editorial board. In the first year of its presence only once, in the issue 5 of 20 April, the name of the responsible publisher for the release is given. It is Władysław Dubi, who will occur again in this function in the period from 22 March 1904 to 1 May of the same year. More detailed information was given about authors of the illustration and print ornaments. Up to issue 8 Henryk Uziembło (1879–1949) was responsible for drawings. Also one more artist is listed, Kazimierz Sichulski (1879–1942), who was responsible for print ornaments in the issue 6 and cover design of issue 9.

From May 1903 to March 1904 in the imprint as publisher and responsible publisher Franciszek Czaki (1874–1935)¹¹ is listed. In that time there was also a change in the position of the head of art department, which was taken by Stanisław Szreniawa-Rzecznik (1888–1972)¹². In the issues printed in Lviv in 1904 there is a change in the position of publisher and responsible publisher, which is taken by Władysław Ignacy Milko (1881–

⁸ J. Jarowiecki, *Studia nad prasą polską XIX i XX wieku*, s. 90–91.

⁹ R. Taborski, *Kisielewski Jan August*, Polski Słownik Biograficzny [dalej PSB], vol. XII, Wrocław; Warszawa; Kraków, 1966–1967, s. 495–496. J. Jarowiecki, *Studia nad prasą*, s. 32.

¹⁰ *LV*, 1903, nr 2–9; 1904, nr 1–13.

¹¹ S. Wasylewski, *Czaki Franciszek*, PSB, vol. IV, Kraków, 1938, s. 162.

¹² E. Dwornik-Gutowska, *Rzeczki (Szreniawa-Rzeczki, pierwotnie Rzecznik) Stanisław*, PSB, vol. XXXIV, Wrocław; Warszawa; Kraków, 1992, s. 6–10.

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1914)¹³. In that time the role of art director of the periodical was performed by two artists: again Sichulski in issues 16 and 17 and professor of Academy of Fine Arts in Cracow Stanisław Dębicki (1866–1924)¹⁴ in issues 14, 15 and 18.

The broadest information about the people cooperating with *Liberum Veto* delivers the first and only number from 1905, of the 1 January. On the other side of the cover, apart from the person of editor in charge of W. Milko, a number of other co-operators is listed: Stanisław Brzozowski (1878–1911)¹⁵, Bolesław Gorczyński (1880–1944)¹⁶, Benedykt Hertz (1872–1952)¹⁷, Zygmunt Kawecki (1876–1955)¹⁸, Jan Lemański (1866–1933)¹⁹, Franciszek Mirandola (1871–1930)²⁰, Andrzej Niemojewski (1864–1921)²¹, Zygmunt Niedźwiecki (1864–1915)²², Adolf Neuwert-Nowaczyński (1876–1944)²³, Władysław Orkan (1875–1930)²⁴, Włodzimierz Perzyński (1877–1930)²⁵, Przeclaw Smolik (1877–1947)²⁶, Piotr Krasnodębski (1876–1928)²⁷, Stanisław Lentz (1861–1920)²⁸, Tymon Niesiołowski (1882–1965)²⁹, Fry-

¹³ Cz. Lechicki, *Milko Władysław Ignacy*, PSB, vol. XXI, Wrocław; Warszawa; Kraków; Gdańsk, 1976, s. 220–221.

¹⁴ W. Jarecki, *Dębicki Stanisław*, PSB, vol. V, Kraków, 1939, s. 140–141.

¹⁵ K. Wyka, *Brzozowski Leopold Stanisław Leon*, PSB, vol. III, Kraków, 1937, s. 61–63.

¹⁶ S. Marczak-Oborski, *Gorczyński Bolesław*, PSB, vol. VIII, Wrocław; Kraków; Warszawa, 1959–1960, s. 296–297.

¹⁷ M. Hulewiczowa, *Hertz Benedykt*, PSB, vol. IX, Wrocław; Kraków; Warszawa, 1960, s. 472–473.

¹⁸ R. Taborski, *Kawecki Zygmunt*, PSB, vol. XII, Wrocław; Kraków; Warszawa, 1966–1967, s. 247–248.

¹⁹ J. Kwiatkowski, *Lemański Jan*, PSB, vol. XVII, Wrocław; Warszawa; Kraków; Gdańsk, 1972, s. 29–31.

²⁰ J. Trznadel, *Mirandola (właściwe nazwisko Pik) Franciszek Czesław*, PSB, vol. XXI, Wrocław; Warszawa; Kraków; Gdańsk, 1976, s. 328–330.

²¹ A. Piber, W. Stankiewicz, *Niemojewski Andrzej Jan*, PSB, vol. XXIII, Wrocław; Warszawa; Kraków; Gdańsk, 1978, s. 3–7.

²² J. Speina, *Niedźwiecki Zygmunt Jan Józef*, PSB, vol. XXII, Wrocław; Warszawa; Kraków; Gdańsk, 1977, s. 753–754.

²³ A. Hutnikiewicz, *Nowaczyński Adolf Antoni Artur*, PSB, vol. XXIII, Wrocław; Warszawa; Kraków; Gdańsk, 1978, s. 249–250.

²⁴ J. Dużyk, *Orkan Władysław*, PSB, vol. XXIV, Wrocław; Warszawa; Kraków; Gdańsk, 1979, s. 189–193.

²⁵ A. Hutnikiewicz, *Perzyński Włodzimierz Stefan*, PSB, vol. XXV, Wrocław; Warszawa; Kraków; Gdańsk, 1980, s. 648–650.

²⁶ J. Dunin, *Smolik Przeclaw*, PSB, vol. XXXIX, Warszawa; Kraków, 1999–2000, s. 290–292.

²⁷ J. Wiercińska, *Krasnodębski Piotr*, PSB, vol. XV, Wrocław; Warszawa; Kraków, 1970, s. 207.

²⁸ R. Jodłowska, *Lentz Stanisław Konstanty Wojciech*, PSB, vol. XVII, Wrocław; Warszawa; Kraków; Gdańsk, 1972, s. 60–63.

²⁹ B. Mansfeld, *Niesiołowski Tymon*, PSB, vol. XXIII, Wrocław; Warszawa; Kraków; Gdańsk, 1978, s. 60.

deryk Pautch (1877–1950)³⁰, Franciszek Siedlecki (1867–1934)³¹, Kazimierz Sichulski and Henryk Uziembło³².

There is no doubt that the majority of writers and artists associated with the *Liberum Veto* magazine was related more or less formally with the socialist or social democratic movement. Illustrators of the periodical met in the times of studies on Academy of Fine Arts in Cracow (e. g. F. Pautch, T. Niesiołowski, S. Lentz) or, like in the case of publicists on the Jagiellonian University (e. g. P. Smolik, F. Mirandola, Z. Kawecki). Not without significance is the influence of the first publisher of *Liberum Veto* W. Teodorczuk, who made available his printing house to many titles with socialist tendencies. The fact that some of the above mentioned authors were able to publish together their works in other periodicals published in Galicia, e.g. in *Naprzód* (*Forward*) (e. g. F. Siedlecki, A. Nowaczyński) favoured the formation of the editorial board.

When browsing through the issues of *Liberum Veto* the lack of regularly appearing cycles of articles, which would create the framework of the periodical, draws attention. The exceptions are *Glossy* and *Parnas Polski* (*Polish Parnassus*), which appear in the majority of the issues. In *Glossy* short jokes and humorous stories were published. They may be the equivalent of today's humour columns commenting on current political and cultural situation. It appears in almost all issues (except for issues 11, 13 and 14 from 1904³³). The author or authors of this cycle are unknown. In the *Glossy* section the blade of satire was directed at state offices as well as well-known people from the politics and culture. We can find there the following evaluation of Galician reality:

“Auction Hall in Cracow sells:

1. Parliamentary Resolution of Polish Representation. Starting price: kilogram of paper 10 heller.

³⁰ R. Biernacka, *Pastuch Fryderyk*, PSB, vol. XXV, Wrocław; Warszawa; Kraków; Gdańsk, 1980, s. 353.

³¹ K. Czarnecki, *Siedlecki (Grzymala-Siedlecki) Franciszek Wincenty*, PSB, vol. XXXVI, Warszawa; Kraków, 1996, s. 539–541.

³² Apart from them among the co-operators of literary department were: Franciszek Czaki, Jan August Kisielewski, Lucjan Konarski, Janusz Korczak, L. Landau, Wacław Naukowski, Ostap Ortwin (Oskar Katzenellenbogen), Wiktor Pardes, Tadeusz Świątek, Stanisław Womel, Edmund Weisberg. To caricature and ornament team also belonged: Oskar Aleksandrowicz, Zygmunt Badowski, Jan Bukowski, Antoni Gawiński, Karol Frycz, Stanisław Szreniawa-Rzecznik, Edward Trojanowski, Tadeusz Waldenberg, Marian Wawrzeński and Witold Wojtkiewicz; *LV*, nr.1, r. 1905, p. 2.

³³ *LV*, 1904, nr 11, nr 13, nr 14.

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2. Non-overdue promises of nationalisation of North rail road. Starting price: a pound of tuft of the best quality.

3. Friendly relationship between Gołuchowski and Lambsdorf in Macedonia issue. Starting price: Arrests in Galicia"³⁴.

As Ewa Skorupa rightly notes, in the satiric and humourist periodicals published in Galicia the only monarch safe from ridicule is Franz Joseph and his family. This is the effect of censorship mercilessly suppressing the satire directed at the Austro-Hungarian monarch. But as we can see in the example cited above, the editors and journalists compensated for this ban by ridiculing the vices and weaknesses of other European countries³⁵.

Apart from politics, subject to critic and ridicule were also literary circles and well known works, and even proverbs and folk truths functioning in the everyday life. The authors tackled the problem of the Galician journalists for example in the issue of March 1, 1904:

“Among journalists

A: Our editor-in-chief has a strange taste. Loves crayfish, but cannot stand bottles of mineral water

B: Why?

A: Likes crayfish, because they have two pairs of scissors. Cannot stand mineral water, because on each of the bottles the source is given from which the water is taken"³⁶.

The note above shows how divided among themselves was the circle of Galician journalists and how often they limited themselves to reprinting the pieces of information included in the European press, with particular emphasis on Austrian and German one. Among *Glossy* we can find, though, not only criticism towards journalists, but also a wider circle of literary authors. The opinion about their work we can read in issue 4 of 1903:

New recipe for literary cake from the book “Polak doskonały (Perfect Pole)”

Take 32 drams of romanticism, 44 drams of mysticism, 5 drams of well chopped patriotism, add as much as you want of thick-grained symbolism, add philosophical (Columbus’) egg, throw in a

³⁴ *LV*, 1903, nr 2, p. 23.

³⁵ E. Skorupa, *Dziennikarstwo galicyjskie w optyce satyrycznej lwowskich czasopism humorystyczno-satyrycznych drugiej połowy XIX stulecia*, Kwartalnik Historii Prasy Polskiej, vol. XXVIII (1989), z. 1, s. 10.

³⁶ *LV*, 1904, nr 7, s. 12.

pinch of pessimism for aroma, stir well, divide in three portions, pour in moulds: “tam-tam” glaze with cheap irony, sprinkle with colourful seeds of genius – and serve raw³⁷.

As it can be seen, texts collected in *Glossy* were varied and, as in modern times, included almost all subjects of satire. They tackled not only politics, but also social and cultural life, as well as ordinary, mundane problems.

We cannot omit a column entitled *Aforyzmy* (*Aphorisms*), appearing from time to time in the first year of publishing of *Liberum Veto*. Those were short, ironic literary forms referring to everyday reality of Galicia in the early 20th century. Those are not signed either, which prevents from identifying the author. There, like in *Glossy*, we can find various topics. In issue 4 of 1903 we read a touching comparison of a woman and happiness, telling much not only about them, but also about undying hope accompanying people:

“«Happiness is like a woman» wrote somewhat melancholic the poet Kazimierz Tetmajer in a diary of twenty third miss. «One hundred times it arranges a rendez-vous and one hundred times it doesn't come, and despite that we go with hope time one hundred and one»”³⁸.

In *Liberum Veto* we can also find short “cycles” of articles, that appeared in several issues and then disappeared. Two among them stand out: *Opowiadania z podręczników szkolnych* (*Stories from textbooks*) and *Dziesięcioro Przykazań* (*Ten Commandments*). The first one consists of prose short stories. Those stories were published mainly in Cracow issues of 1903 (issue 2, 3 and 5/1903)³⁹. After a long break one more short story of this series appeared under a slightly different title: *Opowiadania dla podręczników szkolnych* (*Stories for textbooks*) in issue 15(44)/1904⁴⁰. It is difficult to identify the author of those texts, because none of the short stories from 1903 was signed with pseudonym or initial. Only the text from 10 November 1904 entitled *Co znajdziesz to twoje* (*Finders keepers*) is signed with initial F. Cz., which indicates Franciszek Czaki's authorship⁴¹.

³⁷ LV, 1903, nr 4, s. 23.

³⁸ LV, 1903, nr 4, s. 11.

³⁹ LV, 1903, nr 2, s. 16–17; nr 3, s. 13–14; nr 5, s. 4.

⁴⁰ LV, 1904, nr 15(44), s. 2.

⁴¹ *Ibid.*

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The individual stories tackle various issues. One of the short stories refers to the virtue which obedience to parents is. It has a title *Obey your parents* and tells a story of two sisters:

“In town Z. there lived a family consisting of mother, father and two adult daughters. For the hand of the older daughter, Marya, one well-dressed, rich man was asking, known in the town for being the subject of monarch’s pardon. It happened this way: many years before he was sentenced by the national court due to some too much complicated affairs. After some time, though, he was pardoned by the monarch.

Marya’s parents took the man, who experienced monarch’s pardon, very kindly. However, Marya didn’t want to marry him, saying, that the judges have told negatively about him. In vain did the mother try to convince her that only God is appointed to judge human doings and it is strictly forbidden to point out to someone, that he has been serving a penalty. Stubborn Marya by no means wanted to listen to the advice of her good mother.

Then the parents told the younger daughter, Rozalia, to replace stubborn Marya. Rozalia eagerly fulfilled the wish of the parents, soon after she became rich lady and let tailors, shoe makers, fashionistas and other hard working craftsmen earn a lot. Marya, though, whose beauty faded quickly, after death of her good parents fell into such misery, that she had to earn her living with her hands. When her misery was pointed out to Rozalia, she said:

– Don’t tell me about her, since she met her right punishment from heaven. I always said: children should obey their parents⁴².

The other short cycle was *Dziesięcioro Przykazań (Ten Commandments)*. It started being printed on 10 April 1903 in issue 4⁴³. The cycle consisted from mostly satirical graphics by Kazimierz Sichulski who signed all with his monogram or pictogram in the shape of closed umbrella. Works combining graphic and short text discussed mainly social issues, but there were only five of them published.

In 1904, after moving the *Liberum Veto* editorial board to Lviv one more short literary cycle entitled *Nowe bajki (New tales)* was published. It was published in issues 15, 16 and 18 of that year⁴⁴. The author of those short tales was Franciszek Czaki, who left his initial under those texts.

⁴² LV, 1903, nr 3, s. 14.

⁴³ LV, 1903, nr 4, s. 5–7.

⁴⁴ LV, 1904, nr 15(44), s. 12–13; nr 16(45), s. 8–9; nr 18(47), s. 5–6.

Among them the text entitled *Śmierć Eskulapa (Death of Aesculapius)* published in issue 18/1904 draws attention:

“Aesculapius, the illegitimate son of Apollo. Not only did he heal the patients, but also he brought them to life after death. Income of Hades decreased enormously. Obols ceased to come, the underground began to depopulate. The Pluto, in fear of bankruptcy, went to Jupiter to complain about Aesculapius. Jupiter decided, that Aesculapius’ activity is able to destroy the whole heavenly order. He threw a lightning at him, killing him on the spot.

Since the Pluto hasn’t complain to Jupiter about lack of dead people. As Aesculapius was the last doctor on Earth”⁴⁵.

Editors of *Liberum Veto* also took voice in contemporary issues. The subject of their interests, however, was not only the issues of Galicia or monarchy, but also widely understood struggles of the European powers, and in particular the partitioning powers. The topic that occupied the pages of the periodical for a longer time was Russo-Japanese war. The editors exceptionally quickly passed their observations on commenced on February 8, 1904 military actions⁴⁶, devoting them a lot of space in the issue of February 20, 1904⁴⁷.

Another issue, that interested the editors was women emancipation. In issue 11 of 1904 T. Niesiołowski presented his vision of *Feminizm wojujący* (Fighting Feminism) in a drawing presenting a slender female figure, which enslaves a man with a lasso loop⁴⁸. Emancipated women attitude was summed up even more bluntly in a short text *Z mowy feministki (From feminist’s speech)*:

“Feminism covers wider and wider circles – even men. Recently senator Vanna in Ohio State declared, that if it would have depended on him, he would have employed in his office only female forces. He also added that he is sometimes afraid of his own wife”⁴⁹.

There is no doubt that the humorous-satirical periodicals published in Galicia in the era of autonomy, including *Liberum Veto*, allow researchers

⁴⁵ LV, 1904, nr 18(47), s. 5.

⁴⁶ C. Toman, *Historia Japonii*, Kraków, 2009, s. 427–430, L. Frederic, *Życie codzienne w Japonii u progu nowoczesności*, Warszawa, 1988, s. 39–43; LV, 1904, nr 6, s. 1, 5–10.

⁴⁷ LV, 1904, nr 6, s. 1, 5–10.

⁴⁸ LV, 1904, nr 11, s. 8.

⁴⁹ LV, 1903, nr 7, s. 12.

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to look from the broader perspective on Polish society under Austrian rule at the beginning of the twentieth century. Thanks to the contemporary journalists' satire we can learn the ills and discords of different political and social circles of the period. This kind of press had the unique opportunity to fight the invaders in a rather uncompromising way with a sharp and ruthless blade of satire⁵⁰. Like most of the humorous-satirical periodicals *Liberum Veto* apart from political satire used also humour directed at journalists of periodicals favouring Austro-Hungarian authorities, among which the most fiercely fought was *Gazeta Lwowska* – the official magazine of Vicar of Galicia⁵¹. Another frequent “victim” of criticism of humorous periodicals were clergy, Galician society, in particular aristocracy and clerical layer reconciled with Austro-Hungarian court.

Due to its high literary and graphic level, *Liberum Veto* undoubtedly deserves researchers' attention. It gives an exceptional opportunity to look into political and social life of inhabitants of Galicia in the early 20th century. On the one hand the issues of the periodical were shaped by more and more lenient press law and unseen in other partitions freedom and opportunity of self-determination in internal affairs, on the other hand, it remained under the watchful eye of imperial censorship. The undoubted advantage of *Liberum Veto* was also its relevance and sensitivity to the contemporary political, social and cultural events. There is no doubt that this periodical is a comprehensive historical source as it reflected the moods of Polish society, creating a unique document of the period, covering its lights and shadows, which are served in a sauce of satire and irony, and decorated with excellent graphics and caricatures. For no one better than satirist captures the absurdity and improbability of the surrounding world as evidenced by the text entitled *Honor ocalony (Honor saved)*:

– You, know, uncle, I am engaged to princess Z. cardinal's niece, but I am very distressed...

– Well, my sincere congratulations. Princess Z. is six millions.

– Yes, uncle, it's true. But the cardinal told me to subscribe to anti-duel league. And only yesterday I hit prince W. in the face and today I was challenged to a duel. If I accept – I'm breaking my word given to cardinal and I am losing the princess, if I deny they will throw me out of

⁵⁰ E. Skorupa, *Dziennikarstwo galicyjskie*, s. 5–6.

⁵¹ *Ibid.*, s. 21.

the regiment, and the princess who just wants an officer, will break up with me. I am in a hopeless situation.

– But my dear, after all you still have the American duel. Either your rival gets the knob and shoots himself in the head, or you get the knob and then you have the word given to cardinal, which forbids you to risk your life in a duel. Either way your honour is saved⁵².

⁵² *LV*, 1903, nr 6, s. 11.