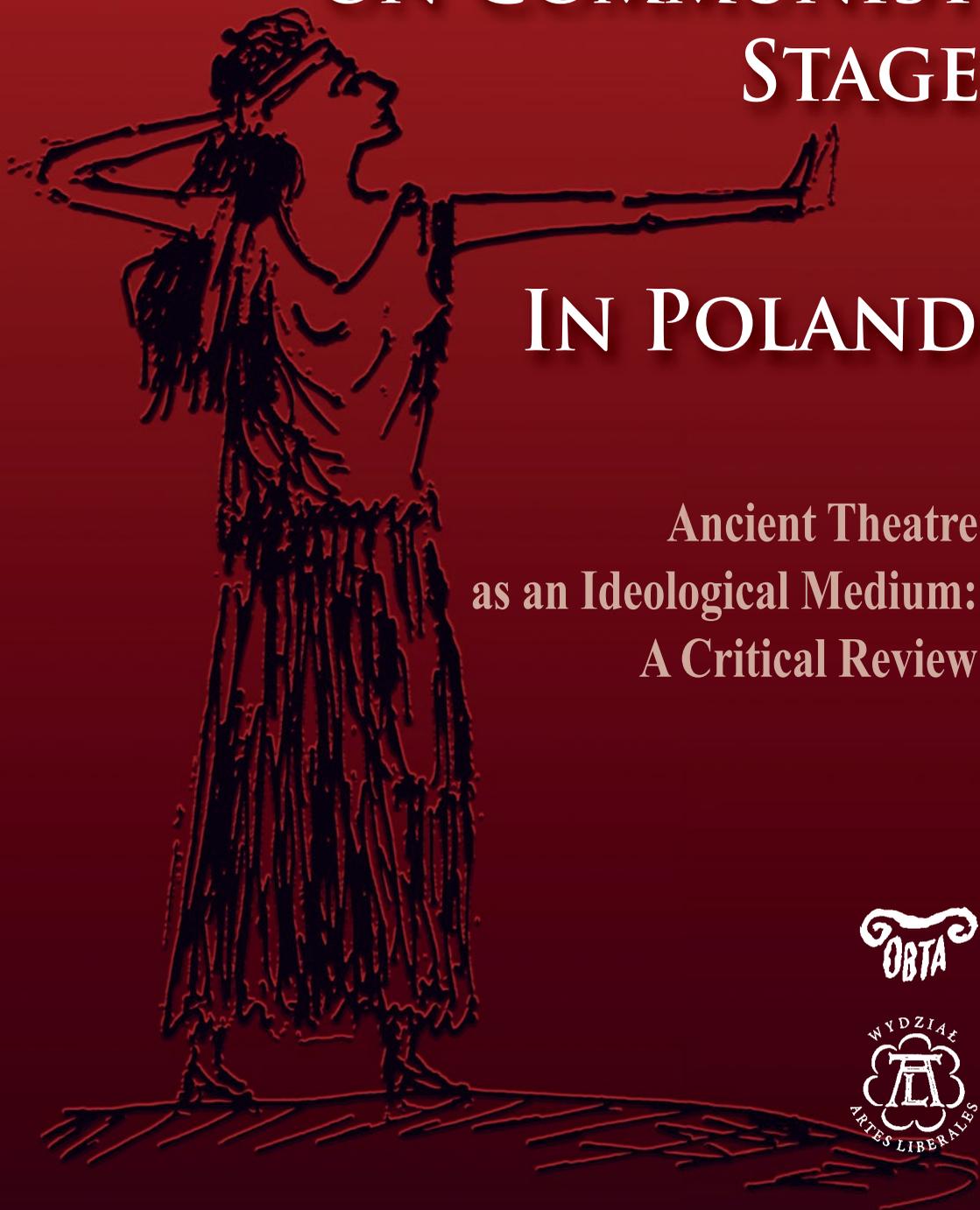


CLASSICAL ANTIQUITY ON COMMUNIST STAGE

IN POLAND

Ancient Theatre
as an Ideological Medium:
A Critical Review



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*Classical Antiquity on Communist Stage in Poland.
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Classical Antiquity on Communist Stage in Poland. Ancient Theatre as an Ideological Medium: A Critical Review

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**Edited by
Elżbieta Olechowska**



**Warsaw
2015**

Introduction

In parallel and in preparation for *Classics & Communism in Theatre*, a conference to be held at the University of Warsaw, January 15-17, 2015, organized jointly by the Faculty of “Artes Liberales,” University of Warsaw and by the Department of Classical Philology, Faculty of Arts, University of Ljubljana, we launched an intensive research-learning project involving several scholars and a group of students with the objective of providing the international academic community with data on ancient theatre and theatre inspired by classical antiquity staged in Poland during communism.

The results of the project will eventually become a “live” presence on the website of the Faculty of “Artes Liberales” and the Centre for Studies on the Classical Tradition [OBTA]. We invite the public to comment and point out areas requiring additional research and attention. We are also printing a number of copies for the conference participants who will hopefully become the first beneficiaries of our endeavour designed to facilitate debates at the conference, and offer a model for other post-communist countries suggesting a way to make each of their particular situations better known in Europe and abroad.

A chronological register of performances, against a background of political events and changing cultural policies, lists entries of all spectacles. While we tried to produce a complete register, it is more than likely, that some of the spectacles, especially those produced in the smaller theatres, eluded our attention. Each entry includes the date of the premiere, title and author of the play, name of the theatre and city, the name of the director, and names of other artists participating in the production, if available.

The register, additionally to ancient theatre, includes Polish playwrights as well as foreign authors inspired by antiquity whose plays were staged in Poland during communism. The evidence provided by the register allows a better informed exploration of the reasons why this particular roster of authors were welcome or at least tolerated on the Polish stage by the communist authorities.

Of certain cognitive value to a non-Polish reader is the second part of the publication presenting biographies of the Polish authors inspired by classical antiquity, as well as précis of their plays and bibliographies in foreign languages, if such publications are available. A list of classical themes and values important for communist propaganda, or for its critics, completes the discussion of each Polish author.

The third part contains *Selected Plays*, a more in depth discussion of a dozen or so dramas selected as having played a more important role on the Polish stage during the period. One of the criteria for selection was the number of times the play was staged and the number of meaningful reviews it triggered. The analysis of a selected play includes a list and a discussion of the reviews illustrating political and social reactions to each spectacle. Among the selected plays, seven are classical, four are plays inspired by antiquity, of these one is by a foreign author very popular in Poland, and three by Polish playwrights, two are recognized as highly influential poets blessed with huge talents. The third one considered a minor author is currently being published again and her poetry receives a considerable scholarly (and public) attention.

Most of our research was done in libraries and online – we used histories of various theatres in Poland of that era and the websites of those that still exist, as well as monographs of various kind, memoirs of eminent artists, and so on.¹ A very valuable resource for the compilation of the register was undoubtedly the website of Zbigniew Raszewski Theatre Institute, and in particular its e-teatr online collection (www.e-teatr.pl); it is regrettably not yet truly complete for the pre-digital period and not always easy to use for our specific purpose. Still, it has been enormously helpful in our research and we would like to acknowledge our debt to people who created the website and maintain it. We also used the *Almanach Sceny Polskiej* [Almanac of the Polish Stage] revived by Edward Csató in 1961 (covering Polish theatrical productions from the season of 1959/1960) and the results of the research project *Almanach Sceny Polskiej 1944-1959* [Almanac of the Polish Stage 1944-1959] that fills the gap of the post-WW2 years; it is available electronically at the Institute of Art of the Polish Academy of Sciences. These two data bases compiled independently from primary theatrical sources claim to cover all spectacles staged in Poland since the end of WW2 and are of colossal importance for historians of theatre and culture. The website www.filmpolski.pl provides data specifically on plays produced by Teatr Telewizji [Television Theatre].

Naturally, many classicists studied performances of ancient theatre on Polish stage, often concentrating on specific authors, genres, or periods but rarely from the point of view of ideological reception and propagandist usage.

¹ See the General Bibliography.

At least three previous projects, exploring the same or similar area and also involving students, took place at the University of Warsaw, in a non-too distant past. The first was conducted under the guidance of the Head of “Artes Liberales” Hellenic Studies, Małgorzata Borowska, who generously let us peruse the rich files of the project. The second, quite recent, still on-going (2010-2014) and of a more learning character, was Michał Mizera’s *Antyk w teatrze PRL-u*. [Classical Antiquity at the Theatre in People’s Republic of Poland.], a course, interdisciplinary in design and involving students in exploring half-a-century of classical performances. We became the beneficiaries of this program when Michał joined our team. The data collected by his group (Natalia Biernacka, Aleksandra Filozof, Agnieszka Łepkowska, Irena Makarewicz, Katarzyna Mazurkiewicz, Jan Podniesiński, Aleksandra Przybora, Katarzyna Zalewska) while with a rather different focus, was used by Dr. Mizera to furnish and significantly complete our register. The third was also an OBTA endeavour conducted by Katarzyna Marciniak before the May 2013 *Our Mythological Childhood...* conference which led to the publication of *Polish Literature for Children and Young Adults Inspired by Classical Antiquity: A Catalogue*. Warsaw: OBTA, 2013. Several participants of the 2013 project joined our present venture.

We present in this publication also research based on archival documents and monographs that allowed us to reconstruct cultural, and specifically theatrical policies of the communist governments and their evolution from 1945 to 1990. It helped us in our attempt to illuminate the place of the ancient theatre and of contemporary plays inspired by antiquity in the communist propaganda and ideological indoctrination; at the same time we were able to explore how it was used by the opposition to totalitarianism, gradually and painfully coming to the fore later in that period.

A separate and promising area of research is offered by state radio and television archives completing the repertory of live theatres from the point of view of mass audiences. We were not able to properly research and include in the Register all the numerous radio plays produced during the period in question. We intend to do it for the online version that will be posted on OBTA website some time following the January 2015 conference in Warsaw.

Theatrical Festivals, often with participation of theatre companies from other communist countries, and some friendly non-communist states, such as e. g. France, were extremely popular during the period because of restrictions on international travel and

ensuing isolation. Visits by foreign theatres gave a chance for valuable insights into what was being done abroad and how, not only to audiences but also to theatre professionals. The place of ancient drama at these meetings will offer an additional perspective.

The Centre for Studies on the Classical Tradition [OBTA], a component of the Faculty of “Artes Liberales” has gained a vast amount of experience in realizing projects on a worldwide scale, managing international research grants, organizing international seminars, conferences and symposia, and supervising publishing activities. In particular, the Faculty has been involved in a number of international research projects examining the influence of classics in various periods of modern history in Central and Eastern Europe. It was one of the partners in a 2009-2010 joint project with Collegium Budapest, entitled *Gnôthi seauton! Classics & Communism*;² its goal was to compare the fate of classical studies in a dozen countries of the region after WW2. Significant differences revealed and highlighted by this research pointed toward further fascinating discoveries in the area of the reception of classical antiquity, also in teaching of classical languages under communism – explored at the September 2013 conference at the University of Ljubljana³ – and now, the ideological role of the ancient theatre discussed in Warsaw in January 2015.

The modern fate and contemporary significance of the ancient theatre as a field of comparative study was launched almost two decades ago with the creation of the Archives of Performances of Greek and Roman Drama at the University of Oxford (<http://www.apgrd.ox.ac.uk>), with the first research results published in 2000 and now reaching seventeen volumes; among them for our purpose the most important are books on Euripides’ *Medea* (Hall 2000), Aeschylus’ *Agamemnon* (Macintosh & al. 2005), Aristophanes’ *Peace, Birds, and Frogs* (Hall 2007), Sophocles’ *Oedipus Tyrannus* (Macintosh 2009), and Euripides’ *Iphigenia in Tauris* (Hall 2012); this direction of research continues,

² For details see *Classics and Communism. Greek and Latin behind the Iron Curtain*. Ed. by Gyorgy Karsai, Gabor Klaniczay, David Movrin, and Elżbieta Olechowska. (Ljubljana: Znanstvena založba Filozofske fakultete; Budapest: Collegium Budapest; Warsaw: Faculty of “Artes Liberales” of the University of Warsaw, 2013).

³ See the forthcoming *Classics & Class. Teaching Latin and Greek behind the Iron Curtain*. Ed. by David Movrin and Elżbieta Olechowska. (Warsaw: DiG and Faculty of “Artes Liberales” of University of Warsaw; Ljubljana: Filozofska Fakulteta, 2015).

centering on the most relevant ancient playwrights and plays, e.g. on Sophocles' *Antigone* (Mee & Foley 2011).

In our modest research-learning project, we broadened the scope of research by adding to all the extant ancient theatre also drama inspired by antiquity but refocusing our attention on the 20th century plays performed in the Communist Poland. Such comparative reception studies should serve as a mirror reflecting transformations which have been occurring in the region during that time, adding to the existing impressive research into the fate of Classics in the other, shorter-lived totalitarian regimes, Nazi Germany and fascist Italy before WW2.⁴

Our research into performances of ancient plays staged in Poland during communism led us to a program leaflet published for the needs of Teatr Polski in Warsaw in 1969 at the time when two versions of *Medea* – by Euripides and by Jan Parandowski – were staged the same evening. The program includes a short text on classical antiquity in Polish literature by Lidia Winniczuk, professor at the University of Warsaw and a champion of ancient theatre as a necessary element of education in the humanities. The text was written half-a-century ago for the public of Teatr Polski, in a language of somewhat poetical texture and a slightly archaic style. It is an interesting testimony to the effort Polish classical scholars put into providing context and highlighting the importance of ancient theatre for today's audiences. It also offers an opportunity for our readers to see a document of the times and to acquire or brush up on a few basic facts about the reception of antiquity in Polish literature. Lidia Winniczuk's "promotional" text in English translation is provided at the end of the *Introduction*.

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⁴ For a detailed bibliography of the theme, see Beat Näf, ed., *Antike und Altertumswissenschaften in der Zeit von Faschismus und Nationalsozialismus* (Mandelbachtal: Edition Cicero, 2001).

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Lidia Winniczuk (1904-1993)
Reception of Classical Antiquity in Polish Literature.
*Eternal Links Binding the Past and Present Years*⁵

The eternal links binding the present years to the remote past were forged not decades, not centuries, but thousands of years ago – it was achieved by Greek and Roman literature. The rust of passing time did not devour them, turmoils of history did not break them, deluge of wars did not flood them. Those who created them earned all the right to say, like Horace, *I have erected a monument more lasting than bronze!*

Colossal buildings constructed at the same time fell in ruins, damaged remains of priceless sculptures have been painstakingly collected for centuries, but the masterpieces of literature survived. Sometimes neglected, occasionally carefully nurtured, they were passed on from one generation to another preserving the highest values: goodness and beauty. The political borders were changing, regimes tottered, the fight for the human right to freedom continued – but the breath of Greek literature reached further and further; it encompassed Rome and through its language, reached countries born from the ruins of the Roman Empire, and from there arrived by the shortest route to the neighbouring countries, towards the East and North.

From the Middle Ages, through the intermediary of Latin, Poland found itself within the Greek and Roman influence. During the Middle Ages, the basic texts used for writing and speaking in Latin were second hand, put together by Italian scholars. The Renaissance was using fully primary sources, learning from Latin prose and poetry, slowly approaching even the shining Greek literature. The Renaissance founders not only took over the Latin language in its classical form, but appropriated also genres, style, vocabulary, themes, and images transmitted by ancient literature. Plagiarism was not at stake, originality in the modern sense of the word was not yet a required value. Renaissance writers, openly and with full awareness of what they were doing, sought to emulate the perfect ancient models, at the same time feeling and understanding the necessity to adapt their works to the needs of their society, to

⁵ Program. *Teatr Polski w Warszawie. Scena Kameralna. Euripides Medea* i Jan Parandowski, *Medea*. Premiere in January 1969: 11-19. We were unable to establish who owns the rights to Lidia Winniczuk's writings and will appreciate any information on that subject.

their local themes, to the circumstances of their life – they were not blind imitators but rather frequently outstanding followers. It would not be a crucial task for a scholar to investigate and track in Polish literature borrowed sentences or expressions, but rather to work detecting influences of form and ideas, reaching the obvious conclusion that to express any content, particularly, it seems, progressive content, Renaissance writers found models in the distant antiquity.

This fact did not bring them dishonour or detract from their achievements, just as it does not discredit anybody today, or belittle the accomplishments of our contemporaries. It is not their fault that the Greek genius reached the pinnacle of perfection in almost all literary genres, it is not their fault that at the treshold of European art stand two grand Homeric epics – *Iliad* and *Odyssey*; it is not their fault that lyric poetry of Alcaeus, Sappho, Pindar, and Anacreon is of such quality that today it is impossible to speak about lyric poetry in any language or period without referring to these great names and mention of Pindar's victory odes, Simonides' tears, Sappho's or Alcaeus' lyre; and speaking about feast or love poems overlook Anacreon or sympotic songs of Horace; it is not their fault that no one can ever analyze any drama or explain Shakespeare, Molière, Kochanowski, Słowacki, Wyspiański without going back to the 5th century B.C. Greece and to the representatives of its tragedy: Aeschylus, Sophocles, Euripides, or to the comedy writers: Aristophanes, or younger Menander and Roman Plautus; it is not their fault that Tucidydes already knew how to look critically at historic events with perspicacity equal to modern historiography; or that centuries ago economic treatises (Xenophon) and tendentious, political pamphlets were already known; and finally, it is not their fault that the Greek Genius not only left us literary genres at their peak but also theories, that it gave to posterity textbooks of rhetorics, stylistics, poetics (Aristotle), completed later by Romans (Cicero, Horace, Quintilian), textbooks that formed the basis for literary theories for all later generations.

Imitation of antiquity may take various routes: it can mean using literary genres, adapting a theme borrowed from literature, history, or mythology; it could be limited to copying of types or characters, or to the use of classical motifs (comparisons, names, mythological allusions, sentences) as a decorative, esthetic element of expression. To what degree did Polish writers, from times immemorial until the present, use Greek and Roman sources, could be established in two different ways but the conclusions are

identical. For instance, by listing Greek and Roman authors and asking the question which among them became inspiration for our writers, we could easily put next to each great ancient name, equally great historic names from Polish literature.

The wide reception of ancient authors in Poland is documented by numerous studies on the subject and by the number of translations. We can view the same issue from a different side. How deep has been the reach of antiquity into the fabric of our literature is demonstrated by abundant monographs, treatises and papers analyzing from this point of view the works of our best playwrights, poets, and prose writers. The very titles and scope of these publications are eloquent enough, and here are, as an illustration, some of them, concerning only the 19th and 20th centuries: "Juliusz Słowacki's Hellenism" - Tadeusz Sinko in 1925, on 251 pages, "Mickiewicz and Antiquity" - T. Sinko in 1957, on 539 pages, "Antiquity in the Poetry of Maria Konopnicka" - L. Winniczuk in 1950; „Hellas and Rome in Poland: A Review of Classical Works on Classical Themes in the Polish Literature of the Last Century" - T. Sinko in 1933; "Wyspiański's Antiquity" - T. Sinko in 1922, on 370 pages; "From Orzeszkowa's Antiquity" - S. Unowska in 1951, "Ancient Motifs in Leopold Staff's Poetry" - Władysław Madyda in 1962, "Antiquity in the Works of Julian Tuwim" - L. Winniczuk in 1954, "Konstanty Ildefons Gałczyński – as an Admirer of Antiquity" - Katarzyna Jeżewska in 1954.

A separate page would be filled by publications concerning the influence of ancient theatre and drama on the Polish theatre, particularly school theatre (T. Bieńkowski, I. Lewoński, Z. Piszczek, L. Winniczuk et al.), and monographs focusing on different periods (J. Krókowski, B. Nadolski, T. Sinko et al.), where the importance of the role of antiquity for literary representatives of various periods is discussed against the historic and social background.

For anybody wishing to review very summarily the influence of antiquity in various successive periods, starting with Renaissance Latin, the point of reference here would be prose of the second half of the 15th century – from mid 15th century occasional speeches would be pronounced in Latin, political speeches. Latin resonated during inaugurations of the academic year of the Cracow University, at the doctoral defences, when esteemed guests had to be greeted (Jan from Ludzisko, Jan Ursyn from Cracow) etc. Still, a truly elegant Ciceronian Latin could be heard and fully admired only in the 16th century, and this Latin was subject to foreigners' envy. Julian Krzyżanowski, writing about Polish prose of the 16th century,

assesses this period as follows: “The culture (of the 16th century) fulfills two aspirations that we value today so highly. It has the local and patriotic character, because it borrows from the resources of the Polish life and is organically connected to it. It is also European and international in nature because it enjoys the foreign achievements and experiences and at the same time, in the works of its eminent representatives, it goes beyond the Polish borders and finds there supporters and even admirers.”

This abundant flourishing of intellectual culture is strictly connected to the period of political and social life conditioned by factors economic in nature.” In these processes, in the mentioned international contacts, Latin played a significant role; this language, shaped on Roman classics in connection with the potential of distribution of books created by the invention of print, accelerated the propagation of Polish creations – the scientific achievements of Mikołaj Kopernik as well as the progressive social thought of the works of Frycz Modrzewski, or the wonderful poetry of Jan Kochanowski, Klemens Janicki, and later of poets of such rank as Maciej Sarbiewski or Szymon Szymonowic.

In a short outline it is not possible to mention all outstanding writers of this period, but we must not forget – next to Andrzej Frycz Modrzewski – about Marcin Kromer, Stanisław Orzechowski and Jan Ostroróg. There is also the example of a little known political writer of the seventeenth-century, Kasper Siemek who, unconcerned about beautiful style, was looking into the classical legacy for ideas that would help him to clearly express his views on the conditions in Poland, that would assist him in expressing a critical attitude towards aristocracy, put in words his protest and revolt against people being subjected to harm.

There are as many exquisite names in poetry and their kinship with Graeco-Roman legacy is not less pronounced. As one of the first, Callimachus, brought to Poland humanist ideas, and his poetry as a true innovation could not remain obscure among the masters of pen. Among the humanist poets, we must quote Paul from Krosno and his poetry for special occasions and panegyrics. Andrzej Krzycki, Jan Dantyszek, and highlight also Klemens Janicki, Andrzej Trzeciecki, and finally, close this incomplete list with the great name of Jan Kochanowski. The Roman elegiacs were well known and dear to him, as they were to Janicki, as demonstrated by his Latin love elegies bearing witness to his thorough knowledge of love themes of the Roman elegy. Still, just like the Roman elegiacs, Kochanowski went beyond the romantic theme, writing elegies for

various occasions, even strongly critical of actuality, e. g. the dissolute habits of the Church hierarchy. He also followed the route of Pindar writing an “Epinikion” in honour of Stefan Batory and an “Epithalamium” for the wedding of Jan Zamoyski and Gryzelda. From a later period, it is Sarbiewski that merits our attention not only as an eminent Horatian scholar and imitator but also as the author of *Poetics* based on classical models; and also Szymonowic, the author of *Sielanki* [Idylls], claiming kinship with Greek and Roman idylls, and a magnificent imitator of Pindar. His poetry “shows such happy imitation, as if the Polish poet had inherited the Theban lyre.”

If I devoted so much space to the Renaissance, it is because this period is the main link between antiquity and literature of modern times. Still, the classical influence is not limited to works written in Latin. A further manifestation of that influence are themes and motifs borrowed from literature as well as from mythology. During the Baroque, even works in Polish are practically overloaded with elements and comparisons that originate in mythology; it reflects a manierism characteristic for the period, but it also proves the existence of a further and constant interest in ancient literature. And this trait – the use of themes from Greek and Latin literature – will remain an enduring value in our literature to the present day; each period would use this value differently, and for a different purpose. In this review of classical influences of antiquity, drama has earned a special place, as it has been shaped along with the theatre as such, on ancient models. It is not only the issue of the structural division into acts, or of the introduction of an expositional prologue, or a concluding epilogue, it is not only about maintaining a certain form of dialogue; all this put aside, the European drama, hence also Polish drama, took from ancient sources figures, types, motifs; playwrights consciously or subconsciously return to them. Aeschylus’ Prometheus – served as symbol of revolt against oppression, as a symbol of aspiration towards progress, towards making humanity happy; Phaedra – like Medea – is a symbol of passion; Clytemnestra a model for a faithless and plotting wife, just like Alcestis remains an example of a wife and mother self-sacrificing and noble; the tragic Oedipus also has his duplicates in literature; and the figure of a hated tyrant, shown by Seneca, occurs repeatedly in a number of plays by later playwrights.

Tadeusz Sinko quoting Słowacki’s confession about his first tragedies – “I put theatrical buskins on my feet, to add hight to my

childish frame” – adds: these buskins were in fact ancient. Such authentic “ancient buskins” poets wear even today.

The best and most convincing evidence of the constant return to ancient motifs (historical or mythological) is provided by the titles of dramas, poems, collections of poems, to quote only the best known: J. Kochanowski’s *Odprawa posłów greckich* [Dismissal of the Greek Envoys], J. Słowacki’s *Agezilausz (Król Agis)* [Agesilaus (King Agis)], Z. Krasiński’s *Irydion*, K. Ujejski’s *Maraton* [Marathon], C. K. Norwid - tragedy *Tyrtej, lakoński wódz* [Tyrteios, the Spartan Commander], *Kleopatra*, T. Lenartowicz’s – drama *Sędziowie ateńscy* [Athenian Judges], A. Świętochowski’s – one-acters *Anteo*, *Pauzaniasz* [Pausanias] and drama in five acts *Aspazja* [Aspasia], M. Konopnicka’s *Hypatia*, A. Asnyk’s – tragedy *Prometeusz* [Prometheus], poems *Thetys i Achilles* [Thetis and Achilles], *Prometeusz i Syzyf* [Prometheus and Sisyphos], K. Tetmajer’s – poems *Prometeusz* [Prometheus], *Narodziny Afrodyty* [The Birth of Aphrodite], L. Rydel – mythological poetry, e. g. *Diana i Endymion* [Diana and Endymion], *Leda*, *Centaur i kobieta* [The Centaur and the Woman], S. Wyspiański’s- *Protesilas i Laodamia*, *Meleager*, *Akropolis*, *Powrót Odysa* [The Return of Odysseus], *Demeter z córką Korą żegna się* [Demeter Bids Farewell to Daughter Kora] (in *Noc Listopadowa* [A November Night]), H. Rostworowski’s – drama *Kaligula*, J. Żuławski’s *Eros i Psyche* [Eros and Psyche], T. Gajcy’s - *Homer i Orchidea* [Homer and Orchid], A. Świrszczyńska’s - *Orfeusz*, St. R. Dobrowolski’s – *Spartakus* [Spartacus], L. H. Morstin’s - *Obrona Ksantypy* [The Defence of Xanthippe], *Penelopa* [Penelope], *Kleopatra*, J. Brozskiewicz’s - *Klaudiusz*, K. Berwińska’s - *Ocalenie Antygony* [Antigone Saved].

On the authority of these names, there is sufficient data to determine that a writer of great talent cannot suffer harm for reaching, in matters of form and content, to such foreign and remote literary treasury, as antiquity. If such an author brings back figures from the past and pours a new life into them, it will be his own, personal merit.

Such authors also distinguish themselves by understanding and presenting lights as well as shadows of the ancient world, in contrast with those who examine antiquity uncritically and in their blind admiration tend to hide and gloss over the dark stains on the pages of ancient history. That is why Greeks were in their eyes always young and beautiful, and if old – illustrious and perfect. And yet, literature has shown not only noble figures from the ancient world but also the individual, the human being, with its qualities and

vices, passions and aspirations, in good and in bad moments; we owe it to classical literature that the ancient world became closer, more real, authentic. Possibly because of highlighting the opposition – between good and evil – literary works have been passing on, from generation to generation the relevant concept of the Greek love of beauty – *philokalein* – which “endures unchanged, old but never growing older” (L. Staff) and the Roman *humanitas* – in its widest meaning, including respect for personality of the other.

No great artist was or is reluctant to reach to the sources of antiquity. Great talents are influenced by greatness but they express their individuality by bringing new ideas, responding to the needs of their times, because they live... and feel with the whole nation to whom they dedicated their art. And any author who asks for assistance the Hellenic Muse, or the Roman Camena, would certainly boldly admit – as did Julian Tuwim – that there is no shame in bowing to the great predecessors.

“Inspired? Yes! It brings me no shame.
Proud to have been of giants divine
A student; proud of marvels among my rhymes
I hear ringing just the same,
Proud of my soul finding Guides
Among years bygone...”

“Wpływy? Ja wpływów nie wstydę się wcale
To duma moja, że bożych olbrzymów
Uczniem się stałem i że wśród moich rymów
Znajduję echa, co dźwięczą wspaniale,
że dusza moja znalazła Patronów
Wśród lat minionych...”⁶

Lidia Winniczuk

⁶ Julian Tuwim, *Poezja*, 4.

Register of Spectacles



Abbreviations

adapt. – adaptation or adapted

chor. – choreography

cost. – costumes

design – set design

dir. – directed by

mus. – music

Theatres

BTD – Baltic Dramatic Theatre in Koszalin-Słupsk [Bałtycki Teatr Dramatyczny w Koszalinie- Słupsku]

PTD – Lower Silesian State Theatres, Stage in Świdnica [Państwowe Teatry Dolnośląskie, scena w Świdnicy]

STK – Helena Modrzejewska Old Theatre in Cracow [Stary Teatr im. Heleny Modrzejewskiej w Krakowie]

TAW – Stefan Jaracz Theatre Atheneum in Warsaw [Teatr Ateneum im. Stefana Jaracza w Warszawie]

TAWB -Aleksander Węgierko Dramatic Theatre in Białystok [Teatr Dramatyczny im. Aleksandra Węgierki w Białymstoku]

TCN – Cyprian Kamil Norwid Municipal Theatre in Jelenia Góra [Teatr Miejski im. Cypriana Kamila Norwida w Jeleniej Górze]

TDM – Adam Mickiewicz Dramatic Theatre in Częstochowa [Teatr Dramatyczny im. Adama Mickiewicza w Częstochowie]

TDS – Jerzy Szaniawski Dramatic Theatre in Płock [Teatr Dramatyczny im. Jerzego Szaniawskiego w Płocku]

TDW – Dramatic Theatre in Warsaw [Teatr Dramatyczny w Warszawie]

TJO – Stefan Jaracz Theatre in Olsztyn [Teatr im. Stefana Jaracza w Olsztynie]

TJOG – Juliusz Osterwa Theatre in Gorzów Wielkopolski [Teatr im. Juliusza Osterwy w Gorzowie Wielkopolskim]

TJOL – Juliusz Osterwa Municipal Theatre in Lublin [Teatr Miejski im. Juliusza Osterwy w Lublinie]

TJL – Stefan Jaracz Theatre in Łódź [Teatr im. Stefana Jaracza w Łodzi]

TJS – Juliusz Słowacki Theatre in Cracow [Teatr im. Juliusza Słowackiego w Krakowie]

TLNH – People's Theatre in Nowa Huta [Teatr Ludowy w Nowej Hucie]

TMG -Witold Gombrowicz Municipal Theatre in Gdynia [Teatr Miejski im. Witolda Gombrowicza w Gdyni]

TMW – Theatre of Young Warsaw [Teatr Młodej Warszawy]

TNL – New Theatre in Łódź [Teatr Nowy w Łodzi]
TNW – National Theatre [Teatr Narodowy w Warszawie]
TNZ – Gustaw Morcinek New Theatre in Zabrze [Teatr Nowy im. Gustawa Morcinka w Zabrzu]
TPB – Hieronim Konieczka Polish Theatre in Bydgoszcz [Teatr Polski im. Hieronima Konieczki w Bydgoszczy]
TPBB – Polish Theatre in Bielsko-Biała [Teatr Polski w Bielsku-Białej]
TPL – Theatre for All in Łódź [Teatr Powszechny w Łodzi]
TPP – Polish Theatre in Poznań [Teatr Polski w Poznaniu]
TPW – Polish Theatre in Warsaw [Teatr Polski w Warszawie]
TPoW – Theatre for All in Warsaw [Teatr Powszechny w Warszawie]
TPWr – Polish Theatre in Wrocław [Teatr Polski we Wrocławiu]
TRK – Rhapsody Theatre in Cracow [Teatr Rapsodyczny w Krakowie]
TRW – Variety Theatre in Wrocław [Teatr Rozmaitości we Wrocławiu]
TSW – Stanisław Wyspiański Theatre in Katowice, initially called Katowice Municipal Theatre [Teatr im. Stanisława Wyspiańskiego, initially Teatr Miejski w Katowicach]
TSZ – Stefan Żeromski Theatre in Kielce [Teatr im. Stefana Żeromskiego w Kielcach] initially called Theatre of Kielce Voivodship [Teatr Województwa Kieleckiego]
TWB – Wojciech Bogusławski Municipal Theatre in Kalisz [Teatr Miejski im. Wojciecha Bogusławskiego w Kaliszu]
TWG – Coast Theatre Gdańsk [Teatr Wybrzeże Gdańsk]
TWGdynia – Coast Theatre Gdynia [Teatr Wybrzeże Gdynia]
TWH – Wilam Horzyca Theatre in Toruń [Teatr im. Wilama Horzyca w Toruniu]
TWS – Contemporary Theatre in Szczecin [Teatr Współczesny w Szczecinie]
TWSR – Wanda Siemaszkowa Theatre in Rzeszów [Teatr Wandy Siemaszkowej w Rzeszowie]
TWW – Edmund Wierciński Contemporary Theatre in Wrocław [Wrocławski Teatr Współczesny im. Edmunda Wiercińskiego we Wrocławiu]
TWWr – Grand Theatre in Wrocław [Teatr Wielki we Wrocławiu]
TTV – Television Theatre [Teatr Telewizji]
TZL – Lubusz Region Theatre [Teatr Ziemi Lubuskiej], Zielona Góra
TZM – Theatre of Mazovia in Warsaw [Teatr Ziemi Mazowieckiej w Warszawie]

TZP – Theatre of Pomerania [Teatr Ziemi Pomorskiej], Bydgoszcz-Toruń

TZS – Coal Fields Theatre in Sosnowiec [Teatr Zagłębia w Sosnowcu]

Schools of Dramatic Arts:

PWST, Cracow – Ludwik Solski State Higher School of Theatre in Cracow [Państwowa Wyższa Szkoła Teatralna im. Ludwika Solskiego w Krakowie]

PWST, Warsaw – Aleksander Zelwerowicz State Higher School of Theatre in Warsaw

PWST, Wrocław – Ludwik Solski State Higher School of Theatre in Cracow, Out-of-Town Departments in Wrocław [Państwowa Wyższa Szkoła Teatralna im. Ludwika Solskiego w Krakowie, Wydziały Zamiejscowe we Wrocławiu]

PWSFTiTV – Leon Schiller State Higher School of Film, Theatre and Television in Łódź [Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna im. Leona Schillera w Łodzi]

Introductions to various historical periods and all other background information on the political situation and its influence on theatre included in the Register of Plays were researched and formulated by Elżbieta Olechowska

I. Early Post-War Years, 1944-1947: National Cultural Front and Pre-Socialist Culture⁷

At the time when the Home Army (Armia Krajowa) fought heroically in the Warsaw Uprising and the hope for military support from the Red Army sitting on the right bank of Vistula was waning, a provisional Communist government was already in place in Eastern Poland. It all began in Lublin, in August 1944, when the Ministry of Culture & Art was created along with the Communist weekly *Odrodzenie* [Revival] of Karol Kuryluk.⁸ In September, Władysław Krasnowiecki⁹ opened in Lublin a stationary Theatre of the Polish Army which was transferred later to Łódź and taken over by Leon Schiller.¹⁰ With a non-existent Polish Radio – discounting the Soviet

⁷ Both terms were used in the Communist circles at the time and meant participation in the reconstruction of the country after the war by all artists, independently of convictions and religion, those who had leftist views and the others who functioned according to the “historical compromise.” See Włodzimierz Sokorski, *Refleksje o kulturze. Literatura i sztuka trzydziestopięciolecia* [Literature & Art during the Thirty-Five Years] (Warszawa: Iskry, 1980), 18-19.

⁸ Karol Kuryluk (1910-1967), a left of centre pre-war journalist and editor-in-chief of the Lwów monthly *Sygnaly* (1933-1939). He founded and edited *Odrodzenie* until 1948. Later he worked at the Polish Radio and at the PIW [State Publishing Institute]. In 1956-1958 he was the Minister of Culture & Art, a strong advocate of a rapprochement with the West; when the political thaw ended, he lost his government portfolio and went as Polish ambassador to Vienna.

⁹ Władysław Krasnowiecki (1900-1983), Polish theatre, film and television actor and director who spent the war in the Soviet Union and directed there the Front Theatre of the Polish Army. After Leon Schiller assumed the direction of the Theatre of the Polish Army in Łódź, Krasnowiecki moved to Upper Silesia and became the director of the theatre in Katowice. Professor and later Rector at the Warsaw Theatre School, President of SPATiF [Association of Polish Theatre & Film Artists] / ZASP [Union of Artists of the Polish Stage] in 1965-1970.

¹⁰ Leon Schiller (1887-1954), a pre-war theatre director, theoretician, scriptwriter and musician, professor at the PIST [State Institute for Theatre Arts], proponent of the “monumental theatre.” After the war, he headed the new PWST [State Theatre School] and was editor-in-chief of the periodical “Teatr,” he created another periodical “Pamiętnik Teatralny” [Theatre Diary]. Director of Teatr Wojska Polskiego [Theatre of the Polish Army] (1946-1949) in Łódź and of Teatr Polski (1949-1950) in Warsaw. Communist Member of Parliament 1947-1952. President of SPATiF in 1950-1954.

gift radio station *Pszczółka* [Little Bee] broadcasting since August 10, 1944 Polish communist propaganda in between programs relayed from Radio Moscow, and all this from a railway car in Lublin – new cultural policies were being hammered out and disseminated in the first ideological periodicals. The self-evident priority was a speedy reconstruction and rebuilding of all areas of the new reality, with an active participation of the whole nation traumatized by the horrors of the long and devastating war with Germany. The most important figure on the cultural scene was then Jerzy Borejsza¹¹ who founded the first post-war publishing house *Czytelnik* and championed the idea of a “broad front” with the catching slogan “Who is not against us, is with us.” This front included a spectrum of opinion ranging from Marxists to Catholic intellectuals and artists. In 1945 in Łódź, a politically influential Marxist weekly *Kuźnica* [The Forge] was published by Stefan Żółkiewski,¹² it was merged in 1950 with *Odrodzenie* under the title *Nowa Kultura*¹³ and published in Warsaw. Another periodical, this one focussing directly on theatre was launched by the dynamically growing theatrical community in Łódź, under the title *Łódź Teatralna*.

Polish theatre in the first years after WW2, press reaction to its activities, and the first cultural policies of the communist government were assessed and criticized, so to speak “live,” by

¹⁰ Arnold Szyfman (1882-1967), founder and director of Teatr Polski 1913-1915 and 1918-1939, playwright, director; after the war, he assumed direction of Teatr Polski (1945-1949); in 1949 he began reconstruction of Teatr Wielki in Warsaw; in 1955 he was named again director of Teatr Polski and two years later became its honorary director.

¹¹ Jerzy Borejsza (1905-1952), a pre-war Polish communist who used to write for *Sygnaly*; after the war, he became the all-powerful head of the communist press and publishing. He used to say about his role at the time: “Borejsza był najważniejsza” – a not entirely grammatical but funny rhyme meaning “Borejsza was the most important person.” See Sokorski, op.cit. 25.

¹² Stefan Żółkiewski (1911-1991), Polish communist politician and high ranking party official; literary and cultural scholar, professor at the University of Warsaw and at the Polish Academy of Sciences; editor-in-chief of *Kuźnica* (1945-1948), and later of the weekly *Polityka* (1957-1959); Minister for Higher Education (1956-1959). He lost his Central Committee membership after March 1968.

¹³ *Nowa Kultura* merged in 1963 with *Przegląd Kulturalny*, the resulting new weekly was called *Kultura*; it suspended publication when martial law was declared in 1981.

Zygmunt Kałużyński¹⁴ in 1947.¹⁵ In his opinion each of the first three seasons of the period 1944-1947 was different: from August 1944 to September 1945, the priority was to begin the rebuilding of the Polish stage after its five-year silence, awkward attempts to re-orient the repertory towards the new political reality prompted Kałużyński to label the first period 'opportunistic' and 'pathetic';¹⁶ the second season saw an attempt to stabilize the situation through the activities of a newly created Department of Theatre at the Ministry of Culture & Art; the third season began with the launch of the Theatre Council¹⁷ responsible for centralizing control over theatre and with Leon Schiller's political people's theatre in Łódź; it also witnessed the first ideological discussion caused by staging of Giraudoux' *Electra* by Edmund Wierciński at the Poetic Stage of the Army Theatre in Łódź and Jerzy Szaniawski's¹⁸ *Two Theatres*,¹⁹ and by the conflict between Leon Schiller and Arnold Szyfman²⁰ who held

¹⁴ Zygmunt Kałużyński (1918-2004), a controversial communist film critic who began his career writing theatre reviews in the first post-war periodicals, such as "Odrodzenie," "Łódź Teatralna," and "Twórczość."

¹⁵ Zygmunt Kałużyński. *Problemy powojennego teatru w Polsce*. „Twórczość,” 1947, 10, 27-60.

¹⁶ *Ibidem*, 43.

¹⁷ On June 16, 1946, see Kałużyński, *op. cit.*, 27.

¹⁸ Jerzy Szaniawski (1886-1970), a popular pre-war playwright strongly criticized and condemned by the communists – in spite of the favourable attitude of President Bierut – at the 1949 congress of the Union of Writers for his refusal to adopt social realism; he lived in seclusion in what was left of his family estate after the Communist land reform of 1944-1948; his plays were practically not staged until 1955. He was only allowed to publish a cycle of prose miniatures "Professor Tutka's Stories" in a Cracow weekly "Przekrój." The political thaw of the mid-1950s allowed Szaniawski's plays to return to the Polish stage.

¹⁹ The play, written in 1945 was, staged in 1946 at the Teatr im. Żołnierza Polskiego in Cracow, directed by Irena Grywińska, scenography by Tadeusz Kantor, with Karol Adwentowicz in the role of Director. It was staged again in Katowice, on January 21, 1947, at the Teatr Śląski by Edmund Wierciński who almost exactly a year earlier directed Giraudoux' *Electra* in Łódź. For critical communist review see Melania Kierczyńska, *Spór o realizm (na marginesie „Dwóch Teatrów” Szaniawskiego)*, "Kuznica," 1947, 18; for a communist but pro-Szaniawski view see Sokorski, *op. cit.*, 32-33; Maria Napiontkowa presents the reactions to the plays in her recent book *Teatr Polskiego Października*. Warszawa: Instytut Sztuki Polskiej Akademii Nauk, 2012, 22-26.

²⁰ Arnold Szyfman (1882-1967), founder and director of Teatr Polski 1913-1915 and 1918-1939, playwright, director; after the war, he assumed

differing visions of theatre; reinforced by personal animosity and intrigues involving theatrical community and politicians, the conflict continued to plague the Teatr Polski in Warsaw for many years.²¹

Almost half a century later, in an interview with Elżbieta Wysińska, Erwin Axer, one of the best directors in post-WW2 Poland, who worked at the Army Theatre in Łódź from 1946 to 1949, provided a witness testimony to what really happened with Giraudoux' *Elektra*. It was a settlement of accounts between the party and the Home Army's intellectual influence. The spectacle was enthusiastically received by the public but less so by the party.

Various discussions criticising Edmund Wierciński who directed *Electra*, were organized, like the one attended by Axer who reports a strange statement by Adam Ważyk (1905-1982), a pro-Soviet poet, activist, and an *eminence grise* in cultural matters at the time:

“for the first time theatre directors had to ask themselves the question, why did you chose this play? In fact, such questions had been asked already much earlier, before Ważyk was born. Wierciński and Korzeniewski knew very well why they chose *Electra*. It was, as I said, an homage paid by the theatre to the Warsaw Uprising of 1944. Ważyk was part of a campaign targetting Wierciński and also Korzeniewski, to force them to leave the theatre. It was known that they belonged to the Theatre Council, a component of the Home Army preparing the future of theatre still during the German occupation. Schiller also was part of that council but in this case he took a critical approach to *Electra*. Why did he do that? Because of rivalry and, as I think, because of party politics. Schiller knew that if he allowed Wierciński a degree of autonomy, the party, the Ministry (...) would turn against him. (...) If Wierciński would had let go of the Poetic Stage, Schiller would have kept him. Both were stubborn and in their ways strong: Schiller had the authority of his talent and achievements, as well as support of the authorities, Wierciński had character, support of the actors, and artistic recognition.”²²

Kałużyński compares the stagnating situation of the Polish theatre two years after the war to that of the Soviet Union in 1932

direction of Teatr Polski (1945-1949); in 1949 he began reconstruction of Teatr Wielki in Warsaw; in 1955 he was named again director of Teatr Polski and two years later became its honorary director.

²¹ See Edward Krasieński, *Teatr Polski w Warszawie 1939-2002*. Warszawa: Teatr Polski w Warszawie, 2002, 26-189.

²² "Łódź, Teatr Kameralny" rozmawia Elżbieta Wysińska. *Teatr* 6 (1994).

when the formal perfection of Vsevolod Meyerhold's experimental achievements remained in contrast with the allegedly scant ideological content and social mission neglected by the artist. "The magnificent formal legacy" of the pre-war Polish theatre has not been transformed to serve the new needs.²³ Kałużyński's glowing assessment of the pre-war theatre, to which a large part of his paper is devoted, indicates clearly that the first years of the new system were still relatively free of censorship. His conclusions demonstrate a strong influence of Leon Schiller's ideas on the mission of the new theatre and on the design of its repertory which he presents in detail as basis for discussion.²⁴

In June 1947, there are fifty active professional theatres in Poland, out of which nine operate in Warsaw, seven in Cracow, seven in Łódź, two in Poznań. The remaining ones function in various cities and towns across Poland. Almost all of them suffer a significant shortage of actors, set designers, and other theatre professionals, on one hand because the number of theatres became twice as high as before WW2, on the other, because of tragic losses in human resources and lack of new graduates during the war.²⁵ Directors move from one city to another and often take their favourite actors with them, leaving behind even more incomplete teams. Theatres are also inadequately equipped on the basic, technical level.²⁶ Yet, the Ministry of Culture & Art instead of introducing centralization favours a further increase in the number of stages, as if it were a recipe for creating theatre for the masses. Touring companies, a strong pre-war segment of theatrical life, practically disappear, even though touring guaranteed excellent audience figures for all productions.

The ministerial Department of Theatre distributes subsidies based on plans for repertory submitted in advance of the season; because the funds are not sufficient and must be supplemented from ticket revenues, theatres select only potentially attractive, 'easy' repertory, playing it safe; the Department does not formulate recommendations, to say nothing of requirements.

In late 1947, Bolesław Bierut, Communist President of Poland (1947-1952), who was particularly interested in culture and its role in

²³ See Kałużyński, op. cit., 28-29.

²⁴ Ibidem, 58-60; see also Leon Schiller, „Najpilniejsze zadania teatru polskiego,” *Myśl Współczesna* 3-4, (1946).

²⁵ See Józef Kellera, *Wrocław teatralny 1945-1980*. Wrocław: Zakład Narodowy im. Ossolińskich, 1983, 13.

²⁶ Kałużyński, op. cit., 42-46, 49-50.

building of a new socialist society,²⁷ spoke about the general direction of cultural policies at the inauguration of a state radio station in Wrocław.²⁸ While Bierut makes few direct mentions of theatre in his speech, there is no doubt as to its place in the general blueprint for Polish culture and arts. He repeatedly stresses two goals – to rebuild the country after the ruins of war, improving the quality of life for workers and to eliminate the consequences of the unjust pre-war social system through bringing education and culture to the masses.

Because economics and culture are closely connected, the goals of improving economy and providing for cultural needs of the masses are also intrinsically linked and must be pursued simultaneously. Artists, intellectuals, educators, and all creative forces have the social mission to shape human psychology; such people “must realize that the basic source of their creativity is the hard effort of workers and farmers, the daily, painstaking toil of the working masses that nurtures and feeds them, towards whom they are morally indebted.”²⁹

Bierut’s speech abounds in such heavy-handed rhetoric; the basic concepts are repeated over and over again. On one hand, social injustices must be corrected and not only materially but also in the mentality of all citizens, on the other, the artists should not dwell on the recent losses and suffering caused by the war – coming to terms with the horrors of occupation, they must express “the joy of liberation, enthusiasm for work, belief in fruitful action. (...) Our artists, our literature, our theatre, our music, our film must be connected to the society as closely as possible, to its problems and aspirations, to its exertions, work, dreams, they must show the way, mobilize to creative efforts, bring up the noblest aspects in people, become an incentive for progress and social perfection (...) The theatre, aspiring to the highest artistic level, must be affordable and oriented in its content not to the elite but to the wide masses. (...) this goal must be achieved through introduction of planning also in culture and art. (...) there is need for a plan of the theatre repertory, like there are plans for publishing, building of movie theatres and radio stations.”³⁰

²⁷ See Sokorski, op. cit., 25.

²⁸ Bolesław Bierut, „Przemówienie na otwarcie radiostacji we Wrocławiu wygłoszone dnia 16 listopada 1947 roku,” *Twórczość* 5 (1952): 5-11, originally publ. in „Głos Ludu,” Nov. 17, 1947.

²⁹ Ibidem, 7.

³⁰ Ibidem, 9-10.



June 15, 1945. Ludwik Hieronim Morstin, *Penelope*, TJS, Cracow; dir. Karol Frycz, design Marian Eile. Cast: Odysseus (Jerzy Leszczyński), Penelope (Zofia Jaroszewska), Telemachus (Witold Borkowski), et al.

Aug. 5, 1945. Stanisław Wyspiański, *Odysseus' Return* [*Powrót Odysa*], Actor's Studio at the Old Theatre [Studio Aktorskie przy Starym Teatrze], Cracow; dir. & design Tadeusz Kantor, chor. Irena Michalczyk, mus. Janina Garścia-Gresselowa. Cast: Odysseus (Andrzej Szczepkowski), Penelope (Irena Babel), Telemachus (Marta Stebnicka), et al. 8 spectacles.

Aug. 15, 1945. Stanisław Wyspiański, *A November Night* (*fragments*) [*Noc listopadowa (fragmenty)*] (performed with Wyspiański's *Warszawianka*), Actor's Studio at the Old Theatre [Studio Aktorskie przy Starym Teatrze], Cracow; dir. Maria Dulęba. Cast: [*The November Night*] Pallas Athena (Halina Świątkówna), Nikes (Stanisława Piaskowska, Anna Redlich, Krystyna Sznerr, Zofia Weissówna).

Sept. 21, 1945. Sophocles, *Antigone*, TJS, Cracow; trans. Ludwik Hieronim Morstin, dir. Teofil Trzciniński, design Wela Lam-Ziemnowicz, mus. Jan Maklakiewicz. Cast: Antigone (Jadwiga Zaklicka), Ismena (Janina Martynowska), Creon (Józef Karbowski), Haimon (Jerzy Kaliszewski), Eurydice (Taida Granowska), Teiresias (Wacław Nowakowski), et al.

Febr. 16, 1946. Jean Giraudoux, *Electra*, The Polish Army Theatre [Teatr Wojska Polskiego], Łódź; trans. Jarosław Iwaskiewicz, dir. Edmund Wierciński, design Teresa Roszkowska, mus. Roman Palester. Cast: Electra (Zofia Mrozowska), Aegisthus (Jan Kreczmar), Clytemnestra (Zofia Małynicz), Beggar (Aleksander Zelwerowicz/Jacek Woszczerowicz).

March 30, 1946. William Shakespeare, *A Midsummer Night's Dream*, TWH, Toruń; trans. Stanisław Koźmian, dir. Leonia Jabłonkówna, Wilam Horzyca, design Leonard Torwirt, mus. Feliks Mendelssohn-Bartholdy. Cast: Theseus (Zdzisław Szymański), Hippolyta (Zofia Hajdamowicz-Grabiańska), Oberon (Jerzy Rakowiecki), Titania (Maria Mincerówna), Puck (Irena Maślińska), Nick Bottom/Pyramus (Franciszek Rychłowski), Francis Flute/Thisbe (Tadeusz Fijewski), et al.

May 20, 1946. Ada Majewska, *Penelopes* [*Penelope*], TSZ, Kielce; dir. Ireneusz Erwan Walczyk, design Adolf Wajncetel. Cast: Eugenia Borysiewicz, Maria Fałęcka, Maria Hryniewicz-Winklerowa, Stanisława Orska, et al.

Sept. 21, 1946. Anna Świrszczyńska, *Orpheus*, TZP, Toruń; dir. Wilam Horzyca, mus. Stefan Kisielewski. Cast: Eurydice (Irena Maślińska), Persephone (Bronisława Frejtażanka), Orpheus (Leon Gołębiowski), Hermes (Zdzisław Salaburski), Pluto (Janusz Obidowicz), Cerberus (Aleksander Gajdecki), et al.

Oct. 12, 1946. Sophocles, *Antigone*, TSW, Katowice; trans. Ludwik Hieronim Morstin, dir. Henryk Szletyński, design Andrzej Pronaszko, mus. Witold Krzemiński, chor. Tacjana Wysocka. Cast: Antigone (Janina Jabłonowska), Ismena (Cecylia Kubicka), Creon (Jan Guttner), Haimon (Kazimierz Witkiewicz), Tiresias (Tadeusz Kondrat), Eurydice (Danuta Kucka), et al.

Oct. 31, 1946. Anna Świrszczyńska, *Orpheus*, STK, Cracow; dir. Władysław Woźnik (in collab. with Edmund Wierciński), design Jan Kosiński, mus. Artur Malawski, chor. Michalina Dąbrowska. Cast: Orpheus (Tadeusz Białoszczyński), Eurydice (Halina Mikołajska), Persephone (Bronisława Gerson-Dobrowolska), Hermes (Zdzisław Przeradzki), Cerberus (Bogusław Stodulski), Pluto (Władysław Woźnik), et al.

Nov. 3, 1946. Ludwik Hieronim Morstin, *Penelope*, TPW, Warsaw; dir. Marian Wyrzykowski, design Zofia Węgierekowa. Cast: Odysseus (Jan Kreczmar), Penelope (Janina Romanówna), Telemachus (Joachim Lamża), et al. 106 spectacles.

Nov. 20, 1946. Tadeusz Gajcy, *Homer and Orchid* [*Homer i Orchidea*], TWGdynia, Gdynia (world-premiere); dir. Iwo Gall. Cast: Bronisław Pawlik, Ludwik Benoit, Natalia Gołębska, Witold Kałuski, Barbara Krafftówna, and Renata Kossobudzka.

Dec. 10, 1946. Sophocles, *Antigone*, Gdańsk Artistic Ensemble [Gdański Zespół Artystyczny], Gdańsk; dir. Malwina Szczepkowska, design Wincenty Lewandowski, cost. Wera Nowicka, mus. Mieczysław Loebel, chor. Kazimiera Nowowiejska. Cast: Creon (Władysław Hermanowicz), Antigone (Barbara Jakubowska), et al.

Dec. 21, 1946. Cyprian Kamil Norwid, *Tyrtaios. Backstage* [*Tyrtej. Za Kulisami*], TWH, Toruń; dir. Wilam Horzyca, design Leonard Torwirt, chor. Maryna Broniewska, mus. Henryk Czyż. Cast: [*Backstage*] Prologue (Magdalena Hodorska), Commissar (Ludosław Kozłowski), Diogenes (Ludosław Kozłowski) et al.; [*Tyrtaios*] Epod (Janusz Obidowicz), Laon (Józef Wasilewski), Daim (Kazimierz Brusikiewicz), Egeina (Irena Maślińska), Dorill (Alfreda Bayllówna), Kleokarp (Stanisław Libner), Tyrtaios (Zdzisław Salaburski), et al.

Jan. 22, 1947. Tadeusz Gajcy, *Homer and Orchid* [*Homer i Orchidea*], The Soldier's House Chamber Theatre [Teatr Kameralny Domu Żołnierza], Łódź; dir. Józef Wyszomirski, design Jan Kosiński. Cast: Homer (Jacek Woszczerowicz), Orchid (Danuta Szaflarska), Homer's Father (Kazimierz Dejunowicz), et al.

March 1, 1947. Stefan Flukowski, *Odysseus Visits the Phaeacians* [*Odyseusz u Feaków*], STK, Cracow; dir. Józef Karbowski, design Stanisław Teisseyre, chor. Eugeniusz Papliński, mus. Stefan Kisielewski. Cast: Odysseus (Władysław Woźnik), Alcinous, King of Phaeacians (Alfred Szymański), Arete (Antonina Klońska), et al.

March 20, 1947. Aeschylus, *Oresteia*, TPW, Warsaw; trans. Stefan Srebrny, dir. Arnold Szyfman, design Waław Borowski, mus. Tadeusz Szeligowski, chor. Wanda Jeżewska. Cast: Agamemnon (Władysław Bracki), Clytemnestra (Zofia Małynicz), Aegisthus (Czesław Kalinowski), Cassandra (Nina Andrycz), Orestes (Jan Kreczmar/Marian Wyrzykowski), Pylades (Antoni Cezarewicz), Electra (Elżbieta Barszczewska), Apollo (Janusz Strachocki), Athena (Leokadia Pancewicz-Leszczyńska), Hermes (Stanisław Jaszkowski), Clytemnestra's Shadow (Zofia Małynicz), et al.

May 14, 1947. William Shakespeare, *A Midsummer Night's Dream*, TWWr, Wrocław; trans. Stanisław Koźmian, dir. Marian Godlewski, design Aleksander Jędrzejewski, Wiesław Lange, cost. Jadwiga Przeradzka, mus. Feliks Mendelssohn, chor. Zygmunt Patkowski, Józef Matuszewski. Cast: Theseus (Wacław Zdanowicz), Nick Bottom/Pyramus (Jan Kurnakowicz), Francis Flute/Thisbe (Kazimierz Herba), Hippolyta (Maria Nagler-Godlewska), Oberon (Marian Godlewski), Titania (Olena Królikowska), Puck (Nina Czerska), et al.

May 18, 1947. William Shakespeare, *A Midsummer Night's Dream*, TSZ, Kielce; trans. Leon Ulrich, dir. Hugon Moryciński, design Jerzy Feldman, mus. Marian Stroiński, chor. Rena Hryniewicz. Cast: Theseus (Karol Soczek), Hippolyta (Ina Welińska), Oberon (Adam Rokossowski), Titania (Zofia Ślaska), Puck (Irena Bielenin), Nick Bottom/Pyramus (Stefan Winter), Francis Flute/Thisbe (Edmund Szafrąński), et al.

July 3, 1947. William Shakespeare, *A Midsummer Night's Dream*, TSW, Katowice; trans. Stanisław Koźmian, dir. Bronisław Dąbrowski, design Andrzej Pronaszko, mus. Feliks Mendelssohn-Bartholdy, chor. Tacjana Wysocka. Cast: Theseus (Roman Hierowski), Nick Bottom/Pyramus (Tadeusz Surowa/Mieczysław Gielniewski), Francis Flute/Thisbe (Tadeusz Kondrat/Stanisław Gawlik), Hippolyta (Janina Jabłonowska), Oberon (Igor Śmiałowski), Titania (Ludwika Castori), Puck (Tadeusz Łomnicki), et al.

July 17, 1947. Finals of the Shakespeare Festival in Warsaw. One of the four finalists was *A Midsummer Night's Dream*, the spectacle from Katowice described in the previous entry.

Sept. 18, 1947. Jean Giraudoux, *Amphitryon 38*, Chamber Theatre at the Soldier's House [Teatr Kameralny Domu Żołnierza], Łódź. Dir. Erwin Axer, trans. Bohdan Korzeniewski, design Władysław Daszewski. Cast: Juppiter (Adam Mikołajewski), Mercure (Jacek Woszczerowicz), Alkmene (Danuta Szaflarska), Amfitrion (Jerzy Duszyński), Leda (Elżbieta Łabuńska), Sozja (Stanisław Bugajski), Eklissa (Helena Buczyńska), Trumpeteer (Ludwik Tatarski), Warrior (Tadeusz Schmidt).

Oct. 11, 1947. Homer, *The Return of Odysseus* [*Powrót Odyszeusza*] (based on *Odyssey*), Dramatic School [Szkola Dramatyczna], Lublin; dir. Irena Parandowska, design Maria Wolska-Berezowska, mus. Stanisława Szeligowska. Cast: Dramatic School Students.

Oct. 21, 1947. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TPB, Bydgoszcz; dir. Gustawa Błońska, design Tadeusz Kalinowski, mus. Florian Dąbrowski. Cast: Xanthippe (Celina Klimczakówna), Socrates (Józef Kondrat), et al.

Dec. 2, 1947. Stanisław Ryszard Dobrowolski, *Spartacus*, Grand Theatre [Teatr Wielki], Wrocław (world-premiere); dir. Jerzy Walden, design Aleksander Jędrzejewski, Wiesław Lange, chor. Zygmunt Patkowski, mus. Oldrich Lapka. Cast: Spartacus (Mieczysław Serwiński), Diomedes (Adolf Chronicki), Pharnaces Tullii (Jerzy Pietraszkiewicz), Sirus (Henryk Rózgiewicz), Wanduo (Maria Chodecka), Daria (Irena Netto), et al.

Dec. 3, 1947. Cyprian Kamil Norwid, *The Love Dialogues (Cleopatra. Tyrtaios)*, TRK, Cracow; dir. Mieczysław Kotlarczyk, design Tadeusz Janowski, mus. Zbigniew Jeżewski, chor. Barbara Wolska. Cast: Lucyna Legut, Danuta Michałowska, Anna Namysłowska, Krystyna Ostaszewska, Stanisław Gronkowski, Mieczysław Kotlarczyk. 22 spectacles.

II. Stalinist Period 1948-1953

Year 1949 witnessed a concerted communist offensive on creative communities in Poland resulting in the birth of social realism in all areas of creativity: general assembly of the Polish Writers' Union took place January 20-23 in Szczecin, National Theatre Debate was organized June 18-19 in Obory near Warsaw, June 20-21 Architects met in Warsaw, June 27-29 the Union of Polish Graphic Artists in Katowice, August 5 – 8 in Łagów a conference of Composers and Music Critics, 24-31 October State Artistic School met in Poznań, and November 19-22 Filmmakers met in Wisła.

The most sterile period of theatrical activities after WW2 began but it became also – paradoxically – a good and creative time

for until then provincial theatres in Wrocław.³¹ The Wrocław scene went earlier through a series of ownership transformations: May 17, 1947, Teatr Wielki in Wrocław was taken over by the state and changed the name to: Państwowy Teatr Dolnośląski we Wrocławiu [Lower Silesia State Theatre in Wrocław] (Małecka & Minałto 555). In July 1948 theatres in Wrocław, Świdnica, Jelenia Góra, Wałbrzych, as well as the opera and the philharmonic were merged into one artistic institution Państwowe Teatry Dolnośląskie [Lower Silesia State Theatres] (Małecka & Minałto 564). In the summer of 1949, Państwowe Teatry Dolnośląskie were dismantled and a new entity was created, Państwowe Teatry Dramatyczne we Wrocławiu [State Dramatic Theatres in Wrocław].

Erwin Axer asked about the margin of compromise with the authorities during these times, said:

"In the years 1949-53, usually called the "Stalinist period," it was difficult to talk about compromise. The Ministry of Culture every year compiled a list of several hundred possible choices, classical and contemporary plays. We were selecting what in our opinion would not shame us in the circumstances. The initiative was clearly limited but the public deprived of other distractions did not fail. We focused on craft. We were developing a team, I was gradually learning my profession."³²

Polish classics, especially Romantic plays, were suspect for the communist authorities because of their patriotic and often anti-Russian tone. There were few good contemporary plays to choose from and to mobilize the theatres to actively look for suitable texts, the Ministry of Culture had recourse to special events, such as the Festival of Russian & Soviet Plays that took place from October to December 1949, with twenty-seven theatres participating in the finals performing thirty plays; a Festival of Contemporary Polish Plays was organized in 1951 with the intention of highlighting the first attempts of the new soc-realistic playwrights. This second festival failed to produce the hoped for results.

During 1949-1950, private theatres disappeared; the new state institutions became dependent on state funding and their artistic freedom was subject to state approval.

³¹ See Kelera, op. cit. 32-33

³² Interview with Erwin Axer in the daily *Życie* in 1997, quoted in his Obituary, of Aug. 6, 2012 consulted at the website of the MKiDN [Ministry of Culture and National Heritage]: <http://www.mkidn.gov.pl/pages/posts/zmarl-erwin-axer-wielki-tworca-polskiego-teatru-3171.php>

Since 1951 delegations of Polish directors visited the Soviet Union for intense sessions of theatre going in several Soviet cities. Detailed reports of such study trips were published in theatrical Polish periodicals; the travel usually took place during the months of Soviet-Polish friendship scheduled, as Napiontkowa describes³³, twice a year, around Lenin's birthday and the October Revolution anniversary. The 1953 delegation travelling several months after Stalin's death watched sixty productions from Sept. 24 to December 19, a certainly arduous and costly endeavour, especially in view of its minimal influence on the Polish repertory.

The shining model of the Soviet theatre in the social indoctrination area was followed enthusiastically in Polish theatres in such initiatives, as the theatres for young people subsidized by the theatrical teams who would donate their free time for worthy causes, ranging from Stalin's birthday to National Loan for the Development of Poland's Resources.³⁴ After Stalin's death in 1953, youthful enthusiasm of heroes of socialist labour dissipated, to be replaced by a growing respect for competence and solid craftsmanship.



Jan. 7, 1948. Stanisław Wyspiański, *Death of Ophelia. Protesilaus and Laodamia* [Śmierć Ofelii. Protesilas i Laodamia], TPL, Łódź; dir. Władysław Józef Dobrowolski, design M. Sigmunt; 1 spectacle, 266 viewers.

March 13, 1948. George Bernard Shaw, *Cesar and Cleopatra*, TZP, Toruń; trans. Florian Sobieniowski, dir. Wilam Horzyca, design Leonard Torwirt. Cast: Julius Caesar (Przemysław Zieliński), Rufio (Juliusz Imar), Britannus (Franciszek Buratowski), Lucius Septimus (Władysław Dewoyno), Cleopatra (Irena Maślińska), et al.

June 23, 1948. Ludwik Hieronim Morstin, *Defense of Xanthippe* [Obrona Ksantypy], TJS, Cracow; dir. Karol Borowski,

³³ See Napiontkowa, op. cit.: 289-292.

³⁴See Grzegorz Koniarz, online http://www.bagatela.pl/O_teatrze/Historia/'49-'57

design Jan Kosiński, mus. Karol Stromenger, Zbigniew Jeżewski. Cast: Xanthippe (Zofia Jaroszevska), Socrates (Bronisław Dąbrowski/Janusz Paluszkiewicz), Agathon (Władysław Woźnik), Arystodemos (Kazimierz Witkiewicz), Epistates (Gustaw Holoubek), et al. 26 spectacles.

June 26, 1948. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TSZ, Kielce; dir. Hugon Moryciński, design Jerzy Feldman, mus. Eugeniusz Lotar. Cast: Xanthippe (Zofia Ślaska), Socrates (Mieczysław Pawlikowski), et al. 30 spectacles, 8517 viewers.

Oct. 8, 1948. William Shakespeare, *A Midsummer Night's Dream*, TJS, Cracow; trans. Stanisław Koźmian, dir. Bronisław Dąbrowski, design Andrzej Pronaszko, chor. Maryna Broniewska. Cast: Theseus (Alfred Szymański), Nick Bottom/Pyramus (Eugeniusz Fulde), Francis Flute/Thisbe (Tadeusz Kondrat), Hippolyta (Zofia Truszkowska), Oberon (Tadeusz Białoszczyński), Titania (Ludwika Castori), Puck (Tadeusz Łomnicki, Maria Kościalkowska), et al. 48 spectacles, 37303 viewers.

Oct. 9, 1948. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], PTD, Świdnica; dir. Wiktor Biegański, design Zbigniew Mikłasiński. Cast: Xanthippe (Jolanta Skubniewska), Socrates (Romuald Malkowski), et al.

Oct. 12, 1948. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TJOL, Lublin; dir. Zofia Modrzewska, design and cost. Jerzy Torończyk, mus. Ryszard Schreiter. Cast: Xanthippe (Karina Waśkiewicz), Socrates (Jerzy Śliwa), et al.

Oct. 23, 1948. William Shakespeare, *A Midsummer Night's Dream*, TPP, Poznań, trans. Stanisław Koźmian, dir. Wilam Horzyca & Leonia Jabłonkówna, design Leonard Torwirt, mus. Felix Mendelssohn-Bartholdy, chor. Wela Lam. Cast: Theseus (Stanisław Mroczkowski), Hippolyta (Julia Kossowska/ Stanisława Harkawa), Nick Bottom/Pyramus (Tadeusz Chmielewski), Francis Flute/Thisbe (Stanisław Gawlik), Oberon (Zbigniew Łobodziński), Titania (Maria Życzkowska), Puck (Irena Maślińska, Maria Zbyszewska), et al. 82 spectacles, 41732 viewers.

Nov. 11, 1948. Jean Giraudoux, *Amphitryon 38*, STK, Cracow; trans. & dir. Bohdan Korzeniewski, design Andrzej Pronaszko, mus. Zbigniew Jeżewski. Cast: Jupiter (Zdzisław Mrożewski), Mercury (Jacek Woszczerowicz), Amphitryon (Adam Hanuszkiewicz), Leda (Zofia Barwińska/Zofia Więclawówna), et al. 45 spectacles, 11469 viewers.

July 2, 1949. Jean Giraudoux, *The Trojan War Will Not Take Place*, [*La guerre de Troie n'aura pas lieu, Wojny trojańskiej nie będzie*], PWST, Warsaw; dir. Zofia Małynicz. Cast: [act I] Helena (Ewa Krasnodębska), Cassandra (Barbara Klukowska), Paris (Zdzisław Latoszek), Hector (Andrzej Polkowski), et al. [act II] Helena (Danuta Urbanowicz), Andromacha (Izabela Kozłowska), Poliksena (Danuta Przesmycka), Hekube (Elżbieta Kuske), Troilus (Marian Rułka).

Sept. 22, 1949. Titus Maccius Plautus, *The Swaggering Soldier* [*Miles Gloriosus, Rycerz Samochwał*], TDM, Częstochowa; dir. Kazimierz Czyński, design Waław Borowski, mus. Jerzy Wasowski and Eugeniusz Lotar. Cast: Acte (Ludmiła Szretterówna), Pomponia (Bożena Brzezińska), Milfidippa (Stanisława Radulska), The Swaggering Soldier (Aleksander Fogiel), et al.

Oct. 5, 1949. Jean Racine, *Phèdre*, TPP, Poznań; trans. Tadeusz Boy-Żeleński, dir. Wilam Horzyca, design Jan Kosiński. Cast: Theseus (Kazimierz Wichniarz), Phèdre (Irena Eichlerówna), Hyppolitos (Jerzy Pietraszkiewicz, Norbert Nader), et al. 33 spectacles, 15825 viewers.

Oct. 8, 1949. Titus Maccius Plautus, *Amphitryon*, TAF, Gniezno; trans. Gustaw Przychocki, dir. Halina Sokołowska-Łuszczewska, design and cost. Antoni Marr, mus. Witold Rogal. Cast: Amphitryon (Stanisław Ptak), Alcmene (Helena Drzewiecka), Jupiter (Jerzy Nowakowski), Mercury (Antoni Chęciński), et al. 26 spectacles.

1951. The 1st Festival of Polish Contemporary Plays

May 1, 1952. William Shakespeare, *A Midsummer Night's Dream*, TNW, Warsaw; trans. Konstanty Ildefons Gałczyński, dir. Ryszard Ordyński, design Marian Jasielski, cost. Olga Imbierowicz, chor. Witold Borkowski, mus. Felix Mendelssohn-Bartholdy. Cast: Theseus (Apolinary Possart, Józef Kozłowski), Nick

Bottom/Pyramus (Mieczysław Borowy), Francis Flute/Thisbe (Edmund Fidler), Hippolyta (Danuta Urbanowicz), Oberon (Zygmunt Maciejewski), Titania (Hanna Bielska), Puck (Benigna Sojecka), et al. 153 spectacles, 114420 viewers.

1952. Aristophanes, *Attic Salt* (*Wasps, Acharnians, Lysistrata, Peace*) [*Sól attycka (Osy, Acharniacy, Bojomira, Pokój)*], TRK, Cracow; trans. Stefan Srebrny, dir. Mieczysław Kotlarczyk; the premiere did not take place because of the closure of the Theatre.

Jan. 15, 1953. William Shakespeare, *A Midsummer Night's Dream*, TPWr, Wrocław; trans. Stanisław Koźmian, dir. Wilam Horzyca, design Leonard Torwirt, cost. Jadwiga Przeradzka, mus. Feliks Mendhelsson-Bartholdy, chor. Sylwia Swen. Cast: Theseus (Artur Młodnicki/Władysław Pawłowicz), Nick Bottom/Pyramus (Zbigniew Skowroński), Francis Flute/Thisbe (Ryszard Michalak), Hippolyta (Halina Dzieduszycka), Oberon (Adolf Chronicki), Titania (Maria Mincerówna), Puck (Łucja Burzyńska, Maria Zbyszewska-Benoit), et al. 52 spectacles, 60459 viewers.

Jan. 26, 1953. William Shakespeare, *A Midsummer Night's Dream*, PWST, Warsaw; trans. Konstanty Ildefons Gałczyński; dir. Jan Kreczmar, design Aniela Wojciechowska (ASP), cost. Hanna Pfeffer (ASP), mus. Zbigniew Turski. Cast: Theseus (Mariusz Dmochowski), Nick Bottom/Pyramus (Kazimierz Kurczyński), Francis Flute/Thisbe (Gustaw Koliński), Hippolyta (Małgorzata Burek-Leśniewska), Oberon (Ryszard Bacciarelli), Titania (Irena Kuchalska), Puck (Ewa Frąckiewicz, Roman Kłosowski), et al.

III. Gradual Political Thaw and the Birth of Hope. The Polish October, 1953-1957³⁵

In December 1952, Bertolt Brecht's Berliner Ensemble performs in Poland to the delight of the public and of the press, in spite of party recommendations to criticise and reject experiments far removed from the approved social realism. There was also not much time to enforce a firm condemnation of such an outrage before

³⁵ For a in-depth analysis of the period, see Maria Napiontkowa. *Teatr Polskiego Października*. Warszawa: Instytut Sztuki PAN, 2012.

the death of Stalin, March 5, 1953, and the ensuing ideological uncertainty.

The 2nd Festival of Polish Contemporary Plays organized in 1953 did not uncover fascinating new plays that would enrich the pool of obvious and available stage material. Control over the repertory became gradually less strict, especially that ticket receipts took on a more important significance proportionally to the shrinking ministerial funds. The theatre directors acquired in 1953-1954 a greater liberty in choosing repertory with minor – but necessary – consultations with local party departments of culture and with the Central Direction of Theatres.

This model of functioning based on allusion and Aesopian language, instead of open and explicit criticism, remained largely viable for decades, provided there was no open challenge that would alert the overly cautious and rigid-minded censors. A more authentic artistic freedom was an ephemeral gift of fate to theatres for only one season -1956-1957. The so-called October Carnival³⁶ was intoxicating while it lasted. It was certainly a happy reversal for Władysław Gomułka whom the eight years away from power and four years or so of special prison taught obedience but, miraculously, left no resentment. His opponent President Bolesław Bierut, a Soviet agent, conveniently died in Moscow two weeks after the famous Krushchev's not so secret speech on Stalinist crimes, at the 20th Communist Party Congress. Gomułka's public appearance in Warsaw upon his return to power on October 24, 1956 moved crowds of Poles for whom he became an embodiment of hope for a better future.

An image almost as futile but similarly touching as that of Boris Yeltsyn speaking to seething multitudes from a tank in front of the Parliament after the August 1991 coup.



³⁶ Curiously the next period of great hope doomed to failure in post-WW2 Polish history was also nicknamed the Carnival. I refer to the Solidarity movement and its national victorious march ended by the martial law.

March 26, 1954. William Shakespeare, *A Midsummer Night's Dream*, TMW, Warsaw; trans. Konstanty Ildefons Gałczyński, dir. Adam Daniewicz, design Ewa Soboltowa, mus. Feliks Mendelssohn-Bartholdy, chor. Janina Mieczyska. Cast: Theseus (Marian Skorupa), Nick Bottom/Pyramus (Władysław Bielny, Zbigniew Korepta), Francis Flute/Thisbe (Wacław Welski, Jan Machulski), Oberon (Zdzisław Krauze), Puck (Helena Krauze, Marian Wiśniewski), Hippolyta (Wanda Łoziczonek), Titania (Halina Kazimierowska), et al.

Nov. 5, 1955. Aristophanes, *Lysistrata* [*Gromiwoja*]; TDM, Częstochowa; trans. Edmund Żegota Cięglewicz, dir. Eugeniusz Aniszczenko, mus. Stanisława Szeligowska, design Władysław Wagner, chor. Marcella Hildebrandt-Pruska. Cast: Gromiwoja (Celina Bartyzel), Kalonike (Danuta Jodłowska), Myrrine (Adela Czaplanka), Lampito (Aleksandra Bonarska), et al.

Dec. 31, 1955. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], Satire Theatre [Teatr Satyry], Poznań; dir. Jan Perz, design and cost. Marian Stańczak, mus. Ludomir Różycki. Cast: Likomedes (E. Kotarski), Sappho (Z. Hajdamowicz-Grabiańska), Achilles (B. Borkowski), Odysseus (Ryszard Sobolewski), et al.

Jan. 19, 1956. Stanisław Wyspiański, *A November Night* [*Noc Listopadowa*], TNL, Łódź, dir. Kazimierz Dejmek, design Józef Rachwalski, chor. Janina Mieczyska, mus. Tadeusz Paciorkiewicz. Cast: Pallas Athena (Janina Jabłonowska, Barbara Rachwalska), Kore (Danuta Mniewska, Bohdana Majda), Demeter (Barbara Rachwalska, Janina Jabłonowska), Hermes (Michał Pawlicki), et al. 52 spectacles, 33189 viewers.

Febr. 11, 1956. William Shakespeare, *A Midsummer Night's Dream*, TDM, Częstochowa; trans. Konstanty Ildefons Gałczyński, dir. Henryk Lotar, design Władysław Wagner. Cast: Theseus (Czesław Łodyński), Nick Bottom/Pyramus (Adam Nowakiewicz), Francis Flute/Thisbe (Kazimierz Sus), Oberon (Stanisław Czaderski), Titania (Aleksandra Bonarska), Puck (Alicja Knast), et al.

April 21, 1956. William Shakespeare, *A Midsummer Night's Dream*, TWSR, Rzeszów; trans. Konstanty Ildefons Gałczyński, dir. Hugon Moryciński, design Salomea Gawrońska, Irena Perkowska,

mus. Marian Stroiński, chor. Bożena Nizańska. Cast: Theseus (Witold Gruszecki), Nick Bottom/Pyramus (Zdzisław Kozień), Francis Flute/Thisbe (Jerzy Witowski), Hippolyta (Jadwiga Ulatowska), Oberon (Waldemar Skrabacz), Titania (Zofia Gorczyńska), Puck (Maria Nowakowska), et al. 40 spectacles, 13545 viewers.

Sept. 15, 1956. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TPW, Warsaw; dir. Karol Borowski with collaboration of Jan Ciecierski, design Lech Zahorski, cost. Michelle Zahorska. Cast: Thetis (Maria Homerska), Likomedes (Jan Ciecierski), Sappho (Leokadia Pancewicz-Leszczynska), Odysseus (Aleksander Żabczyński), Achilles (Ignacy Gogolewski), et al. 220 spectacles.

Oct. 12, 1956. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TMW, Warsaw. Cast: Antenor (Wojciech Siemion), Helena (Małgorzata Lorentowicz), Alexander's Envoy, Uliisses (Józef Nalberczak), Menelaus (Tadeusz Grabowski), Priam (Wojciech Zagórski), Cassandra (Wanda Majerówna), (performed with Stanisław Wyspiański's *Warszawianka*).

Nov. 5, 1956. Jean-Paul Sartre, *Flies* [*Les Mouches, Muchy*], TTV; trans. Jan Kott, dir. Adam Hanuszkiewicz, design Zofia Pietrusińska. Cast: Electra (Zofia Rysiówna), Orestes (Mariusz Dmochowski), Jupiter (Janusz Jaroń), Clytemnestra (Irena Horecka).

Nov. 10, 1956. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TAWB, Białystok; dir. Karol Borowski, design Leon Kiliszewski, mus. Andrzej Markowski. Cast: Thetis (N. Czerska), Sappho (K. Salanga), et al. 34 spectacles, 22384 viewers.

Nov. 17, 1956. *Night of Greek Lyric Poetry* [*Wieczór Liryki Greckiej*] (poems of Sappho, Pindar, Simonides, Anacreon, Solon), dir. Tadeusz Byrski and Leon Witkowski; Aristophanes, *Peace* [*Pokój*]; trans. Stefan Srebrny, dir. Irena Byrska; Theatre Studio at TSZ [Studium Teatralne przy TSZ], Kielce.

Dec. 22, 1956. George Bernard Shaw, *Androcles and the Lion*, TZS, Sosnowiec; trans. Florian Sobieniowski, dir. Zbigniew Sawan, design Andrzej Cybulski, mus. Stanisław Pruszyński. Cast: Androcles (W. Drzewicz), Megiera (N. Kilar), Lion (W. Musiał), Caesar (J. Pelszyk, A. Graziadio), et al.

Dec. 29, 1956. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TZL, Zielona Góra, dir. Zbigniew Koczanowicz, design Antoni Bystroń. Cast: Likomedes (Stanisław Cynarski), Sappho (Jadwiga Wrońska), Achilles (Medard Plewacki), Odysseus (Zbigniew Koczanowicz), Thetis (Halina Lubicz), et al. 100 spectacles.

Jan. 12, 1957. Jean Anouilh, *Antigone*, STK, Cracow; trans. Zbigniew Stolarek, dir. Jerzy Kaliszewski, design Tadeusz Kantor, mus. Jerzy Kaszycki. Cast: Antigone (Maria Kościalkowska), Ismena (Halina Kwiatkowska), Creon (Tadeusz Burnatowicz), Haimon (Julian Jabłczyński), et al.

Jan. 17, 1957. Krystyna Berwińska, *Antigone Saved. A Play in Three Acts* [*Ocalenie Antygony. Sztuka w 3 aktach*], Theatre Studio at TSZ [Studium Teatralne przy TSZ], Kielce; dir. Irena Byrska, text adapt., design & cost. Students under dir. of Irena Byrska, mus. Świętosław Krawczyński. Cast: Students of the Theatre Studio.

March 2, 1957. André Obey, *Girl for the Wind (Iphigenia)* [*Dziewczyzna za wiatr (Ifigenia)*], TJOL, Lublin; trans. Maria Straszewska, dir. Jerzy Goliński, design Jerzy Torończyk, mus. Andrzej Cwojdzinski. Cast: Agamemnon (Kazimierz Iwiński), Menelaus (Zbigniew Woytowicz), Ulisses (Stanisław Mikulski), Iphigenia (Xenia Jaroszyńska), Clytemnestra (Eleonora Frenkiel-Ossowska), et al.

March 13, 1957. Jean Anouilh, *Antigone*, trans. Zbigniew Stolarek; André Obey, *Iphigenia*, trans. Maria Straszewska, Variety Theatre, Wrocław; dir. Andrzej Makarewicz, design Zbigniew Klimczyk. Cast: [*Antigone*] Creon (Tadeusz Kalinowski), Antigone (Daniela Makulska, Krystyna Łubieńska), Ismena (Jadwiga Czerwińska), Haimon (Wiesław Kowalczyk); [*Iphigenia*] Agamemnon (Wiktor Grotowicz), Menelaus (Zdzisław Nowicki), Ulisses (Marian Skorupa), Iphigenia (Krystyna Łubieńska, Daniela Makulska), Clytemnestra (Jadwiga Kukulska), et al.

March 16, 1957. Stanisław Wyspiański, *A November Night (fragments)* [*Noc Listopadowa (fragmenty)*], PWST, Warsaw; dir. Zofia Małynicz, design Izabella Konarzewska, chor. Teresa Dobrowolska. Cast: Kore (Danuta Nagórna), Pallas Athena (Jadwiga Wejcman), et al.

March 16, 1957. Jean Anouilh, *Antigone*, TPL, Łódź; trans. Jadwiga Dackiewicz, dir. Eugeniusz Stawowski, design Jerzy Szeski. Cast: Antigone (Celina Klimczak), Creon (Kazimierz Wichniarz), Haimon (Miroslaw Szonert), Ismena (Zofia Kalińska), et al. 24 spectacles, 11691 viewers.

March 23, 1957. Jean Giraudoux, *Amphitryon 38*, TPW, Wrocław; trans. Bohdan Korzeniewski, dir. Andrzej Dobrowolski, design Marcin Wenzel, mus. Witold Lutosławski. Cast: Jupiter (Artur Młodnicki), Mercury (Andrzej Polkowski), Alcmene (Jadwiga Gibczyńska), Amphitryon (Igor Przegrodzki), Leda (Zdzisława Młodnicka), Sosie (Zygmunt Hobot), et al. 23 spectacles, 15092 viewers.

April 6, 1957. Jean Anouilh, *Antigone*, TJO, Olsztyn; trans. Zbigniew Stolarek, dir. Tadeusz Aleksandrowicz, design Zofia Wierchowicz. Cast: Antigone (Wanda Chloupek), Creon (Aleksander Sewruk, Jerzy Żułkwa), Ismena (Stanisława Zawiszanka), Haimon (Zbigniew Pieczul, Henryk Matwiszyn), et al.

April 13, 1957. André Obey, *Iphigenia*, TMW, Warsaw; trans. Maria Straszewska, dir. Stanisław Bugajski, design Jan Szeski. Cast: Agamemnon (Tadeusz Cygler), Clytemnestra (Elżbieta Łabuńska), Iphigenia (Wanda Majerówna), Ulysses (Jan Matyjaszkiewicz), et al.

1957. William Shakespeare, *Titus Andronicus*, premiere in 1955; dir. Peter Brook. Cast: Laurence Olivier and Vivien Leigh, Shakespeare Memorial Theatre, Stratford-upon-Avon (at the invitation of Karol Kuryluk, the new Minister of Culture & Art. The Warsaw spectacles were part of an international tour which included Paris, Vienna, Belgrade and Zagreb).

May 7, 1957. Stanisław Wyspiański, *A November Night* [*Noc listopadowa*], Rozmaitości Theatre, Wrocław; dir. Halina Dzieduszycka, Adolf Chronicki, design Aleksander Jędrzejewski, cost. Jadwiga Przeradzka, Karol Stobiecki, mus. Jadwiga Szajna-Lewandowska. Cast: Pallas Athena (Halina Dzieduszycka, Jadwiga Pytłasińska), (performed with Stanisław Wyspiański's *Warszawianka*).

June 12, 1957. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TWG, Gdańsk; dir. Aleksander

Rodziewicz, design Feliks Krassowski, mus. Wanda Dubanowicz, choreography Janina Jarzynówna-Sobczak. Cast: Xanthippe (Maria Chodecka), Socrates (Tadeusz Gwiżdowski), Mirryna (Anna Chodakowska), et al. 58 spectacles, 16234 viewers.

July 24, 1957. Jean-Paul Sartre, *Flies* [*Les Mouches, Muchy*], TNW, Warsaw; trans. Jerzy Lisowski, dir. Erwin Axer, design Jan Kosiński, mus. Zbigniew Turski. Cast: Jupiter (Jacek Woszczerowicz, Władysław Krasnowiecki), Orestes (Tadeusz Łomnicki), Aegisthus (Tadeusz Białoszczyński), Electra (Zofia Mrozowska), Clytemnestra (Ewa Bonacka, Janina Niczewska), et al. 5 spectacles.

July 26, 1957. Jerzy Zawieyski, *Socrates*, TJS, Cracow, dir. Bronisław Dąbrowski, design Marian Warzecha, mus. Artur Malawski. Cast: Xanthippe (Maria Gella), Antiochos (Andrzej Kruczyński), Gorgias (Tadeusz Burnatowicz), Phedon (Marian Szczerki), Phaidros (Karol Podgórski), Eriximachos (Eugeniusz Solarski), Kriton (Roman Stankiewicz), Antioe (Maria Nowotarska/Irena Szramowska), et al.

Sept. 18, 1957. Jerzy Broszkiewicz, *The Names of Power: Claudius, Filip, One-Hundred-Fourteen* [*Imiona władzy: Klaudiusz, Filip, Stoczernaście*], Teatr Dramatyczny [Dramatic Theatre], Warsaw, dir. Lidia Zamkow, design Andrzej Sadowski, mus. Tadeusz Baird, mus. arr. Edward Wejman. Cast for *Claudius*: Claudius (Maciej Maciejewski), Marius (Jan Gałęcki), Young Soldier (Witold Filler); Cast for *Filip*: King Filip (Jan Świdorski), Carinelle (Karolina Borchardt), Minister (Stanisław Jaworski), Cardinal (Czesław Kalinowski), Confessor (Mieczysław Stoor), Commander of the Guard (Jan Burek), Filip the Pious (Stanisław Wyszyński), Prince Jerome (Włodzimierz Kmicik), Prince Juan (Wiesław Gołas), Margit (Halina Mikołajska); Cast for *Stoczernaście*: 114 (Bolesław Płotnicki), 115 (Józef Nowak, Ludwik Pak), 20.000 (Witold Skaruch), Guard (Janusz Paluszkiewicz).

Sept. 27, 1957. Jean Racine, *Phèdre*, TWH, Toruń, trans. Tadeusz Boy-Żeleński, dir. Irena Ładosiówna, mus. Grzegorz Kardaś. Cast: Theseus (Tadeusz Tusiacki), (Grażyna Korsakow), Hyppolitos (Grzegorz Galiński), et al.

Oct. 7, 1957. Stanisław Wyspiański, *Liberation. A November Night* (fragments) [*Wyzwolenie. Noc listopadowa* (fragmenty)],

Rhapsody Studio [Studio Rapsodyczne), Gdańsk, dir. Malwina Szczepkowska, design Feliks Krassowski. Cast: [Liberation] Karmazyn (Edward Ożana), [A November Night] Pallas Athena (Barbara Nowakowska), et al.

Oct. 9, 1957. Jean Racine, *Phèdre*, TNW, Warsaw, trans. Tadeusz Boy-Żeleński, dir. Wilam Horzyca, design & cost. Jan Kosiński, Henryka Głowacka, mus. Tadeusz Maklakiewicz. Cast: Theseus (Kazimierz Wichniarz), Phèdre (Irena Eichlerówna), Hyppolitos (Igor Śmiałowski), et al. 50 spectacles.

Oct. 19, 1957. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TDM, Częstochowa; dir. Edmund Kron, design Jadwiga Pożakowska, mus. Andrzej Markowski. Cast: Homer (Cyryl Przybył), Andromache (Zofia Petri), Paris (Ireneusz Kanicki), Cassandra (Krystyna Łapińska), Priam (Stanisław Łapiński), Odysseus (Konrad Łaszewski), Helen (Hanna Winczewska), et al. 80 spectacles, 44032 viewers.

Oct. 19, 1957. Jerzy Broszkiewicz, *Names of Power: Claudius, The Royal Night, Murena's Case* [*Imiona władzy: Klaudiusz, Noc Królewska, Sprawa Mureny*], TLNH, Kraków-Nowa Huta, dir. Krystyna Skuszanka, design Józef Szajna, mus. Józef Bok, asst. design Marian Garlicki. Cast for *Claudius*: Edward Skarga, Jerzy Przybylski, Władysław Pawłowicz, Lech Komarnicki. Cast for *Royal Night*: Franciszek Pieczka, Jerzy Horecki, Anna Gołębiowska, Władysław Pawłowicz, Michał Lekszycki, Lech Komarnicki, Ryszard Kotas, Tadeusz Szaniecki, Jan Brzeziński, Jerzy Przybylski. Cast for *Murena's Case*: Edward Rączkowski, Jerzy Przybylski, Tadeusz Szaniecki, Jan Mączka, Anna Lutosławska.

Oct. 26, 1957. Artur Marya Swinarski, *Golden Tower. Epilogue in Egypt* [*Złota wieża. Epilog w Egipcie*], world premiere, TJL, Łódź; dir. Konrad Łaszewski, design Ewa Soboltowa, mus. Tadeusz Paciorkiewicz, Bożena Drałakówna. Cast: Homer (C. Przybyła), Andromacha (Zofia Petri), Paris (Ireneusz Kanicki), Cassandra (Krystyna Łapińska), Priam (Stanisław Łapiński), Odysseus (Konrad Łaszewski), Helena (Hanna Winczewska), et al. 80 spectacles, 44032 viewers.

Nov. 8, 1957. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TZL, Zielona Góra, dir. Zbigniew Przeradzki,

design Antoni Bystroń, chor. Jerzy Gogół. Cast: Xanthippe (Karina Waškiewicz, Zyta Połomska), Socrates (Stanisław Cynarski), Mirryna (Ludwina Nowicka-Krajewska et al.

Nov. 27, 1957. Albert Camus, *Caligula*, TSZ, Kielce; trans. Wojciech Natanson, dir. Tadeusz Byrski, design Liliana Jankowska and Antoni Tošta, mus. Mirosław Niziurski. Cast: Caligula (Tadeusz Byrski), Caesonia (Jadwiga Sulińska), Cherea (Zbigniew Zaremba), Helikon (Stanisław Niwiński), et al.

Nov. 28, 1957. Stanisław Wyspiański, *A November Night, Warszawianka* [*Noc listopadowa, Warszawianka*], Teatry Dolnośląskie [Lower-Silesian Theatres], Jelenia Góra-Wałbrzych; dir. Janina Orsza-Łukasiewicz in collaboration with Janusz Trachocki, design Andrzej Strachocki, mus. Janusz Maćkowiak. Cast: [*The November Night*] Pallas Athena (Janina Orsza-Łukasiewicz, Stanisława Siedlecka), et.al. 30 spectacles.

Dec. 16, 1957. *Orpheus in Search of Euridice* [*Orfeusz w poszukiwaniu Eurydyki*] (part of the 2nd Program), Henryk Tomaszewski Mime Theatre, Wrocław; dir. Henryk Tomaszewski, design Jadwiga Przeradzka, Aleksander Jędrzejewski. Cast: Orpheus (J. Pieczuro), Eurydice (I. Szymkiewicz, H. Kieszczyńska) and the team. 131 spectacles, 83000 viewers.

Dec. 31, 1957. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TJK, Opole, dir. Romana Bohdanowicz, design Julitta Fedorowicz. Cast: Thetis (S. Mielczarek), Sappho (M. Godlewska, M. Tylczyńska), Odysseus (R. Szerzeniewski), et al. 70 spectacles, 28319 viewers.

Febr. 7, 1958. Jean Anouilh, *Antigone*, TDW, Warsaw; trans. Zbigniew Stolarek, dir. Jerzy Rakowiecki, design Andrzej Sadowski, mus. Zbigniew Turski. Cast: Chorus, Antigone (Halina Mikołajska), Ismene (Irena Laskowska), Creon (Jan Świdorski), Haimon (Bogusz Bilewski), et al. 55 spectacles, 11186 viewers.

March 15, 1958. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TPL, Łódź; dir. Zbigniew Koczanowicz, design Antoni Bystroń, chor. Halina Koszelowa, mus. Andrzej Markowski. Cast: Thetis (Halina Billing, Krystyna Królikiewicz), Likomedes (Włodzimierz Kwaskowski), Sappho (Halina Taborska,

Zofia Wilczyńska), *Odysseus* (Brunon Bukowski, Zbigniew Koczanowicz), et al. 86 spectacles, 47133 viewers.

April 17, 1958. George Bernard Shaw, *Caesar and Cleopatra*, TWS, Szczecin; trans. Florian Sobieniowski, dir. Jan Maciejowski, design Marian Bogusz, mus. Aleksandra Szulcówna. Cast: Caesar (Rafał Kajetanowicz), Cleopatra (Ewa Kołogórska, Irena Remiszewska), Ptolemy (Zofia Bajuk), Achilles (Hugo Bolek), et al. 62 spectacles, 22302 viewers.

May 23, 1958; Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TJO, Olsztyn; dir. Zdzisław Tobiasz, design Danuta Pogorzelska, mus. Andrzej Markowski. Cast: Likomedes (Aleksander Sewruk, K. Wawrzyniak), Sappho (E. Śnieżko-Szafnagłowa), Mirra, (M. Drzewiecka), Odysseus (Zdzisław Tobiasz, J. Żułkwa, B. Borkowski), Thetis (Henryka Zboromirska), et al.

May 24, 1958. Stanisław Wyspiański, *Odysseus' Return* [*Powrót Odysa*], TSZ, Kielce; dir. Tadeusz and Irena Byrscy, design Stanisław Byrski, mus. Zbigniew Turski. Cast: Odysseus (Tadeusz Byrski, Czesław Jagielski), Penelope (Irena Byrska, Lidia Robotycka), Laertes (Tadeusz Byrski, Czesław Jagielski), Telemachus (Kazimierz Kurek) Shepherd (Zbigniew Zaremba), Euryclea (Ludwika Śniadecka) et al.

May 29, 1958. Franciszek Zabłocki, *Amphitryon* (based on Molière), TWW, Warsaw; dir. Jerzy Kreczmar, design and cost. Władysław Daszewski, mus. Zbigniew Turski. Cast: Mercury (Henryk Borowski), Jupiter (Andrzej Łapicki), Amphitryon (J. Bylczyński), Alcmene (I. Stawińska), Sozya (Tadeusz Fijewski), et al. 47 spectacles, 11278 viewers.

June 28, 1958. Homer, *Odyseia*, TRK, Cracow; trans. Jan Parandowski, dir. Mieczysław Kotlarczyk, design Urszula Gogulska, mus. Jerzy Kaszycki, chor. Barbara Wolska. 124 spectacles.

July 3, 1958. William Shakespeare, *A Midsummer Night's Dream*, TWS, Szczecin; trans. Konstanty Ildefons Gałczyński, dir. Zbigniew Kopalko, design Marian Stańczak, mus. Artur Malawski, chor. Jadwiga Drac and Wela Lam. Cast: Theseus (M. Wiśniewski), Nick Bottom/Pyramus (J. Flur, J. Kownas), Francis Flute/Thisbe

(W. Wesolowski), Oberon (A. Hrydzewicz), Titania (Lucyna Legut), Puck (E. Kołogórska), et al. 61 spectacles, 20494 viewers.

July 9, 1958. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TPW, Warsaw; dir. Władysław Hańcza, design Ines Kuske, mus. Karol Stromenger, chor. Witold Borkowski. 66 spectacles.

July 11, 1958. Molière, *Amphitryon*, TNP, Poznań; trans. Tadeusz Boy-Zeleński. Dir. Jan Perz, design Zbigniew Bednarowicz. Cast: Jupiter/Amphitryon (Jerzy Kaczmarek), Mercury-Sosie (Marian Mirski), Alcmene (Aleksandra Koncewicz), Kleantis (Janina Ratajska), Argatyfontydas (Stanisław Płonka-Fischer), et al.

Aug. 5, 1958. William Shakespeare, *A Midsummer Night's Dream*, TPBB, Bielsko-Biała; trans. Konstanty Ildéfons Gałczyński, dir. Irena Górska, design and cost. Leon Kiliszewski, mus. Feliks Mendelssohn-Bartholdy, chor. Ziuta Buczyńska. Cast: Theseus (J. Mędrkiewicz), Hippolyta (J. Węglanówna), Nick Bottom/Pyramus (J. Cywiński), Thisbe (W. Jeżewski), Oberon (Z. Krauze), Titania (H. Kazimierowska), Puck (H. Krauze), et al. 45 spectacles, 22032 viewers.

Oct. 1, 1958. Jean Giraudoux, *The Trojan War Will Not Take Place*, [*La guerre de Troie n'aura pas lieu, Wojny trojańskiej nie będzie*], TWG, Gdańsk, trans. & dir. Bohdan Korzeniewski, mus. Henryk Jabłoński, design Janusz Adam Krassowski. Cast: Priam (J. Walewski), Hekuba (K. Peplowska), Hector (T. Rosiński), Andromacha (Miroslawa Dubrawska), Paris (Edmund Fetting), Helena (K. Łubieńska), Cassandra (B. Czosnowska), Ulisses (T. Gwiazdowski), Ajax (Stanisław Michalski), et al. 37 spectacles, 8589 viewers.

Nov. 29, 1958. Zygmunt Krasiński, *Irydion*, STK, Cracow, dir. Jerzy Kreczmar, design and cost. Wojciech Krakowski, mus. Zbigniew Turski. Cast: Prologue. Irydion (Jerzy Kaliszewski), Elsinoe (Maria Kościalkowska), Heliogabal (Leszek Herdegen), Kornelia (Wanda Kruszewska), et al. 49 spectacles.

IV. Return to Party Control and Political Realism, 1958-1960³⁷

For a long while, Polish communists had more urgent business to attend to than worry about theatre. In 1959 the Committee for Culture of the PZPR, under the leadership of Leon Kruczkowski,³⁸ compiled a damning report on the condition of Polish theatres championing the return of full control on the repertory. The III Congress of the Party announced an attack against falsified, negative vision of the regime in the field of culture.

And yet, all these freshly refurbished canons were unable to turn the clock back and resurrect the Stalinist style controls over repertory, or re-impose international isolation and cut contacts with abroad so enthusiastically and quickly established. The new ideological correctness did not prevent the Polish avant-garde from invading the stage or Jerzy Grotowski from creating his Theatre of Thirteen Rows in Opole. All this happened under the guise of allusion and using Aesopian language.

At the end of the discussed period, in 1960, an interesting article was published in the periodical *Teatr*.³⁹ It summarized the atmosphere in the theatrical community and expressed a view of the milieu frustrated and disappointed with stagnation on the Polish stages. It was signed with the initials “e. a.” but the identity of the author was easy to guess, the previously quoted Erwin Axer, director of *Teatr Współczesny* [Contemporary Theatre] in Warsaw. It reads well and, fifty-five years after publication, it constitutes an admirable example of writing at different levels of initiation. For these reasons, we quote it here *in extenso*:

“Towards the end of the outgoing season many more voices than ever before expressed regret, despair, irony, and hate. Letters, interventions – private and official, meetings at SPATiF [Association of Polish Film & Theatre Artists] in the boardroom, as well as two floors below, all of which filled with the taste of bitterness. For a long time the number of actors without permanent employment has not increased at such an alarming rate as this year, since a long time, we have not observed such distressing passivity, such disorientation

³⁷ Based on Napiontkowa, op. cit.

³⁸ Leon Kruczkowski (1900-1962), a Polish writer, dramatist, and high ranking communist politician.

³⁹ e.a. [Erwin Axer], “On Theatre Policy. Letter from the Stage,” *Teatr* 16 (1960).

of the instances responsible for the general direction and organization of theatre life, for a long time, we have not felt so acutely our own helplessness.

There are crises preceding a return to health, and there are others that must be considered as symptomatic of a dangerous illness. If the current crisis were only the result of actions aimed at eliminating of what was weak from the theatre and replacing it with something better, if it were combined with clear organizational, political, and artistic tenets, if it were accompanied by a strengthening of the managing team, if it were supplemented by an efficient, decisive, responsible and just execution of conclusions arrived at through reasoning based on factual premises, we could consider it as an upheaval, painful but beneficial in its consequences. And yet, it seems that during the sixteen years of the history of our theatres, we never had to deal with such peculiar conglomerate of ignorance, protectionism, shortage of ideological and artistic visions and moral qualifications as we are dealing with now. A large percentage of the current cohort of directors are unable to fulfill their professional obligations – this necessarily results, because it is inevitable, in violations of the ethical principles of theatrical activities.

Trade unions – I do not question the good will and individual decency of trade unionists – conduct, objectively speaking, policies that are indecisive and opportunistic from all points of view. SPATiF presents, in spite of our seemingly good intention, an image of total helplessness due to the total lack of prerogatives, national councils represent an instrument that is occasionally well adapted to the delicate and responsible task of theatrical operations, and occasionally unsuitable, they have prerogatives sufficient to block but insufficient to undertake serious initiatives; finally the Department for Theatre Affairs at the Ministry of Culture & Art designed to coordinate and even direct the entire theatre life in our country, cannot be possibly considered as a serious agency in its present configuration (again regardless of its composition and the best intentions of its members) – there is evidently no shortage of evidence and cases confirming this opinion. In effect, after experiencing the obvious benefits and some disadvantages of full centralization, after tasting the pleasures and suffering the detriments of a far reaching democratization, we are living now the doubtful bliss of simultaneously experiencing the worst properties of both systems.

The tribulations of the past season should definitively inspire the leadership of the cultural and artistic life in Poland to reflect, discuss with the representatives of the community, and then to implement organizational and ideological principles able to lead the theatre out of the shameful current situation and enable its harmonious development in better conditions than today.”



Jan. 24, 1959. Artur Marya Swinarski, *Golden Tower* [*Złota wieża*], TPW, Warsaw, dir. Zygmunt Chmielewski, design and cost. Maja Berezowska. Cast: Priam (Z. Chmielewski), Cassandra (Ryszarda Hanin), Paris (T. Kosudarski), Andromaka (M. Homerska), Homer (Jan Kobuszewski), Odysseus (K. Wilamowski), Lesbia (H. Dunajska), Helena (D. Kwiatkowska), et al. 13 spectacles, 4822 viewers.

Febr. 2, 1959. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*]; TDW, Warszawa; trans. Irena Krzywicka, dir. Halina Mikołajska and Andrzej Sadowski, design Andrzej Sadowski, mus. Tadeusz Baird. Cast: Romulus Augustus (Jan Świdorski), Julia (J. Jasnorzewska, E. Osterwianka), Apollo (Witold Skaruch), Odoaker (B. Płotnicki), Teodoryk (Wojciech Pokora), et al. 123 spectacles, 65979 viewers.

Febr. 20, 1959. Anna Świrszczyńska, *Orpheus*, PWST, Cracow, dir. Jerzy Kaliszewski, design Krystyna Zachwatowicz, mus. Zbigniew Bujarski. Cast: Prologue, Orpheus (T. Bartkowiak, W. Ziętarski), Eurydice (M. Fiałkowska, A. Milewska), Persephone (E. Raczkowska), Hermes (J. Stasiuk), Pluto (Jerzy Bińczycki), et al.

March 7, 1959. Guilherme Figueiredo, *Fox and Grapes. Life of Aesop* [*A raposa e as uvas*], TJS, Cracow; trans. Ewa Bonarska, dir. Edward Żytecki, design Urszula Gogulska, mus. Witold Szalonek. Cast: Klea (Renata Fijałkowska), Melita (Irena Hrechorowicz), Xantos (Wacław Szklarski), Aesop (Roman Stankiewicz), et al.

March 8, 1959. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*]; TRW, Wrocław; trans. Irena

Krzywicka, dir. Jerzy Jarocki, design Wojciech Krakowski. Cast: Romulus (S. Igar), Julia (Halina Dzieduszycka), Rea (N. Grudnik), Zenon Issauryczyk (Jarosław Kuszewski, J. Obidowicz), Odoaker (A. Chronicki), Teodoryk (Stefan Kubicki), et al.

March 14, 1959. Maria Pawlikowska-Jasnorzewska, ***Roses for Sappho*** [*Róże dla Safony*], TRK, Cracow, dir. Danuta Michałowska, design Jerzy Jeleński. 17 spectacles.

March 14, 1959. Cyprian Kamil Norwid, ***Backstage. Tyrtaios. Pure Love at Sea Baths*** [*Za Kulisami-Tyrtej, Miłość czysta u kąpieli morskich*], TNW, Warsaw; dir. Wilam Horzyca, design Jadwiga Przeradzka, Aleksander Jędrzejewski, mus. Augustyn Bloch. Cast: [*Backstage*] Prologue (Ewa Bonacka), Quidam (T. Woźniak), Diogenes (J. Koecher), Diana (E. Luxembourg), et al. [*Tyrtaios*]: Epod (Tadeusz Woźniak), Laon (A. Konic), Daim (W. Kmicik), Egeina (Małgorzata Lorentowicz), Tyrtaios (Z. Salaburski), Guest (J. Kozakiewicz), et al. 14 spectacles, 7809 viewers.

April 28, 1959. William Shakespeare, ***A Midsummer Night's Dream***, TAW, Warsaw; trans. Konstanty Ildefons Gałczyński, dir. Aleksander Bardini, design Wojciech Sieciński, mus. Tadeusz Baird. Cast: Theseus (J. Kostecki), Nick Bottom/Pyramus (J. Łotysz), Francis Flute/Thisbe (Henryk Bista), Hippolyta (B. Biernacka), Oberon (Józef Duriasz), Titania (Barbara Pietkiewicz), Puck (Henryk Boukołowski), et al. 63 spectacles, 28640 viewers.

May 15, 1959. Nitbold Dorris Breck, ***If it weren't for Venus*** [*Gdyby nie Wenus*] (a German unremarkable play based on Germanic mythology, with an addition of Venus; the author or translator not identified), TRW, Wrocław; dir. Jerzy Block, design Zbigniew Klimczyk, chor. Henryk Tomaszewski. Cast: Tyr (Jerzy Block, Bronisław Broński), Thor (Marian Skorupa), Loki (Zdzisław Nowicki), Baldur (Jarosław Kuszewski, Stefan Kubicki), Wotan (Henryk Teichert), Venus (Jadwiga Czerwińska).

July 11, 1959. Ludwik Hieronim Morstin, ***Defense of Xanthippe*** [*Obrona Ksantypy*], TDM, Częstochowa, dir. Barbara Kilkowska, design Władysław Wagner, mus. Stanisława Szeligowska, chor. Wanda Szczuka. Cast: Xanthippe (Krystyna Biel-Wagnerowa), Socrates (Adam Nowakiewicz), et al.

July 12, 1959. Jean Giraudoux, *The Trojan War Will Not Take Place*, [*La guerre de Troie n'aura pas lieu, Wojny trojańskiej nie będzie*], STK, Cracow; trans. & dir. Jerzy Kaliszewski, design Lidia Minticz, Jerzy Skarżyński, mus. A. Zarubin.

Aug. 15, 1959. Artur Marya Swinarski, *Return of Alcestis* [*Powrót Alcesty*], Variety Theatre, Wrocław, dir. Stanisław Igar, design Zbigniew Klimczyk, chor. Jerzy Block. Cast: Filemon (Jerzy Block), Feres (Jan Łopuszniak), Admet (Zdzisław Nowicki), Alcesta (Maria Zbyszewska-Benoit), Heracles (Marian Skorupa), et al.

Oct. 8, 1959. Jean Cocteau, *Orpheus* [Orphée], Theatre of 13 Rows [Teatr 13 rzędów], Opole; dir. Jerzy Grotowski, design Jerzy Jeleński. Cast: Orpheus (Adam Kurczyna), Eurydice (Barbara Barska), Heurtebis (Zygmunt Molik), Death (Rena Mirecka), et al.

Oct. 10, 1959. Aristophanes, *Lysistrata* [*Gromiwoja*], TPW, Warsaw; trans. Edmund Żegota Cięglewicz, dir. by a team, design Zofia Wierchowicz, mus. Augustyn Bloch. Cast: Lysistrata (Zofia Rysiówna), Myrrine (Maria Seroczyńska), Kalonike (Maria Pawłowska), Lampito (Zofia Ankwicz), et al.

Oct. 20, 1959. Titus Maccius Plautus, *The Swaggering Soldier* [*Miles Gloriosus, Żołnierz Samochwał*], TJS, Cracow; trans. Gustaw Przychocki, dir. Mieczysław Górkiwicz, design Andrzej Majewski, mus. Franciszek Barfuss. Cast: Pyrgopolinices (Marian Cebulski), Artotrogus (Ambroży Klimczak), Paestrio (Wiktor Zatwarski), et al.

Dec. 3, 1959. Stanisław Wyspiański *Acropolis* [*Akropolis*], TNL, Łódź; dir. Kazimierz Dejmek, design Józef Rachwański, Iwona Zaborowska, mus. Jan Sebastian Bach.

Febr. 4, 1960. Euripides, *Medea*, STK, Cracow; trans. Stanisław Miller, dir. Lidia Zamkow-Słomczyńska, design Andrzej Cybulski, mus. Lucjan Kaszycki, chor. Wanda Szczuka. Cast: Medea (Lidia Zamkow-Słomczyńska), Jason (Wiktor Sadecki), Creon (Piotr Pawłowski), Egeus (Czesław Łodyński), et al.

Febr. 27, 1960. William Shakespeare, *Anthony and Cleopatra*, TSW, Katowice; trans. Roman Brandstaetter, dir. Jerzy Krasowski, design Wiesław Lange, mus. Jan Krenz. Cast: Marc Anthony (Jerzy

Kaliszewski), Octavius Caesar (Józef Zbiróg), M. Emilius Lepidus (Stefan Leński), Cleopatra (Jolanta Hanisz), Octavia (Ewa Lassek).

March 1960. Aeschylus, *Oresteia*, TLNH, Nowa Huta; trans. Stefan Srebrny, dir. Krystyna Skuszanka and Jerzy Krasowski, design Józef Szajna.

March 4, 1960. William Shakespeare, *A Midsummer Night's Dream*, TCN, Jelenia Góra; trans. Konstanty Ildefons Gałczyński, dir. Bronisław Orlicz, design Anna Szeliga, mus. Feliks Mendelssohn-Bartholdy.

March 12, 1960. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TJOL, Lublin; trans. Irena Krzywicka, dir. Jan Świdorski, design Janusz Warpechowski.

March 19, 1960. Andrzej Jarecki, Agnieszka Osiecka, *Birds* [*Ptaki*] (based on Aristophanes), TDW, Warsaw; dir. Konrad Swinarski, design Andrzej Sadowski, chor. Witold Gruca, mus. Stanisław Prószyński. Cast: Walczak (Stanisław Gawlik), Nowak (Wiesław Gołas), Prometheus (Czesław Kalinowski), Poseidon (Stanisław Winczewski), Heracles (Mieczysław Stoor), et al.

March 26, 1960. Jean Racine, *Neron* (originally *Britannicus*) BTD, Koszalin-Słupsk; trans. Kazimierz Brończyk, Wincenty Kopystyński, dir. Tadeusz Aleksandrowicz, chor. Adam Miriam.

April 4, 1960. Sophocles, *Electra*, TZL Zielona Góra, trans. Mieczysław Brożek, dir. Jerzy Zegalski, design Ryszard Kuzyszyn. Cast: Orestes (Czesław Stopka), Electra (Halina Winiarska), Clytemnestra (Karina Waśkiewicz), Aegisthus (Tadeusz Mroczek), et al.

April 9, 1960. Stanisław Wyspiański, *A November Night* [*Noc listopadowa*], TPW, Warsaw; dir. Kazimierz Dejmek, design Andrzej Stopka, mus. Stefan Kisielewski.

April 29, 1960. Titus Maccius Plautus, *The Merchant* [*Mercator, Kupiec*], TSW, Katowice; trans. Gustaw Przychocki, dir. Mieczysław Daszewski, design Kazimierz Mikulski. Cast: Demifo (Stanisław Brudny), Lizymachus (Henryk Maruszczuk), Dorippa (Ewa Lassek), Charinus (Andrzej Antkowiak), Eutyclus (Jerzy Połośki), et al.

May 6, 1960. Aeschylus, *Oresteia*, TLNH, Nowa Huta; trans. Stefan Srebrny, dir. Krystyna Skuszanka, Jerzy Krasowski, design Józef Szajna, mus. Józef Bok. Cast: Agamemnon (Tadeusz Szaniecki), Clytemnestra (Bronisława Gerson-Dobrowolska), Aegisthus (Jerzy Horecki/Józef Harasiewicz/Janusz Mirczewski), Cassandra (Anna Lutosławska), Orestes (Andrzej Hrydzewicz), Pylades (Władysław Pawłowicz/Rajmund Jarosz), Electra (Wanda Uziębło), et al.

May 25, 1960. William Shakespeare, *Pericles, Prince of Tyre*, TAF, Gniezno; trans. Leon Ulrich, dir. Eugeniusz Aniszczenko, design Józef Kaliszan, cost. Jadwiga Pożakowska, chor. Marcella Hildebrandt-Pruska. Cast: Gower (Edmund Derski), Antiochus (Henryk Łopusiewicz), Antiochus' Daughter (Krystyna Horodyńska/Krystyna Rutkowska), Pericles (Wirgiliusz Gryń), Helicanus (Andrzej Łubieniewski), Cleon (Andrzej Niworowski), Diana (Joanna Jarzębska), et al.

May 25, 1960. Sophocles, *Antigone*, TPP, Poznań; trans. Ludwik Hieronim Morstin, dir. Jan Perz, design Henryka Głowacka.

June 4, 1960. Sophocles, *Electra*, TZL, Zielona Góra; trans. Mieczysław Brożek, dir. Jerzy Zegalski, design Ryszard Kuzyszyn, mus. Ryszard Gardo. Cast: Teacher (Henryk Machalica), Orestes (Czesław Stopka), Electra (Halina Winiarska), Clytemnestra (Karina Waśkiewicz), Aegisthus (Tadeusz Mroczek), et al.

June 13, 1960. Jean Cocteau, *Orpheus [Orphée]*, TWW, Warsaw; trans. Roman Kołoniecki, dir. Jan Bratkowski, design Andrzej Kurkowski, mus. Tadeusz Kaczyński. Cast: Orpheus (Mariusz Dmochowski), Eurydice (Zofia Mrozowska), et al.

June 18, 1960. Sappho, *Sappho's Poetry*, TTV, dir. Wanda Laskowska, design Zofia Pietrusińska, mus. Edward Pałasz.

Aug. 12, 1960. Ludwik Hieronim Morstin, *Cleopatra*, TZP, Toruń; dir. Tadeusz Kozłowski, design Karol Gajewski.

Sept. 11, 1960. Plato, *Defense of Socrates [Obrona Sokratesa]*, TNL, Łódź; trans. Władysław Witwicki, dir. Kazimierz Dejmek, design Henri Poulain. Cast: Socrates (Seweryn Butrym), Kriton (Józef Pilarski), Fedon (Janusz Kubicki).

Sept. 16, 1960. William Shakespeare, *Troilus and Cressida*, TJS, Cracow; trans. & dir. Bohdan Korzeniewski, design Andrzej Majewski, mus. Grażyna Bacewicz. Cast: Prologue (Mieczysław Górkiwicz), Priam (Leszek Stępowski), Hector (Janusz Zakrzeński), Troilus (Krzysztof Chamiec), Paris (Tadeusz Szybowski), Aeneas (Jerzy Sagan), Kalchas (Antoni Żuliński), Menelaus (Włodzimierz Macherski), Achilles (Rafał Kajetanowicz), Ajax (Janusz Barburski/Stefan Czyzewski), Ulysses (Karol Podgórski), Nestor (Mieczysław Jabłoński), Helen (Renata Fijałkowska), Andromache (Anna Gołębiowska), Cassandra (Katarzyna Meyer), Cressida (Aleksandra Karzyńska), et al.

Sept. 23, 1960. Titus Maccius Plautus, *Kupiec* [The Merchant], TTV (the same performance as the one at TSW, Katowice on April 29, 1960). Dir. Mieczysław Daszewski.

Oct. 3, 1960. Roman Brandstaetter, *Crying Odysseus* [*Odysseus płaczący*], TTV; dir. Henryk Drygalski, design Józef Kaliszan. Cast: Aleksandra Koncewicz, Władysław Głębik.

Nov. 12, 1960; William Shakespeare, *Julius Caesar*, TNL, Łódź; trans. Zofia Siwicka, dir. Kazimierz Dejmek, design Iwona Zaborowska, Henri Poulain. Cast: Julius Caesar (Seweryn Butrym), Marc Anthony (Mieczysław Voit), Octavius Caesar (Emil Karewicz), M. Aemilius Lepidus (Ignacy Machowski), Marcus Brutus (Tadeusz Minc), Calpurnia (Barbara Rachwalska), Porcja (Zofia Petri), et al.

Nov. 18, 1960. William Shakespeare, *Cymbeline*, TZM, Warsaw; trans. Leon Ulrich, dir. Krystyna Berwińska, design and cost. Andrzej Majewski, mus. Zbigniew Turski. Cast: Cymbeline (Bronisław Borski), Imogena (Elżbieta Jagielska), Queen (Celina Kubicówna), Roman general (Ludwik Michałowski), Belarius (Krystian Tomczak), Kornelius (Fabian Kiebicz), et al.

Nov. 26, 1960. William Shakespeare, *A Midsummer Night's Dream*, TPL, Łódź (diploma performance of PWSFTiTV in Łódź); trans. Konstanty Ildelfons Gałczyński, dir. Emil Chaberski, design Bolesław Kamykowski, mus. Feliks Mendelssohn-Bartholdy. Cast: Theseus (Bogumił Antczak), Bottom/Pyramus (Stanisław Olczyk/Edward Warzecha), Francis Flute/Thisbe (Kazimierz Gawęda), Oberon (Jerzy Kamas/Roman Michalski), Titania (Anna

Kulawińska/Izabella Pieńkowska), Puck (Jerzy Balbuza/Józef Skwark), et al.

Jan. 14, 1961. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], Theatre 7.15, Łódź; dir. Jerzy Antczak, Janusz Kłosiński, design Henri Poulain, chor. Joanna Jedlewska, mus. Piotr Hertel.

Febr. 1, 1961. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], TWW, Warsaw; trans. Edward Csató, dir. Erwin Axer, design Otto Axer. Cast: Iphigenia (Zofia Mrozowska), Toas (Henryk Borowski), Orestes (Tadeusz Łomnicki), Pylades (Zbigniew Zapasiewicz), Arkas (Józef Kondrat) et al.

Febr. 6, 1961. Zbigniew Herbert, *Reconstruction of the Poet* [*Rekonstrukcja poety*], TDW, Warsaw; dir. Jowita Pieńkiewicz, design Aniela Wojciechowska. Cast: Professor (Stanisław Gawlik), Professor II (Zdzisław Leśniak), Professor III (Ludwik Pak), Homer (Bolesław Płotnicki), Homer's wife (Helena Dąbrowska), et al.

Febr. 6, 1961. Zbigniew Herbert, *Philosophers' Den* [*Jaskinia filozofów*], TDW, Warsaw; dir. Noemi Korsan, design Irena Burke. Cast: Socrates (Henryk Bąk), Plato (Edmund Fetting), Kriton (Janusz Paluszkiwicz), Xanthippe (Maria Klejdysz), et al.

Febr. 15, 1961. Aristophanes, *Frogs*, TNL, Łódź; trans. Artur Sandauer, dir. Kazimierz Dejmek, design Zenobiusz Strzelecki, mus. Tomasz Kiesewetter. Cast: Dionizos/Ajschylos (Stanisław Łapiński), Ksantiasz, Leader of the Chorus/Euripides (Ignacy Machowski), Pluto (Seweryn Butrym), et al.

Febr. 15, 1961. William Shakespeare, *A Midsummer Night's Dream*, TWH, Toruń; trans. Konstanty Ildefons Gałczyński, dir. Maria D'Alphonse, design Antoni Muszyński, mus. Grzegorz Kardaś. Cast: Theseus (Zygmunt Wojdan), Nick Bottom/Pyramus (Zbigniew Kłosowicz), Francis Flute/Thisbe (Bolesław Nowak), Robin Starveling (Józef Niewęglowski), Hippolyta (Daniela Zybalka), Oberon (Zdzisław Krauze), Titania (Halina Sobolewska) et al.

March 10, 1961. Titus Maccius Plautus, *The Merchant* [*Mercator, Kupiec*], Satirical Stage [Estrada Satyryczna], Poznań; trans. Gustaw Przychocki, Polish Lyrics Jerzy Połoński, dir.

Mieczysław Daszewski, design Janusz Bersz, mus. Mirosław Bukowski. Cast: Demipho (Zenon Burzyński), Lysimachus (Marian Pogasz), Dorippa (Magda Radłowska), Charinus (Aleksandra Grzędzianka) Eutyclus (Krystyna Szafrńska), et al.

March 15, 1961. Jan Kochanowski, *Dismissal of the Greek Envoys* [Odprawa posłów greckich], TTV; dir. Ludwik René.

March 25, 1961. Sophocles, *Oedipus Rex*, TDW, Warsaw; trans. Stanisław Dygat, dir. Ludwik René, design Jan Kosiński, mus. Tadeusz Baird. Cast: Oedipus (Gustaw Holoubek), Jocasta (Wanda Łuczycka), Creon (Edmund Fetting, Ignacy Gogolewski), Tiresias (Jarosław Skulski, Ludwik Pak), et al.

May 28, 1961. Titus Maccius Plautus, *The Merchant* [Mercator, Kupiec], TPoW, Warsaw; trans. Gustaw Przychocki, lyrics Jerzy Połowski, dir. Mieczysław Daszewski, design Kazimierz Mikulski, mus. Halina Kalinowska. Cast: Demipho (Wojciech Rajewski), Lysimachus (Bogdan Łysakowski), Charinus (Tadeusz Janczar), et al.

Dec. 2, 1961. Aeschylus, *Prometheus Bound*, TPB, Bydgoszcz; trans. Stefan Srebrny, dir. Stanisław Bugajski, design Jan Kosiński, Cast: Prometheus (Jan Zdrojewski), Io (Halina Słojewska), Oceanus (Andrzej Łubieniewski), Cratus (Jerzy Śliwa), Hephaestus (Zbigniew Korepta), et al.

Dec. 20, 1961. *Against Thebes* (Sophocles, *Antigone*, trans. Kazimierz Morawski, Sophocles, *Oedipus Rex*, trans. Stanisław Dygat, Aeschylus, *Seven against Thebes*, trans. Stefan Srebrny), TJK, Opole; dir. Stanisław Wieszczycki, design Marcin Wenzel, Janusz Tartyło; Cast: [Oedipus Rex] Prologue, Oedipus (Juliusz Zawirski), Creon (Tadeusz Żyliński), Tiresias (Franciszek Bay-Rydzewski), Jocasta (Dagny Rose) et al.; [Seven against Thebes] Eteocles (Waldemar Starczyński), et al.; [Antigone] Antigone (Janina Bocheńska), Ismena (Janina Utrata), Haimon (Ryszard Fischbach, Jerzy Stasiuk), et al.

Jan. 17, 1962. Euripides, *Medea*, TDW, Warsaw; trans. Stanisław Dygat, dir. Jerzy Markuszewski, design Andrzej Sadowski; Cast: Medea (Halina Mikołajska), Jason (Gustaw Lutkiewicz), Creon (Józef Para), et al.

Febr. 10, 1962. Jean Racine, *Berenice*, TPoW, Warsaw; trans. Kazimierz Brończyk, dir. Adam Hanuszkiewicz, design Krzysztof Pankiewicz, mus. Augustyn Bloch.

Febr. 24, 1962. Marijan Matkovic, *Heracles*, BTD, Koszalin; trans. Zygmunt Stoberski, dir. Teresa Żukowska, design Krystyna Husarska, mus. Edward Pałasz; Cast: Heracles (Włodzimierz Kłopotcki/Marian Nosek), Dejanira (Krystyna Kołodziejczyk), et al.

March 11, 1962. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], Students' Theatre Group, London (UK); dir. Krystyna Ankwicz, design Jan Smosarski. Cast: Likomedes (Władysław Prus-Olszowski), Sappho (Eugenia Magierówna), Odysseus (Feliks Stawiński), Achilles (Marian Czernicz), et al.

Apr. 11, 1962. Thornton Wilder, *Ides of March* [*Idy marcowe*] (3 episodes), TTV; trans. Mira Michałowska, dir. Jerzy Gruza, design Barbara Nowakowska. Cast: Caesar (Gustaw Holoubek), Pompeia (Ludmiła Łączyńska), Clodia (Aleksandra Ślaska), Narrator (Mariusz Dmochowski), Cleopatra (Kalina Jędrusik), Brutus (Adam Hanuszkiewicz), Calpurnia (Zofia Kucówna), et al.

Apr. 15, 1962. Homer, *Odyseia*, TTV; trans. Jan Parandowski, dir. Ewa Bonacka, design Marian Stańczak. Cast: Tadeusz Białoszczyński, Stanisław Zaczyk, Zofia Mrozowska, Zofia Małynicz, Henryk Boukołowski.

Apr. 26, 1962. Sophocles, *Electra*, PWST, Cracow; trans. Kazimierz Morawski, dir. Mieczysław Górkiewicz. Cast: Orestes (Jerzy Jogalla/Czesław Wojtała), Electra (Margita Dukiet/Ewa Mirowska/Hanna Wietrzny), Clytemnestra (Joanna Keller/Ewa Krzyżewska/Iwona Świda), Aegisthus (Aleksander Bednarz), et al.

Apr. 27, 1962. Jean Racine, *Britannicus*, TNL, Łódź; trans. Kazimierz Brończyk, dir. Tadeusz Minc, design Iwona Zaborowska. Cast: Nero (Michał Pawlicki), Britannicus (Mieczysław Voit), Agrypina (Zofia Petri), et al.

May 5, 1962. Sophocles, *Antigone*, trans. Ludwik Hieronim Morstin, Aeschylus, *Seven against Thebes*, trans. Stefan Srebrny, DTW, Wałbrzych; dir. Michał Bogusławski, design Wanda Czaplanka. Cast: [*Antigone*] Creon (Lubomir Jabłoński), Antigone

(Maria Drzewiecka), Ismena (Barbara Wronowska), Tiresias (Olgiard Radwan), Haimon (Roman Kruczkowski/Miłosz Maszyński), et al.; [*Seven against Thebes*] Eteocles (Roman Kruczkowski/Miłosz Maszyński), et al.

May 7, 1962. Tadeusz Gajcy, *Homer and Orchid* [*Homer i Orchideja*], TTV; adapt. & dir. Wanda Laskowska, design Zofia Pietrusińska. Cast: Stanisław Brejdygant, Elżbieta Czyżewska, Bogdan Grzybowski, Stanisław Jasiukiewicz, Halina Mikołajska, et al.

June 26, 1962. Cyprian Kamil Norwid, *Cleopatra and Caesar*, Theatre Proposition Dialogue [Teatr Propozycji Dialog], Koszalin; dir. Henryka Rodkiewicz, design Ryszard Siennicki, mus. Adam Chmielewski.

June 30, 1962. Eugene O'Neill, *Mourning Becomes Electra* [*Żaloba przystoi Elektrze*], TJS, Cracow; trans. Kazimierz Piotrowski, dir. Bronisław Dąbrowski, design Andrzej Cybulski. Cast: Ezra Mallow (Wiktor Sadecki), Christine (Maria Malicka), Lavinia (Maria Kościalkowska), Orin (Marek Walczewski), et al.

July 16, 1962. Jean Giraudoux, *Amphitryon 38*, TTV, trans. Bohdan Korzeniewski, dir. Adam Hanuszkiewicz, design Krzysztof Pankiewicz. Cast: Władysław Krasnowiecki, Kazimierz Rudzki, Gustaw Lutkiewicz, Elżbieta Czyżewska, Janusz Bylczyński, Maria Seroczyńska, Adam Hanuszkiewicz.

Sept. 6, 1962. Sophocles, *Antigone*, Aeschylus, *Seven against Thebes*, TPoW, Warsaw; trans. Stefan Srebrny, dir. Irena Babel, design Krzysztof Pankiewicz, mus. Augustyn Bloch. Cast: Creon (Kazimierz Talarczyk), Antigone (Janina Nowicka), Ismena (Maria Seroczyńska), Tiresias (Juliusz Łuszczewski), Haimon (Stanisław Brejdygant), et al.

Sept. 7, 1962. Euripides, *Medea*, TWS, Rzeszów; trans. Stanisław Dygat, dir. Jerzy Pleśniarowicz, design Salomea Gawrońska. Cast: Medea (Celina Klimczak), Jason (Witold Gruszecki), Creon (Wincenty Zawirski), et al.

Sept. 21, 1962. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], TZL, Zielona Góra; trans. Edward

Csató, dir. Marek Okopiński, design Stanisław Bąkowski. Cast: Iphigenia (Halina Winiarska/Barbara Zgorzalewicz), Toas (Józef Fryźlewicz), Orestes (Aleksander Iwanieci), Pilades (Zdzisław Wardejn), Arkas (Zdzisław Grudzień) et al.

Sept. 22, 1962. William Shakespeare, *Coriolanus*, STK, Cracow; trans. Zofia Siwicka, dir. Władysław Krzemiński, design Wojciech Krakowski, mus. Adam Walaciński. Cast: Coriolanus (Krzysztof Chamiec/Zbigniew Wójcik), Menenius Agryppa (Jerzy Przybylski), Kominius (Zbigniew Filus), et al.

Oct. 10, 1962. Stanisław Wyspiański, *Acropolis* [*Akropolis*], Theatre of Thirteen Rows, Opole. Ist Variant. Theatrical script Jerzy Grotowski, dir. Jerzy Grotowski, cost. & props Józef Szajna, design Jerzy Gurawski. Cast: Rena Mirecka, Zygmunt Molik, Zbigniew Cynkutis, Antoni Jahółkowski, Ryszard Cieślak, Maciej Prus, Andrzej Bielski.

Oct. 17, 1962. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], TPB, Bydgoszcz; trans. Edward Csató, dir. Bohdan Czechak, design Antoni Muszyński.

Oct. 27, 1962. Jean Racine, *Britannicus*, TPWr, Wrocław; trans. Kazimierz Brończyk, dir. Tadeusz Aleksandrowicz, design Marcin Wenzel. 35 spectacles, 15151 viewers.

Oct. 27, 1962. Sophocles, *Antigone*, PWSFTiTv, Łódź; trans. Ludwik Hieronim Morstin, dir. Kazimierz Brodzikowski, design Witold Małkowski, mus. Edward Żuk. Cast: Creon (Roman Barwicz), Antigone (Danuta Chudzianka/Mirosława Maludzińska/Barbara Komorowska), Ismena (Joanna Szczerbic/Alina Pajek), Eurydice, Tiresias (Stanisław Jaroszyński/Cezary Kazimierski), Haimon (Leszek Dąbrowski/Jan Twardowski), et al.

Nov. 3, 1962. Jean Anouilh, *Antigone*, TSW, Katowice; trans. Jadwiga Dackiewicz, dir. Aleksandra Mianowska, design Wiesław Lange, mus. Adam Kaczyński.

Nov. 17, 1962. Pedro Calderón de la Barca, *Circe or Love Stronger than any Witchcraft* [*Circe albo miłość silniejsza ponad wszelkie czary*], TAWB, Białystok; trans. Emil Zygałowicz, dir. Jerzy Zegalski, design Teresa Ponińska, mus. Jerzy Procter.

Cast: Circe (Dominika Stecówna), Astrea (Henryka Zboromirska), Florida (Teofila Zagłobianka), Odysseus (Miłosz Maszyński), et al.

Nov. 18, 1962. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TJK, Opole; dir. Romana Bohdanowicz, design Jerzy Szeski, mus. Juliusz Borzym, chor. Alicja Telatycka.

Nov. 24, 1962. Stanisław Wyspiański, *Acropolis* [*Akropolis*], Theatre of Thirteen Rows, Opole. Theatrical script Jerzy Grotowski, dir. Jerzy Grotowski, production Jerzy Grotowski and Józef Szajna.

1962. Homer, *Odyseja* [Odyssey], TTV; dir. Ewa Bonacka, TV Producer Joanna Wiśniewska, design Marian Stańczak, mus. Irena Wodiczko. Cast: Odys (Stanisław Zaczek), Penelopa (Zofia Mrozowska), Telemachos (Henryk Boukołowski), Eurykleja (Zofia Małynicz), Narrator (Tadeusz Białoszczyński).

Febr. 15, 1963. William Shakespeare, *Timon of Athens*, Classical Theatre [Teatr Klasyczny], Warsaw; trans. Czesław Jastrzębiec-Kozłowski, dir. Tadeusz Byrski, design Kazimierz Mikulski. Cast: Timon (Jan Kreczmar), Alcibiades (Bernard Michalski), et al.

Febr. 23, 1963. Jean Racine, *Phèdre* (performed with *L'improptu de Paris* [*Improwizacja Paryska*] by Jean Giraudoux, TJS, Cracow; trans. Tadeusz Boy-Żeleński, dir. Roman Niewiarowicz, design Wojciech Krakowski. Cast: [*Phèdre*] Theseus (Wiktor Sadecki), Phèdre (Zofia Jaroszewska), Hyppolitos (Janusz Zakrzeński), Arytia (Małgorzata Darecka), et al.

Febr. 27, 1963. Titus Maccius Plautus, *The Swaggering Soldier* [*Miles Gloriosus*, *Żołnierz Samochwał*], TPW, Warsaw; trans. Gustaw Przychocki, dir. Czesław Wołłejko, design Lech Zahorski, mus. Mateusz Świącicki. 38 spectacles.

March 2, 1963. Jean Racine, *Britannicus*, TNW, Warsaw; trans. Kazimierz Brończyk, dir. Wanda Laskowska, design Zofia Pietrusińska. Cast: Nero (Ignacy Gogolewski), Britannicus (Władysław Kowalski/Józef Łotysz), Agrypina (Irena Eichlerówna), et al.

March 2, 1963. Sophocles, *Oedipus Rex*, Theatre 38, Cracow; trans. Stefan Srebrny, dir. Helmut Kajzar, design Ewa Czuba, mus.

Krzysztof Penderecki. Cast: Oedipus (Jerzy Paszula/Andrzej Skupień),

March 10, 1963. *Horizon of Aphrodite* (includes *Game* [Gra] by Tomasz Łubieński, *Laertes' Chiton* [Chiton Laertesza] by Leszek Prorok and *Missing Julia* [Tęsknota za Julią] by Stefan Flukowski); TTV, dir. Henryk Drygalski, design Józef Kaliszan, mus. Anna Szulcówna.

March 15, 1963. William Shakespeare, *A Midsummer Night's Dream*, TLNH, Cracow; trans. Konstanty Ildefons Gałczyński, dir. Lidia Zamkow, design Józef Szajna, mus. Lucjan Kaszycki. Cast: Theseus (Ferdynand Matysik), Nick Bottom/Pyramus (Franciszek Pieczka), Hippolyta (Wanda Uziembło), Oberon (Andrzej Hrydzewicz), Titania (Anna Lutosławska), Puck (Tadeusz Kwinta) et al.

March 27, 1963. Stanisław Wyspiański, *A November Night*, TWH, Toruń; script & dir. Hugon Moryciński, design Stanisław Bąkowski, mus. Florian Dąbrowski.

Apr. 27, 1963. Stanisław Wyspiański, *A November Night* [Noc Listopadowa], TWH, Toruń; dir. Hugon Moryciński, design Stanisław Bąkowski, mus. Florian Dąbrowski.

Apr. 28, 1963. Konstanty Ildefons Gałczyński, *Wit Stwosz and Niobe*, TPW, Warsaw; dir. Zygmunt Listkiewicz, design. Edward Grochulski.

May 10, 1963. William Shakespeare, *A Midsummer Night's Dream*, TSW, Katowice; trans. Konstanty Ildefons Gałczyński, dir. Lech Komarnicki, design Kazimierz Wiśniak.

May 19, 1963. William Shakespeare, *Anthony and Cleopatra*, TSJ, Łódź; trans. Roman Brandstaetter, dir. Józef Wyszomirski, design Ewa Soboltowa, mus. Wojciech Kilar. Cast: Marc Anthony (Zbigniew Łobodziński), Octavius Caesar (Krzysztof Chamiec), M. Emilius Lepidus (Bohdan Wróblewski), Cleopatra (Barbara Jaklicz), Oktawia (Alicja Zomerówna), Sextus Pompeius (Józef Zbiróg), et al.

May 25, 1963. Ludwik Hieronim Morstin, *Defense of Xanthippe* [Obrona Ksantypy], TWH, Toruń; dir. Maria

d'Alphonse, design Ewa Nahlik. Cast: Xantippe (Alicja Zalewska), Socrates (Zbigniew Kłosowicz), et al.

May 31, 1963. Ludwik Hieronim Morstin, *Cleopatra*, TPW, Warsaw; dir. Roman Niewiarowicz, design Irena Lorentowicz, mus. Karol Stromenger. 103 spectacles.

June 5, 1963. Aeschylus, *Agamemnon*, trans. Stefan Srebrny; Euripides, *Electra*, trans. Artur Sandauer; Aristophanes, *Frogs*, trans. Artur Sandauer, TNW, Warsaw; dir. Kazimierz Dejmek, design Zenobiusz Strzelecki, mus. Stefan Kisielewski. Cast: Clytemnestra (Irena Eichlerówna/Krystyna Kamińska), Agamemnon (Andrzej Szalawski), Cassandra (Halina Mikołajska/Krystyna Kamińska), Aegisthus (Stanisław Zaczyk/Andrzej Szczepkowski), et al.

June 6, 1963. George Bernard Shaw, *Androcles and the Lion*, TLNH, Cracow; trans. Florian Sobieniowski, dir. Zbigniew Kopalko, design Marian Garlicki. Cast: Androcles (Edward Rączkowski), Megera (Irena Junówna), Lavinia (Krzyszława Dubiel), et al.

June 6, 1963. Jerome Kilty, *Ides of March* [Idy Marcowe], (based on the Thornton Wilder's novel). TPWr, Wrocław. (Polish theatrical premiere). Trans. Mira Michałowska, dir. Piotr Paradowski, design Franciszek Starowieyski, mus. arrangement Janusz Koziorowski. 24 spectacles, 10 661 viewers.

June 8, 1963. Jean Giraudoux, *Trojan War Will Not Take Place*, [*La guerre de Troie n'aura pas lieu, Wojny trojańskiej nie będzie*], Classical Theatre [Teatr Klasyczny], Warsaw; trans. Jan Lechoń, dir. Jerzy Kaliszewski, design Lilia and Jerzy Skarżyńscy, mus. Anatol Zarubin. Cast: Helen (Bożena Kurowska), Cassandra (Helena Norowicz), Paris (Wacław Szklarski), Hector (Zygmunt Kęstowicz), Andromache (Aleksandra Karzyńska), Polyxena (Danuta Przesmycka), Hecuba (Hanna Różańska), Troilus (Edward Wieczorkiewicz), Priam (Czesław Strzelecki), et al.

June 23, 1963. Sophocles, *Oedipus in Colonus*, TAF, Gniezno; trans. & dir. Eugeniusz Aniszczenko, design Ewa Jurkiewicz, mus. Ryszard Gardo, chor. Józef Kaliszan.

July 17, 1963. William Shakespeare, *A Midsummer Night's Dream*, TPWr, Wrocław; trans. Konstanty Ildefons Gałczyński, dir. Jan Biczycycki, design Kazimierz Wiśniak, mus. Andrzej Kurylewicz. Cast: Theseus (Igor Przegrodzki), Nick Bottom/Pyramus (Tadeusz Skorulski), Francis Flute/Thisbe (Ludomir Olszewski), Hippolyta (Barbara Jakubowska), Oberon (Marian Wiśniowski), Titania (Irena Szymkiewicz), Puck (Zygmunt Hobot/Andrzej Mrozek).

Sept. 21, 1963. Aristophanes, *Attic Salt* (*Wasps, Acharnians, Lysistrata, Peace*) [*Sól Attycka*], TRK, Cracow; trans. Stefan Srebrny, dir. Mieczysław Kotlarczyk, design Maria Kolber, chor. Dorota Koterbska, mus. Zygmunt Konieczny. Cast: Leader of the Chorus (Zbigniew Horawa), Lysistrata (Łucja Karelus-Malska), Kleonika (Stanisława Waligórzanka), Mirryna (Barbara Kobrzyńska), Hermes (Jerzy Woźniak), et al. 26 spectacles.

Dec. 14, 1963. Tadeusz Różewicz, *Laocoon Group* [*Grupa Laokoona*], TPWr, Wrocław. Dir. Wanda Laskowska, design: Andrzej Sadowski. 40 spectacles, 8 878 viewers.

Dec. 16, 1963. Aeschylus, *Prometheus Bound*, TTV; trans. Stefan Srebrny, dir. Barbara Borman, design Andrzej Sadowski, mus. Stefan Zawarski. Cast: Prometheus (Gustaw Holoubek), Io (Halina Mikołajska), Bia (Józef Duriasz), Cratus (Stanisław Zaczek), Hephaestus (Mariusz Dmochowski), Hermes (Edmund Fetting),

Jan. 16, 1964. George Bernard Shaw, *Androcles and the Lion*, TWW, Warsaw; trans. Florian Sobieniowski, dir. Erwin Axer, design Ewa Starowieyska, mus. Zbigniew Turski. Cast: Androcles (Tadeusz Fijewski), Megera (Barbara Wrzesińska), Lavinia (Marta Lipińska, Zofia Saretok), Soldier (Marian Czyżewski), et al.

Febr. 2, 1964. Jan Kochanowski, *Phaenomena, Aratos* (trans. into Latin by Jan Kochanowski), *Dismissal of the Greek Envoys* [*Odprawa posłów greckich*], TJS, Cracow; dir. Maryna Broniewska, design Stanisław Bąkowski. Cast: [*Phaenomena*] Krystyna Hanzel, Xenia Jaroszyńska, Maria Nowotarska, Maria Omielska, Anna Polony, Irena Szramowska, Halina Zaczek, Jerzy Bączek, Stanisław Jędrzejewski, Tadeusz Malak, Henryk Matwieszyn, Ryszard Sadowski, Marian Szczerski, Tadeusz Szybowski. Cast: [*Dismissal of the Greek Envoys*] Antenor (Rafał Kajetanowicz), Aleksander (Tadeusz Malak), Helen (Małgorzata Darecka), Paris' Envoy, Ulysses

(Henryk Matwiszyn), Menelaus (Marian Szczerski), Priamus (Eugeniusz Fulde), et al.

Febr. 7, 1964. Sophocles, *Antigone*, TLS, Tarnów; trans. Ludwik Hieronim Morstin, dir. Kazimierz Barnaś, design Anna Drozd-Czachurowa. Cast: Prologue, Creon (Tadeusz Teodorczyk), Antigone (Alina Dadun), Ismena (Zofia Bojanowska/Marzanna Fiałkowska), Tiresias (Zygmunt Waclawek), Haimon (Tadeusz Brich),

Febr. 25, 1964. Anna Świrszczyńska, *Orpheus*, TTV; dir. Andrzej Szafiański. Design Wowo Bielecki, mus. Wojciech Kilar. Cast: Euridice (Mirosława Krajewska), Orpheus (Andrzej Antkowiak), Persephone (Manuela Kiernikowa), et al.

June 6, 1964. Sophocles, *Oedipus Rex*, TRW, Wrocław; trans. Ludwik Hieronim Morstin, dir. Halina Dzeduszycka, design Krzysztof Pankiewicz, mus. Tadeusz Baird. Cast: Oedipus (Adolf Chronicki), Jocasta (Maria Górecka), Creon (Sławomir Pietraszewski), Tiresias (Stanisław Igar, Medard Plewacki),

June 6, 1964. Stanisław Wyspiański, *Acropolis* [Akropolis], Theatre of Thirteen Rows, Opole. Dir. Jerzy Grotowski, design Józef Szajna. IIIrd Variant.

June 24, 1964. Jan Parandowski, *Medea*, TDM, Częstochowa; dir. Aleksander Strokowski.

July 18, 1964. Sophocles, *Antigone*, trans. Kazimierz Morawski; Aeschylus, *Seven against Thebes*, trans. Stefan Srebrny, TLNH, Cracow, dir. Piotr Paradowski, design Józef Szajna, mus. Adam Walaciński.

Jan. 16, 1965. Stanisław Wyspiański, *Acropolis* [Akropolis], Theatre of Thirteen Rows, Opole. Dir. Jerzy Grotowski, design Józef Szajna. IVth Variant.

Jan. 31, 1965. Sophocles, *Antigone*, trans. Kazimierz Morawski; Aeschylus, *Seven against Thebes*, trans. Stefan Srebrny, TZS Sosnowiec; dir. Antoni Słociński, design Aleksandra Sell-Walter, mus. Lucjan Kaszycki.

Febr. 28, 1965. Roman Brandstaetter, *Crying Odysseus* [*Odys płaczący*], Stanisław Wyspiański, *Protesilaus and Laodamia*, PWST, Cracow, dir. Zygmunt Hübner, design Wojciech Krakowski, mus. Franciszek Barfuss. Cast: [*Crying Odysseus*] Penelope (Nina Repetowska), Vagabond (Kazimierz Kaczor, Telemachus (Mieczysław Ostroróg), Chorus (Anna Drożdź); [*Protesilaus and Laodamia*] Laodamia (Barbara Koziarska, Krystyna Stankiewicz-Zielińska), Aoidos (Andrzej Wrona), Old Man (Kazimierz Kaczor, Mieczysław Ostroróg), Girl Anna Drożdź, et al.

March 7, 1965. Stanisław Wyspiański, *A November Night*, TJS, Cracow; script & dir. Bronisław Dąbrowski, chor. Zofia Więclawówna, design Władysław Daszewski, mus. Lucjan Kaszycki.

April 10, 1965. Nora Szczepańska, *Cooks* [*Kucharki*, inspired by *Antigone*], TPW, Warsaw; dir. Jan Kulczyński, design Wojciech Siciński, mus. Zbigniew Wiszniewski, chor. Sławomir Lindner. Cast: The Old (Seweryna Broniszówna), the Randy (Eugenia Herman/Maria Klejdysz), the Little (Maria Ciesielska), Antigone (Aniela Świdorska), Ismene (Marianna Gdowska), Creon (Mariusz Dmochowski), the Guard (Mieczysław Gajda), the Chorus (Tadeusz Jastrzębowski, Edward Kowalczyk, Gabriel Nehrebecki), et al. 37 spectacles.

May 22, 1965. Sophocles, *Antigone*, trans. Mieczysław Brożek, Kazimierz Morawski; Aeschylus, *Seven against Thebes*, trans. Stefan Srebrny, TAWB, Białystok; dir. Jerzy Zegalski, design Ryszard Kuzyszyn, mus. Ryszard Gardo. Cast: Creon (Zbigniew Roman), Antigone (Ewa Nawrocka), Ismena (Halina Przybylska), Tiresias (Eugeniusz Orłowski), Haimon (Tadeusz Kuduk), Eteocles (Miłosz Maszyński), et al.

June 12, 1965. Euripides, *Iphigenia in Aulis*, BTD, Koszalin; trans. Waclawa Komarnicka, dir. Lech Komarnicki, design Liliana Jankowska, mus. Augustyn Bloch. Cast: Agamemnon (Wojciech Standełło), Menelaus (Mieczysław Wiśniewski), Clytemnestra (Kazimiera Starzycka-Kubalska), Iphigenia (Maria Chruścielówna), Achilles (Stefan Iżyłowski), et al.

June 13, 1965. George Bernard Shaw, *Caesar and Cleopatra*, TJOG, Gorzów Wielkopolski; trans. Florian Sobieniowski, dir. Tadeusz Byrski, design Irena Burke, mus. Stefan Zawarski.

1965 Jean Racine, *Andromaque*, Variety Theatre, Wrocław; dir. Zdzisław Dąbrowski, design Krzysztof Pankiewicz.

Sept. 3, 1965. Jean Racine, *Andromaque*, TPBB, Bielsko-Biała; trans. Kazimierz Brończyk, dir. Mieczysław Górkiewicz, design. Anna Rachel.

Sept. 25, 1965. William Shakespeare, *Troilus and Cressida*, TPW, Warsaw; trans. & dir. Bohdan Korzeniewski, cost. Andrzej Majewski, mus. Krzysztof Penderecki. 38 spectacles.

1965. Sophocles, *Oedipus Rex*, TSZ, Kielce, dir. Tadeusz Byrski.

Oct. 4, 1965. Eugene O'Neill, *Mourning becomes Electra*, **part 1.** [*Żaloba przystoi Elektrze*, część 1.], TTV. Trans. Kazimierz Piotrowski, dir. Jerzy Antczak, TV producer Joanna Wiśniewska, design Anna Jarnuszkiewicz, mus. Waldemar Kazanecki. Cast: Christine (Zofia Mrozowska), Lavinia (Jadwiga Barańska), Hazel (Danuta Mniewska), Ezra (Jan Kreczmar), Seth (Janusz Strachocki), Adam Stanisław Zaczyk), Piotr (Maciej Rayzacher), Orin (Ignacy Gogolewski).

Oct. 6, 1965. Eugene O'Neill, *Mourning becomes Electra*, **part 2.** [*Żaloba przystoi Elektrze*, część 2.], TTV. Trans. Kazimierz Piotrowski, dir. Jerzy Antczak, TV producer Joanna Wiśniewska, design Anna Jarnuszkiewicz, mus. Waldemar Kazanecki. Cast: Christine (Zofia Mrozowska), Lavinia (Jadwiga Barańska), Hazel (Danuta Mniewska), Seth (Janusz Strachocki), Piotr (Maciej Rayzacher), Orin (Ignacy Gogolewski).

Nov. 25 - Dec. 4, 1965. Warsaw Theatre Meetings
Aeschylus, *Seven against Thebes*. Sophocles, *Antigone*, TAWB, Białystok; adapt. & dir. Jerzy Zegalski.

Nov. 28, 1965. Stanisław Wyspiański, *A November Night*, Theatre of Opole Region, Opole; dir. & sound Stanisław Wieszczycki, design Marcin Wenzel.

Febr. 4, 1966. Zygmunt Krasiński, *Irydion*, TPW, Warsaw; dir. Jerzy Kreczmar, design Otto Axer, mus. Zbigniew Turski, chor. Wanda Szczuka. 46 spectacles.

Febr. 4, 1966. Albert Camus, *Caligula*, BTD, Koszalin; trans. Wojciech Natanson, dir. Noemi Korsan, design Liliana Jankowska. Cast: Caligula (Lech Komarnicki, Mirosław Gawlicki), Caesonia (Cecylia Putro), Cherea (Wojciech Standełło), Helikon (Władysław Jeżewski), et al.

Febr. 19, 1966. Sophocles, *Antigone*, TZL, Łódź; trans. Mieczysław Brożek, dir. Aleksander Strokowski, design Henri Poulain, mus. Zygmunt Krauze. Cast: Creon (Sławomir Matczak/Jerzy Staszewski), Antigone (Krystyna Wodnicka), Ismena (Barbara Olszańska), Eurydice, Tiresias (Henryk Dudziński), Haimon (Zbigniew Szymczak), et al.

Febr. 25, 1966. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TWG, Gdańsk; trans. Irena Krzywicka, dir. Piotr Paradowski, design Jadwiga Pożakowska. Cast: Romulus (Tadeusz Gwiżdowski), Julia (Wanda Stanisławska-Lothe), Rea (Zofia Bajuk), Zenon Issauryjczyk (Tadeusz Borowski), Odoaker (Kazimierz Talarczyk), Teodoryk (Henryk Sakowicz), et al.

March 1, 1966. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TDW, Warsaw; trans. Irena Krzywicka, dir. Ludwik René, design Jan Kosiński, mus. Tadeusz Baird. Cast: Romulus (Jan Świderskir), Julia (Irena Górska/Elżbieta Osterwa), Rea (Janina Traczykówna), Zenon Issauryjczyk (Stanisław Gawlik), Odoaker (Bolesław Płotnicki), Teodoryk (Mieczysław Stoor), et al.

March 9, 1966. Jan Paradowski, *Medea*, TJOL, Lublin; dir. Lucyna Tychowa, design Bożena Karolak, mus. Ryszard Schreiter. Cast: Creon (Jerzy Felczyński), Creuza (Zyta Połomska), Medea (Adela Zgrzybłowska), Jason (Leopold Matuszczak), et al.

March 23, 1966. Euripides (adapt. Jean Paul Sartre), *The Trojan Women*, TPW, Warsaw; trans. Jerzy Lisowski, dir. Jan Kulczyński, design Otto Axer, mus. Tadeusz Baird, movements Wanda Szczuka. Cast: Athena (Renata Kossobudzka), Poseidon (Leon Pietraszkiewicz), Hecuba (Zofia Małynicz), Cassandra (Hanna Stankówna), Andromache (Jolanta Hanisz), Helen (Alicja Pawlicka), Menelaus (Krzysztof Kowalewski), et al. 43 spectacles.

March 23, 1966. William Shakespeare, *Coriolanus*, TPoW, Warsaw; trans. Jerzy S. Sito, dir. Adam Hanuszkiewicz, design Andrzej Cybulski, mus. Kazimierz Serocki. Cast: Coriolanus (Mariusz Dmochowski), Menenius Agryppa (Seweryn Butrym), Kominius (Juliusz Łuszczewski), et al.

March 26, 1966. Jean Racine, *Phedre*, TAF, Gniezno, trans. Tadeusz Boy-Żeleński, dir. Przemysław Zieliński, design Ryszard Strzembala, mus. Ryszard Gardo. Cast: Theseus (Przemysław Zieliński), Phedre (Jadwiga Hodorska), Hyppolitos (Zbigniew Bojarczuk), et al.

March 27, 1966, Jean Racine, *Andromaque*, TRW, Wrocław; trans. Joanna Walter, dir. Zdzisław Dąbrowski, design Krzysztof Pankiewicz.

April 10, 1966. William Shakespeare, *A Midsummer Night's Dream*, TPP, Poznań; trans. Konstanty Ildéfons Gałczyński, dir. Jowita Pieńkiewicz, design Zbigniew Bednarowicz, mus. Mirosław Bukowski. Cast: Theseus (Henryk Machalica), Nick Bottom/Pyramus (Tadeusz Wojtych), Francis Flute/Thisbe (Zdzisław Zachariusz), Hippolyta (Janina Marisówna), Oberon (Jerzy Kiszki), Titania (Kazimiera Nogajówna), Puck (Sławomir Pietraszewski).

April 16, 1966. Euripides (adapt. Jean-Paul Sartre), *Trojan Women*, TNL, Łódź; trans. Jerzy Lisowski, dir. Aleksander Strokowski, design Alina Ronczewska. Cast: Athena (Maria Białobrzaska), Poseidon (Ludwik Benoit), Hecuba (Janina Jabłonowska/Wanda Jakubińska), Cassandra (Celina Klimczak/Halina Machulska), Andromaque (Hanna Bedryńska), Helen (Krystyna Karkowska), Menelaus (Zygmunt Malawski), et al.

April 17, 1966. George Bernard Shaw, *Caesar and Cleopatra*, TSW, Katowice; trans. Florian Sobieniowski, dir. Irena Babel, design Barbara Ptak, mus. Adam Walaciński.

April 17, 1966. Ludwik Hieronim Morstin, *Cleopatra*, TJK, Opole; dir. Stanisław Wieszczycki, Zygmunt Smandzik.

May 12, 1966. Jean Giraudoux, *Electra*, Comédie Française on tour in Poland, performed at the TPW, Warsaw.

May 19, 1966. William Shakespeare, *A Midsummer Night's Dream*, TSJO, Olsztyn; trans. Konstanty Ildefons Gałczyński, dir. and design Jerzy Grzegorzewski. Cast: Theseus (Ryszard Machowski), Nick Bottom/Pyramus (Piotr Milnerowicz), Francis Flute/Thisbe (Zbigniew Stokowski), Hippolyta (Zofia Dobrzańska), Oberon (Stanisław Siekierski), Titania (Wiesława Niemyska), Puck (Ewa Szadbey-Kozłowska).

May 28, 1966. Franciszek Zabłocki, *Amphitryon*, TTV; dir. Ewa Bonacka, design Władysław Daszewski, mus. Ryszard Sielicki. Cast: Amphitryon (Zbigniew Zapasiewicz), Mercury (Mieczysław Czechowicz), Mercury (Tadeusz Pluciński), Jupiter (Witold Kałuski), Alcmena (Anna Milewska), et al.

June 13, 1966. Zdzisław Gozdawa, Waław Stępień, *Twin* [*Bliźniak*], TZL, Łódź, dir. Czesław Staszewski, design Stanisław Węgrzyn.

July 16, 1966. Euripides (adapt. Jean-Paul Sartre), *Trojan Women*, TSW, Katowice; trans. Jerzy Lisowski, dir. Józef Para, design Anna Rachel, mus. Wojciech Kilar. Cast: Athena (Krystyna Iłakowicz), Poseidon (Józef Para/Jerzy Moes), Hecuba (Zofia Truszkowska), Cassandra (Ewa Radzikowska), Andromache (Ewa Żylanka), Helen (Barbara Mikołajczyk), Menelaus (Zbysław Jankowiak), et al.

Sept. 12, 1966. Franciszek Zabłocki, *Amfitryon* (based on Molière), TTV, dir. Ewa Bonacka.

Oct. 1, 1966. Stanisław Wyspiański, *Akropolis*, TRK, Cracow; dir. Mieczysław Kotlarczyk, design Mieczysław Garlicki, chor. Zbigniew Pieńkowski, mus. Zygmunt Kotlarczyk. Cast: Priam (Leszek Kubanek), Hecuba (Łucja Karelus-Malska), Hector (Ferdynand Wójcik), Andromache (Danuta Jodłowska), Paris (Mieczysław Błochowiak), Helen (Barbara Barska), Cassandra (Stanisława Waligórzanka),

Oct. 3, 1966. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa posłów greckich*], TTV, dir. Ludwik René. Cast: Helen (Hanna Zembruska), Alexander (Stanisław Zaczyk), Antenor (Marian Wyrzykowski), Ulysses (Stanisław Jasiukiewicz), Menelaus (Krzysztof Kumor), Priam (Władysław Krasnowiecki), Cassandra (Jolanta Hanisz), et al

Oct. 8, 1966. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TZS, Sosnowiec; trans. Irena Krzywicka, dir. Wiesław Mirecki, design Jerzy Feldman. Cast: Romulus (Jan Świdorski/Antoni Jurasz), Julia (Marina Konarska), Rea (Irena Hajdel), Zenon Issauryjczyk (Mieczysław Piotrowski), Odoaker (Janusz Barbarski), Teodoryk (Jerzy Gniewkowski), et al.

Oct. 10, 1966. Cyprian Kamil Norwid, *Backstage* [*Za kulisami*], TTV; dir. Kazimierz Braun, design Xymena Zaniewska. Cast: Lia (Aleksandra Ślaska), Emma (Danuta Nagórna), Omegitt (Jerzy Radwan), Daim (Józef Łotysz), Egeia (Maria Głowacka), Tyrtaios (Henryk Borowski) et al.

Nov. 13, 1966. Euripides (adapt. Jean-Paul Sartre), *Trojan Women*, TPP, Poznań; trans. Jerzy Lisowski, dir. Jowita Pieńkiewicz, design Zbigniew Bednarowicz. Cast: Athena (Alina Pewnicka/Teresa Waśkowska), Poseidon (Zbigniew Szpecht), Hecuba (Bronisława Frejtażanka), Cassandra (Kazimiera Nogajówna/Alina Pewnicka), Andromache (Sława Kwaśniewska), Helen (Aleksandra Koncewicz), Menelaus (Zbigniew Stawarz), et al.

Dec. 19, 1966. Sophocles, *Antigone*, TTV; trans. Mieczysław Brożek, dir. Olga Lipińska, design Fabian Puigserver. Cast: (Maria Homerska, Pola Raksa, Ewa Wiśniewska, Gustaw Holoubek, Maciej Damięcki, Stanisław Jasiukiewicz, Zbigniew Zapasiewicz, Krzysztof Kowalewski et al.).

Febr. 11, 1967. Euripides (adapt. Jean-Paul Sartre), *Trojan Women*, STK, Cracow; trans. Jerzy Lisowski, dir. Bogdan Hussakowski, design Wojciech Krakowski, mus. Włodzimierz Szczepanek.

April 15, 1967. Homer, *Odyssey*, TRK, Cracow; trans. Jan Parandowski, dir. Mieczysław Kotlarczyk, design Marian Garliński, chor. Zbigniew Pieńkowski, et al. 35 spectacles.

May 14, 1967. Aeschylus, *Oresteia*, TZL, Zielona Góra, trans. Stefan Srebrny, dir. Zbigniew Stok.

May 17, 1967. Stanisław Wyspiański, *Acropolis* [*Akropolis*], Laboratory Theatre, Institute of Research into Acting Method in Wrocław [Teatr Laboratorium - Instytut Badań Metody Aktorskiej

we Wrocławiu]. Dir. Jerzy Grotowski, design Józef Szajna. The 5th Variant. Cast: Jacob/Harpist (Zygmunt Molik), Rebeca/Cassandra (Rena Mirecka), Ezaw/Hector (Ryszard Cieślak), Laban/Paris (Zbigniew Cynkutis), Lia/Helen (Stanisław Ścierański); et al. 26 spectacles, 1170 viewers.

May 28, 1967. Stanisław Wyspiański, *A November Night*, TWG, Gdańsk; script & dir. Kazimierz Braun, design Ali Bunsch, mus. Florian Dąbrowski.

June 15, 1967. Cyprian Kamil Norwid, *Cleopatra and Caesar*, TNW, Warsaw.

V. Students' Protests – Increase of Party Control, 1967-1975

There is still no true consensus on the origin of the Polish March 1968: was it a provocation of Comrade Wiesław⁴⁰ trying to settle internal party conflicts or was it a spontaneous outbreak of social unrest? In any case, there is no doubt that theatre took on or was forced to play a political role involving many segments of Polish society; the events of March 1968 pointed clearly to the intellectual and social influence of the theatre as perceived by the communist authorities.

Marta Cabianka in a text posted in 2009 on the online e-teatr⁴¹ pointed to interesting entries in Zawieyski's *Diaries* that he kept until the year of his death. Jerzy Zawieyski is writing a new play *Niebo w płomieniach* [Heaven in Flames] in early 1967. His *Diary* records a significant anxiety about getting the play performed at one of the theatres in Warsaw and lists all the conversations he had in order to ensure that the play was not rejected by censors. He was a high ranking politician and knew everybody in the government; his problem was that he was one of the few MPs not affiliated with the communists, a sort of token Catholic MP, tolerated for PR reasons and without real clout. The diary presents a picture of a hesitant man desperately trying to use his contacts to place his play. He talks to two directors, Erwin Axer and Kazimierz Dejmek, a Minister and a

⁴⁰ Nickname of the Party's 1st Secretary Władysław Gomułka.

⁴¹ "Marginalizacja," June 22, 2009, at: www.e-teatr.pl/pl/artykuly/75094,druk.html

Deputy Minister of Culture, Head of the Department of Culture in the Central Committee, a Central Committee Secretary and Prime Minister. They all read the manuscript, claim to like it but still need to consult and discuss; still, they vaguely promise support.⁴²

In the mean time, Dejmek stages Mickiewicz's *Dziady* [Forefathers' Eve] (to celebrate the 50th anniversary of the Russian Revolution!) on November 25, 1967 and the die is cast. January 30, 1968, the play is cancelled among rumours of the Soviet ambassador's intervention. After the University of Warsaw students demonstrate against the cancellation, Zawieyski officially criticizes the brutal treatment of students by the police. He then responds to the vicious communist campaign against himself and other protesters with a dignified speech on April 10; it is his last political appearance. He resigns his seat at the State Council and is deprived of his parliamentary mandate. Ten days later, he has a stroke; in spite of a lengthy but successful treatment at a Ministerial clinic, he allegedly jumps out of a 3rd floor window there and dies. His death remains an unexplained mystery.

Kazimierz Dejmek loses his party card and position at the National Theatre and leaves Poland to direct in Norway, Germany, Austria and Italy. He is replaced at the head of the National Theatre by Adam Hanuszkiewicz who is heavily criticized by the intelligentsia for serving the regime.

In a complete reversal, during the martial law Hanuszkiewicz joins the actors' boycott of Radio and Television and is fired from his position (1982); this makes him highly popular among the profession, he enjoys also a full support of the public. Curiously, Dejmek who came back from abroad in 1974, while defending actors persecuted during the martial law, speaks against the boycott of Radio and Television, media run by the Army. He also assumes the direction of Teatr Polski and remains at his position well after the collapse of communism.

Władysław Gomułka, is on a weakened position since March 1968. He gave his support for the invasion of Czechoslovakia and gave a green light to the campaign against Jews which resulted in a mass emigration from Poland of citizens of Jewish, or allegedly Jewish origin. He achieved finally in late 1970 his most cherished ambition, a treaty with the Federal Republic of Germany recognizing the post-WW2 western Polish border. The economic situation is

⁴² Zawieyski, Jerzy. *Dzienniki*. Vol.2: *Selection from 1960-1969*. Warszawa: Karta, IPN, 2012: 632, 635-638, 641-643, 647-650, 652-654, 671.

appaling and now Gomułka feels free to announce massive (23 % average) hikes in price of meat and other staples.

Strikes and protests in the Baltic coast cities of Gdańsk, Gdynia, Szczecin and others, are pacified with brutal force: police, army, tanks and armoured vehicles cause the death of forty-one people, injure well over a thousand. There are also strikes in other regions of the country. December 17, 1970 came to be called the Black Thursday. Ironically, Gomułka himself became a victim of these events, the position of the Party's 1st Secretary was assumed by Edward Gierek. His famous exchange of words: "Pomożecie? Pomożemy!" [Will you help? We will!] signalled a new style of dialogue and openness put to a test within a short time by a new wave of strikes that included one hundred thousand workers in Szczecin and Łódź in February. Gierek had to concede defeat and the food prices went back to the previous level.

Massive foreign loans produce an economic revival but by 1976 bad management and catastrophically growing foreign debts are slowly bringing economy to its knees.



Jan. 13, 1968. Aristophanes, *The Assembly Women* (with a fragment from the *Frogs*) [*Sejm kobiet z fragmentami z Żab*], TPWr, Wrocław; trans. Janina Ławińska-Tyszkowska and Artur Sandauer, dir. Włodzimierz Herman, design Marcin Wenzel, mus. Jerzy Pakulski (restricted to over 18). 52 spectacles, 15883 viewers.

March 27, 1968. Aeschylus, *Danaïdes, Seven against Thebes, Oresteia*, TJO, Olsztyn; trans. Stefan Srebrny dir. Bohdan Głuszczyk, design Józef Zboromirski, mus. Krzysztof Penderecki.

April 6, 1968. Sophocles, *Oedipus Rex*, TJS, Cracow; trans. Stanisław Dygat, trans. of the Chorus Stefan Srebrny; dir. Lidia Zamkow, design Andrzej Majewski, mus. Krzysztof Meyer. Cast: Oedipus (Leszek Herdegen), Jokasta (Irena Szramowska), Creon (Wojciech Ziętarski), Tiresias (Jerzy Sagan), et al.

July 20, 1968. Aristophanes, *Plutos*, BTD Koszalin; trans. Janina Ławińska and Wiktor Steffen, dir. Włodzimierz Herman, design Mira Żelechower-Aleksiun, mus. Zbigniew Piotrowski.

Sept. 20, 1968. Sophocles, *Antigone*, TSW, Szczecin; trans. Stanisław Hebanowski, dir. Marek Okopiński, design Janusz A. Krassowski. Cast: Creon (Włodzimierz Bednarski), Antigone (Danuta Chudzianka), Ismena (Krystyna Bigelmajer), Tiresias (Marian Nosek), Haimon (Andrzej Richter), et al.

Dec. 1-10, 1968. IV Warsaw Theatre Meetings. Sophocles, *Antigone*, TWS, Szczecin; dir. Marek Okopiński.

Jan. 4, 1969. Euripides, *Medea* and Jan Parandowski, *Medea* (inspired by Euripides), TPW, Warsaw; Euripides' text trans. Jerzy Łanowski, dir. Michał Pawlicki, design Ryszard Winiarski, mus. Zbigniew Wiszniewski. Cast: Medea (Zofia Petri), Creon (Henryk Bąk), Jason (Stanisław Niwiński), Aigus / Glaukos (Jan Machulski), et al. 24 spectacles.

Jan. 15, 1969. Stanisław Wyspiański, *Odysseus' Return* [*Powrót Odysa*], TJS, Cracow; dir. Jerzy Goliński, design Andrzej Stopka, mus. Wojciech Kilar. Cast: Laertes (Tadeusz Burnatowicz), Odysseus (Jerzy Kaliszewski), Penelope (Katarzyna Meyer), Telemachus (Jerzy Szmidt), et al.

Jan. 25, 1969. Euripides, *Iphigenia in Aulis* (performed with Stanisław Wyspiański's *Judges* [Sędziowie]), TJOG, Gorzów Wielkopolski; trans. Waclawa Komarnicka, dir. Wojciech Jesionka, design Andrzej Sadowski.

Jan. 31, 1969; Menander, *Dyskolos (Grouch)* [*Odludek albo mizantrop*], DTW, Wałbrzych; trans. Jerzy Łanowski, dir. Irena Byrska, design Anna Szeliga. Cast: God Pan (Zdzisław Nowicki), Sostratos (Kazimierz Motylewski), et al. 21 spectacles, 5049 viewers.

April 6, 1969. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TTV, dir. Jerzy Gruca.

April 19, 1969. Aeschylus, *Oresteia*, TWG, Gdańsk; trans. Stefan Srebrny, dir. Piotr Paradowski, design Marian Kołodziej.

April 26, 1969. Sophocles, *Antigone*, TZM, Warsaw; dir. Krystyna Berwińska-Bargiełowska, design Salomea Gawrońska. Cast: Creon (Jarema Drwęski), Antigone (Barbara Nikielska), Ismena (Maria Pabisz-Korzeniowska), Tiresias (Franciszek Lubelski), Haimon (Marek Kołaczkowski),

June 7, 1969. Stanisław Wyspiański; *Protesilaus and Laodamia*, TPWr, Wrocław; dir. Henryk Tomaszewski, design Władysław Wigura, mus. Adam Wałaciński. 16 spectacles, 5341 viewers.

July 27, 1969. Sophocles, *Antigone*, Rozmaitości Theatre, Cracow; trans. Ludwik Hieronim Morstin, Stanisław Hebanowski, dir. Ryszard Smożewski, design Janusz Warpechowski, mus. Stanisław Radwan. Cast: Creon (Stanisław Chmieloch/Bohdan Grzybowicz), Antigone (Elżbieta Karkoszka), Ismena (Stanisława Waligórzanka), Tiresias (Zbigniew Korepta/Mieczysław Franaszek), Haimon (Jan Młodawski/Janusz Nowicki),

1969. Friedrich Dürrenmatt, *Romulus the Great (Romulus der Große, Romulus Wielki)*, TWH, Toruń; dir. Krystyna Meissner.

Sept. 8, 1969. Cyprian Kamil Norwid, *Cleopatra and Caesar*, TTV, adapt. & dir. Kazimierz Braun, TV Producer Tadeusz Worontkiewicz.

Oct. 10, 1969. Willy Kyrklund, *Medea from Mbongo* [*Medea z Mbongo*], Polish premiere, TPWr, Wrocław; trans. Zygmunt Łanowski, dir. Maria Straszewska in collab. with Zdzisław Karczewski, design Krystyna Zachwatowicz. 34 spectacles, 6284 viewers.

Oct. 1969. Aristophanes, *Peace*; Théâtre Création, Lausanne, Switzerland, guest performance during II International Festival of Student Theatre Festivals in Wrocław.

1969. Sophocles, *Oedipus Rex*, Polish Radio Theatre [Teatr Polskiego Radia]; dir. Tadeusz Byrski. Cast: Oedipus (Stanisław Zaczek), Jocasta, the Queen of Thebes (Zofia Rysiówna), Kreon, Jocasta's brother (Mieczysław Voit), Teiresias the Seer (Jan Kreczmar), Priest (Stefan Brem), et al.

1969. STK, Cracow, serious interventions by the Office of Control of The Press & Spectacles in the repertory lead to Zygmunt Hübner's protests and resignation from the post of director.

Jan. 27, 1970. Zygmunt Krasiński, *Irydion*, TSJ, Łódź; dir. and design Jerzy Grzegorzewski, mus. Stanisław Radwan. Cast: Irydion (Bogumił Antczak), Masynissa (Józef Zbiróg), Elsinoe (Alicja Zomerówna), Scypio (Ireneusz Kaskiewicz), Pylades (Stanisław Jaroszyński), Heliogabalus (Ryszard Żuromski), Cornelia (Ewa Mirowska), et al. 23 spectacles, 9348 viewers.

Febr. 14, 1970. James Joyce, *Ulisses*, TWG, Gdańsk; trans. Maciej Słomczyński, dir. Zygmunt Hübner, design Lidia and Jerzy Skarzyńscy, mus. Stanisław Radwan. Cast: Leopold Bloom (Stanisław Igar), Molly Bloom (Halina Winiarska/Halina Słojewska), Dedalus (Jan Sieradziński) et al. 33 spectacles, 19112 viewers.

Febr. 14, 1970. Jean Racine, *Phedre*, TPWr, Wrocław; trans. Janusz Lalewicz, dir. Romuald Szejd, design Marcin Wenzel. Cast: Phedre (Anna Lutosławska), Theseus (Gustaw Krom), Hyppolit (Jan Peszek), et al. 27 spectacles, 6404 viewers.

Febr. 28, 1970. Jerzy Żuławski, *Eros and Psyche*, TPS, Szczecin; dir. Maciej Prus, design Łukasz Burnat. Cast: Psyche (Ewa Milde), Eros (Wiesław Zwoliński), Blaks (Cezariusz Chrapkiewicz), Hermes (Bohdan Janiszewski), et al. 26 spectacles, 7127 viewers.

March 14, 1970. William Shakespeare, *Cymbeline*, TPW, Warsaw; trans. Leon Ulrich, dir. August Kowalczyk, design Otto Axer, mus. Tadeusz Baird. Cast: Cymbeline (Tadeusz Fijewski/Maciej Borniński), Imogena (Anna Nehrebecka/Danuta Rastawicka), Queen (Zofia Petri), Belarius (Mieczysław Pawlikowski), Kornelius (Władysław Hańcza), et al. 41 spectacles, 29781 viewers.

March 16, 1970. Henryk Tomaszewski, *Faustus' Departure* [*Odejsie Fausta*], WTP, Wrocław; chor. Henryk Tomaszewski, design Władysław Wigura, mus. Hector Berlioz. Cast: Faust (Paweł Rouba/Leszek Czarnota), Mefisto (Janusz Pieczuro/Jerzy Kozłowski), Helen (Danuta Kisiel-Drzewińska), Paris (Stanisław Niedziałkowski), et al. 29 spectacles, 14452 viewers.

April 23, 1970. Sophocles, *Electra*, TNP, Poznań; trans. Kazimierz Morawski, dir. Izabella Cywińska, design Zbigniew Bednarowicz, mus. Ryszard Gardo. Cast: Orestes (Krzysztof Ziemiński), Electra (Wanda Neumann), Clytemnestra (Kazimiera Nogajówna), Aegisthus (Janusz Michałowski), et al. 19 spectacles, 3466 viewers.

April 23, 1970. Jean Racine, *Phèdre*, BTD, Koszalin; trans. Janusz Lalewicz, dir. Danuta Jagła, design Józef Napiórkowski. Cast: Theseus (Grzegorz Galiński/Mieczysław Wiśniewski), Phèdre (Krystyna Kołodziejczyk), Hyppolitos (Jacek Polaczek), et al. 14 spectacles, 3722 viewers.

Febr. 16, 1970. Jean Racine, *Phèdre*, TPWr, Wrocław; trans. Janusz Lalewicz, dir. Romuald Szejdl, design Marcin Wenzel. 27 spectacles, 6404 viewers.

1970. James Joyce, *Ulysses*, TWG, Gdańsk; dir. Zygmunt Hübner.

1970. Tadeusz Miciński, *Polish Thermopylae*, TWG, Gdańsk; dir. Marek Okopiński. Spectacle based on author's manuscript, and fragments publ. in *Krytyka*, in 1914.

June 20, 1970. Aristophanes, *Lysistrata* [*Bojomira*], TPL, Łódź; trans. Stefan Srebrny, ballad lyrics Andrzej Jędrzejewski, dir. Roman Sykała, design Aleksander Wielogórski, chor. Barbara Fijewska, mus. Bogdan Pawłowski. Cast: Aristophanes (Czesław Przybyła), She (Ewa Krzyńska), He (Janusz Kubicki), Lysistrata (Halina Pawłowicz), Kleonike (Jadwiga Siennicka), Mirryne (Barbara Połomska), Lampito (Janina Borońska), et al.

July 12, 1970. Stanisław Wieszczycki, *A War Shattered* [*Wojna rozgromiona*] (based on Aristophanes' *Acharnians*, *Peace* and *Lysistrata*), TJK, Opole; trans. Stefan Srebrny, dir. Stanisław Wieszczycki, design Wiesław Lange. Cast: Lysistrata (Alicja Telatycka), Hermes (Piotr Milnerowicz), et al. 5 spectacles, 1146 viewers.

July 22, 1970. William Shakespeare, *A Midsummer Night's Dream*, STK, Cracow; trans. Konstanty Ildefons Gałczyński, dir. Konrad Swinarski, scenography Krystyna Zachwatowicz, music Zygmunt Konieczny. Cast: Theseus (Bolesław Smela), Nick

Bottom/Pyramus (Stanisław Gronkowski), Francis Flute/Thisbe (Andrzej Kozak), Hippolyta (Romana Próchnicka), Oberon (Wiktor Sadecki), Titania (Halina Słojewska), Puck (Wojciech Pszoniak) et al. 5 spectacles, 2053 viewers. Participated also in Dec. 1970 Warsaw Theatre Meetings

Sept. 5, 1970. William Shakespeare, *Troilus and Cressida*, TSW, Katowice; trans. Bohdan Korzeniewski, dir. Lidia Zamkow, design Jerzy Moskal, mus. Stanisław Radwan. Cast: Priam (Tadeusz Szaniecki), Hector (Emir Buczacki), Troilus (Jerzy Połoński), Paris (Krzysztof Misiurkiewicz), Aeneas (Piotr Różański), Agamemnon (Jerzy Korcz), Menelaus (Henryk Tarczykowski), Achilles (Janusz Ostrowski), Ajax (Tadeusz Madeja), Ulysses (Bohdan Potocki), Helen (Ewa Śmiałowska), Andromache (Bogusława Kozusznik), Cassandra (Barbara Kobrzyńska), Cressida (Bogumiła Murzyńska), et al.; 35 spectacles, 13264 viewers.

Sept. 12, 1970; Cyprian Kamil Norwid, *Backstage [Za Kulisami]*, TJS, Cracow; dir. Kazimierz Braun, design Barbara Stopka, mus. Zygmunt Konieczny. Cast: Commissar (Mieczysław Jabłoński), Laon (Tadeusz Włodarski), Daim (Jan Krzyżanowski), Egeia (Maria Nowotarska), Dorilla (Maria Przybylska), Kleokarp (Andrzej Kruczyński), Tyrtaios (Leszek Herdegen), et al. 17 spectacles, 8337 viewers.

Oct. 19, 1970. Anna Kowalska, *Sappho*, TTV; dir. Henryk Drygalski. TV producer Ewa Vogtman-Budny, design Xymena Zaniewska. Cast: Sappho (Nina Andrycz), Ijo (Zofia Małynicz), Kleida (Ewa Wawrzon), Megara (Jolanta Russek-Górzyńska), Telesippa (Monika Dzienisiewicz), Faon (Marek Perepeczko), Larichos (Jerzy Kamas), Menichos (Janusz Ziejewski).

Oct. 21-22, 24, 1970. William Shakespeare, *Coriolanus*, Berliner Ensemble, Berlin; adapt. Bertolt Brecht, dir. Manfred Wekwerth and Joachim Tenschert, design Karl von Appen, mus. Paul Dessau; guest performances at the TNW, Warsaw.

Oct. 24, 1970. Sophocles, *Oedipus rex*, TJL, Łódź; trans. Stefan Srebrny, dir. Helmut Kajzar, design Daniel Mróz, mus. Andrzej Zarycki, chor. Conrad Drzewiecki. Cast: Oedipus (Ryszard Zuromski), Jocasta (Anna Kulikówna), Creon (Józef Zbiróg), Tiresias (Miroslawa Marcheluk), et al. 72 spectacles, 37936 viewers.

Nov. 20, 1970. Albert Camus, *Caligula*, TPWr, Wrocław; trans. Wojciech Natanson, dir. Giovanni Pampiglione, design Wojciech Krakowski. Cast: Caligula (Józef Skwark), Caesonia (Anna Lutosławska), Cherea (Andrzej Hrydzewicz), Helikon (Andrzej Gazdeczka), et al. 29 spectacles, 7250 viewers.

Nov. 27, 1970. Albert Camus, *Caligula*, TPWr, Wrocław; dir. Giovanni Pampiglione, design Wojciech Krakowski, trans. Wojciech Natanson. 29 spectacles, 7250 viewers.

Dec. 5, 1970. Sophocles, *Oedipus Rex*, TJO, Olsztyn; trans. Stanisław Dygat, dir. Andrzej Przybylski, design Józef Zboromirski. Cast: Creon (Edward Wnuk), Oedipus (Jerzy Grałek), Jocasta (Janina Bocheńska), Tiresias (Kazimierz Gawęda), et al. 26 spectacles, 8226 viewers.

Dec. 10-19, 1970. VI Warsaw Theatre Meetings

William Shakespeare, *A Midsummer Night's Dream* STK, Cracow; trans. Konstanty Ildefons Gałczyński, dir. Konrad Swinarski, design Krystyna Zachwatowicz, mus. Zygmunt Konieczny. See the same entry under July 1970.

Jan. 10, 1971. Stanisław Wyspiański, *Protesilaus and Laodamia*, TJOL, Lublin; dir. and design Piotr Paradowski. Cast: Laodamia (Krystyna Łubieńska/Barbara Koziarska), Protesilaus (Marian Miczka), Hermes/Charon (Zbigniew Sztejman), et al. 8 spectacles, 425 viewers.

Feb. 21, 1971. Sophocles, *Antigone*, TJOL, Lublin; trans. and dir. Jerzy Jasielski, design Jerzy Torończyk. Cast: Creon (Roman Bartosiewicz), Antigone (Ewa Kania), Ismena (Wanda Wieszczycka), Tiresias (Józef Onyszkiewicz), Haimon (Jerzy Schejbal), et al. 25 spectacles, 11186 viewers.

March 10, 1971. William Shakespeare, *Julius Caesar*, TDW, Warsaw; trans. Jerzy S. Sito, dir. Ludwik René, design Jan Kosiński, cost. Ali Bunsch, mus. Tadeusz Baird. Cast: Julius Caesar (Mieczysław Milecki), Marc Anthony (Gustaw Holoubek), Oktavius Caesar (Romuald Szejda/Jerzy Zelnik), Marcus Brutus (Ignacy Gogolewski), Calpurnia (Halina Dobrowolska), Porcja (Janina Traczykówna), et al. 8 spectacles, 441 viewers.

March 14, 1971. Henryk Tomaszewski, *A November Night's Dream* [*Sen nocy listopadowej*] (inspired by Stanisław Wyspiański's *A November Night*), WTP, Wrocław; dir. and chor. Henryk Tomaszewski, design Władysław Wigura, mus. Fryderyk Chopin and Juliusz Łuciuk. Cast: Pallas Athena (Karina Mickiewicz), Ares (Janusz Pieczuro), Hypnos (Jerzy Kozłowski), Grand Prince (Leszek Czarnota), Księżna (Danuta Kisiel), Charon (Janusz Zgorzalewicz), et al. 17 spectacles, 8894.

March 20, 1971. Stanisław Wyspiański, *Achilleis*, TJS, Cracow; dir. Jerzy Goliński, design Krystyna Zachwatowicz, mus. Stanisław Radwan. Cast: Achilles (Tadeusz Huk), Agamemnon (Eugeniusz Fulde), Nestor (Roman Stankiewicz), Odysseus (Wojciech Ziętarski), Menelaus (Mikołaj Grabowski), Ajax (Marian Dziędziel), et al. 14 spectacles, 4438 viewers.

March 20, 1971. Karol Hubert Rostworowski, *Caïus Caesar Caligula*, Classical Theatre [Teatr Klasyczny], Warsaw; dir. Ireneusz Kanicki, design Irena Skoczeń, mus. Tadeusz Baird. Cast: Caligula (Ireneusz Kanicki), Caesonia (Irena Jun), et al. 26 spectacles, 9874 viewers.

April 17, 1971. Aeschylus, *Oresteia*, BTD, Koszalin; trans. Stefan Srebrny, dir. Andrzej Przybylski, design Liliana Jankowska. Cast: Clytemnestra (Krystyna Horodyńska), Agamemnon (Jerzy Smyk), Cassandra (Teofila Zagłobianka), Aegisthus (Marian Drozdowski), Orestes (Zbigniew Szczapiński), Electra (Barbara Dejmek), Athena (Wela Lam), Apollo (Ludwik Paczyński), et al. 14 spectacles, 3966 viewers.

April 23, 1971. George Bernard Shaw, *Caesar and Cleopatra*, TTV; trans. Florian Sobieniowski, dir. Mieczysław Górkiewicz, TV Producer Barbara Mazurek, design Joanna Braun.

April 26, 1971. Anna Świrszczyńska, *Orpheus*, TTV, dir. Krystyna Skuszanka, design Michał Jędrzejewski. Cast: Orpheus (Paweł Galia), Eurydice (Mirosława Lombardo), Persephone (Anna Lutosławska), Hermes (Andrzej Hrydzewicz), Pluto (Andrzej Polkowski), et al.

May 15, 1971. Juliusz Słowacki, *King Agis* [*Król Agis*], TJO, Olsztyn; adapt., dir. & design Waldemar Krygier. Cast: Agis (Edward Wnuk), et al. 15 spectacles, 1072 viewers.

May 15, 1971. Helmut Kajzar, *Antigone*, TPWr, Wrocław; paraphrase of Sophocles' text & dir. Helmut Kajzar, design Jerzy Nowosielski, mus. Stanisław Radwan. Cast: Creon (Andrzej Hrydzewicz), Antigone (Maja Komorowska), Ismena (Danuta Lewandowska), Tiresias (Ryszard Kotys), Haimon (Andrzej Wilk), et al. 58 spectacles, 16813 viewers.

Nov. 20, 1971. Tadeusz Gajcy, *Homer and Orchid*, TWG, Gdańsk; dir. Zbigniew Bogdański, design Jadwiga Pożakowska, chor. Józefa Sławucka. Cast: Homer (Jerzy Kiszki), Orchid (Teresa Kaczyńska), Hippias (Jacek Andrucki), Homer's Father (Leon Załuga), et al. 37 spectacles, 1072 viewers.

May 22, 1971. Sophocles, *Oedipus Rex*, TZL Zielona Góra. Cast: Creon (Ryszard Jaśniewicz), Oedipus (Ryszard Zieliński), Jocasta (Kazimiera Starzycka), Tiresias (Czesław Kordus), et al.

July 14, 1971. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], DTW, Wałbrzych; dir. Wojciech Skibiński, design Anna Szeliga. Cast: Likomedes (Roman Sikora), Sappho (Marina Szmak-Konarska), Odysseus (Stanisław Kozyrski), Achilles (Tadeusz Olesiński.), et al. 7 spectacles, 1482 viewers.

Oct. 17, 1971. László Gyurkó, *Electra, My Love* [*Elektra, moja miłość*], TAWB, Białystok; trans. Jan Zimierski, dir. Stanisław Wieszczycki, design Wojciech Krakowski. Cast: Aegisthus (Stanisław Jaszowski), Clytemnestra (Danuta Rymarska), Electra (Nikolina Genova/Alicja Telatycka), Orestes (Henryk Dłużyński), et al. 22 spectacles, 13837 viewers.

Nov. 13, 1971. Stanisław Wyspiański, *Return of Odysseus* [*Powrót Odyseusza*], TAF, Gniezno; dir. Wojciech Jesionka, design Małgorzata Treutler. Cast: Odysseus (Jerzy Koczyński), Telemak (Stanisław Elsner), Penelope (Janina Mrazek), et al. 24 spectacles, 9424 viewers.

Nov. 23- Dec. 2, 1971. VII Warsaw Theatre Meetings
Tadeusz Miciński, *Polish Thermopylae*, TWG, Gdańsk; dir. Marek Okopiński. See entry under 1970.

Dec. 4, 1971. Jean Giraudoux, *Amphitryon 38*, TPB, Bydgoszcz; trans. Bohdan Korzeniewski, dir. Lech Komarnicki, design Liliana

Jankowska. Cast: Jupiter (Roman Metzler), Mercury (Czesław Stopka), Amphitryon (Marek Jasiński), Leda (Irena Hajdel), et al. 34 spectacles, 8989 viewers.

Feb. 24 1972. Jerzy Andrzejewski, *Prometheus*, TNL, Łódź; dir. Jerzy Zegalski, design Andrzej Sadowski, mus. Jerzy Bauer. Cast: Aphrodite (Ilona Bartosińska), Hera (Elżbieta Jasińska), Zeus (Bogusław Sochnacki), Prometheus (Zbigniew Józefowicz), Ares (Eugeniusz Korczarowski), et al. 10 spectacles, 3872 viewers.

March 26, 1972. Tymoteusz Karpowicz, *Charon from Dawn to Dawn* [*Charon od świtu do świtu*], TWW, Wrocław; dir. Andrzej Witkowski, design Marian Kołodziej, mus. Piotr Moss. Cast: Ferryman (Edward Lubaszenko), Cabbage Farmer (Bogusław Kierc), Poultry Farmer (Halina Dobrucka), Teacher (Jerzy Z. Nowak), Silent Passenger (Andrzej Bielski), Sculptor (Zdzisław Kuźniar), Priest (Tadeusz Morawski), the mime group directed by Włodzimierz Kowalewski, et al.

March 26, 1972. Stanisław Wyspiański, *Return of Odysseus* [*Powrót Odyszeusza*], TWS, Szczecin; dir. Wojciech Jesionka, design Jan Banucha, mus. Jerzy Grzewiński. Cast: Odysseus (Wacław Ulewicz), Telemak (Zbigniew Samogranicki), Penelope (Krystyna Rutkowska), et al. 30 spectacles, 7802 viewers.

May 22, 1972. Jean Giraudoux, *Electra*, TTV, trans. Jarosław Iwaszkiewicz, dir. Ludwik René, design Jan Banucha. Cast: Electra (Stanisława Celińska), Klytemnestra (Zofia Mrozowska), Orestes (Piotr Garlicki), Aegistos (Stanisław Zaczyk), et al.

June 19, 1972. George Bernard Shaw, *Caesar and Cleopatra*, TTV, trans. Krystyna Tarnowska, Andrzej Nowicki, dir. Jerzy Gruza, TV Producer Bożena Olbromska, design Otto Axer. Cast: Caesar (Gustaw Holoubek), Cleopatra (Magdalena Zawadzka), Ftatateeta (Danuta Wodyńska), Ptolemy (Ewa Złotowska), et al.

July 2, 1972. William Shakespeare, *A Midsummer Night's Dream*, TWS, Szczecin; trans. Stanisław Koźmian, dir. Józef Gruda, design Jan Banucha. Cast: Theseus (Jerzy Ernzt), Nick Bottom/Pyramus (Tadeusz Zapaśnik), Francis Flute/Thisbe (Michał Lekszycki), Hippolyta (Elżbieta Kochanowska), Oberon (W. Zwoliński), Titania (Nina Grudnik), Puck (Halina Miller), et al. 15 spectacles, 2838 viewers.

Sept. 8, 1972. Sophocles, *Antigone*, TJL, Łódź; trans. Stanisław Hebanowski, dir. and design Jerzy Grzegorzewski, mus. Stanisław Radwan. Cast: Creon (Marek Bargiełowski/Jan Tesarz), Antigone (Ewa Mirowska), Ismena (Teresa Marczevska), Tiresias (Andrzej Głóskowski), Haimon (Stanisław Kwaśniak), et al. 62 spectacles, 26851 viewers.

Sept. 23, 1972. Euripides, *Medea*, TAWB, Białystok; trans. Jerzy Łanowski, dir. Stanisław Wieszczycki, design Ryszard Kuzyszyn. Cast: Medea (Alicja Telatycka), Jason (Zenon Jakubiec), Creon (Stanisław Jaszowski), et al.

Sept. 30, 1972. Sophocles, *Antigone*, TJOG, Gorzów Wielkopolski; trans. Stanisław Hebanowski, dir. Krystyna Tyszarska, design Marek Durczewski. Cast: Creon (Władysław Madej), Antigone (Janina Wojtczak), Ismena (Elżbieta Arentowicz), Tiresias (Eugeniusz Nowakowski), Haimon (Kazimierz Motylewski), et al. 17 spectacles, 6844 viewers.

Nov. 23, 1972. Euripides, *Medea*, TAWB, Białystok; trans. Jerzy Łanowski, dir. Stanisław Wieszczycki, design Ryszard Kuzyszyn. Cast: Medea (Alicja Telatycka), Jason (Zenon Jakubiec), Creon (Stanisław Jaszowski), et al. 13 spectacles, 8872 viewers.

Nov. 22-24, 1972. William Shakespeare, *A Midsummer Night's Dream*, Royal Shakespeare Company, London, dir. Peter Brook, guest performances in TNW, Warsaw.

Nov. 30, 1972. Aeschylus, *Persians* [*Persowie*], TPBB, Bielsko-Biała; trans. Stefan Srebrny, dir. Józef Para, cost. Maria Adamska, mus. Zenon Kowalowski. Cast: Xerxes (Andrzej Kałuża), Queen Mother (Małgorzata Kozłowska/Anna Sobolewska), Darius' Ghost (Jan Bielecki, Józef Para), et al. 55 spectacles, 25785 viewers.

Dec. 1-12, 1972. VIII Warsaw Theatre Meetings

Aeschylus, *The Persians*, TPBB, Bielsko-Biała; concept & dir. Józef Para. The same performance as Nov. 30, 1972.

Jan. 11, 1973. Sophocles, *Antigone*, TNW, Warsaw; trans. Stanisław Hebanowski, dir. Adam Hanuszkiewicz, mus. Maciej Małecki. Cast: Creon (Adam Hanuszkiewicz), Antigone (Anna Chodakowska), Ismena (Halina Rowicka), Tiresias (Kazimierz

Opaliński), Haimon (Marcin Sławiński), et al. 35 spectacles, 9469 viewers.

Jan. 15, 1973. Helmut Kajzar, *Antigone* (paraphrase of the Sophocles' text), TZP, Grudziądz; dir. Krzysztof Rościszewski, design Marek Durczewski, mus. Piotr Moss. Cast: Creon (Lech Gwit), Antigone (Elżbieta Skowrońska), Ismena (Karolina Łukaszewicz), Tiresias (Jerzy Koczyński), Haimon (Adam Baumann), et al. 36 spectacles, 10903 viewers.

Febr. 3, 1973. Jean-Paul Sartre, *Flies* [*Les mouches, Muchy*], PWSFTiTV, Łódź; trans. Jerzy Lisowski, dir. Andrzej May, design Mariusz Kowalski, chor. Janina Niesobska, mus. Zbigniew Turski.

Febr. 16, 1973. Aristophanes, *Frogs*, Rozmaitości Theatre, Warsaw; dir. Giovanni Pampiglione, cost. Tomasz Ciesierski, mus. Edward Pałasz. Cast: Dionysus (Andrzej Fedorowicz), Aeschylus (Jerzy Januszewicz), Heracles/Charon/ Pluto (Krzysztof Kowalewski), Dead One/Aiakos/Euripides (Jan Matyjaszkiwicz), et al. 20 spectacles, 5704 viewers.

March 3, 1973. Euripides, *Helen*, TWG, Gdańsk; trans. and dir. Stanisław Hebanowski, design Marian Kołodziej, mus. Ryszard Gardo. Cast: Helen (Halina Winiarska), Double (Matylda Szymańska), Teonoe (Halina Słojewska), Menelaus (Jerzy Kiszki), et al. 23 spectacles, 11724 viewers.

March 17, 1973. Aristophanes, *Lysistrata* [*Bojomira*], TWW, Wrocław; trans. Stefan Srebrny, dir. Raoul Zermeno, design Kazimierz Wiśniak, chor. Beata Starczewska, mus. Wojciech Głuch. Cast: Lysistrata (Gena Wydrych), Cleonike (Elżbieta Fediuk), Mirryne (Marzena Tomaszewska-Glińska), Lampito (Marlena Milwiw), et al. 33 spectacles, 1396 viewers.

May 18, 1973. Aeschylus, *Oresteia*, TCN, Jelenia Góra; trans. Stefan Srebrny, dir. Janusz Kozłowski, design Stanisław Bąkowski, mus. Bogdan Dominik. Cast: Clytemnestra (Irmiona Babińska), Agamemnon (Zbigniew Szymczak), Cassandra (Irena Krawczykówna), Aegisthus (Bogusław Marczak), Orestes (Krzysztof Kurska/Wojciech Pisarek), Electra (Danuta Lewandowska), et al. 15 spectacles, 3148 viewers.

June 8, 1973. Euripides, *Trojan Women* [*Trojanki*], TWH, Toruń; trans. Jerzy Łanowski, dir. Lech Komarnicki, design Krzysztof Pankiewicz. Cast: Hecuba (Grażyna Korsakow), Cassandra (Hanna Wolicka), Andromache (Tatiana Pawłowska), Menelaus (Władysław Jeżewski), et al. 2 spectacles, 363 viewers.

June 30, 1973. Jean Racine, *Berenice*, TSJ, Olsztyn; trans. Joanna Arnold, dir. Magdalena Bączewska, design Aleksander Markowski. Cast: Berenice (Bożena Gazewska), Titus (Jan Błęszyński), Antiochus (Roman Michalski), et al. 6 spectacles, 773 viewers.

July 6, 1973. Artur Marya Swinarski, *Return of Alcestis* [*Powrót Alcesty*], TLW, Warsaw; dir. Zygmunt Rzuchowski, design Łucja Kossakowska, mus. Eugeniusz Rudnik. Cast: Filemon (Wojciech Rajewski), Feres (Roman Kłosowski), Admetus (Ryszard Żuromski), Alcesta (Alicja Wyszynska), Heracles (Wojciech Zaidler), Thanatos (Krzysztof Wakuliński); 10 spectacles, 4401 viewers.

July 26, 1973. Sophocles, *Antigone*, DTW, Wałbrzych; trans. Stanisław Hebanowski, dir. Maryna Broniewska, design Anna. Cast: Creon (Roman Sikora), Antigone (Teresa Ujazdowska), Ismena (Jadwiga Derżyńska), Tiresias (Józef Kaczyński), Haimon (Jacek Polski), et al. 2 spectacles, 602 viewers.

Sept. 6-13, 1973. Ala Mitru, *Prometheus*, Puppet Theatre, Galati (Romania), guest performances in Theatre of Puppets and Actors [Teatr Lalki i Aktora], Lublin.

Sept. 30, 1973. Aeschylus, *The Persians* [*Persowie*], TPBB, Bielsko-Biała, trans. Stefan Srebrny, dir. Józef Para, cost. Maria Adamska, mus. Zenon Kowalowski

Sept. 30 - Oct. 3, 1973. Aeschylus, *Oresteia*, Greek National Theatre, Athens (Greece), guest performance at the TNW, Warsaw.

Oct. 6, 1973. Aristophanes, *Thesmophoriazousai* [*Kobiety święcą Tesmoforie*], TJS, Cracow; trans. Stefan Srebrny, dir. Jerzy Goliński, design Wojciech Krakowski, mus. Zygmunt Konieczny, chor. Jan Uryga. Cast: Leader of the Chorus (Maria Kościałkowska), Leader and of the half-Chorus (Halina Wyrodek), Leader II of the half-Chorus (Halina Zaczek), Kritylla (Katarzyna Meyer), Filapreta

(Małgorzata Darecka), Filista (Krystyna Hanzel), Xenilla (Xenia Jaroszyńska), Alfa (Monika Niemczyk), Beta (Ewa Lejczak-Paradowska), Kappa (Elżbieta Dankiewicz), Theta (Nina Skołuba), Sostrata (Maria Nowotarska), Klepareta (Irena Szramowska), et al. 26 spectacles, 12210 viewers.

Oct. 20, 1973. Sophocles, *Oedipus rex*, TPS, Szczecin; trans. Stefan Srebrny, dir. Aleksander Strokowski, design Małgorzata Treutler. Cast: Oedipus (Bohdan Janiszewski), Jocasta (Danuta Oherow), Creon (Jan Młodawski), Tiresias (Józef Jachowicz), et al. 43 spectacles, 13376 viewers.

Oct. 31, 1973. Aeschylus, *Oresteia*, TWW, Wrocław; trans. Stefan Srebrny, adapt. & dir. Józef Para, design Andrzej Sadowski in collaboration with Marcin Jarnuszkiewicz, mus. Zenon Kowalowski. Cast: Clytemnestra (Barbara Pijarowska), Agamemnon (Józef Para), Cassandra (Elżbieta Fediuk), Aegistos (Eugeniusz Kujawski), Orestes (Tadeusz Galia), Pylades (Jerzy Bielecki), Electra (Joanna Dobrzańska), Doorman (Zbigniew Kornecki) et al.

Nov. 17, 1973. Aristophanes, *Thesmoforiadzousai* [*Kobiety święcą Tesmoforie*], TJS, Cracow; trans. Stefan Srebrny, dir. Jerzy Goliński, design Wojciech Krakowski, mus. Zygmunt Konieczny, chor. Jan Uryga. Cast: Leader of the Chorus (Maria Kościalkowska), Leader I and of the half-Chorus (Halina Wyrodek), Leader II of the half-Chorus (Halina Zaczek), Kritylla (Katarzyna Meyer), Filapreta (Małgorzata Darecka), Filista (Krystyna Hanzel), Xenilla (Xenia Jaroszyńska), Alfa (Monika Niemczyk), Beta (Ewa Lejczak-Paradowska), Kappa (Elżbieta Dankiewicz), Theta (Nina Skołuba), Sostrata (Maria Nowotarska), Klepareta (Irena Szramowska), et al.

Nov. 29, 1973. Jean Giraudoux, *Electra*, TDW, Warsaw; trans. Jarosław Iwaszkiewicz, dir. Kazimierz Dejmek, design Jan Kosiński. Cast: Eumenides (Halina Dobrowolska, Krystyna Miecikówna, Janina Traczykówna), Orestes (Marek Kondrat), Gardener (Zbigniew Zapasiewicz), Aegistos (Andrzej Szczepkowski), Beggar (Gustaw Holoubek), Klytemnestra (Zofia Rysiówna), Electra (Jadwiga Jankowska-Cieślak), et al.

Dec. 12-21, 1973. IX Warsaw Theatre Meetings *Antigone*, Helmut Kajzar, based on Sophocles. Theatre of Pomerania, Grudziądz; adapt. & dir. Krzysztof Rościszewski.

Dec. 22, 1973. Euripides, *Hercules Furens* [*Oszałaty Herakles*], TSW, Warsaw; trans. Jerzy Łanowski, dir. Maciej Z. Bordowicz, design Roman Różycki, mus. Janusz Kempski. Cast: Amphitryon (Stanisław Michalik), Heracles (Eugeniusz Kamiński), Theseus (Kazimierz Meres), et al. 20 spectacles, 4245 viewers.

Jan. 1, 1974. Seneca, *Phedre*, TAWB, Białystok; trans. Anna Świderkówna, dir. Stanisław Wieszczycki, design Ryszard Kuzyszyn. Cast: Phedre (Alicja Telatycka), Hippolytos (Andrzej Wrona), Theseus (Stanisław Jaszkowski), et al. 38 spectacles, 10921 viewers.

Jan. 13, 1974. Stanisław Wyspiański, *A November Night*, STK, Cracow; adapt., design & dir. Andrzej Wajda, cost. Krystyna Zachwatowicz, chor. Jacek Tomasik. Cast: Pallas Athena (Barbara Bosak), Nike from Napoleonic wars (Ewa Ciepela), Nike from Salamina (Margita Dukiet), Nike from Thermopylae (Elżbieta Willówna), Nike from Chaeronea (Elżbieta Karkoszka), Kora (Anna Dymna), Ares (Jan Nowicki), et al.

Feb. 15, 1974. William Shakespeare, *A Midsummer Night's Dream*, TWS, Rzeszów; trans. Konstanty Ildefons Gałczyński, dir. Marian Szczerki, design Marian Garlicki, mus. Mirosław Jastrzębski. Cast: Theseus (Jerzy Rudolf), Nick Bottom/Pyramus (Zbigniew Zaremba), Francis Flute/Thisbe (Marian Szydłowski), Hippolyta (Zofia Grabska), Oberon (Jerzy Mędrkiewicz), Titania (Barbara Bardzka), Puck (Bogusław Kierc); 45 spectacles, 17411 viewers.

March 3, 1974. Euripides, *Medea*, TNL Łódź; trans. Stanisław Dygat, dir. Jerzy Hoffmann, design Henri Poulain. Cast: Medea (Barbara Wałkówna), Jason (Maciej Grzybowski), Creon (Zygmunt Malawski), et al. 16 spectacles, 8808 viewers.

March 4, 1974. Euripides, *Bacchae* (fragments: Dionysos' birth, death, and resurrection, in the Prologue connected to "Przyjeżdżam jutro [I Arrive Tomorrow]), XIII Program of Henryk Tomaszewski Mime Theatre, Wrocław.

March 10, 1974. Zygmunt Krasiński, *Irydion*, TPB, Bydgoszcz; dir. Zygmunt Wojdan, design Łukasz Burnat, mus. Zbigniew Turski. Cast: Irydion (Stanisław Frąckowiak), Masynissa (Grzegorz Galiński), Elsinoe (Anna Mozolanka), Scypio (Stefan Kwiatkowski),

Pilades (Adam Krajewicz), Heliogabalus (Wiesław Rudzki), et al. 23 spectacles, 8522 viewers.

March 27, 1974. James Joyce, *Bloomusalem* (Episode XV from *Ulysses*), TAW, Warsaw; trans. Maciej Słomczyński, dir. and design Jerzy Grzegorzewski, mus. Stanisław Radwan; 12 spectacles, 1840 viewers.

April 7, 1974. Zygmunt Krasiński, *Irydion*, BTD, Słupsk; dir. Jarosław Kuszewski, design Janusz Tartyło, mus. Kazimierz Rozbicki. Cast: Irydion (Jerzy Janeczek), Masynissa (W. Madej), Elsinoe (Iwona Biernacka), Scypio (Jan Stawarz), Pilades (Jerzy Smyk), Heliogabalus (Zbigniew Mich), et al. 6 spectacles, 2001 viewers.

May 11, 1974. Jean Giraudoux, *Electra*, PWST, Cracow; trans. Jarosław Iwaszkiewicz, dir. Irena Babel, design Elżbieta Krywsza, mus. Małgorzata Chochół. Cast: Orestes (Jan Pęczek), Gardener (Andrzej Śleziak), Aegistos (Krzysztof Jędrysek), Beggar (Zbigniew Cieślak), Klytemnestra (Oksana Szyjan, Jadwiga Leśniak-Jankowska), Electra (Czesława Monczka), et al.

May 19, 1974. William Shakespeare, *Timon of Athens*, TZP, Grudziądz; trans. Andrzej Lis, dir. and design Zofia Wierchowicz, mus. Jerzy Satanowski. Cast: Timon/Flaminius/Lucillius/Servilius (Henryk Dłużyński), Alcybiades (Andrzej Ciarka), et al. 8 spectacles, 2469 viewers.

June 27, 1974. Titus Maccius Plautus, *The Merchant* [*Mercator*, *Kupiec*], TJOL, Lublin; dir. & trans. Andrzej Kruczyński, design Jadwiga Czarnocka, director's assistant: Mieczysław Ostroróg, Sound Arrangement Stanisław Pawluk. Cast: Demiphon (Witold Lisowski), Lysimachus (Witold Zarychta), Artemona (Maria Kaczkowska), Dorippa (Barbara Wronowska), Charinus (Mieczysław Ostroróg, Piotr Suchora), et al.

July 6, 1974. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TSW, Katowice; dir. Ignacy Gogolewski, design Lech Zahorski, mus. Waldemar Kazanecki. Cast: Likomedes (Ryszard Zaorski), Sappho (Elżbieta Gorzycka), Odysseus (Andrzej Mrożecki), et al. 10 spectacles, 4429 viewers.

July 19, 1974. Jan Kochanowski, *Dismissal of the Greek Envoys* [Odprawa Posłów Greckich], TDW Warsaw; dir. Ludwik René, design Teresa Ponińska, mus. Tadeusz Baird. Cast: Antenor (Piotr Fronczewski), Aleksander (Marek Bargielowski), Helen (Magdalena Zawadzka), Ulisses (Witold Skaruch), Priam (Józef Nowak), Cassandra (Janina Traczykówna), et al. 8 spectacles, 1262 viewers.

Aug. 30, 1974. Tadeusz Gajcy, *Homer and Orchid*, TTV, dir. Mieczysław Górkiewicz, design Jerzy Kałucki. Cast: Homer (Jerzy Radziwiłowicz), Orchid (Anna Sokołowska), Hippias (Jerzy Połoński), Euriclea (Barbara Bosak), Homer's Father (Antoni Żukowski), et al.

Jan. 23, 1975. Tadeusz Gajcy, *Homer and Orchid*, TCN, Jelenia Góra; dir. Alina Obidniak, design Bogdan Żmidziński, chor. Włodzimierz Kowalewski, mus. Bogdan Dominik. Cast: Homer (Mariusz Domaszewicz), Orchid (Asja Łamtiugina), Hippias (Bogusław Parchomowicz), Euriclea (Zofia Friedrich), Eutiphron (Wiesław Sławik), Chilon (Ryszard Wojnarowicz), Diodor, Homer's Father (Zbigniew Bartoszek), et al.

Febr. 27, 1975. Aristophanes, *Birds*, TPoW, Warsaw; trans. Artur Sandauer, dir. Ryszard Major, design Jan Banucha, mus. Krzysztof Sz wajgier. Cast: Euelpides (Kazimierz Kaczor), Pistetajros (Franciszek Pieczka), Tereus (Gustaw Lutkiewicz), Prometheus (Bronisław Pawlik), Poseidon (Władysław Kowalski), Heracles (Maciej Rayzacher), Power (Joanna Żółkowska), et al. .

April 25, 1975. Stanisław Wyspiański, *A November Night (A Song from 1831)*, TWGdynia, Gdynia; dir. Olga Koszutska, design Jadwiga Pożakowska, mus. Andrzej Głowiński.

April 18, 1975. Sophocles, *Oedipus Rex*, TWH, Toruń, trans. Stefan Srebrny, dir. Michał Rosiński, design Andrzej Sadowski, mus. Andrzej Hundziak. Cast: Oedipus (Czesław Stopka), Jocasta (Tatiana Pawłowska), Creon (Jerzy Gliński), Tiresias (Tadeusz Tusiacki), et al.

1975 A Season of the Theatre of Nations [Théâtre des Nations]

An international theatre festival in Paris launched in 1955, under the sponsorship of the International Theatre Institute, became

too expensive for France and was transformed into a rotating event, the first edition of this new series was organized in Warsaw. The Polish theatre community appreciated the experience of artistic contacts with the world so much that by 1978, a new biennial entity was born, "International Theatre Meetings;" it had altogether five editions (after the 1978, there were four: in 1980, 1983, 1986, and 1989), but died without regret at the same time as the communist regime. These occasions were not particularly memorable, with the exception of *Oresteia* directed by Peter Stein, a nine-hour spectacle shown at the Teatr Wielki in 1983.

1975. Euripides, *Helen*, Polish Radio Theatre [Teatr Polskiego Radia]; trans. Jerzy Łanowski, adapt. Zofia Zawadzka, dir. Helmut Kajzar, sound Andrzej Pruski. Cast: Helena (Aleksandra Ślaska), Teupres (Andrzej Seweryn), a Chorus of Greek Captives (Wanda Łuczycka, Ewa Kania), Menelaos (Andrzej Łapicki), Old Janitress (Seweryna Broniszówna), 1st Messenger (Henryk Borowski), Theonoe the Seer (Jolanta Lothe), Teoklimenos, the ruler of Egypt (Zdzisław Wardejn), 2nd Messenger – Tomasz Zaliwski, Theonoe's Servant – Czesław Roszkowski, Dioscuri, Helena's Brethren Castor (Krzysztof Kalczyński) and Polideutes (Jerzy Zelnik), et al.

Oct. 7, 1975. William Shakespeare, *A Midsummer Night's Dream*, TCN, Jelenia Góra; trans. Konstanty Ildefons Gałczyński, dir. Henryk Tomaszewski, design Kazimierz Wiśniak. Cast: Theseus (Bogusław Parchimowicz), Nick Bottom/Pyramus (Jan Bogusz), Francis Flute/Thisbe (Zbigniew Bartoszek), Oberon (Maciej Staszewski), Titania (Janina Jankowska), Puck (Jerzy Góralczyk), et al. 36 spectacles, 13406 viewers.

Oct. 18, 1975. Cyprian Kamil Norwid, *Cleopatra and Caesar*, TWW, Wrocław; dir. Kazimierz Braun, design Zofia de Ines-Lewczuk. Cast: Cleopatra (Justyna Moszówna), Caesar (Zbigniew Górski), Mark Anthony (Leonard Szewczuk), et al. 12 spectacles, 2807.

Nov. 23, 1975. *Defense of Socrates* [*Obrona Sokratesa*], TNL, Łódź; trans. Władysław Witwicki, dir. Kazimierz Dejmek, design Henri Poulain. Cast: Socrates (Seweryn Butrym), Kriton (Wojciech Pilarski), Phaedo (Jan Peszek), et al. 39 spectacles, 6452 viewers.

Nov. 27, 1975. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TWB, Kalisz; trans. Irena Krzywicka and Jan Garewicz, dir. Andrzej Wanat, design Henryk Regimowicz, mus. Jan Walczyński. Cast: Romulus Augustus (Tadeusz Wojtych), Julia (Krystyna Bigelmajer/Kazimiera Nogajówna), Apollo (Władysław Lasoń), Odoaker (Zbigniew Roman), Teodoryk (Piotr Binder), et al. 25 spectacles, 6672 viewers.

Nov. 28, 1975. Wiesław Gorecki, *Electra One More Time* [*Jeszcze raz Elektra*], Karol Estreicher, *Three Conversations of Colonel Odysseus* [*Trzy rozmowy pułkownika Odysa*], TNW, Warsaw; dir. Lech Wojciechowski. Cast: [*Electra One More Time*] Electra (Jolanta Zykun), Aegisthus (Jerzy Molga), Clytemnestra (Teresa Lipowska), Orestes (Gabriel Nehrebecki), et al.; [*Three Conversations of Colonel Odysseus*] Nestor (Zygmunt Listkiewicz), Aeneas (Jerzy Dykay), Odysseus (Gabriel Nehrebecki), Penelope (Teresa Lipowska), et al. 8 spectacles, 182 viewers.

Nov. 29, 1975. Grigory Gorin, *Forget Herostratus!* [*Zapomnieć o Herostratesie*], TNW, Warsaw; trans. Janina and Grzegorz Fedorowscy, dir. Mariusz Dmochowski, design Ewa Nahlik. Cast: Man of the Theatre (Mieczysław Kalenik), Tissafernes (Józef Pieracki), Herostrates (Włodzimierz Bednarski), et al. 19 spectacles, 8599 viewers.

Dec. 20, 1975. Aristophanes, *Lysistrata* [*Lizystrata*], TZS, Sosnowiec; trans. Stefan Srebrny, dir. Antoni Słociński, design Alicja Kuryło, chor. Maria Surowiak, mus. Marzena Miłkuła-Proksa. Cast: Lysistrata (Anna Gołębiowska), Klonike (Krystyna Tworowska), Mirryne (Czesława Monczka), Lampito (Marta Kotowska), Probul (Henryk Maruszczyk) et al.

VI. Workers' Protests – Reprisals, 1976-1979

Growing foreign debt and world energy crisis create in Poland a desperate economic situation. Gierek recognizes that the prices must go up. They do on June 24, 1976, and cause what has been labelled “June 1970:” a wave of protests and strikes in Radom, Ursus, and Płock, disguised initially by the authorities as minor hooligan excesses. There was however nothing minor in over eighty thousand striking workers.

Brutal pacification and repressions against strikers galvanized anti-communist opposition who created various organizations to protect workers, such as Komitet Obrony Robotników – KOR [Committee for the Defence of Workers] providing financial assistance for the arrested people, organizing clandestine publishing and discussion meetings.

The government rolled back the price increases and introduced various measures that precipitated additional economic problems. An urban legend claims that when Karol Wojtyła was elected Pope in October 1978, Edward Gierek, as we heard before, a man of few words, told the Central Committee: “Camrades, we have a problem.” Another problem the Party was unable to deal with.



Jan. 4-5, 1976. Albert Camus, *Caligula*, Christopher Newport College Players, Newport (USA), guest performances at the TSW, Warsaw.

Feb. 12, 1976. Zbigniew Herbert, *Philosophers’ Den* [*Jaskinia filozofów*], TAW, Warsaw; dir. Jerzy Kaliszewski, design Waclaw Kula, mus. Stanisław Radwan. Cast: Socrates (Ignacy Machowski), Plato (Jerzy Kamas), Kriton (Stanisław Libner), Xanthippe (Halina Kossobudzka) et al. 35 spectacles, 3947 viewers.

Feb. 21, 1976. Grigory Gorin, *Forget Herostratus!* [*Zapomnieć o Herostratesie*], TWH, Toruń; trans. Janina and Grzegorz Fedorowscy, dir. Michał Rosiński, design Łucja Kossakowska. Cast: Man of the Theatre (Michał Rosiński), Tissafernes (Tomasz Witt), Herostrates (Czesław Stopka), et al. 27 spectacles, 5513 viewers.

March 12, 1976. William Shakespeare, *Anthony and Cleopatra*, TPW, Warsaw; trans. Roman Brandstaetter, dir. Yevgenij Simonov, design Josif Sumbatashwili, mus. Lion Solin. Cast: Marc Anthony (August Kowalczyk), Oktavius Caesar (Ignacy Gogolewski), M. Emilius Lepidus (Maciej Maciejewski), Oktavia

(Anna Nehrebecka), *Sekstus Pompeius* (Stanisław Mikulski), et al. 30 spectacles, 23362 viewers.

March 13, 1976. Jean Racine, *Britannicus*, TZL, Zielona Góra; trans. Kazimierz Brończyk, Bogusław Kierc, dir. Piotr Piaskowski, design Daniel Mróz and Eugeniusz Bożyk, mus. Eugeniusz Rudnik. Cast: Nero (Ireneusz Wykurz), Britannicus (Bogusław Kierc), Agrypina (Kazimiera Starzycka-Kubalska), et al. 30 spectacles, 4501 viewers.

April 1, 1976. Sophocles, *Oedipus rex*, TDG, Gdynia; trans. Kazimierz Morawski, dir. Kazimierz Łastawiecki, design Jadwiga Pożakowska, mus. Jerzy Partyka; Oedipus (Stefan Iżyłowski), Jocasta (Irena Hajdel), Creon (Kazimierz Łastawiecki), Tiresias (Zbigniew Stokowski), et al. 23 spectacles, 5316 viewers.

April 10, 1976. Grigory Gorin, *Forget Herostratus!* [*Zapomnieć o Herostratesie*], TPL, Łódź; trans. Janina and Grzegorz Fedorowscy, dir. Marek Okopiński, design Andrzej Markowicz. Cast: Man of the Theatre (Bronisław Wrocławski), Tissafernes (Aleksander Fogiel), Herostrates (Ireneusz Karamon), et al. 22 spectacles, 5993 viewers.

May 15, 1976. Stanisław Wyspiański, *Achilleis*, TWS, Rzeszów; dir. Wojciech Jesionka, design Wojciech Krakowski, mus. Jerzy Grzewiński. Cast: Achilles (Władysław Staniszewski), Agamemnon (Jerzy Mędrkiewicz), Odysseus (Stanisław Jaszkowski), Menelaus (Zbigniew Zaręba), Ajax (Waldemar Kwasięborski), et al. 14 spectacles, 3474 viewers.

June 13, 1976. Euripides, *Ion*, TJS, Cracow; trans. Jerzy Łanowski, dir. & design Marcel Kochańczyk, mus. Zygmunt Konieczny. Cast: Kreuza (Anna Lutosławska), Pythia (Halina Gryglaszewska), Athena (Katarzyna Meyer), Ion (Krzysztof Jędrysek), Ksuthos (Julian Jabczyński), Hermes (Paweł Korombel), et al.

July 8, 1976; Seneca, *Medea*, TSJ, Olsztyn; dir. Andrzej Kruczyński, design Józef Zboromirski, mus. Lucjan Kaszyński. Cast: Medea (Teresa Czarnecka-Kostecka), Jason (Zbigniew Jankowski), Creon (Wojciech Kostecki), Creusa (Danuta Lewandowska), Nanny, Woman, Messenger, Leader of the Chorus, Chorus; 4 spectacles, 327 viewers.

Sept. 18, 1976. Stanisław Wyspiański, *Liberation* [*Wyzwolenie*], TSW, Katowice; dir. Józef Para, design Jerzy Moskal, cost. Danuta Knosała, mus. Edward Bogusławski. Cast: Konrad (Józef Para/Jerzy Król), Hestia (Krystyna Moll), Muse (Ewa Decówna), et al. 63 spectacles, 27740 viewers.

Oct. 28, 1976. Heiner Müller, *Philoctetes*, TWH, Toruń; trans. Jacek Buras, dir. Eugeniusz Aniszczenko, design Antoni Tośta. Cast: Philoctetes (A. Gołuński), Odysseus (Włodzimierz Matuszak), Neoptolemos (Ryszard Jabłoński) et al. 5 spectacles, 1051 viewers.

Oct. 30, 1976. Grigory Gorin, *Forget Herostratus!* [*Zapomnieć o Herostratesie*], BTD, Koszalin; trans. Janina and Grzegorz Fedorowscy, dir. Daniel Bargiełowski, design Józef Napiórkowski, mus. Kazimierz Rozbicki. Cast: Man of the Theatre (Feliks Woźniak), Tissafernes (Tomasz Witt), Herostrates (Tadeusz Pokrzywka), et al. 25 spectacles, 9324 viewers.

Nov. 20, 1976. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TAWB, Białystok; dir. Andrzej Witkowski, design Zofia de Ines-Lewczuk, mus. Tadeusz Woźniak. Cast: Antenor (Krzysztof Ziemiński), Aleksander (Wojciech Kalinowski), Helen (Irena Kulicka), Ulisses/Menelaus (Andrzej Karolak/Juliusz Przybylski), Priam (Eugeniusz Dziekoński), Cassandra (Asja Łamtjugina), et al. 64 spectacles, 14809 viewers.

1976. Cyprian Kamil Norwid, *Cleopatra and Caesar*, Museum of Architecture [Muzeum Architektury], Wrocław; dir. Kazimierz Braun.

Jan. 5, 1977. Zygmunt Krasiński, *Irydion*, TBK, Cracow; dir. Jerzy Zygalski, design Grażyna Żubrowska, mus. Adam Walaciński. Cast: Irydion (Piotr Różański), Elsinoe (Barbara Omielska), Masynissa (Marian Skorupa), Cornelia (Maria Rabczyńska), et al. 24 spectacles, 8389 viewers.

Feb. 5, 1977. Euripides, *Medea*, TSW, Warsaw; trans. Jerzy Łanowski, dir. Hanna Skarżanka, design Bożena Korulska, mus. Alina Suzin. Cast: Medea (Jolanta Hanisz), Jason (Tomasz Marzecki), Creon (Zygmunt Maciejewski), et al. 14 spectacles, 2709 viewers.

Feb. 19, 1977. Aeschylus, *Prometheus Bound*, TZL, Zielona Góra; trans. Stefan Srebrny, dir. Jerzy Glapa, design Krzysztof Pankiewicz, mus. Wojciech Głuch. Cast: Prometheus (Hilary Kurpanik), Io (Krystyna Horodyńska), Bia (Jan Karow), Oceanus (Ireneusz Wykurz), Cratus (Roman Talarczyk), Hephaestus (Czesław Kordus), et al. 21 spectacles, 3980 viewers.

March 31, 1977. Sophocles, *Oedipus rex*, TSW, Warsaw; trans. Artur Sandauer, dir. Maciej Bordowicz, design Jadwiga Czarnocka, mus. Jan Sebastian Bach; Oedipus (Tomasz Marzecki), Jocasta (Helena Norowicz), Creon (Eugeniusz Kamiński), Tiresias (Stanisław Michalik), et al. 17 spectacles, 4864 viewers.

April 30, 1977. Titus Maccius Plautus, *The Merchant* [*Mercator, Kupiec*], TNZ, Zabrze; trans. Gustaw Przychocki, lyrics Adam Daszewski, dir. Mieczysław Daszewski, design Jerzy Moskal, cost. Danuta Knosała, mus. Marzena Mikuła, Jacek Mikuła. Cast: Demipho (Mieczysław Daszewski), Lizymachus (Wincenty Grabarczyk), Charinus (Andrzej Lipski), Eutyclus (Mieczysław Całka), et al. 31 spectacles, 8323 viewers.

May 28, 1977. Jonasz Kofta, Michał Sprusiński, *Achilles and Love* [*Achilles i miłość*] (based on Artur Marya Swinarski's *Achilles and the Maidens*), TNP, Poznań; dir. Janusz Rzeszewski, design Lech Zahorski, mus. Marek Sart. Cast: Defines (Stefan Czyżewski), Sappho (Sława Kwaśniewska), Odysseus (Andrzej Lajborek), Klea/Achilles (Lech Łotocki), et al. 34 spectacles, 7931 viewers.

Sept. 9-13, 1977. Euripides, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], Ancient Greek Drama Theatre Verghi, Athens (Greece); dir. Victor Pagoulatos, design Giannis Kyrou, guest performances at the STK, Cracow; TWW, Wrocław; TSW, Warsaw.

Sept. 26, 1977. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], National Theatre, Sibiu (Romania); dir. Seriu Savin, design Gelu Zaharia; guest performances at the TLS, Tarnów.

Oct. 2, 1977. William Shakespeare, *Coriolanus*, TSJ, Łódź; trans. Jerzy S. Sito, dir. Jan Maciejowski, design Łucja Kossakowska, mus. Piotr Hertel. Cast: Coriolanus (Bogumił Antczak), Menenius

Agryppa (Kazimierz Iwiński), Kominius (Wirgiliusz Gryń), et al. 13 spectacles, 5012 viewers.

Oct. 21, 1977. Jean Racine, *Phedre*, TNW, Warsaw; trans. Artur Międzyrzecki, dir. Adam Hanuszkiewicz, design Zofia de Ines-Lewczuk. Cast: Theseus (Henryk Machalica), Phedre (Zofia .), Hyppolitos (Waldemar Kownacki), et al. 38 spectacles, 10346 viewers.

Oct. 28, 1977. Grigory Gorin, *Forget Herostratus!* [*Zapomnieć o Herostratesie*], TZL, Zielona Góra; trans. Janina and Grzegorz Fedorowscy, dir. Andrzej Koper, design Anna Maria Rachel, mus. Edward Pałasz. Cast: Man of the Theatre (Roman Talarczyk), Tissafernes (Jerzy Glapa), Herostrates (Jan Karow), et al. 32 spectacles, 8235 viewers.

Nov. 3, 1977. Sophocles, *Antigone*, TPS, Szczecin; trans. Stanisław Hebanowski, dir. Janusz Bukowski, design Jan Banucha, mus. Piotr Moss. Cast: Creon (Bohdan Janiszewski), Antigone (Danuta Chudzianka), Ismena (Mirosława Nyckowska), Tiresias (Jerzy Wąsowicz), Haimon (Warszosałw Kmita), et al. 50 spectacles, 10241 viewers.

Nov. 18, 1977. George Bernard Shaw, *Androcles and the Lion*, TCN, Jelenia Góra (with Prologue based on Petronius' *Widow from Ephez*); trans. Florian Sobieniowski, dir. and chor. Henryk Tomaszewski, design Kazimierz Wiśniak, mus. Bogdan Dominik. Cast: Androcles (Tomasz Radecki), Megiera (Teresa Pawłowicz), Caesar (Andrzej Kempa), Lion (Jan Bogusz), et al. 46 spectacles, 17058 viewers.

Dec. 11, 1977. Jean Racine, *Britannicus*, TPB, Bydgoszcz; trans. Joanna Arnold, dir. Matylda Krygier, design Ryszard Strzembala. Cast: Nero (Andrzej Walden/Bogusław Hubicki), Britannicus (Zbigniew Olszewski), Agrypina (Alicja Telatycka), et al. 33 spectacles, 6287 viewers.

Jan. 12, 1978. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TDS, Płock; dir. Jan Skotnicki, design Olaf Krzysztofek, mus. Franciszek Barfuss. Cast: Antenor (Jerzy Moes), Aleksander (Sławomir Zemło), Helen

(Ernestyna Winnicka-Haselnus), Alexander's Envoy, Ulisses (Bernard Michalski), Menelaus (Borys Borkowski), Priam (Kazimierz Sułkowski), Cassandra (Elżbieta Woronin), et al. 21 spectacles, 2085 viewers.

Jan. 21, 1978. Stanisław Wyspiański, *Protesilaus and Laodamia*, TZL, Zielona Góra, dir. Ludwina Nowicka; 13 spectacles, 110 viewers.

Febr. 4, 1978. Stanisław Wyspiański, *Akropolis*, TJS, Cracow; dir. Krystyna Skuszanka, design Ewa Tęcza, mus. Adam Walaciński. Cast: Woman from Ankwic's Statue, Helen (Danuta Jamrozy), Amor-Paris (Zbigniew Ruciński), Poliksena (Urszula Popiel), Tempus/Raven (Tadeusz Zięba), Klio/Cassandra (Anna Lutosławska), Andromache (Maria Andruszkiewicz), Włodzimierz Potocki, Hector (Wojciech Sztokinger), Priam (Karol Podgórski), Hekube (Halina Gryglaszewska), et al.

Febr. 6, 1978. Dieter Relbie, *The Story of Medea* [*Rzecz o Medeji*]. Cast: Beatrice Maurer; guest performances at the Theatre „Stara Prochownia,” Warsaw.

Febr. 12, 1978. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], TCN, Jelenia Góra; trans. Edward Csató, dir. Alina Obidniak, design Krystian Lupa, mus. Bogdan Dominik. Cast: Iphigenia (Janina Szarek), Toas (Andrzej Kempa), Orestes (Andrzej Szczytko), Pilades (Bogdan Słomiński), Arkas (Andrzej Chudy), et al. 22 spectacles, 1191 viewers.

Febr. 17-19, 1978. Hans Hollmann, *Coriolanus* (based on Shakespeare's play), Thalia Theatre, Hamburg (RFN); dir. Hans Holmann, design Andreas Reinhardt, mus. Peter Fischer; guest performances at the TDW, Warsaw.

Febr. 17, 1978. Tadeusz Różewicz, *Laocoon Group*, TTV; dir. Zygmunt Hübner.

Febr. 18, 1978. Titus Maccius Plautus, *The Merchant* [*Mercator, Kupiec*], TZL, Zielona Góra; trans. Gustaw Przychocki, lyrics Adam Daszewski, dir. Mieczysław Daszewski, design Jerzy Moskal, cost. Danuta Knosła, mus. Marzena Mięka, Jacek Mięka. Cast:

Demipho (Cyryl Przybył), Lysimachus (Jerzy Glapa), Pasikompsa (Henryka Bielawska-Karow), Charinus (Jerzy Borek), et al.

March 18, 1978. Stanisław Wyspiański, *A November Night*, TWSR, Rzeszów; dir. Wojciech Jesionka, design Wojciech Krakowski, mus. Jerzy Grzewiński, chor. Jacek Tomasik.

April 3, 1978. Stanisław Wyspiański, *A November Night*, TTV; dir. Andrzej Wajda (TV version of the 1974 performance at the Helena Modrzejewska Old Theatre in Cracow)

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Stanisław Wyspiański, *Akropolis*, TJS, Cracow; adapt. & dir. Krystyna Skuszanka.

1978. Euripides. *Cyclops*, Polish Radio Theatre [Teatr Polskiego Radia]. Trans. Jerzy Łanowski, adapt. Zofia Orszulska, dir. Jerzy Rakowiecki, sound Andrzej Złomski. Cast: Sylenus (Janusz Kłosiński), Leader of the Chorus (Zygmunt Listkiewicz), Odysseus (Krzysztof Chamiec), Cyclops Poliphemos (Kazimierz Wichniarz), et al.

1978. Jean Giraudoux, *The Trojan War Will Not Take Place* [*La guerre de Troie n'aura pas lieu, Wojny trojańskiej nie będzie*], Polish Radio Theatre [Teatr Polskiego Radia]; trans. Roman Kołoniecki, dir. Zbigniew Kopalko, adapt. Krystyna Salaburska, sound Sławomir Pietrzykowski. Cast: Andromache (Aleksandra Ślaska), Cassandra (Danuta Nagórna), Hector (Stanisław Zaczyk), Paris (Wacław Szklarski), Priam (Józef Maliszewski), Buzyrys (Henryk Borowski), Ajax (Janusz Zakrzeński), Helena (Elżbieta Kępińska), Ulysses (Czesław Wołłejko), et al.

Febr. 2, 1979. Aristophanes, *Lysistrata* [*Gromiwoja*], TWGdynia, Gdynia; trans. Edmund Żegota Cięglewicz, script. & dir. Kazimierz Łastawiecki, chor. Zofia Kuleszanka, design Jadwiga Pożakowska, mus. Jerzy Partyka. Cast: Lysistrata (Marta Szczepaniak), Kalonike (Teresa Wasiak), Myrrine (Barbara Wawrowska), Lampito (Hanna Bitnerówna), et al.

March 16, 1979. Aristophanes, *Lysistrata* [*Lizystrata*], TTV; trans. Zofia Saretok, dir. Antoni Halor, TV Producer Barbara Mazurek-Łuczak, design Hanna Volmer, mus. Bogumił Pasternak. Cast: Lysistrata (Zofia Saretok), Myrrine (Grażyna Barszczewska),

Kalonike (Ewa Decówna), Lampito (Bogumiła Murzyńska), Archon (Tadeusz Szaniecki), Stratyliissa (Wiesława Mazurkiewicz), Korifeus (Stanisław Brudny), Kinesias (Tadeusz Kwinta), et al.

April 8, 1979. Euripides, *Bacchae*, TAF, Gniezno; trans. Jerzy Łanowski, dir. Eugeniusz Aniszczenko, design Wojciech Krakowski, mus. Roman Nowacki. Cast: Dionysus (Andrzej Malicki), Pentheus (Jan Szulc), Agave (Janina Marisówna), et al.

May 19, 1979. Sophocles, *Antigone*, TNP Poznań; trans. Stanisław Hebanowski, dir. Wojciech Szulczyński, design Sławomir Dębosz, mus. Jerzy Satanowski. Cast: Creon (Wojciech Standałło), Antigone (Maria Robaszkiewicz), Ismena (Hanna Kulina), Tiresias (Henryk Abbe), Haimon (Wiesław Komasa), et al.

May 20, 1979. Aeschylus, *Prometheus Bound*, TWW, Wrocław; trans. Stefan Srebrny, dir. Travis Preston, design Adam Myjak, mus. Simon Thorn. Cast: Prometheus (Zbigniew Górski), Io/Bia (Halina Skoczyńska), Ocean/Cratos (Jan Blecki), Hephaistos (Stanisław Jaskółka), et al.

June 23, 1979. Aristophanes, *Assembly Women*, TAWB, Białystok, trans. Janina Ławińska-Tyszkowska (fragments of Knights and Lysistrata trans. Stefan Srebrny), dir. Wojciech Pisarek, design Grażyna Żubrowska, mus. Piotr Moss, chor. Gustaw Klauzner.

Aug. 4, 1979. Euripides, *The Bacchae*, Aleksander Fredro Theatre [Teatr im. Aleksandra Fredry], Gniezno; trans. Jerzy Łanowski, adapt. & dir. Eugeniusz Aniszczenko, design Wojciech Krakowski, mus. Roman Nowacki, chor. Marcella Hildebrandt-Pruska. Cast: Dionysus (Andrzej Malicki), Pentheus, King of Thebes (Jan Szulc), Agave (Janina Marisówna), Kadmos (Edmund Derengowski), Teiresias (Zenon Kaczanowski), et al.

Sept. 15, 1979. Sophocles, *Oedipus rex*, TJK, Opole; trans. Stefan Srebrny, dir. Bohdan Cybulski, design Jan Banucha, mus. Stanisław Syrewicz; Oedipus (Andrzej Wichrowski), Jocasta (Wanda Wieszczycka), Creon (Tomasz Morawski), Tiresias (A. Chronicki), et al. 34 spectacles, 17402 viewers.

Oct. 12, 1979. Wojciech Bąk, *Tiberius*, TAWB, Białystok; dir. Jerzy Zegalski, design Jadwiga Czarnocka, mus. Tadeusz Dziemski.

Cast: Tiberius (Krzysztof Ziemiński), Nerwa (Juliusz Przybylski), Caligula (Wojciech Pisarek), Makron (Grzegorz Galiński), et al. 37 spectacles, 5290 viewers.

Oct. 16, 1979. Jean Anouilh, *Antigone*, Theatre of Puppet and Mask “Groteska”, Cracow; trans. Jadwiga Dackiewicz, dir. Tomasz Borkowy. Cast: Antigone (Joanna Wizmur), Creon (E. Dargiewicz), et al. 14 spectacles, 3408 viewers.

Oct. 19, 1979. Sophocles, *Oedipus rex*, TDM, Częstochowa; trans. Artur Sandauer, dir. Wojciech Kopciński, design Marian Panek; Oedipus (Andrzej Jurczyński), Iocasta (S. Gall), Creon (Feliks Szajnert), Tiresias (Stanisław Czaderski), et al. 25 spectacles, 6649 viewers.

Dec. 30, 1979. Jean Racine, *Britannicus* [*Brytanik*], TJS, Cracow; trans. Joanna Arnold, dir. Irena Wollen, design Lidia & Jerzy Skarżyńscy, mus. Zygmunt Konieczny. Cast: Actor (Jerzy Nowak), Neron (Zbigniew Ruciński), Brytanik (Tomasz Międzik), Agrypina (Halina Gryglaszewska), et al.

VII. Massive Trade Union Movement Solidarity, 1980-1981

“Our man in Vatican,” the beloved Cracow Cardinal Karol Wojtyła and his papal visits to Poland were certainly a factor. Polish opposition was getting stronger, better organized, more decided, if not fearless. Beating communists at their own game, the trade unions, brought a real hope of change. The Solidarity movement mushroomed and grew in a matter of months. The communists did not wish to go without a fight, they did not in fact imagine that they can lose. But their strike was brutal and colossal, a true totalitarian move.

The theatrical community supported Solidarity from the August 1980 strikes, the times of isolation post March 1968 were over. The new trade unions insisted on the departure of directors too closely connected to the Party, even if their artistic rank was not in any doubt, as in the case of Krystyna Skuszanka, Jerzy Krasowski, Jan Paweł Gawlik, Tadeusz Łomnicki, and August Kowalczyk.⁴³

⁴³ See Daniel Przystek. *Środowisko teatru w okresie stanu wojennego*. (Warszawa: Oficyna Wydawnicza ASPRA-JR, 2005): 27.



Jan. 7, 1980. Jan Kochanowski, *Dismissal of the Greek Envoys* [Odprawa posłów greckich], TTV; dir. Zbigniew Zapasiewicz.

Jan. 12, 1980. Grigory Gorin, *Forget Herostratus!* [Zapomnieć o Herostratesie], TDL, Legnica; trans. Janina and Grzegorz Fedorowscy, dir. Wiesław Wodecki, design Marcin Wenzel. Cast: Man of the Theatre (T. Kwietko-Bębnowski), Tissafernes (T. Kamberski), Herostrates (M. Olbiński), et al. 24 spectacles, 6392 viewers.

Jan. 24, 1980. Helmut Kajzar, *Antigone* (paraphrase of the Sophocles' text), TSJ, Olsztyn; dir. Krzysztof Rościszewski, design Marek Durczewski, mus. Piotr Moss. Cast: Creon (Lech Gwit), Antigone (D. Wójcik), Ismena (Maria Rybarczyk), Tiresias (S. Burczyk), Haimon (A. Maciejewski), et al. 30 spectacles, 5310 viewers.

Feb. 26, 1980. Jan Kochanowski, *Dismissal of the Greek Envoys* [Odprawa Posłów Greckich], TCN, Jelenia Góra; dir. Wiesław Górski, design Krzysztof Tyszkiewicz, mus. Bogdan Dominik. Cast: Antenor (A. Kempa), Aleksander (E. Kalisz), Helen (M. Pereta), Alexander's Envoy, Ulisses (T. Radecki), Menelaus (Bogdan Słomiński), Priam (S. Łopatowski), Cassandra (L. Piss), et al. 10 spectacles, 2788 viewers.

March 3, 1980. Sophocles, *Antigone*, TPWr, Wrocław (a diploma performance by students of the Actor's Studio at TPWr); trans. Mieczysław Brożek, dir. Piotr Paradowski, design Krystyna Kamler (elements from a previous spectacle by Franciszek Starowieyski); 7 spectacles, 1718 viewers.

March 27, 1980. William Shakespeare, *A Midsummer Night's Dream*, TPWr, Wrocław; trans. Maciej Słomczyński, dir. and scen Jerzy Grzegorzewski. Cast: Theseus (Zygmunt Lesień), Nick Bottom/Pyramus (Bogusław Linda), Francis Flute/Thisbe (Tadeusz Szymków), Hippolyta (Ewa Kamas), Oberon (A. Wojaczek), Titania (Danuta Kisiel), et al. 24 spectacles, 14341 viewers.

March 28, 1980. Henryk Jurkowski, *History of Paris, Trojan Prince* [*Historia Parysa, królowica trojańskiego*], Theatre of Puppets "Arlekin", Łódź; dir. Stanisław Ochmański, design Zenobiusz Strzelecki, mus. Tomasz Kiesewetter. Cast: Prologue/Zeus (Mieczysław Gryglas), Helen (Liliana Ochmańska), et al. 18 spectacles, 1678 viewers.

March 29, 1980. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TSW, Katowice; dir. Marek Kostrzewski, design Jerzy Moskal. Cast: Antenor (Marian Skorupa), Alexander (Maciej Włodarczyk), Helen (Maria Wilhelm), Ulysses (Andrzej Mrożewski), Menelaus (Zbigniew Waszkielewicz), Priam (Tadeusz Szaniecki), Cassandra (Oksana Szyjan), et al. 14 spectacles, 4661 viewers.

June 6, 1980. Jonasz Kofta, Michał Sprusiński, *Achilles and Love* [*Achilles i miłość*] (based on Artur Maria Swinarski's *Achilles and the Maidens*), TSJ, Łódź; dir. Bogdan Hussakowski, design Zofia de Ines, mus. Marek Sart. Cast: Defines (Włodzimierz Skoczylas), Sapho (Ewa Mirowska), Odysseus (Stanisław Kwaśniak), Klea/Achilles (J. Kóleczo), et al. 14 spectacles, 2323 viewers.

June 8, 1980. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TJOL, Lublin; dir. Jerzy Rakowiecki, design Liliana Jankowska, mus. Jerzy Maksymiuk. Cast: Antenor (Andrzej Rzechowski), Alexander (Henryk Sobiechart), Ulysses (Piotr Wysocki), Menelaus (Jan W. Krzyszczak), Priam (Roman Kruczkowski), Cassandra (Zyta Połomska), et al. 6 spectacles, 8100 viewers.

June 8, 1980. Heiner Müller, *Philoctetes*, Adequate Theatre [Teatr Adekwatny], Warsaw; trans. Jacek Buras, dir. Willbald Bernhart, design Kazimierz Urbański. Cast: Philoctetes (Olgiard Łukaszewicz), Odysseus (Zygmunt Sierakowski), Neoptolemos (P. Probosz) et al. 1 spectacle, 80 viewers.

June 14, 1980. (based on Aristophanes), ***Paradise of Lazybones or Athenian Democracy*** [*Raj leniuchów, czyli Demokracja Ateńska*], (*Knights*, trans. Stefan Srebrny, *Clouds*, trans. Artur Sandauer, *Lysistrata* trans. Stefan Srebrny, *The Assembly women*, trans. Janina Tyszkowska), TPB, Bydgoszcz; dir. Leszek Czarnota, design Władysław Wigura. Cast: Paflagon (J. Piątkowski), Saussage Maker (K. Kurek), Kleonike (E. Golińska), Mirryna (K. Bartkiewicz), Lampito (M. Ozimek), et al. 8 spectacles, 1354 viewers.

Oct. 11, 1980. Euripides (adapt. Jean-Paul Sartre), ***Trojan Women***, TLS, Tarnów, trans. Jerzy Lisowski, dir. Jacek Andrucki, design Marek Dobrowolski, mus. Andrzej Wicenciak.

Oct. 18, 1980. Aeschylus, ***Oresteia***, [*Die Orestie*], Schaubühne am Halleschen Ufer, performance during International Theatre Meetings [Międzynarodowe Spotkania Teatralne], Warsaw; dir. Peter Stein, design Karl-Ernst Hermann, cost. Moidele Bickel.

Dec. 4, 1980. Sophocles, ***Oedipus rex***, TCN, Jelenia Góra, trans. Artur Sandauer, dir. Wojciech Kopciński, design Heliodor Jankowski.

March 30, 1981. Nora Szczepańska, ***Cooks***, [*Kucharki*], inspired by Sophocles' *Antigone*, TTV – Telewizja Polska Katowice; dir. Marcei Kochańczyk, TV Producer Ryszard Barnet, design Teresa Targońska, mus. Metody Ogórek. Cast: Czesława Monczka, Halina Wyrodek, Marian Skorupa, Anna Dymna, Zofia Truszkowska, et al.

1981. Euripides, ***The Suppliants*** [*Błagalnice*], Polish Radio Theatre [Teatr Polskiego Radia], dir. Zdzisław Dąbrowski. Cast: Aitra (Zofia Mrozowska), Theseus (Krzysztof Kolberger), Adrastos (Mieczysław Voit), Theban Herald (Tomasz Marzecki), Messenger (Paweł Wawrzecki), Euadne (Krystyna Królówna), Ifis (Bronisław Pawlik), Athena (Eugenia Herman), Leader of the Chorus (Miroslawa Dubrawska), 1st of the Chorus of Women from Argos (Krystyna Kołodziejczyk), 2nd (Ewa Kozłowska), 3rd (Celina Mencner), 4th (Wiesława Niemyska), 5th (Barbara Szyszko), 1st Child of the Fallen Heroes (Anna Skaros), 2nd (Danuta Przesmycka), 3rd (Alicja Rojek), 4th (Henryk Głębicki).

1981. Euripides, *Elektra*, Polish Radio Theatre [Teatr Polskiego Radia]; trans. Jerzy Łanowski, adapt. Zofia Orszulska, dir. Wojciech Maciejewski, sound Jerzy Jerzewski, mus. Maciej Małecki, Cast: Electra's husband (Franciszek Pieczka), Electra (Anna Chodakowska), Orestes (Krzysztof Kolbasiuk), Clytemnestra (Zofia Rysiówna), et al.

Sept. 19, 1981. William Shakespeare, *A Midsummer Night's Dream*, TZL, Zielona Góra; trans. Konstanty Ildefons Gałczyński, dir. Krystyna Meissner, design Ryszard Strzembala, mus. Tomasz Ochalski. Cast: Theseus/Oberon (W. Borsucki), Nick Bottom/Pyramus (M. Butlo), Francis Flute/Thisbe (W. Stawujak), Hippolyta/Titania (Magdalena Kuta), Puck (Antoni Ostrouch), et al. 24 spectacles, 7888 viewers.

Oct. 7, 1981. Zbigniew Herbert, *Reconstruction of the Poet* [*Rekonstrukcja poety*], Adequate Theatre [Teatr Adekwatny], Warsaw; dir. Włodzimierz Szpak, design Zygmunt Zaradkiewicz. Cast: Homer (Henryk Boukołowski), Homer's wife (Maria Probosz), et al. 9 spectacles, 600 viewers.

Oct. 30, 1981. Aristophanes, *Assemblywomen* [*Sejm kobiet*], BTD, Słupsk; trans. Janina Ławińska-Tyszkowska, dir. Jowita Pieńkiewicz, design Grzegorz Małecki, mus. Włodzimierz Plaskota; Praksagora (A. Szymańska), et al. 30 spectacles, 5008 viewers.

Nov. 7, 1981. William Shakespeare, *A Midsummer Night's Dream*, DTW, Wałbrzych; trans. Konstanty Ildefons Gałczyński, dir. Maciej Dzienisiewicz, design Łucja Kossakowska, mus. Władysław Igor Kowalski. Cast: Theseus (A. Cehak), Nick Bottom/Pyramus (T. Nowotarski), Francis Flute/Thisbe (T. Sokołowski), Hippolyta (N. Sozańska), Oberon (Z. Gocman), Titania (I. Borsukówna), Puck (W. Przyboś); et al. 37 spectacles, 8005 viewers.

Nov. 29, 1981. Stanisław Wyspiański, *A November Night*, TSW, Katowice; dir. Jerzy Zegalski, design Jerzy Moskal, mus. Mateusz Świącicki, chor. Zbigniew Waszkielewicz. Cast: Pallas Athena (A. Gołębiowska), Ares (R. Michalski), Kora (L. Bartosińska), Demeter (D. Morawska), et al. 28 spectacles, 9308 viewers.

VIII. Martial Law, Internments, Military Control of Media, Massive Boycott of Radio and Television, 1981-1983

Ten thousand people jailed during the martial law, in fifty or so internment centres across the country. State Radio and Television under military management made artists (and the public) recoil and a one year-long spontaneous boycott of media began in early 1982.

The exact date when the boycott started is known. It began when the production of Zygmunt Krasiński's *Irydion* directed by Jan Englert was completed, or on January 18, 1982.⁴⁴ The clandestine press published clear directives for actors how to observe the boycott.

The boycott lasted for almost a year and this extended duration brought exhaustion and uncertainty. On Nov. 29, 1982, the Polish Primate Józef Glemp spoke to actors after a church theatrical event asking all to end the action of refusal to work for the state media. Almost the same day and independently, the government disbanded the trade union ZASP [Union of Artists of the Polish Stage]. This unfortunate coincidence does not detract from the value of defending the principles, it only shows that our actions in spite of good intentions may have unexpected consequences.

During the boycott, there was nothing wrong in working at the theatres, once they re-opened sometime in February or so, although the authorities, especially in provincial theatres attempted to record the entire spectacles with the intention of broadcasting them later on television.

Radio and television were reliable and well paying employers for actors. The martial law and the boycott forced actors to look for other forms of activity, among which there were two important ones: home theatre and church theatre, similar in their philosophical underpinning to the literary "second circulation." It was an activity which was able to escape control of the censors and to break state monopoly.

Home theatre was well rooted in Polish tradition, and was practiced most recently, during the German occupation. Means of expression were naturally limited and the most important was the act itself. On the other hand, groups of actors exchanged guest appearances between cities and the home theatres covered the whole country with a veritable network. The numbers of viewers were naturally limited.

⁴⁴ Ibidem: 43.

Church theatres had full backing of the Roman Catholic Church. Activities were typically combined with various assistance streams, most of all to families of interned people but also to the public at large needing help of various sorts. Artistic activities included participation in the liturgy, or full performances, frequent but less so because they interfered with the normal day of the church. After the martial law ended, some of the productions continued to be staged – very occasionally – until 1986.



1982. Aeschylus, *Oresteia*, STK, Cracow; dir. Zygmunt Hübner.

Feb. 14, 1982. Albert Camus, *Caligula*, TDW, Warsaw; trans. Wojciech Natanson, dir. Andrzej Chrzanowski, design Marcin Stajewski, mus. Józef Skrzek. Cast: Caligula (Piotr Fronczewski), Caesonia (Magdalena Zawadzka), Cherea (Marek Obertyn), Helikon (Wojciech Pokora), et al. 38 spectacles, 22314 viewers.

April 21, 1982. Sophocles, *Oedipus Rex* (Diploma Spectacle PWST, Warsaw), TDW, Warsaw; trans. Stanisław Dygat, dir. Gustaw Holoubek. Cast: Oedipus (Krzysztof Gosztyła), Jocasta (J. Nowak/I. Rulewicz), Creon (Andrzej Ferenc), Tiresias (A. Marjański), et al. 10 spectacles, 578 viewers.

April 30, 1982. Sophocles, *Electra*, TZL, Zielona Góra; trans. Kazimierz Morawski, dir. Wojciech Maryjański, design Teresa Działak, mus. Tomasz Bajerski. Cast: Orestes (Andrzej Ozga), Electra (B. Chwedorzewska), Clytemnestra (D. Ambroź), Aegisthus (Roman Talarczyk), et al. 15 spectacles, 996 viewers.

May 29, 1982. William Shakespeare, *Midsummer Night's Dream*, TJK, Opole; trans. Maciej Słomczyński, dir. Wojciech Szulczyński, design Sławomir Dębosz, mus. Jerzy Satanowski. Cast: Theseus (R. Kotas), Nick Bottom/Pyramus (Z. Bebak), Francis

Flute/Thisbe (M. Smolarek), Hippolyta (C. Putro), Puck (J. Andrzejewski); 7 spectacles, 4143 viewers.

May 31, 1982; Zygmunt Krasiński, *Irydion*, TTV; dir. Jan Englert, design Barbara Kędzierska, cost. Tatiana Kwiatkowska, mus. Maciej Małecki; Irydion (Jan Frycz), Elsinoe (Maria Gładkowska), Masynissa (Jan Świdorski), Heliogabalus (Michał Bajor), Kornelia (Joanna Szczepkowska), et al.

June 18, 1982. Helmut Kajzar, *Antigone* (paraphrase of the Sophocles' text), TPoW, Warsaw; dir. Helmut Kajzar, design Jerzy Nowosielski, mus. Piotr Moss. Cast: Creon (Franciszek Pieczka/Ryszard Żuromski), Antigone (Ewa Dałkowska), Ismena (Joanna Żółkowska), Tiresias (Bolesław Smela), Haimon (Krzysztof Pieczyński), et al. 10 spectacles, 1826 viewers.

June 19, 1982; Aeschylus, *Oresteia*, STK, Cracow; trans. Maciej Słomczyński, dir. Zygmunt Hübner, design Lidia and Jerzy Skarżyńscy, mus. Stanisław Radwan. Cast: Agamemnon (Jerzy Bińczycki), Clytemnestra (Teresa Budzisz-Krzyżanowska), Aegisthus (Tadeusz Huk), Cassandra (Urszula Kiebzak/Ewa Kolasieńska), Orestes (Jerzy Radziwiłowicz), Pylades (Edward Dobrzański), Electra (Anna Dymna), Apollo (Edward Wnuk), Athena (Izabela Olszewska), et al.

Febr. 26, 1983. William Shakespeare, *Pericles, Prince of Tyre*, TPWr, Wrocław (staged with collaboration of Wrocław Mime Theatre); trans. Leon Ulrich, dir. & chor. Henryk Tomaszewski, design Zofia de Ines-Lewczuk, mus. Zbigniew Karnecki. 44 spectacles, 20583 viewers.

April 9, 1983. Euripides (adapt. Jean Paul Sartre), *The Trojan Women* [*Les Troyennes, Trojanki*], TJS, Cracow; trans. Jerzy Lisowski, dir. Aleksandra Domańska, design Katarzyna Żygulska. Cast: Athena (Ewa Krzyńska), Poseidon (Tadeusz Zięba), Hekube (Halina Gryglaszewska), Cassandra (Aldona Grochal), Andromache (Urszula Popiel), Helen (Maria Andruszkiewicz), et al.

Nov. 12, 1983. Zygmunt Krasiński, *Irydion*, TJS, Cracow; dir. Mikołaj Grabowski, design Jan Banucha. Cast: Poet (Andrzej Grabowski), Irydion (Grzegorz Matysik), Masynissa (Jerzy Trela),

Elsinoe (Anna Musiałówna), Scypio (Jerzy Grałek), Pilades (Marian Dzięziel), Heliogabal (Stanisław Igar), et al.

Dec. 11, 1983. Jean-Paul Sartre, *Flies* [*Les Mouches, Muchy*], TWH, Toruń; trans. Jerzy Lisowski, dir. Jacek Zembrzuski, design Grażyna Stando, mus. Zbigniew Karnecki.

IX. Return to Civilian Rule, Rebuilding of Opposition, Influence of Perestrojka, 1984-1989

Jan. 3, 1984; Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], TTV; dir. Zbigniew Zbrojewski.

Jan. 9, 1984. Eugene O'Neill, *Mourning becomes Electra, part 1 Homecoming* [*Żaloba przystoi Elektrze, część 1. - Powrót do domu*], TTV. Trans. Kazimierz Piotrowski, dir. Jan Błeszyński, TV producer Stanisław Zajączkowski, design Henryk Cios, cost. Renata Jabłońska, mus. Andrzej Zarycki. Cast: Christine (Teresa Budzisz-Krzyżanowska), Lavinia (Anna Dymna), Ezra (Edward Lubaszenko), Adam (Jerzy Trela), Seth (Jerzy Nowak), Piotr (Edward Żentara), Hazel (Katarzyna Litwin), Amos (Henryk Majcherek), Luiza, his wife (Maria Zajączówna-Radwan), Minni (Teresa Pawłowicz-Stokowska).

Jan. 16, 1984. Eugene O'Neill, *Mourning becomes Electra, part 2 The Hunted* [*Żaloba przystoi Elektrze, część 2. Ścigani*], TTV. Trans. Kazimierz Piotrowski, dir. Jan Błeszyński, TV producer Stanisław Zajączkowski, design Henryk Cios, cost. Renata Jabłońska, mus. Andrzej Zarycki. Cast: Orin (Krzysztof Globisz), Christine (Teresa Budzisz-Krzyżanowska), Lavinia (Anna Dymna), Ezra (Edward Lubaszenko), Adam (Jerzy Trela), Seth (Jerzy Nowak), Piotr (Edward Żentara), Hazel (Katarzyna Litwin), Jozjasz (Wojciech Ziętarski), Emma, his wife (Krystyna Stankiewicz), Pastor Hills (Karol Podgórski), Żona Pastora (Halina Zaczek), Doktor (Jan Güntner), Marynarz (Kazimierz Borowiec).

Jan. 23, 1984. Eugene O'Neill, *Mourning becomes Electra, part 3 – The Haunted* [*Żaloba przystoi Elektrze, część 3. - Opętani*], TTV. Trans. Kazimierz Piotrowski, dir. Jan Błeszyński, TV producer Stanisław Zajączkowski, design Henryk Cios, cost. Renata Jabłońska, mus. Andrzej Zarycki. Cast: Orin (Krzysztof Globisz),

Lavinia (Anna Dymna), Seth (Jerzy Nowak), Piotr (Edward Żentara), Hazel (Katarzyna Litwin), Amos (Henryk Majcherek and Zbigniew Bednarek), et al.

Febr. 26, 1984. Sophocles, *Antigone*, TPWr, Wrocław; trans. Stanisław Hebanowski, trans. Chorus' songs: Mieczysław Brożek, dir. Ewa Bułhak, design Jerzy Grzegorzewski, mus. Stanisław Radwan. 52 spectacles, 6671 viewers.

March 17, 1984. Sophocles, *Oedipus Rex*, TDS, Słupsk; trans. Stanisław Dygat, dir. and design Ryszard Jaśniewicz, mus. Bohdan Jarmołowicz. Cast: Oedipus (Ryszard Jaśniewicz), Jocasta (Magda Szkopówna-Bartoszek), Creon (Jerzy Karnicki), Tiresias (Borys Borkowski), et al. 26 spectacles, 5312 viewers.

Apr. 29, 1984. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TMG, Gdynia; dir. Jerzy Rakowiecki, design Liliana Jankowska, mus. Jerzy Maksymiuk. Cast: Antenor (Stefan Iżyłowski), Aleksander (Tomasz Jankiewicz), Helen (Violetta Zalewska), Alexander's Envoy, Ulisses (Roman Talarczyk), Menelaus (Marian Rajski), Priam (Zbigniew Gawroński), Cassandra (Małgorzata Talarczyk), Officer, Prisoner, Chorus; 18 spectacles, 4624 viewers.

June 5, 1984. Pier Paolo Pasolini, *Affabulazione*, STW, Warsaw; trans. Lucio Gambacorta, Józef Opalski, dir. Tadeusz Łomnicki, design Barbara Hanicka, Jerzy Grzegorzewski, mus. Zygmunt Konieczny. Cast: Sophocles' Shadow (Jerzy Dominik), Father (Tadeusz Łomnicki), Mother (Ewa Żukowska), et al. 12 spectacles, 1978 viewers.

Aug, 13, 1984. Jerzy Broszkiewicz, *The Names of Power* [*Imiona Władzy*], TTV, Telewizja Polska Katowice, Dir. Jan Klemens, TV producer Tadeusz Ringwelski, design Irena Skoczeń, mus. Norbert Szklorz. Cast: Claudius (Bernard Kowalczyk), Quintus (Zbigniew Leraczyk), Marcius Septor (Zygmunt Biernat), Guard (Władysław Aniszewski); Cast for XVII century Spain: King Filip (Zbigniew Filary), Prince Filip (Zbigniew Leraczyk), Prince Juan (Adrzej Śleziak), Prince Jerome (Wiktor Flomczyk), Prince Minister (Włodzimierz Figura), Cardinal (Jerzy Statkiewicz), Commander of the Guard (Jerzy Statkiewicz), Margit (Ewa Nijaki), Carinell (Adam Kopciszewski), Confessor (Jerzy Czarski); Cast for the jail in a

colonial state: 114 (Zbigniew Leraczyk). 115 (Bogusław Madeja), 20.000 (Bogusław Weil), Guard (Andrzej Hołaj).

1984. Sophocles, *Antigone*, Polish Radio Theatre [Teatr Polskiego Radia]; trans. Stanisław Hebanowski, adapt. & dir. Henryk Rozen, mus. Zbigniew Preisner, prod. Andrzej Brzoska. Cast: Antigone (Jadwiga Jankowska-Cieślak), Creon (Zbigniew Zapasiewicz, Ismene (Krystyna Kozanecka), Eurydice (Teresa Budzisz-Krzyżanowska), Haemon (Mirosław Konarowski), Guard (Marek Obertyn), Teiresias (Jan Świdorski). National Philharmonic Choir dir. Romuald Miazga. Chamber Ensemble of the Polish Radio Orchestra dir. Jan Pruszek.

Sept. 22, 1984. Łukasz Górnicki, *Troas*, TAWB, Białystok; dir. Tadeusz Aleksandrowicz, design Kazimierz Urbański, mus. Janusz Kępski. Cast: Hecuba (Alicja Telatycka), Cassandra (Irena Lipczyńska), Agamemnon (Tadeusz Kozłowski), et al. 24 spectacles, 13310 viewers.

Oct. 3, 1984. Zbigniew Herbert, *Reconstruction of the Poet* [*Rekonstrukcja poety*], TDS, Słupsk; dir. Jowita Pieńkiewicz, design Barbara Jankowska. Cast: Professor (Anna Janiak), Homer (Borys Borkowski), et al. 7 spectacles, 600 viewers.

Dec. 7, 1984. William Shakespeare, *Pericles, Prince of Tyre*, NTW, Warsaw; trans. Maciej Słomczyński, dir. Bohdan Cybulski, design Marcin Jarnuszkiewicz, cost. Irena Biegańska, mus. Jerzy Satanowski. Cast: Gower (Jerzy Bończak), Antiochus (Janusz Bukowski), Antiochus' Daughter (Ewa Kania), Pericles (Marek Obertyn), Helicanus (Zdzisław Wardejn), Cleon (Tomasz Zaliwski), et al. 23 spectacles, 6897 viewers.

Jan. 18, 1985. Sophocles, *Oedipus Rex*, TPP, Poznań; trans. Stanisław Dygat, dir. Jacek Pazdro, design Marian Iwanowicz, mus. Janusz Stokłosa. Cast: Oedipus (Andrzej Wilk), Jocasta (Jolanta Szajna), Creon (Wojciech Kalinowski), Tiresias (Stanisław Rączkiewicz), et al. 24 spectacles, 1423 viewers.

Jan. 24, 1985. Friedrich Dürrenmatt, *Romulus the Great* [*Romulus der Große, Romulus Wielki*], TPW, Warsaw; trans. Irena Krzywicka & Jan Garewicz, dir. Kazimierz Dejmek, design Jan Polewka. 47 spectacles.

1985. Juliusz Słowacki, *King Agis* [Agis], Polish Radio Theatre [Teatr Polskiego Radia]. Cast: Agis, King of Sparta (Ignacy Gogolewski), Archidamia (Zofia Małynicz), Agesistrata (Zofia Rysiówna), Agesilaus (Stanisław Zaczek), Leonidas (Mieczysław Milecki), Helenida (Aleksandra Ślaska), et al.

March 19, 1985. Karol Hubert Rostworowski, *Caius Caesar Caligula*, TJK, Opole; dir. Wojciech Zeidler, cost. Jerzy Rudzki, mus. Andrzej Zarycki. Cast: Caligula (Jacek Dżisiewicz), Caesonia (Iwona Żelaźnicka-Błaszczak), et al. 33 spectacles, 11421 viewers.

April 13, 1985. Stanisław Wyspiański, *Return of Odysseus* [*Powrót Odyseusza*], TDS, Słupsk; dir. Ryszard Jaśniewicz, design Jadwiga Pożakowska, mus. Bohdan Jarmołowicz, chor. Wojciech Misiuro. Cast: Odysseus (Ryszard Jaśniewicz), Telemak (Tomisław Ryczko), Penelope (Kaja Kijowska), et al. 7 spectacles, 1200 viewers.

June 11, 1985. Kostas Varnalis, *Real Defense of Socrates* [*Prawdziwa obrona Sokratesa*], TWW, Wrocław; dir. and cos. Jan Wojciech Krzyszczak; 2 spectacles, 81 viewers.

June 16, 1985. Jerzy Żuławski, *Eros and Psyche*, TDS, Płock; dir. Roman Kordziński, design Slavika Lalicki, mus. Tadeusz Woźniak, chor. Jerzy Stępiak. Cast: Psyche (Magdalena Chilmon), Thanatos (Janusz Lis), et al. 7 spectacles, 1787 viewers.

July 18, 1985. Heiner Müller, *Despoiled Shore, Medea Material. Landscape with Argonauts* [*Verkommens Ufer. Medeamaterial. Landschaft mit Argonauten; Gnijący brzeg. Materiały do Medei. Krajobraz z Argonautami*], STW, Warsaw; trans. Jacek Buras, dir. Henryk Baranowski, design Jerzy Kalina, mus. Jerzy Satanowski. Cast: (Elżbieta Kijowska, Anna Milewska, Helena Norowicz, Stanisław Brudny and others); 4 spectacles, 617 viewers.

Oct. 26, 1985. Jerzy Andrzejewski, *Prometheus*, TAWB, Białystok; dir. Jacek Andrucki, design Marian Fiszer, mus. Jacek Kaczyński, Jerzy Nowicki. Cast: Hebe (Danuta Borsuk-Jóźwik), Hestia (Maria Chodecka), Athena (Grażyna Juchniewicz), Aphrodite (Krystyna Kacprowicz), Demeter (Danuta Kierkło), Hera (Alicja Telatycka), Zeus (Andrzej Redwans), Prometheus (Rafał Żabiński), Apollo (Andrzej Dębski), Ares (Wiesław Lelusz), et al. 38 spectacles, 13600 viewers.

Nov. 7, 1985. Artur Marya Swinarski, *Achilles and the Maidens* [*Achilles i panny*], TNW, Warsaw; dir. Waclaw Jankowski, design Grażyna Żubrowska, mus. Tadeusz Wicherek. Cast: Likomedes (Zygmunt Fok), Sappho (Małgorzata Lorentowicz), Odysseus (Krzysztof Chamiec), et al. 44 spectacles, 11531 viewers.

Nov. 23, 1985. Sophocles, *Antigone*, Dramatic Theatre, Słupsk; trans. Stanisław Hebanowski, dir. Ryszard Jaśniewicz, design Andrzej Szepłocki, mus. Jerzy Stachurski. Cast: Creon (Jerzy Karnicki), Antigone (Irena Wójcik), Ismena (Bożena Micherda), Tiresias (Ryszard Jaśniewicz), Haimon (Zbigniew Kila), et al. 55 spectacles, 4500 viewers.

Jan. 24, 1986. Seneca, *Phedre*, Wrocław Second Studio [Drugie Studio Wrocławskie], Wrocław; trans. Anna Świderkówna, dir. Zbigniew Cynkutis, cost. Barbara Zawadowska. Cast: Phedre (Grażyna Błęcka-Kolska), Hyppolytos (Mariusz Prasał), Theseus (Jerzy Kłosiński), Chorus; 34 spectacles, 1214 viewers.

Jan. 28, 1986. Zygmunt Krasiński, *Irydion*, TWG, Gdańsk; dir. Krzysztof Babicki, design Zofia de Ines-Lewczuk, mus. Zbigniew Karnecki. Cast: Irydion (Jacek Mikołajczak), Elsinoe (Dorota Kolak), Masynissa (Henryk Bista), Heliogabalus (Jarosław Tyrański), Kornelia (Grażyna Jędras), et al. 15 spectacles, 5387 viewers.

Febr. 3, 1986. Stanisław Przybyszewski, *Golden Fleece* [Złote runo], TTV - TV 1, at 20:15. Dir. Ignacy Gogolewski, TV Producer Ewa Vogtman-Budny, design Jerzy Gorazdowski. Cast: Rembowski (Tadeusz Borowski), Irena (Halina Rowicka), Ruszczye (Zdzisław Tobiasz), Przesławski (Krzysztof Kalczyński), Łącki (Zygmunt Malanowicz), et al.

May 24, 1986. Zygmunt Hübner, *People of the Emperor* [*Ludzie Cesarza*], TAW, Warsaw; dir. Zdzisław Tobiasz, design Tatiana Kwiatkowska. Cast: Seneca (Tadeusz Borowski), Petronius (Marian Kociniak), Trazea (Marian Opania), et al. 21 spectacles, 2604 viewers.

June 15, 1986. Homer, *Odyssey* [*Odyseja*], TLNH, Cracow; trans. Jan Parandowski, dir. Vojo Stankovski, design Janusz Trzebiatowski, mus. Jolanta Szczebra. Cast: Athena (Jadwiga Leśniak), Zeus (Tadeusz Szaniecki), Helios (Zbigniew Zaniewski), Odysseus (Krzysztof Wojciechowski), Alkinoos (Zdzisław Klucznik),

Mother (Krystyna Rutkowska), Penelope (Zdzisława Wilkówna), Eurykleia (Eugenia Horecka), et al. 5 spectacles, 1572 viewers.

Aug. 23, 1986. Aristophanes, *Lysistrata* [*Bojomira*], TWG, Gdańsk; trans. Stefan Srebrny, dir. Ryszard Ronczewski, design Jadwiga Pożakowska, mus. Andrzej Głowiński. Cast: Lysistrata (Elżbieta Goetel), Kleonike (Elżbieta Kochanowska), Mirryne (Alina Lipnicka), Lampito (Małgorzata Ząbkowska), Stratyllis (Anna Chodakowska, Małgorzata Ząbkowska), Stymodoros (Henryk Sakowicz) et al.

Oct. 10, 1986. Sophocles, *Antigone*, TZM, Warsaw; trans. Stanisław Hebanowski, dir. Andrzej Ziębiński, design Marcin Jarnuszkiewicz, mus. Tomasz Bajerski. Cast: Creon (Włodzimierz Bednarski), Antigone (Halina Bednarz/Joanna Lissner), Ismena (Wanda Wróblewska), , Tiresias (Mariusz Leszczyński), Haimon (Marek Prałat), et al. 60 spectacles, 22123 viewers.

Oct. 26, 1986. Sophocles, *Antigone*, TDM, Częstochowa; trans. Stanisław Hebanowski, dir. Bogdan Ciosek, design Andrzej Witkowski, mus. Zygmunt Konieczny. Cast: Creon (Jerzy Smyk), Antigone (Elwira Hamerska), Ismena (Czesława Monczka), Tiresias (Tadeusz Morawski), Haimon (Ireneusz Wykurz), et al. 35 spectacles, 12258 viewers.

Nov. 22, 1986. Stanisław Wyspiański, *A November Night* [Noc listopadowa], TJO, Olsztyn; dir. Roman Kordziński, design Jacek Zagajewski, mus. Romuald Andrzejewski, chor. Jerzy Stępnia. Cast: Pallas Athena (Krystyna Rayska), Nike from Thermopylae, Kora (Małgorzata Chryc-Filary), Nike from Salamina (Joanna Biesiada), Nike from Chaeronea (Anna Lipnicka), Nike from Marathon (Ewa Nizik), Hecate (Hanna Wolnicka), Ares (Alina Strzelec), et al.

Nov. 25, 1986. Aeschylus, *Prometheus*, Wrocław Second Studio [Drugie Studio Wrocławskie], Wrocław; trans. and dir. Mirosław Kocur, cost. Barbara Zawadowska. Cast: Io (Jolanta Cynkutis), Prometheus (Janusz Stolarski), Bia (Grzegorz Sikora), Hephaestus (Bogumił Gauden), Cratus (Marek Cichosz), Oceanus, Hermes (Marek Cichosz), et al. 20 spectacles, 1811 viewers.

Nov. 26, 1986. Albert Camus, *Caligula*, TPP, Poznań; trans. Wojciech Natanson, dir. Jacek Pazdro, design Władysław Wigura.

Cast: Caligula (Władysław Kalinowski), Caesonia (Dorota Kulka), Cherea (Andrzej Wilk), Helikon (Wiesław Krupa), et al. 37 spectacles, 7973 viewers.

Nov. 30, 1986. Krzysztof Baka and Jarosław Gryz, *Oedipus Rex* (based on Seneca and Ted Hughes), TWG, Gdynia; trans. Dorota Sobieniecka, Andre Hübner, dir. Pierre Cunliffe, design Ewa Baranowska and Dagmara Udymowska. Cast: Antigone (T. Gerstle), Oedipus (Andre Hübner), et al. 3 spectacles, 148 viewers.

Febr. 28, 1987. Sophocles, *Antigone*, TZL, Zielona Góra; trans. Ludwik Hieronim Morstin, dir. Krzysztof Rotnicki, design Jerzy Rudzki, mus. Jerzy Bechyna, chor. Wojciech Kępczyński. Cast: Antigone (Małgorzata Wower), Ismena (Krystyna Szostak), Creon (Leszek Polessa), Haimon (Piotr Lauks/Bogdan Warchoł), Eurydice (Danuta Ambroź), Teiresias (Tadeusz Bartkowiak), et al. 40 spectacles, 8620 viewers.

March 21, 1987. Zdzisław Hejduk, Krzysztof Rynkiewicz, *Gods and I* [*Bogowie i Ja*] (based on Ernst Schnabel's novel *I and the Kings*), Theatre 77, Łódź; trans. Stefan Lichański, dir. Zdzisław Hejduk, design Krzysztof Rynkiewicz, mus. Andrzej Zamolski. Cast: Dedal (Andrzej Podgórski), Medea (Katarzyna Spolińska), et al. 3 spectacles, 300 viewers.

March 22, 1987. Helmut Kajzar, *Antigone* (paraphrase of the Sophocles' text), TCN, Jelenia Góra; dir. Irena Dudzińska, design Ryszard Grajewski, mus. Zbigniew Piotrowski. Cast: Creon (Zdzisław Sobociński), Antigone (Małgorzata Mielcarek), Ismena (Jadwiga Kuta), Tiresias (Piotr Szulc), Haimon (Wojciech Oleksiewicz), et al. 34 spectacles, 1984 viewers.

April 9, 1987. Ludwik Hieronim Morstin, *Defense of Xanthippe* [*Obrona Ksantypy*], Rozmaitości Theatre, Warsaw; dir. Wojciech Siemion, design Jadwiga Czarnocka. Cast: Xanthippe (Ewa Szykulska/Marzena Manteska), Socrates (Wojciech Siemion), et al. 17 spectacles, 5358 viewers.

June 6, 1987. Edward Radzinski, *Theatre of the Times of Nero and Seneca* [*Teatr czasów Nerona i Seneki*], TWS, Rzeszów; trans. Grażyna Strumiłło-Miłosz, dir. Bogdan Ciosek, design Ryszard Melliwa, mus. Janusz Grzywacz. Cast: Seneca (Józef Chrobak), Nero

(Jacek Lecznar), Amor (Krzysztof Kluzik), Venus (Bożena Płocka), et al. 11 spectacles, 2278 viewers.

June 20, 1987. Zygmunt Hübner, *People of the Emperor* [*Ludzie Cesarza*], TWG, Gdańsk; dir. Marek Okopiński, design Łucja and Bruno Sobczakowie. Cast: Seneca (Jerzy Kiszki), Petronius (Andrzej Szaciłło), Trazea (Andrzej Nowiński), et al. 16 spectacles, 662 viewers.

July 18, 1987. William Shakespeare, *A Midsummer Night's Dream*, Ochota Theatre, Warsaw; trans. Konstanty Ildefons Gałczyński, dir. Halina and Jan Machulscy, design Iwona Wesoły, mus. Jacek Szczygieł. Cast: Theseus (Andrzej Malec), Nick Bottom/Pyramus (Cezary Pazura), Francis Flute/Thisbe (Andrzej Niemirski), Hippolyta (Elżbieta Socha), Oberon (Piotr Siejka), Titania (Sławomira Łozińska), Puck (Tomasz Kępiński), et al. 14 spectacles, 4000 viewers.

Aug. 29, 1987. William Shakespeare, *A Midsummer Night's Dream*, BTB, Koszalin; trans. Konstanty Ildefons Gałczyński, dir. Andrzej Maria Marczewski, design Kika Lilicińska, mus. Tadeusz Woźniak. Cast: Theseus (Feliks Woźniak), Nick Bottom/Pyramus (Andrzej Błaszczyk), Francis Flute/Thisbe (Roman Lis), Hippolyta (Alefityna Gościmska), Oberon (Kazimierz Tałaj), Titania (Iwona Żelaźnicka), Puck (Jadwiga Andrzejewska), et al. 2 spectacles, 239 viewers.

Sept. 27, 1987. Stanisław Wyspiański, *A November Night* [*Noc listopadowa*], TJS, Cracow; dir. Andrzej Maria Marczewski, design Jerzy Michalak, mus. Lucjan Kaszycki. Cast: Pallas Athena (Halina Gryglaszewska), Demeter (Maria Kościalkowska), Hermes (Juliusz Warunek), et al. 39 spectacles, 19065 viewers.

Sept. 27, 1987. William Shakespeare, *Titus Andronicus*, TJL, Łódź; trans. Leon Ulrich, dir. Maciej Prus, design Dorota Banasik-Bielska, mus. Janusz Stokłosa. Cast: Titus Andronicus (Zbigniew Józefowicz), Tamora (Ewa Mirowska), Lawinia (Bożena Miller-Malecka), et al. 16 spectacles, 4327 viewers.

Oct. 2, 1987. Edward Radziński, *Theatre of the Times of Nero and Seneca* [*Teatr czasów Nerona i Seneki*], TWS, Szczecin; trans. Grażyna Strumiłło-Miłosz, dir. Zbigniew Chrzanowski, design Jan

Banucha, mus. Janusz Stalmierski. Cast: Seneca (Jacek Polaczek), Nero (Adam Zych), Amor (Grażyna Madej), Venus (Beata Bajerska), et al. 27 spectacles, 5416 viewers.

Oct. 10, 1987. Plato, *Defense of Socrates* [*Obrona Sokratesa*], TPS, Szczecin; trans. Władysław Witwicki, dir. Andrzej May, design Jan Banucha. Cast: Socrates (Zbigniew Mamont), Kriton (Mieczysław Franaszek), Meletos (Aleksander Gierczak), et al. 46 spectacles, 6523 viewers.

Oct. 29, 1987. Stanisław Herakliusz Lubomirski, *Ermida or Pastoral Princess* [*Ermida albo królowna pasterska*], TJK, Opole; dir. Krzysztof Orzechowski, design Anna Rachel, mus. Wojciech Głuch. Cast: Ermida (Aleksandra Ziubrak), Filander (Jerzy Senator), Cupido (Tadeusz Hankiewicz), Mercury (Piotr Lauks), et al. 47 spectacles, 9282 viewers.

Dec. 5, 1987. Edward Radzinski, *Theatre of the Times of Nero and Seneca* [*Teatr czasów Nerona i Seneki*], TNL, Łódź; trans. Grażyna Strumiłło-Miłosz, dir. Krzysztof Rościszewski, design Krzysztof Kelm, mus. Ewa Kornecka. Cast: Seneca (Aleksander Bednarz), Nero (Bronisław Wrocławski), Amor (Marek Cichucki), Venus (Jolanta Nowińska), et al. 48 spectacles, 6583 viewers.

Dec. 5, 1987. Edward Radzinski, *Theatre of the Times of Nero and Seneca* [*Teatr czasów Nerona i Seneki*], TDW, Warsaw; trans. Grażyna Strumiłło-Miłosz, dir. Jacek Zembrzuski, design Urszula Kubicz, mus. Jan A. P. Kaczmarek. Cast: Seneca (Henryk Machalica), Nero (Jarosław Gajewski/Marek Kondrat), Amor (Mieczysław Morański), Venus (Ewa Telega), Antonius Flavius (Andrzej Blumenfeld), Diogenes (Włodzimierz Press), et al. 29 spectacles, 3550 viewers.

Dec. 18, 1987. e.g. *Oedipus* [*np. Edyp*, based on Sophocles' *Oedipus Rex* and Archilochus' poems], Stanisław Ignacy Witkiewicz Theatre [Teatr im. Stanisława Ignacego Witkiewicza], Zakopane; trans. Kazimierz Morawski, Archilochus trans. Jerzy Danielewicz, dir. Andrzej Dziuk, design Andrzej Majewski, mus. Jerzy Chruściński, chor. Lech Wołczyk. Cast: Chorus (Dorota Ficoń, Karina Krzywicka, Marta Szmigielska, Piotr Dąbrowski, Andrzej Jesionek, Lech Wołczyk), et al. 6 spectacles, 1570 viewers.

Dec. 19, 1987. Sophocles, *Antigone*, TDS, Płock; dir. Andrzej Koper, design Wojciech Zembrzuski, mus. Władysław Igor Kowalski. Cast: Creon (Andrzej Czaplarski), Antigone (Halina Rabenda), Ismena (Teresa Kwiatkowska), Haimon (Paweł Lipnicki), et al. 23 spectacles, 4579 viewers.

Jan. 30, 1988. Maxwell Anderson, *Barefoot in Athens* [*Boso w Atenach*], TWB, Kalisz; trans. Teresa Pyzik, dir. Waldemar Wilhelm, design Elżbieta Iwona Dietrych, mus. Fryderyk Stankiewicz. Cast: Socrates (Warszosałw Kmita), Xanthippe (Bożena Remelska), et al. 25 spectacles, 1891 viewers.

Jan. 31, 1988. William Shakespeare, *Troilus and Cressida*, TJK, Opole; trans. Zofia Siwicka, dir. Jacek Pazdro, design Władysław Wigura, mus. Wojciech Gogolewski. Cast: Prologue, Priam (Adolf Chronicki), Hector (Arkadiusz Rajzer), Troilus (Adam Kowalski), Paris (Jerzy Senator), Aeneas (Tadeusz Hankiewicz), Kalchas (Zdzisław Łęcki), Menelaus (Marian Maksymowicz), Achilles (Mirosław Połatyński), Ajax (Wiesław Cichy), Ulysses (Maciej Korwin), Helen (Dolores Rajzer), Andromache (Elżbieta Piwek), Cassandra (Dagmara Foniok), Cressida (Aleksandra Ziubrak); 11 spectacles, 2668 viewers.

Feb. 6, 1988. Roman Brandstaetter, *Death on the Artemis' Coast* [*Śmierć na wybrzeżu Artemidy*], TZS, Sosnowiec; dir. Jan Klemens, design Alicja Kuryło. Cast: Agamemnon (Włodzimierz Figura), Clytemnestra (Barbara Medwecka), Iphigenia (Katarzyna Kulig), Aegisthus (Antoni Biegarczyk). 18 spectacles, 4333 viewers.

Feb. 17, 1988. Aristophanes, *Birds* [*Ptaki*], TWD, Warsaw; trans. Artur Sandauer, dir. Paweł Pochwała, design Urszula Kubicz; mus. Andrzej S. Kielbowicz. Cast: Euelpides/Trybał (Mieczysław Morański), Pistetajros (Jarosław Gajewski), Heracles (Krzysztof Stelmaszyk), Poseidon (Maciej Damięcki), Goddess Power (Olga Sawicka), et al.

Feb. 27, 1988. Maria Konopnicka, *Prometheus and Sisyphus*, Julian Tuwim Studio Theatre '83 [Teatr Studyjny '83 im. Juliana Tuwima], Łódź; dir. Jacek Andrucki, design Krzysztof Małachowski, mus. Tadeusz Woźniak. Cast: Prometheus (Sylwester Maciejewski), Sisyphus (Jerzy Gudejko), Zeus (Sławomir Olszewski), et al. 4 spectacles, 165 viewers.

March 25, 1988. Euripides, *Medea*, TPoW, Warsaw; trans. Maciej Słomczyński, dir. Zygmunt Hübner, design Barbara Hanicka, mus. Józef Skrzek. Cast: Medea (Krystyna Janda), Jason (Jerzy Zelnik), Creon (Jerzy Przybylski), the Chorus of Corinthian Women (Academic Choir of the University of Warsaw), et al. 18 spectacles, 6738 viewers.

March 26, 1988. William Shakespeare, *A Midsummer Night's Dream*, TCN, Jelenia Góra; trans. Konstanty Ildefons Gałczyński, dir. Waldemar Zawodźński; a diploma performance by students of PWST Wrocław. 11 spectacles, 3896 viewers.

June 19, 1988. William Shakespeare, *A Midsummer Night's Dream*, TPL, Łódź; trans. Krystyna Berwińska, dir. Daniel Bargiełowski, design Iwona Zaborowska, mus. Czesław Niemen. Cast: Theseus (Jerzy Korsztyń), Nick Bottom/Pyramus (Tadeusz Sabara), Hippolyta (Renata Frieman-Kryńska), Oberon (Mieczysław Gajda), Titania (Gabriela Sarnecka), Puck (Robert Rozmus); 5 spectacles, 10942 viewers.

Sept. 7, 1988. Stefan Canew, *Socrates' Last Night* [*Ostatnia noc Sokratesa*], Theatre of Satire "Maszkaron" [Teatr Satyry "Maszkaron"], Cracow; trans. Liliana Bardijewska, dir. Tadeusz Junak, design Henryk Cios, Danuta Talikowska. Cast: Socrates (Józef Harasiewicz), Guard (Jerzy Aleksander Braszka), Xanthippe (Izabella Lipka/Grażyna Skotnicka). 96 spectacles, 8669 viewers.

Sept. 7, 1988. Stefan Canew, *Socrates' Last Night* [*Ostatnia noc Sokratesa*], TNW, Warsaw; trans. Liliana Bardijewska, dir. Grisza Ostrowski, design Jan Banucha, mus. Andrzej Kurylewicz. Cast: Socrates (Paweł Nowisz), Guard (Marek Obertyn), Xanthippe (Barbara Dziekan). 26 spectacles, 1710 viewers.

Sept. 9, 1988. William Shakespeare, *A Midsummer Night's Dream*, TPB, Bydgoszcz; trans. Maciej Słomczyński, dir. Andrzej Maria Marczewski, design Iwo Dobiecki, mus. Tadeusz Woźniak, chor. Jerzy Stępnik. Cast: Theseus (Eugeniusz Rzycki), Nick Bottom/Pyramus (Roman Gramziński), Francis Flute/Thisbe (Waldemar Czyszak), Hippolyta (Wanda Rzycka), Oberon (Wojciech Kalwat), Titania (Dorota Piasecka), Puck (Jadwiga Andrzejewska), et al. 33 spectacles, 10901 viewers.

Oct. 8, 1988. Albert Camus, *Caligula*, TWG, Gdańsk; trans. Wojciech Natanson, dir. Krzysztof Babicki, design Anna Maria Rachel, mus. Andrzej Głowiński. Cast: Caligula (Jarosław Tyrański), Caesonia (Grażyna Jędras), Cherea (Stanisław Michalski), Helikon (Krzysztof Matuszewski), et al. 69 spectacles, 17890 viewers.

Oct. 15, 1988. Jean Anouilh, *Antigone*, TLS, Tarnów; trans. Jadwiga Dackiewicz, dir. Józef Zbiróg, design Marek Braun, mus. Władysław Skwirut. Cast: Chorus, Antigone (Mariola Łabno), Ismena (Alina Więckiewicz-Wisniewska), Creon (Andrzej Rausz/Józef Zbiróg), Haimon (Grzegorz Janiszewski), et al. 40 spectacles, 10525 viewers.

Oct. 20, 1988. Jan Kochanowski, *Dismissal of the Greek Envoys* [*Odprawa Posłów Greckich*], TNZ, Zabrze; dir. Wojciech Boratyński, design Krzysztof Pankiewicz. Cast: Antenor (Krzysztof Misiurkiewicz), Aleksander (Adam Szymura), Helena (Grażyna Mścichowska), Alexander's Envoy, Ulisses (Wojciech Leśniak), Menelaus (Jerzy Statkiewicz), Priam (Emir Buczacki), Cassandra (Jolanta Niestrój-Malisz), et al. 32 spectacles, 14252 viewers.

Nov. 23, 1988. Albert Camus, *Caligula*, TSW, Katowice; trans. Bożena Sęk, dir. Józef Zegalski, design Waclaw Kula, mus. Jerzy Milian. Cast: Caligula (Jerzy Głybin), Caesonia (Joanna Budniok-Machera), Cherea (Jan Bógdoł), Helikon (Jacenty Jędrusik), et al. 31 spectacles, 12507 viewers.

Dec. 11, 1988. Stefan Canew, *Socrates' Last Night* [*Ostatnia noc Sokratesa*], TPS, Szczecin; trans. Liliana Bardijewska, dir. Zbigniew Mamont, design Jan Banucha. Cast: Socrates (Mieczysław Franaszek), Guard (Aleksander Gierczak), Xanthippe (Lidia Jeziorska). 35 spectacles, 2661 viewers.

Dec. 12, 1988. Plato, *Defense of Socrates* [*Obrona Sokratesa*], TDM, Częstochowa, trans. Władysław Witwicki, dir. Michał Pawlicki, design Janusz Kijański. Cast: Socrates (Tadeusz Morawski), Kriton (Tomasz Karasiński), et al. 32 spectacles, 3178 viewers.

Dec. 18, 1988. Stefan Canew, *Socrates' Last Night* [*Ostatnia noc Sokratesa*], TPL, Łódź; trans. Liliana Bardijewska, dir. Sławomir Olejniczak, design Andrzej Nowicki. Cast: Socrates (Miroslaw

Seidler), Guard (Jacek Łuczak), Xanthippe (Julitta Sękiewicz). 21 spectacles, 2174 viewers.

March 11, 1989. Euripides, *Electra*, TJK Opole; trans. Jerzy Łanowski, songs of the Chorus trans. Artur Sandauer, dir. Jan Nowara, design Jan Banucha, mus. Andrzej Zarycki. Cast: Electra's Husband (Wiesław Cichy), Electra (Małgorzata Andrzejak), Orestes (Grzegorz Pawlak), Clytemnestra (Barbara Barcz-Berdak), Apollo (Jerzy Senator), et al.

April 27, 1989. Johann Wolfgang von Goethe, *Iphigenia in Tauris* [*Ifigenia w Taurydzie*], TDW, Warsaw; trans. Edward Csató, dir. Stefan Mikołajczak, design Mariola Rogala. Cast: Iphigenia (Ewa Guryn/Jolanta Olszewska), Toas (Piotr Loretz), Orestes (Mariusz Bonaszewski), Pylades (Miroslaw Guzowski), Arkas (Sławomir Orzechowski). 10 spectacles, 826 viewers.

May 8, 1989. Sophocles, *Antigone*, Municipal Theatre from Carl Marx Stadt, guest performances in TNL, Łódź.

May 13-14, 1989. Euripides, *Trojan Women* [*Trojanki*], Theatre of North Greece from Saloniki, guest performances at the Comedy Theatre [Teatr Komedia], Warsaw.

May 28, 1989. Aristophanes, *Knights* [*Rycerze*], Julian Tuwim Studio Theatre '83 [Teatr Studyjny '83 im. Juliana Tuwima], Łódź; trans. Stefan Srebrny, dir. Marek Mokrowiecki, design Marian Fiszer, mus. Janusz Kohut. Cast: Paflagon (Sławomir Olszewski), Saussage Maker (Miroslaw Henke), et al. 6 spectacles, 478 viewers.

June 30, 1989. Woody Allen, *God* [*Bóg*], TPB, Bydgoszcz; trans. Anna Kołyszko, dir. Marek Mokrowiecki, design Elżbieta Tolak, mus. Walerian Krenc. 3 spectacles, 364 viewers.

**Polish Playwrights Inspired
by Antiquity
And Their Plays Staged between
1945-1990**



Jan Kochanowski (1530-1584)
Odprowa posłów greckich [Dismissal of the Greek Envoys] (1578)
Aratos' Phaenomena [Latin translation]

Franciszek Ksawery Mikołaj Zabłocki (1752-1821)
Amfitrion based on Molière (1782)

Juliusz Słowacki (1809-1849)
Król Agis [King Agis] first title *Agesilaus* (1844)

Zygmunt Krasiński (1812-1859)
Irydion (1835)

Cyprian Kamil Norwid (1821-1883)
Kleopatra i Cezar (written in 1870-1872, an unfinished tragedy in four acts, published in 1904, staged in 1933)

Stanisław Wyspiański (1869-1907)
Protesilas i Leodamia [Protesilaus and Laodamia] (1899)
Achilleis. Dramatic Scenes (1903, staged 1925)
Noc listopadowa [The November Night] (1904)
Acropolis (1904)
Powrót Odysa [Return of Odysseus], (1907)

Stanisław Feliks Przybyszewski (1889-1927)
Złote runo [Golden Fleece] (1901)

Tadeusz Miciński (1873-1918)
Termopile Polskie [Polish Thermopylae] (frg. publ. in 1914, author's manuscript)

Karol Hubert Rostworowski (1877-1938)
Kajus Cezar Kaligula [Caius Caesar Caligula] (1917)

Ludwik Hieronim Morstin (1886-1966)
Panteja (1937)
Obrona Ksantypy [Defense of Xanthippe], (1939, after the war staged in 1948)
Penelopa (1945)
Kleopatra (1960)

Jan Parandowski (1895-1978)
Medea (1961)

Artur Marya Swinarski (1900-1965)

Godzina Antygony [The Hour of Antigone] (1948-1959)

Achilles i panny [Achilles and the Maidens] (staged 1955, published 1956)

Złota wieża. Epilog w Egipcie [The Golden Tower. Epilogue in Egypt] (1957)

Powrót Alcesty. Mitologia w trzech aktach [Return of Alcestis. Mythology in Three Acts] (1958)

Aleksander Maliszewski (1901-1988)

Antygona (1939)

Jerzy Zawieyski (1902-1969)

Sokrates (staged 1957)

Stefan Flukowski (1902-1972)

Odys u Feaków [Odysseus at the Phaeacians] (1939)

Anna Kowalska (1903-1969)

Safona (1959)

Stanisław Ryszard Dobrowolski (1907-1985)

Spartakus (1947)

Roman Brandstaetter (1906-1987)

Odys płaczący [Odysseus Crying] (1956)

Cisza (Winogrona Antygony) [Silence (Antigone's Grapes)] (1958-1959, print 1961)

Medea (1959)

Śmierć na wybrzeżu Artemidy [Death on Artemis' Coast] (1961)

Anna Świrszczyńska (1909-1984)

Orfeusz [Orpheus] (1942, published in 1946)

Nora Szczepańska (1914-2004)

Kucharki [Cooks]. Inspired by Sophocles' *Antigone* (1959-1960, print 1961)

Krystyna Berwińska (1919)

Ocalenie Antygony [Antigone Saved] (1948, print 1954)

Tadeusz Różewicz (1921-2014)

Grupa Laokoona [Laocoon's Group] 1962

Tymoteusz Karpowicz (1921-2005)

Charon od świtu do świtu [Charon, from Dawn to Dawn] (staged 1972)

Tadeusz Stefan Gajcy (1922-1944)

Homer i Orchidea [Homer and Orchid] (1942-4?, staged in 1946 from manuscript, published in 1952).

Jerzy Broszkiewicz (1922-1993)

Imiona władzy [The Names of Power] (1957)

Zbigniew Herbert (1924-1998)

Jaskinia filozofów [Philosophers' Den] (Sokrates) (1956)

Rekonstrukcja poety [Reconstructing the Poet] (Homer) (1960)



Jan Kochanowski

Jan Kochanowski (1530-1584)

An eminent Renaissance poet, playwright, and translator; one of the most influential Polish poets of all times. He greatly contributed to the development of Polish literary language but also wrote in Latin.

Born in Sycyna, a village 120 kilometers south-east of Warsaw, as one of eleven children of a minor landowner Piotr Kochanowski and his wife Anna née Białaczowska Odrowąż. He began his university education at fourteen at the Jagiellonian University [Akademia Krakowska]; continued his studies in Królewiec [Königsberg] and in Italy, at the University of Padua.

Until 1559 Jan Kochanowski travelled several times to Europe; after his definitive return to Poland, he received several Church appointments, such as *praepositus* of the Chapter at the Poznań cathedral. Later he began his secular career as *secretarius regius* to Sigismund II Augustus [Zygmunt II August]. In 1572, after King Sigismund II died, Kochanowski supported the election of Henri Valois, Duke of Anjou [Henryk III Walezy] and when Valois fled to France to claim the French throne, Kochanowski gave his support to the failed candidacy of the Emperor Maximilian II.

After Anna Jagiellon was elected and her designated husband Stephen Báthory (Stefan Batory) began his reign, Kochanowski progressively abandoned his courtly and Church functions, married (Dorota Podlodowska), and concentrated on family life in his inherited estate of Czarnolas. He refused the royal offer to participate more actively in political life at court but wrote for the Chancellor Jan Zamoyski a play *Odprawa posłów greckich* [Dismissal of the Greek Envoys] in 1577. He was given by Báthory the title of *wojski* [tribunus], a military function, in his region of Sandomierz.

His wife gave birth to seven children, two of whom, daughters Urszula and Helena, died in 1579. Urszula's death inspired the poet to write the legendary *Treny* [Laments]. In the same year, Kochanowski published his adaptation in Latin of Aratus' *Phaenomena* and *Diosemeia* based on Cicero's translation from ancient Greek.

Kochanowski continued writing until his death at the age of 54.

Works inspired by antiquity and adapted later for stage:

Odprawa posłów greckich [Dismissal of the Greek Envoys] (1577)

Aratus' *Phaenomena*, *Diosemeia* (1577)

Other major works:

Szachy [Chess] (1564 or 1565) – a satirical epic poem inspired by Marco Girolamo Vida (1485-1566)

Treny [Laments] (1579 – publ. 1580) – nineteen poems dedicated to the memory of his daughter Urszula; they represent a classical mourning poetry cycle combined with reflections on an intrusion of the brutality of life into the world of a poet-philosopher.

Psalterz Dawidów [David's Psalter] (1579) – a Polish translation of the 150 Psalms of David, based on the *Vulgate* and Latin translations of Psalms by Kochanowski's older contemporary, the Scottish humanist George Buchanan (1506-1582).

Pieśni [Hymns] – two collections (1585-1586 and 1590) of poems on various topics.

Fraszki [Nugae] – composed during Kochanowski's whole life; three books of short poems on various subjects also of autobiographical character, including some translations from Sappho, Martial, and the Greek Anthology.

Bio based on:

Kotarski, Edmund. *Jan Kochanowski*. Wirtualna Biblioteka Literatury Polskiej Virtual Library of Polish Literature. Online: literat.ug.edu.pl/autors/kochan.htm
[A bilingual Polish- English biography]

Pelc, Janusz. *Jan Kochanowski, poeta Renesansu*, Warszawa: Czytelnik, 1988.

Pelc, Janusz. *Jan Kochanowski. Szczyt renesansu w literaturze polskiej*, Warszawa: PWN, 2001.

Odprawa posłów greckich [The Dismissal of the Greek Envoys]
Kochanowski, Jan. *Odprawa posłów greckich*, Warszawa: PIW, 1976.

Staged during communism:

Oct. 12, 1956. Teatr Młodej Warszawy [Warsaw Theatre for Youth], Warszawa, dir. Stanisław Bugajski

March 15, 1961. Teatr Telewizji [Television Theatre], dir. Ludwik René

Feb. 2, 1964. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow, dir. Maryna Broniewska

Feb. 2, 1965. Teatr Nowy [New Theatre], Zabrze, dir. Mieczysław Daszewski

Oct. 3, 1966. Teatr Telewizji [Television Theatre], dir. Ludwik René

- July 21, 1967. Teatr Ziemi Krakowskiej im. Ludwika Solskiego [Ludwik Solski Cracow Region Theatre], Tarnów, dir. Kazimierz Barnaś
- Dec. 4, 1971. Teatr Wybrzeże [The Coast Theatre], Gdańsk, dir. Marek Okopiński
- July 19, 1974. Teatr Dramatyczny [Dramatic Theatre], Warsaw, dir. Ludwik René
- Nov. 20, 1976 Teatr Dramatyczny im. Aleksandra Węgierki [Aleksandra Węgierko Dramatic Theatre], Białystok, dir. Andrzej Witkowski
- Jan. 12, 1978. Teatr Płocki [Płock Theatre], Płock, dir. Jan Skotnicki
- March 10, 1979. Teatr Lalki i Aktora [Puppet and Actor's Theatre], Poznań, dir. Wojciech Wieczorkiewicz
- Jan. 7, 1980. Teatr Telewizji [Television Theatre], dir. Zbigniew Zapasiewicz
- Feb. 23, 1980. Teatr im. Juliana Tuwima Theatre], Łódź, dir. Józef Jasielski
- Feb. 26, 1980. Teatr im. Cypriana Kamila Norwida Theatre], Jelenia Góra, dir. Wiesław Górski
- March 29, 1980. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice, dir. Marek Kostrzewski
- June 8, 1980. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Lublin, dir. Jerzy Rakowiecki,
- Feb. 1, 1981. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole, dir. Ewa Bułhak
- March 6, 1981. Teatr Polski [Polish Theatre], Szczecin, dir. Bernard Ford Hanaoka
- March 12, 1981. Teatr im. Aleksandra Fredry [Aleksander Fredro Theatre], Gniezno, dir. Wojciech Boratyński
- May 8, 1983. Teatr im. Stefana Żeromskiego [Stefan Żeromski Theatre], Kielce, dir. Ludwik René
- April 29, 1984. Teatr Dramatyczny [Dramatic Theatre], Gdynia, dir. Jerzy Rakowiecki
- Sept. 19, 1984 Teatr Powszechny im. Jana Kochanowskiego [Jan Kochanowski Theatre for All] Radom, dir. Wowo Bielecki
- Sept. 22, 1984. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski, dir. Wojciech Boratyński
- Oct. 21, 1988. Teatr Nowy im. Gustawa Morcinka [Gustaw Morcinek New Theatre], Zabrze, dir. Wojciech Boratyński.

Dramatis personae: Antenor, Priam, Cassandra, Paris, Helen, Odysseus (Ulysses), Menelaus.

Plot Summary:

The Trojan War is about to begin. Greek forces are waiting for orders. Before the first battle, the Greek envoys arrive in Troy demanding the return of Helen. The drama opens with a conversation between Antenor (son of Aesyetes and counselor to Priam) and Aleksander (Paris). The former is a typical patriot who wants to protect his country against the actions of an irresponsible young prince. The latter has no such noble feelings, the most important for him are his own rights. After a short dispute, the Chorus appears for the first time and criticizes the lack of wisdom in the young.

The second episode begins with a monologue by Helen. She is really afraid to return to the royal court of her husband Menelaus. An Old Lady [Stara Pani], who accompanies her, tries in vain to comfort her. Helena is uncertain of her future. Then the Chorus appears again, this time addressing the rulers of the country and claiming that public figures should think only about their homeland. If not, they can bring misfortune...

The third part contains a consultation by the Trojan Council. The Greek envoy meets with Helena and summarizes the debate before the old king Priam. Ukalegon speaks after many deserving nobles and his speech determines the fate of the Spartan queen. He manages to persuade the Trojans against the Greeks to let Helen stay in the city. The Greek envoys react aggressively to the decision of the Trojan Council. Menelaus announces a bloody revenge and a destruction of the city.

The last episode is a meeting between Priam, Antenor, and Cassandra. Both men speak about the inevitable siege. Their debate is interrupted by the unhappy Cassandra who reveals her vision of the destroyed city.

A short epilogue shows a Captain of the Trojan Army with a Greek captive. Their words confirm the worst predictions of Antenor. The ten-year war has just begun on the Trojan coast...

Classical themes: Homer's *Iliad*, fatum, patriotic and civic duty, duty of the rulers, individual and society, the Chorus

Aratus' *Fainomena* [Phaenomena]

Kochanowski, Jan. "Phaenomena" in *Dzieła polskie wydanie kompletne*, ed. Jan Lorentowicz, Warszawa: Towarzystwo Akcyjne S. Orgelbranda S-ów, 1919.

Staged during communism:

Feb. 2, 1964. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow, dir. Maryna Broniewska.

Phaenomena is a Hellenistic poem (1155 verses) on astronomy and meteorology written by Aratus (315-285 B.C.) who resided at the courts of Antigonus II Gonatas of Macedonia and Antiochus I of Syria.

The author used a classical dactylic hexameter, maintained by Kochanowski in his Latin translation. An essential part of the poem is an artistic description of forty four constellations, the rest of the poem is taken by various weather signs. The poem was quite popular in Rome and was translated also by Cicero. Kochanowski published his Latin translation in 1579 and then produced a shorter Polish version.

The main difference between the Greek original and Kochanowski's text is the beginning of the poem where Aratus places Zeus and Kochanowski God. Kochanowski made some changes to the original which already was a poetic paraphrase of two older prose texts, by adding and removing a number of verses and giving it a more contemporary character.

Classical themes: ancient mythology, ancient astronomy, ancient meteorology

Selected Bibliography:

Fizman, Samuel. *The Polish Renaissance in Its European Context (A Polish Institute of Arts and Sciences of America Book)*, Bloomington, Indiana: Indiana University Press, 1989.

Kochanowski, Jan. *Dismissal of the Greek Envoyes*. Trans. Barry Keane. Szczecin: Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, 1999.

Kochanowski, Jan. *Treny: The Laments of Kochanowski*. Translated by Adam Czerniawski. Foreword by Donald Davie. Ed. and annotated by Piotr Wilczek. Oxford: Legenda, 2001.

Langlade, Jacques. *Jean Kochanowski: l'homme, le penseur, le poète lyrique*, Paris: Les Belles Lettres, 1932.

Pelc, Janusz. *Jan Kochanowski. Poète de la Renaissance (1530-1584)*. Trans. Joanna Arnold-Moricet. Paris: UNESCO, 1986.

Weintraub, Wiktor. *Rzecz czarnoleska*. Kraków: Wydawnictwo Literackie, 1977.

Welsh, J. David. *Jan Kochanowski*. New York: Twayne Publishers, 1974.

Konrad Rydel



Franciszek Ksawery Mikołaj Zabłocki

Franciszek Ksawery Mikołaj Zabłocki (1752-1821)

An eminent Polish playwright of the Age of Enlightenment, champion of political reform and later active participant in the fight against partitioning of Poland.

Born in a family of landowners, he attended a Piarist college and later studied three years at a Jesuit Seminary. He made his debut as a poet in 1774 in *Zabawy przyjemne i pożyteczne* [Games Pleasant and Useful], the first Polish literary magazine published in Warsaw during 1770-1777.

Besides his artistic activity, he was also heavily involved in the political and social life: during the Four-Year Sejm (1788-1792), he wrote many texts promoting the patriotic reform party. After the victory of the pro-Russian and anti-reform Targowica Confederation, followed by the second partition of Poland (1793), he took an active part in Kościuszko Uprising against Russia and Prussia in 1794. After the defeat of the Uprising, he abandoned writing and went to Rome to be ordained priest in 1795. He returned to Poland in 1797 and spent the rest of his life as a country parish priest. His last work was a comedy *Pasterz Szalony* [Crazy Shepherd].

Franciszek Zabłocki with Franciszek Bohomolec (1720-1784) and Wojciech Bogusławski (1757-1829) are the most important dramatic authors of the age of Enlightenment in Poland (approx. 1733-1822). Zabłocki assisted King Stanisław August Poniatowski (1764-1795) in the creation and development of the first National Theatre in Poland. The aim of the authorities and the artists was to educate the audience and increase the awareness of Polish society. Comedies played on the National Stage highlighted the absurd stereotypes, vices and radically conservative points of view present in the Polish mentality of the period.

Most of his comedies were adaptations from western authors, e. g. *Przeszkoda nieprzewidziana* 1776 [based on *L'Obstacle imprevu* by Philippe Destouches 1717], *Zabobonnik* and *Fircyk w zalotach* 1761 [based on *Superstitieux* 1759 and *Le petit-maître amoureux* 1734 by Jean-Antoine Romagnesi], *Amfitrion* 1782 [based on *Amphitryon* 1667 by Molière].

Zabłocki contributed to the development of Polish comedy by introducing western classics to the Polish audiences. He became a model for later great comedy writers like Aleksander Fredro (1793-1876) and Józef Korzeniowski (1797-1863). Zabłocki's works include also translations, poems, letters and short fables.

Bio based on:

Raszewski, Zbigniew. *Krótką historia teatru polskiego*. Warszawa: Państwowy Instytut Wydawniczy, 1990.

Ratajczakowa, Dobrochna. *Komedia oświeconych: 1752-1795*. Warszawa: PWN, 1993.

Play inspired by antiquity via Molière: *Amfitrio* [Amphitryon] (1782)

Other important works: *Przeszkoda nieprzewidziana* [An Unexpected Obstacle] (1776), *Zabobonnik* [Superstitious] (1761), *Fircyk w zalotach* [A Spark in Love] (1761)

***Amfitryo* [Amphitryon]**

Zabłocki, Franciszek. *Amfitryo, komedia we trzech aktach z Moliera* [Amphitryon, Comedy in Three Acts according to Molière]. Wilno: Drukarnia XX. Pijarów, 1818.

Amfitryo is a comedy of errors adapted from Molière.

Staged during communism:

Sept. 12, 1966, Teatr Telewizji [Television Theatre], dir. Jerzy Kreczmar.

Dramatis personae: Jupiter (as Amfitrio), Mercury (as Sozya), The Night, Amfitrio (Theban commander), Alcmene (Amfitrio's wife), Sozya (Amfitrio's servant), Cleantis (Sozya's wife), Amfitrio's captains: Arganthyontidas, Neucrates, Polidas, Pausicles

Plot Summary:

Prologue: Mercury, on behalf of Jupiter, asks the Night to extend the hours of darkness to allow him to spend more time with his new human lover. Mercury tells the Night that Jupiter is going to descend on Earth as Amphitryon and he himself would pretend being his servant Sozya. The Night criticizes Jupiter's behavior as morally questionable but finally agrees to Mercury's request.

Act I: The true Sozya talks about Amphitryon's last military victory. Mercury frightens him and makes him walk away from Amphitryon's house. Jupiter is already in Alcmene's bedroom pretending to be Amphitryon. He expresses his adoration for her and talks about the difference between being a lover and being a husband. He wants Alcmene to distinguish those two qualities and treat him always as a lover.

Mercury (as Sozya) meets Cleantis. Mercury jokes about her and her real husband; he starts an argument concerning Cleantis' behaviour towards Sozya.

Act II: Amphitryon, back from the battle, asks Sozya what was happening at home during his absence. Sozya shares a story of 'another him.' Amphitryon thinking his servant is drunk, punishes him. They meet Alcmena and Cleantis. Amphitryon talks about his love and faith in her. Alcmena is confused and asks why he returned so soon. They start arguing: Alcmena claims to have seen him only a few hours before and Amphitryon swears to have just arrived from the battlefield.

They do not believe each other. Amphitryon suspects that his wife is unfaithful. She feels offended and leaves his company. Sozya and Cleantis also argue. She accuses him of not being courteous to her. She feels offended and decides to cheat on Sozya. He is too involved with Amphitryon's story and ignores her.

Jupiter comes back as Amphitryon and wants to see Alcmena. Sozya and Cleantis are surprised how quickly he forgot the quarrel with his wife. Alcmena does not want to talk to him. Jupiter begs for forgiveness, saying that it was the fault of the husband and not the lover. Cleantis and Sozya watch this scene. Finally, Alcmena agrees to forgive him and walks away. Sozya and Cleantis still cannot solve their problems.

Act III: Amphitryon's monologue: he discusses what his wife has done and in the end says that he would have preferred her to be ill or crazy but not unfaithful.

Amphitryon and Jupiter (as Amphitryon) meet each other for the first time. Amphitryon, scandalized, wants to fight Jupiter. He promises to meet him the same day with his captains and punish him for this masquerade. Jupiter agrees to the meeting and says he would explain the misunderstanding at night.

Sozya and Mercury (as Sozya) talk about the two Amphitryons. They suggest that as there are two of Sozya and two of Amphitryon, they could share some duties and find an advantage to this bizarre situation. Unfortunately, they cannot agree on the tasks to share and finally they seriously start to fight.

Amphitryon, Sozya, Cleantis and the Captains are waiting for Jupiter to confront them. Suddenly, Mercury arrives and recounts the whole story about Jupiter and him pretending to be Amphitryon and Sozya. In the last scene Jupiter appears in the sky ('on the cloud above the scene') and tells Amphitryon that his wife loves her husband so much that even a god had to disguise himself as the

husband to be able to meet her. Everyone congratulates Amphitryon. Only Sozya (who as Cleantis' husband knows something about marital problems) says ironically that he is really sorry for Amphitryon.

Classical themes: Greek mythology, ancient characters, mythical gods, themes of gods interfering human's life, concept of marital love versus erotic love, universal comedy types, hidden identities – comedy of errors.

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- Raszewski, Zbigniew. *Krótką historia teatru polskiego* [A Short History of the Polish Theatre]. Warszawa: Państwowy Instytut Wydawniczy, 1990.
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Katarzyna Siekańska



Juliusz Słowacki

Juliusz Słowacki (1809-1849)

Used various pen-names: Józafat Domanowski, Juliusz S., Piast Dantyszek herbu Leliwa, Republikanin z Ducha [Republican in Spirit].

One of the three national Romantic bards: poet, playwright, epistolographer, mystic, author of a philosophical theory called *genesic philosophy*, according to which all beings come from the spirit and the eternal conflict between body and soul exists not only in the individual, but also in societies, or nations.

Born in Krzemieniec, in the region of Volhynia in South-Eastern Poland (now Ukraine), to a noble family. Son of Euzebiusz Słowacki, professor of literature, playwright, poet, and translator and of Salomea *née* Januszewska who regularly received in her home artists and writers. After an early death of her husband, Salomea married August Bécu, an eminent surgeon and professor of medicine of French Protestant origin.

In 1825-28 Słowacki studied law at the Vilnius Imperial University; during his studies, he met Adam Mickiewicz, the most influential of the three national Romantic bards.

In 1829, a year before the 1830 November Uprising, he started working as an apprentice for Komisja Rządowa Przychodów i Skarbu [Governmental Commission of Revenue and Treasure] and met there prince Adam Jerzy Czartoryski, a Polish statesman, President of the Senate, writer, patron of literature and of the arts. In 1831 Czartoryski gave him a job in Biuro Dyplomatyczne Rządu Narodowego [Diplomatic Office of the National Government].

After the failure of the November Uprising (1830-31) he remained in exile: in 1831 he went to Dresden. The same year, he travelled to Paris and London, probably as a diplomatic courier for the National Government to finally settle for a while in Paris. From 1832 to 1836 he lived in Geneva, then, in 1836 he travelled to Greece, Egypt and Palestine. From 1837 to 1838 he stayed in Florence and from there returned permanently to Paris.

In 1848, he tried to join the short-lived uprising against Prussia in Greater Poland but was arrested and deported to Paris. He died there from tuberculosis before his 40th birthday. In 1927, his remains were transferred to Poland; he is buried at the Wawel Cathedral in Cracow, next to Adam Mickiewicz.

Słowacki never saw any of his 25 plays on stage. Because of his pessimistic and ironic approach to Polish patriotic ideals, he was

not popular among his contemporaries and achieved a huge following and influence only posthumously.

The most important works: dramas – *Kordian* [Kordian] (1834, published 1834, staged 1899), *Balladyna* [Balladyna] (1835, published 1839, staged 1862); digressive poems – *Beniowski* [Beniowski] (1841-1846), *Podróż do Ziemi Świętej z Neapolu* [A Journey from the Holy Land to Naples] (1840, published 1866); treaty *Genezis z Ducha* [Genesis from the Spirit] (1844, published 1866); comedy *Fantazy* (1841?), published 1866, staged 1867).

Works inspired by antiquity: poem *Grób Agamemnona* [The Tomb of Agamemnon] (1839, published 1840); a play *Król Agis*, initially titled *Agezylausz* [King Agis, Agesilaus] (1844, published 1884).

Bio based on:

Gacowa, Halina. *Juliusz Słowacki*, Wrocław: Zakład Narodowy im. Ossolińskich, 2000.

Kalinowska, Maria. „Juliusz Słowacki” in *Słownik pisarzy polskich*, Jan Tomkowski (ed.). Warszawa: Horyzont, 2002.

Skubalanka, Teresa. *Mickiewicz, Słowacki, Norwid: studia nad językiem i stylem*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1997.

Król Agis [King Agis] (initially titled *Agesilaus*)

Juliusz Słowacki, „*Król Agis*” in Juliusz Słowacki, *Dzieła wszystkie* Juliusz Kleiner with collab. of Władysław Floryan (eds.). Vol. 12. Wrocław: Zakład Narodowy im. Ossolińskich, 1961.

Staged during communism:

Oct. 6, 1965. Teatr Ludowy [People’s Theatre], Cracow-Nowa Huta, dir. Andrzej Witkowski.

Oct. 4, 1968. Teatr Telewizji [Television Theatre], dir. Bronisław Dąbrowski.

May 15, 1971. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Olsztyn-Elbląg, dir. Waldemar Krygier.

Dramatis personae: King Agis, Agesilaus, Archidamia, Agesistrata, Agiatis, Leonidas,

Plot Summary:

This historical historical drama takes place in 240 B.C. in Sparta. In front of the palace of King Agis, two debtors of Agesilaus

(uncle of the King) notice the approaching Agis and Agesilaus and run away to avoid meeting them. Agis wants Agesilaus to relieve the burden of debts.

At Agis' home, Archidamia (his grandmother), Agesistrata (his mother), Agiatis (his wife) and a Chorus of slaves listen to the King who promises to restore Sparta to its old splendour. He says that he joins with the Spartans youth to stage a revolution. Archidamia, a little scared, asks him, if he was listening to the ghosts talking the previous night. Agis assures her that his enthusiasm is god driven.

Agis meets with Leonidas (a historical king of Sparta). Agis wants to show Leonidas the nation's misery. The genius of Lycurgus causes Agis to act. Agis wants to have the support of young people, Leonidas is supported by old men.

A group of townspeople discuss debt relief: they believe that Agis, Agesilaus, Demades, Demochares and others are burning their loan papers and will cancel their debts.

Leonidas comes home and tells his wife Krateryka that Agesilaus was elected ephorus. Then he adds that he will go away to the temple of the God. Chelonida, his daughter informs that she goes with him and that she leaves her husband Cleombrotus.

Then we meet Agis and Cleombrotus. Agis wants to stay on good terms with him; he compared his wife Chelonida to Antigone. Cleombrotus gets angry with Chelonida. Agesilaus tries to persuade Agis to kill Leonidas, but Agis refuses.

The second act begins with a meeting between Agis and Aratus, the strategist of the Achaean League. Aratus pretends to be very honoured by this visit. Archidamia appears on the stage. She is scared and cries. When Agesilaus comes she tells him with indignation that he fooled Agis, because he introduced the thirteenth month and he abolished the law of the distribution of lands. Agesilaus responds that when he will be the ephorus one month longer he can be very helpful to Agis. Archidamia tells Demades and Demochares to go to Agis.

We come back to Agis and Aratus. The Chorus sing, that Athenian people are jealous of Agis' fame. Aratus wants to have peace with Etolian people, and he moves Agis away. Then comes Amphares and says that Agesilaus invented the device of the thirteenth month.

The action moves into the Spartan square. One man from the folk informs that Agesilaus was dropped from ephorus stage. Agesilaus says that Leonidas comes back from exile. Archidamia gets

angry and she wants to beat Agesilaus with pots. When Agis returns he seems to be a little crazy; he wants to have a party for his companions, Demades and Demochares. Archidamia rebuked him, she says that he should rather go away from home. She also asks Arcesilaus, Demades and Demochares to attack Agis.

Argesilaus „started the fight with the ghost of betrayal”. He meets the ghost who tells him that Agis will be dead tomorrow.

Chorus sings about what happens in Leonidas' palace: Leonidas comes back and is angry at Cleombrotus, Chelonida is crying. People have a conversation. One of them says that Leonidas is back in his palace and that he offered one talent for Cleombrotus' head. In Agis' palace everyone is very sad, Agis even doesn't want to look at his son. In the end he goes away with Agesilaus, Demades and Demochares.

Chelonida talks with Leonidas. She cries and says that she indeed abandoned her husband and went with her father, but now, when Leonidas wants to kill Clembrotus she is more a wife than a daughter. She adds that if her father wants to kill her husband he will have to kill her as well. Leonidas abandons the intention of killing Cleombrotus and orders him and Chelonida to go on exile.

The Act III. Agesilaus asks his companions where Agis is, they respond that he is still asleep. They decide to capture Agis in this moment, so Agesilaus wakes him.

Then Cleomenes comes to Archidamia and Agesistratis. He says that Agis was captured near the Neptune's temple. Archidamia and Agesistratis decide to go to see him.

Chorus sings a song in which he compared Agis to the wrongly convicted Jesus Christ.

One of the ephoruses ordered Agis to go and give himself into the hands of the watchmen. When Agis meets Agesilaus there, Agesilaus tells him that he had better show remorse, but Agis responds that he doesn't regret anything. Ephoruses ordered Agesilaus to execute the judgement on Agis.

After doing it Agesilaus experiences pangs of conscience. Archidamia comes to him to the temple of fear and she informs that she has come to be hung together with Agis. Agesilaus doesn't agree to hang her. Finally he responds that Agis gave himself into the ephoroi's judgement and that he did it out of respects for the rights of the nation.

Classical themes: Achaean League, Agesilaus, Agiatis, Agis, Archidamia, ephoroi, Leonidas, Sparta, Plutarch,

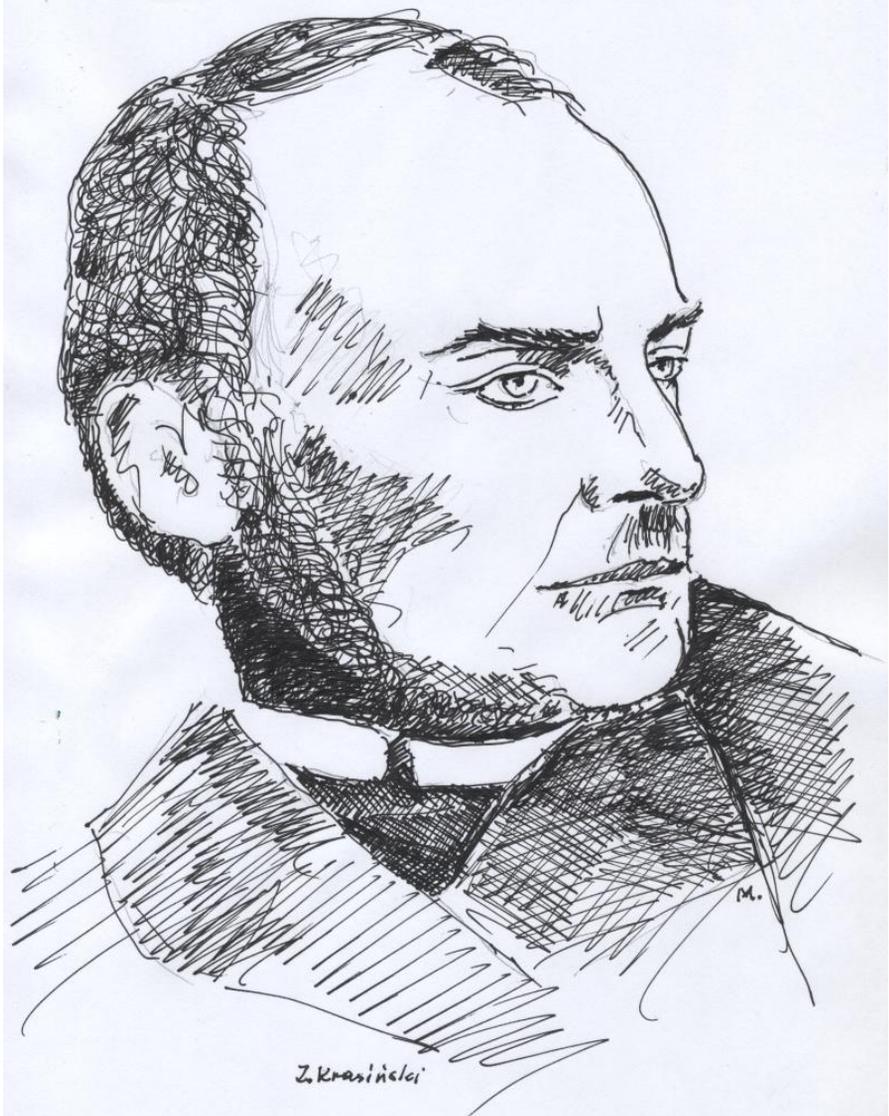
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Joanna Koziol



Zygmunt Krasiński

Zygmunt Krasiński (1812-1859)

The youngest of the “three national bards” of Polish Romanticism, next to Adam Mickiewicz (1798-1855) and Juliusz Słowacki (1809-1849). Each one was different but there were common elements in their writing, like e.g. emotional narrative, portrayals of human internal struggle between ‘good’ and ‘evil’, philosophical and metaphysical reflections on the world’s past and future, including the romantic concept of Messianism - Poland as the Redeemer of nations - which allowed to interpret the tragic fate of the country as a noble and universal mission.

Born in Paris, he grew up in an aristocratic and powerful family connected to the highest social elites of the 19th century Poland. He received a good education at home and travelled extensively in Europe. His father Wincenty Krasiński (1782-1858), a general during Napoleonic wars and later a pro-Russian politician, influenced the majority of his son’s essential decisions.

At the age of sixteen Krasiński made his literary debut with a gothic novel *Grób rodziny Reichstalów* [Reichstal Family’s Tomb] (1828). At the insistence of his father, he studied law at the Royal University of Warsaw and decided not to participate in a students’ patriotic demonstration; this move made him extremely unpopular and prompted his departure for Switzerland. There, he came in contact with Romantic literature.

Back in Poland, prevented by his father, he did not take part in the 1830 November Uprising, was ostracized by his colleagues and had to abandon his university studies. Against his father’s wishes, he refused to serve at the Russian court.

After two love affairs with famous aristocratic women of his time, Joanna Bobrowa (1807-1889) and Delfina Potocka (1807-1877), he accepted his father’s choice of a bride and in 1843 married Eliza Branicka (1820-1876).

His works include poems, novels, letters (mainly to Delfina Potocka) and two plays which brought him the highest fame and admiration, *Nie-boska komedia* [Un-Divine Comedy] 1835, and *Irydion* [Irydion] 1836.

Bio based on:

Kalinowska, Maria. „Zygmunt Krasiński,” in *Słownik pisarzy polskich*, Jan Tomkowski (ed.). Warszawa: Horyzont, 2002.

Libera, Zdzisław. *Zygmunt Krasiński*. Warszawa: PWN, 1968.

Witkowska, Alina, Ryszard Przybylski. *Romantyzm*. Warszawa: PWN, 2009.

Play inspired by antiquity: *Irydion* (1836), a reinterpretation of Roman imperial history; it presents a moral conflict between the hero's noble goal, deceitful means to achieve it, and his base motive (revenge).

Other important works: *Nie-boska komedia* [Un-Divine Comedy] (1835) focuses on the problem of revolution, social antagonisms and criticizes the romantic vision of reality.

Irydion

Kraśniński, Zygmunt. *Irydion*. Kraków: Zielona Sowa, 2008.

Staged during communism:

Nov. 29, 1958. Stary Teatr im. Heleny Modrzejewskiej, Cracow. Dir. Jerzy Kreczmar

Febr. 4, 1966. Teatr Polski, Warsaw, Dir. Jerzy Kreczmar

Jan. 27, 1970. Teatr im. Stefana Jaracza, Łódź. Dir. Jerzy Grzegorzewski

June 29, 1970. Teatr Telewizji. Dir. & set design Jerzy Grzegorzewski

March 10, 1974. Teatr Polski, Bydgoszcz. Dir. Zygmunt Wojdan

April 7, 1974. Bałtycki Teatr Dramatyczny im. Juliusza Słowackiego, Koszalin/Słupsk. Dir. Jarosław Kuszewski

Jan. 5, 1977. Teatr Bagatela im. Tadeusza Boya-Żeleńskiego, Cracow. Dir. Jerzy Zegalski

May 31, 1982, Teatr Telewizji. Dir. Jan Englert

Nov. 12, 1983, Teatr im. Juliusza Słowackiego, Cracow. Dir. Mikołaj Grabowski

March 10, 1984. Wrocławski Teatr Współczesny im. Edmunda Wiercińskiego, Wrocław. Dir. Krzysztof Babicki

March 1, 1986. Teatr Wybrzeże, Gdańsk. Dir. Krzysztof Babicki.

Dramatis personae: Irydion, Elsinoe, Masinissa, Heliogabalus, Alexander Severus, Mammea, Cornelia Metella, Eutichian, Rupilius, Eubulus, Simeon, Ulpianus, Lucius Tubero, Aristomachus, Pilades, Verres, Alboin, Philosopher Anaxagoras, the Chorus, slaves, dancers, gladiators, soldiers, messengers, musicians

Plot Summary:

Introduction: The action takes place in the early 3rd century A. D. The slow waning of the Roman power begins. In the vast empire, chaos of different cultures, religions and gods leaves Fatum as the only unmovable power. A Greek soldier Amphilochous wants to overthrow the Roman rule and get revenge for the suffering of all

conquered nations. He falls in love with a northern priestess of Odin, Grimhilde who has prophetic abilities. They go to the Greek island of Chiara and there have a son Irydion and daughter Elsinoe, whom they rear in the spirit of revenge on Rome.

Thirteen years later, Grimhilde cannot resist the call of her northern god any longer. In a fit of insanity, she drinks poison and before her death at the statue of Odin's, predicts the fall of Rome. Amphilochous destroys the wooden statue and travels with his children to Rome.

Part I: Years later, Amphilochous is dead. The children grew up under the care of the old Masinissa who is fanatically dedicated to exacting revenge on Rome. The Emperor Heliogabalus desires the lovely Elsinoe and Irydion forces her to become Heliogabalus' mistress, as the first step on the road to revenge. Her mission is to feed the Emperor's fears of plots and assassinations and convince him to ask Irydion for help. Masinissa tells him to act quickly because Christians may overthrow Heliogabalus first. Irydion visits the Emperor, as well as Alexander and Mammea to learn about their plans. Masinissa tells Irydion to seduce a devout Christian, Cornelia Metella, and steal for himself her devotion to Jesus.

Part II: Alexander and Mammea visit Christians in the Catacombs; Irydion is known among them by his Christian name Hieronymus. He admits that he cannot forsake revenge even if such sentiments are against Christian teaching. Cornelia Metella tries to convince him to abandon his plans but she fails and he offers arms to the crowds of Christians ready to fight. He is in love with Cornelia but sacrifices his love in the name of revenge.

Part III: Irydion goes to the pretorian camp outside of the city and presents to the soldiers the allegedly harsh conditions for their surrender proposed by Heliogabalus. They cannot believe that Irydion is sincere, Alexander Severus doubts him especially. Irydion returns to the Palace and tells Heliogabalus that the Pretorians refused his gifts and capitulation. He demands the imperial ring. Heliogabalus, insane from fear, lets him take the ring. Irydion asks Elsinoe to guard the crazy emperor but refuses his sister's request to spare the life of Alexander Severus who is her true love.

Masinissa gives orders to soldiers at Irydion's palace. News arrives that Irydion told the senators to leave the senate under the threat of death, some of them refused to leave and died. To prevent any soldiers from joining Alexander Severus, he spreads lies that wherever fights erupt, Severus' forces are responsible.

When his forces indeed arrive in the morning, Irydion orders to stall him and tell any lies that would be necessary to delay him; once the lies are not enough, his forces should be engaged and fought to death. Irydion orders his troupes and his own slaves to go and join the fight and talks to Masinissa about the long awaited fall of Rome. They expect also that Christians would take arms on their behalf as their attack is crucial to victory. Unfortunately, Christians seem to be late, eventually a messenger arrives to say that the bishop stopped Christian forces from joining the fight.

Irydion goes to the catacombs where there is an open conflict between the Bishop on one side and Symeon and Cornelia on the other. Irydion tries to convince the Christians to join the war against Rome but the Bishop prays and exorcizes Cornelia who sees her folly, renounces Irydion but forgives him, and eventually, dies from total exhaustion.

The Bishop expels Irydion from the Church and forbids Christians to have any contact with him. At the same time, a messenger arrives from Mammea with news of Alexander fighting on the Forum. Irydion breaks off the cross from his armour and runs away. Bishop Victor asks his followers to pray for Alexander who will become emperor. Outside the catacombs, Irydion meets some of his fleeing or dying supporters and a slave who tells him that Heliogabalus is dead and his sister killed herself, even though Alexander ordered that she be spared. Irydion runs to join the last of the battle.

Part IV: In the imperial palace, Alexander, Mammea and Ulpianus discuss Irydion and his duplicity. Ulpianus counsels to kill him but Alexander reveals that he promised the dying Elcinoe to spare him; his mother applauds this decision.

In his palace, Irydion looks at the funeral arrangements for Elcinoe's body and asks for Masinissa. Someone suggests that he must have fled. Ulpianus arrives with the new Emperor's pardon but Irydion only mocks him. Ulpianus is surprised that Irydion remains still on Heliogabalus' side, at which Irydion explains that for him Heliogabalus was also an enemy, because his only goal was the fall of Rome. Ulpianus accuses him of insanity and then they argue what right Rome had to oppress other nations.

Finally, Irydion curses Rome and to Ulpianus' outrage, throws into the burning ruins the imperial ring with the secret name of Rome. Ulpianus curses Irydion refusing him water and fire and puts a price on his head. Irydion begins the rites for his sister funeral.

Later Roman soldiers discuss why they were unable to arrest Irydion and bring him to the Forum to Alexander. After a few more fights Irydion jumps on the burning pyre of Elcinoe and is saved by Masinissa who admits that Jesus of Nazareth is the true God and he is Satan, his enemy. This act ends with a long and heated discussion between Satan and Irydion who for a long time refuses to give Satan his soul in exchange for life but finally accepts Satan's offer to revive him ages later, provided that he would walk on Rome's ruins: "Rome will be mine and my soul yours."

Conclusion: Centuries pass and Irydion is awake. He and Masinissa walk through the ruins of Rome. Love and prayers of Cornelia and Irydion's love for Greece are enough to invalidate his contract with Satan who is unable to keep Irydion's soul.

Classical themes: Roman Empire; historical characters of the period; Irydion's internal conflicts resemble ancient Greek tragedies; absolute power and its consequences for those who wield it – the madness of absolute rulers; inescapable fatum; early Christianity, multi-ethnic and multi-religious aspects of the Roman Empire as reasons for its fall; the Chorus.

Translations:

Croatian: *Iridion*. Trans. Adolfo Veber Tkalcevic. Zagreb: [s.n.], 1865.

Czech: *Iridion*. Trans. Josef Vaclav Fric, Karel Sabina. Prague: I.L. Kober, 1963.

English: *Irydion*. Trans. by Martha Elizabeth Duncan Walker Cook. Philadelphia: Lippincott, 1875.

Irydion. Trans. from the Polish by Florence Noyes; ed. with an introduction by George Rapall Noyes. London: Humphrey Milford, 1927.

Estonian: *Irydion*. Trans. August Alle. Tartu: Eesti Kirjanduse Seltsi Kirjastus, 1930.

French: *Irydion. Drame en 4 parties*. Trans. Auguste Lacaussade. [s.l., s.n., s.d.].

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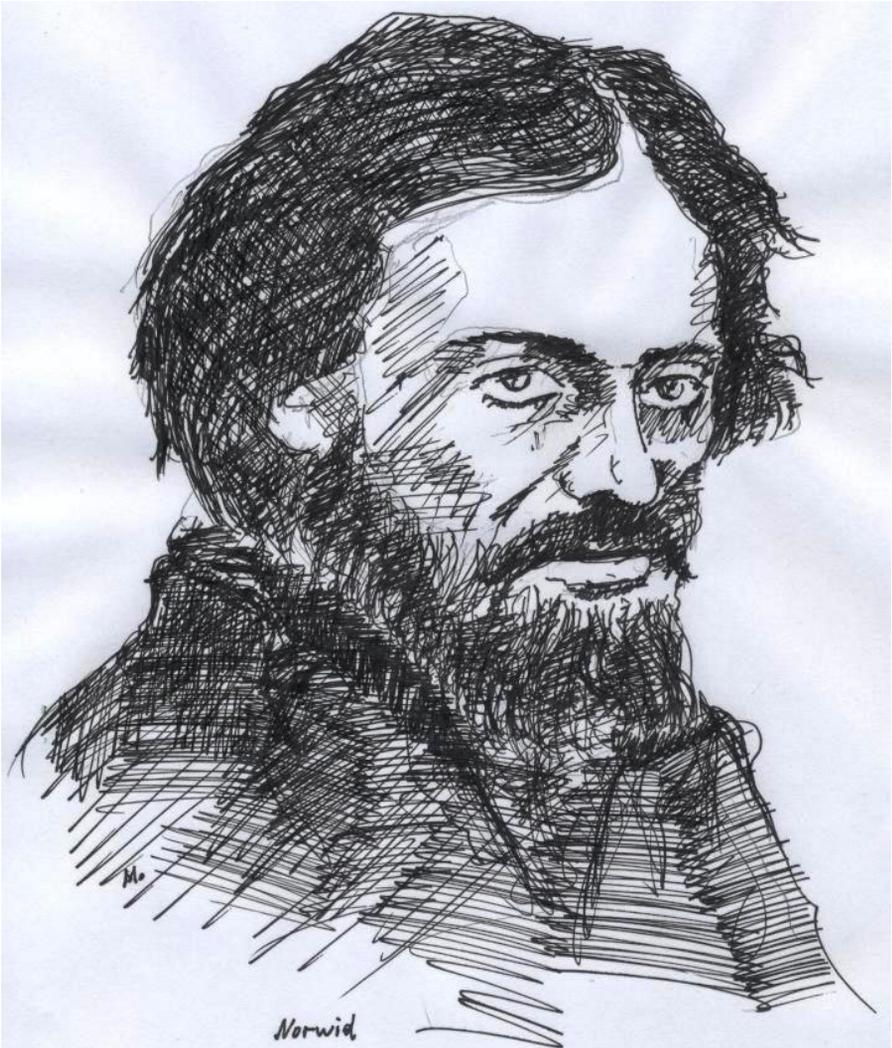
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- Zygmunt Krasiński, Romantic Universalist; an International Tribute*. Waclaw Lednicki (ed.). New York: Polish Institute of Arts and Sciences in America, 1964.

Katarzyna Siekańska



Cyprian Kamil Norwid

Cyprian Kamil Norwid (1821 –1883)

A poet, playwright, novelist, sculptor, painter and graphic artist. Often regarded as the last of the great Romantic poets.

Born in the village Laskowo-Głuchy in the region of Mazovia, to Jan Norwid and Ludwika (née Zdzieborska), a family of impoverished landowners. His mother died when he was four years old and at that time, he and his three older siblings passed under the care of his great-grandmother Hilaria Sobieska. When she died in 1830, Jan Norwid moved with his four children to Warsaw where Cyprian attended several schools. In 1835, Jan Norwid died leaving his children destitute; they became wards of Ksawery Dybowski, father-in-law of their mother Ludwika Norwid.

Cyprian did not complete high school but enrolled in a private school of fine arts in 1837. In 1842, he travelled to Germany, in 1843 to Italy where he studied painting (Florence). In Italy, he met the famous Polish pianist and Chopin's pupil, Maria Kalergis (1822-1874) and her companion Maria Trembicka. He fell in love with the beautiful Kalergis and began to travel in her company in Italy and then Germany. In Berlin, the German police arrested him for maintaining contacts with Polish emissaries. He was released after a few weeks and travelled to Belgium to continue his studies of painting.

He went back to Rome in 1847, to rejoin his beloved Kalergis; he also met there many others artists, including the two Romantic bards Adam Mickiewicz and Zygmunt Krasiński. In 1849, Norwid travelled to Paris where he met Juliusz Słowacki and Fryderyk Chopin.

Disappointed by his failure as a painter in Paris, he decided in 1854 to try his luck in America. Yearning to be back in Europe, two years later he returned to Paris. In 1860, he lectured there, with a certain success, on Juliusz Słowacki. A volume of his poetry was published in Leipzig in 1862. His failing health (tuberculosis and hearing problems) did not permit him to return to Poland when the January 1863 Uprising began.

He continued living in poverty, taking odd jobs and surviving on his friends' assistance. Finally, in 1877, sick and depressed, he agreed to remove to St-Casimir Home for old Polish emigrants in Ivry; a truly tragic figure, misunderstood and forgotten, he died there in 1883. Norwid's symbolic ashes from a common grave in Paris were reburied in 2001 at the Wawel Cathedral in Cracow, in the Crypt of the National Bards.

During the period of "Młoda Polska" [Young Poland], Polish poets rediscovered Norwid and recognized his great talent; Zenon Przesmycki (1861-1944), a Parnassianist poet writing under the pseudonym Miriam, collected and started to publish Norwid's poetry, but his entire opus in eleven volumes appeared in print only well after WW2, in 1971-1977, edited by the eminent Polish scholar Juliusz Wiktor Gomulicki (1909-2006).

Plays inspired by antiquity:

Za kulisy [Backstage] (1865-1866)

Kleopatra i Cezar [Cleopatra and Caesar] (1870-1879)

Other works: *Wesele* (1847), *Pompeja* (1848 or 1849), *Niewola* (1849), *Promethidion. Rzecz w dwóch dialogach z epilogiem* (1851), *Bema pamięci żałobny rapsod* (1851), *Szczęсна* (1854), *Epimenides* (1854), *Quidam* (1855-1857), *Coś ty Atenom zrobił, Sokratesie?* (January 1856), *Vade-mecum* (1858-1866), *Fulminant* (1863), *Assunta* (1870)

Bio based on:

Adamiec, Marek. *Cyprian Norwid*. Wirtualna Biblioteka Literatury Polskiej. Online: <http://literat.ug.edu.pl/autors/norwid.htm>
Biografia. Cyprian Kamil Norwid. Online: www.norwid.art.pl/biografia.php

Kalinowska, Maria. „Cyprian Norwid” in *Słownik pisarzy polskich*, ed. Jan Tomkowski. Warszawa: Horyzont, 2002.

Norwid, Cyprian. *Pisma wszystkie*. Ed. Juliusz Witold Gomulicki, t.1-11, Warszawa: PIW, 1971-1976.

Wyka, Kazimierz. *Cyprian Norwid. Studia, artykuły, recenzje*. Kraków: Wydawnictwo Literackie, 1989.

English Translations:

Walter Whimple (1943), professor at Brigham Young University in Provo, Utah, translated a number of Norwid's poems into English: *The Larva, Mother Tongue, My Song, To Citizen John Brown, What Did You Do to Athens, Socrates?* They are available online: <http://www.mission.net/poland/warsaw/literature/poems/>

Kleopatra i Cezar [Cleopatra and Caesar] (written in 1870-1872, an unfinished tragedy in four acts, published in 1904, world premiere in 1933).

List of Performances:

- June 5, 1962. Teatr Propozycji „Dialog.” [Proposition Theatre “Dialogue”], Koszalin. Dir. Henryka Rodkiewicz.
- June 5, 1967. Teatr Narodowy [National Theatre], Warsaw. Dir. Mieczysław Górkiewicz
- Dec. 12, 1968, Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Lublin. Dir. Kazimierz Braun
- Sept. 8, 1969. Teatr Telewizji [Television Theatre]. Dir. Kazimierz Braun
- April 5, 1975. Teatr im. Cypriana Kamila Norwida [Cyprian Kamil Norwid Theatre, Jelenia Góra. Dir. Grzegorz Mrówczyński
- Oct. 18, 1975. Teatr Współczesny im. Edmunda Wiercińskiego [Edmund Wierciński Contemporary Theatre, Wrocław. Dir. Kazimierz Braun.

Dramatis personae: Cleopatra - Queen of Egypt; Caesar - Julius Caesar; Eukast -, knight -; Kondor - the great huntsman; Jackal, Her - servants; Szechera - a seer; Mun-Fanleg, Ganimedion - boys from the village; Fortunnius, Kalligion, Centurion, Likton - servants and deputies of Caesar; Achilles - Deputy of Ptolemy XIII; Psymach, Centurion, Eroo - Cleopatra's servants.

Plot Summary

An unfinished play in three acts. It is based on the true history of Cleopatra, daughter of the king of Egypt, Ptolemy XII Auletes (d. 51).

The play resembles *Backstage* (see below), it treats similar issues and covers a similar area of analysis. The image of Egypt and Rome is that of the end of the Roman Republic. Norwid condemns the regime that puts the good of the state above the good of the individual and – like Rome – ignores individual people. Militarization and the desire to conquer underlie Roman policy. Egypt is focused on rituals and bureaucracy.

Norwid’s vision is the opposite to William Shakespeare’s *Antonijs and Cleopatra* and he attempts to carefully portray Roman, Greek and Egyptian customs and realities. Both protagonists have a depth of psychological character; Cleopatra is a young impulsive girl who combines immature behaviour with strong emotions and deep reflection.

Caesar and Rome are symbols of a young culture with a specific attitude to conquered people: they are allowed to retain their culture and traditions, as well as laws; but any abuse is met with swift punishment. Egypt is an opposite to Rome, an old culture

stifled with the weight of tradition, a country in the state of collapse. Cleopatra would like to bring Egypt closer to Rome. The fate of a nation is similar to the fate of an individual.

Caesar and Cleopatra are figures larger than life who met too late to be long together, their future as lovers and as leaders is doomed.

There is a parallelism in the fate of the main characters - Rome slays Caesar, Egypt slays Cleopatra. The character of Caesar is contrasted with that of Antonius. Caesar was wise and a great leader, Antony weak and unfortunate, clever but a drunk, and eventually an opportunist driven by personal ambition of a lower kind.

Classical themes: history of Rome at the end of the Roman Republic, Caesar, Cleopatra and other historical figures associated with them.

Based on:

Braun, Kazimierz. *Cypriana Norwida teatr bez teatru*. Warszawa: Państwowy Instytut Wydawniczy, 1971.

Norwid, Cyprian. *Pisma wybrane*. Vol. 3: *Dramaty*. Warszawa: Państwowy Instytut Wydawniczy, 1983.

Za kulisami (Tyrtej) [Backstage (Tyrtaeus)] (1865-1866).

Norwid, Cyprian. *Pisma wybrane*. Warszawa: Państwowy Instytut Wydawniczy, 1983.

Staged during communism:

Dec. 21, 1946. Teatr Ziemi Pomorskiej [Theatre of Pomerania], Toruń. Dir. Wilam Horzyca

March 14, 1959. Teatr Narodowy [National Theatre], Warsaw. Dir. Wilam Horzyca

Oct. 10, 1966. Teatr Telewizji [Television Theatre]. Dir. Kazimierz Braun

Sept. 12, 1970. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Kazimierz Braun

July 14, 1980. Teatr Wybrzeża [The Coast Theatre], Gdańsk. Dir. Irena Maślińska

Dramatis personae: Omegitt; Lia; Emma; Sofistoff; Quidam; Glückschnell; police commissioner; police officer; Malcher; Fifraque; Felieton; Diogenes; Tyrtej; Egeina; Dorilla; Laon; Kleokarp; Daim; Hieroplit; Koryfeos; Chorus, and others.

Plot summary:

It's theatre in a theatre. Two timelines - one ancient and one situated in the early nineteenth century. The action takes place on two platforms. I – a masked ball, at the Grand Theatre in Warsaw during the January Uprising, about 1864. II - a play performed at the Grand Theatre during the prom.

The play about Tyrtaeus, a commander-poet designated by the oracle, and rejected by the Spartans is booed by the ballroom audience. Two parallel pieces. The nineteenth century European audience rejects the profound meaning of the play and its author. In the play „Tyrtaeus,” Sparta focused on the military and athletic prowess rejects the poet. Just as the nineteenth century society, the author of the play "Tyrtej" - Omegitt is despised by his beloved Lia and misunderstood. The opposite of Lia in the play is Eginea, an Athenian priestess who appreciates and understands the task of Tyrtaeus.

It is possible that Norwid tried to convey that only culture, art and ideas can affect the development of society and only people with very high moral standards and spirituality can be leaders. Despite the gaps in the text, the play is considered to be Norwid's greatest theatrical achievement.

Glückschnell, a theatrical entrepreneur is focused on the budget. For him, art should have a cash value. He says that "Tyrtej" is a fiasco, because the public booed the play. The characters of the play are plainclothes policemen, undercover agents dressed as servants, officials, among them a high-ranking officer Sofistoff. They are representatives of power and order: an old man, a Spartan official, an absolute traditionalist, cruel and limited, and young Hieroplit, who are opposed to Tyrtaeus sent from Athens for assistance. Tyrtaeus is a poet, but Hieroplit is a warrior. The poet is lame, but he knows how to fight with song and poetry. Hieroplit is fighting using his physical skills.

The profound message of the play resembles that of *Cleopatra and Caesar*, because it shows outstanding individuals and their rejection of imposed policies.

Marta Wojtkowska



Stanisław Wyspiański

Stanisław Wyspiański (1869-1907)

Polish playwright, a great visionary and reformer of Polish theatre; poet of the so-called *Młoda Polska* [Young Poland] literary movement; famous painter and graphic designer. He is sometimes called the fourth Polish bard, after Mickiewicz, Słowacki, and Krasiński, the three great Romantic poets.

Born in Krakow, the regional capital of Galicia, the part of Poland partitioned and ruled by the Austro-Hungarian Empire. His father Franciszek was a sculptor; his mother died when he was a child; he was brought up by his aunt and uncle, Joanna and Kazimierz Stankiewicz. He attended St-Anna's Gymnasium where he obtained an excellent classical education and studied also the German language, literature and culture.

He started writing and painting when still at school. He continued his education at the Jagiellonian University studying history, art history, and literature at the Faculty of Philosophy, and painting at the School of Fine Arts under the famous Polish historical painter Jan Matejko whom he met at his aunt's and uncle's home. As a student he executed parts of Matejko's murals in the St-Mary's Basilica in Cracow during the renovation of the church.

In 1890 he travelled to Europe and studied in Paris at the Académie Colarossi; he got acquainted with modernist trends in fine arts and theatre, as well as with the Parisian artistic life, especially opera and theatre, including staging of ancient plays. During that period he wrote his earliest dramas. He came back to Krakow in 1894 where he worked for Krakow's City Theatre designing furniture and sets.

In 1901 he wrote his theatrical masterpiece „Wesele“ [The Wedding], since then regularly staged in Poland; it was based on the wedding of his friend, the poet Lucjan Rydel. The play illustrates the Polish society of that period and the struggle for independence. Wyspiański wrote also plays about Polish history and dramas inspired by classical antiquity.

His remarkable paintings and drawings include famous portraits, self-portraits, landscapes and portraits of children; among his interiors designs are murals, stained-glass windows, and theatre curtains. Wyspiański's popularity in Poland continues to be significant.

Bio based on:

Prusak, Maria. *Stanisław Wyspiański*, 2006. [Online biography in English and Polish] <http://culture.pl/en/artist/stanislaw-wyspianski>

Terlecki, Tymon. *Stanisław Wyspiański*, Boston: Twayne Publishers, 1983.

Filipkowska, Hanna. *Wśród bogów i bohaterów* [Among Gods and Heroes]. Warszawa: Państwowy Instytut Wydawniczy, 1973.

Zimmer, Szczepan Karol. *Stanisław Wyspiański, a Biographical Sketch*. Trans. Halina Maria Zimmer. Essen: L. Sanicki, 1959.

Works inspired by antiquity:

Meleager (1899, staged 1908)

Protesilas i Laodamia (1899, staged 1903)

Achilleis [Achilleis. Dramatic scens] (1903, staged 1925)

Wyzwolenie [Liberation] (1903) [not discussed due to the high number of plays]

Noc Listopadowa [A November Night] (1904, staged 1908)

Akropolis (1904, staged 1926)

Powrót Odysa [Return of Odysseus] (1907 staged, 1917)

Other works:

Warszawianka (1898)

Klątwa (1899, staged 1909)

Wesele (1901)

Legion (1900, staged 1911)

Bolesław Śmiały (1903)

Skalka (1907)

Protesilas i Laodamia [Protesilaus and Laodamia]

Stanisław Wyspiański. *Dzieła Zebrane*. Vol. 2. Kraków: Wydawnictwo Literackie, 1958.

List of Performances:

Jan. 7, 1948. Teatr Powszechny, Towarzystwo Uniwersytetu Robotniczego [Theatre for All, Workers' University Society], Cracow. Dir. Władysław Józef Dobrowolski

Febr. 28, 1965. Państwowa Wyższa Szkoła Teatralna [State Theatre School], Cracow. Dir. Zygmunt Hübner

June 7, 1969. Teatr Polski [Polish Theatre], Wrocław. Dir. Henryk Tomaszewski

Oct. 3, 1969. Teatr Telewizji [Television Theatre]. Dir. Henryk Tomaszewski

- Jan. 10, 1971. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Lublin. Dir. Piotr Paradowski
- Jan. 24, 1975. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole. Dir. Wojciech Jesionka
- Jan. 21, 1978. Lubuski Teatr im. Leona Kruczkowskiego [Leon Kruczkowski Lubusz Theatre], Zielona Góra. Dir. Mieczysław Łukasz Banaszyński
- May 6, 1979. Teatr im. Cypriana Kamila Norwida [Cyprian Kamil Norwid Theatre], Jelenia Góra. Dir. Henryk Tomaszewski.

Dramatis personae: Protesilaus, Laodamia, Hermes, Aoides, an Old Man, the Housekeeper, a Servant

Plot Summary:

Laodamia's despair and grief after the death of her husband in the Trojan War is the main theme and focus of the play. Extensive, lyric monologues of Laodamia constitute a large proportion of the tragedy. Dialogues play a much lesser role. One of Laodamia interlocutors, Aoides recalls the achievements of the dead Protesilaus but also attempts to woo Laodamia, without much success. After a conversation with the serving girls Laodamia receives a visit from Boredom who shows her images of her beloved's death.

Later Laodamia calls for an old man who took care of her in her youth. The old man shows her how a ghost could be summoned. Laodamia pronounces the words of the curse and Protesilaus appears guided by Hermes. The ghost remains silent and Laodamia says her happy monologue. Her exuberant mood dissipates, when she realizes that the ghost is only a shadow of Protesilaus.

She comes to the conclusion that her only chance of seeing her beloved is by joining him in death. The last scenes of the tragedy are filled with her exchange with the Chorus who try to stop her from suicide. The Chorus fail and Laodamia manages to drive a dagger into her heart. She meets her husband and they go together to their tomb.

Classical themes: Greek mythology, Trojan War, Fatum, unity of time and space, divine interventions (Hermes brings back Protesilaus' ghost), the Chorus as narrator.

Achilleis

Wyspiański, Stanisław. *Achilleis. Powrót Odysa*. Jan Nowakowski (ed.). Wrocław: Zakład Narodowy im. Ossolińskich, 1984.

List of Performances:

April 27, 1968. Teatr Polski [Polish Theatre], Poznań. Dir. Jerzy Zegalski

March 20, 1971. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Jerzy Goliński

May 15, 1976. Teatr im. Wandy Siemaszkowej [Wanda Siemaszkowa Theatre], Rzeszów. Dir. Wojciech Jesionka

Dramatis personae: Achilles, Odysseus, Hector, Paris, Aphrodite, Agamemnon, Nestor, Ajax, Rezos, Pentezilea, Menelaus, Hipodamia, Patroklos, Tersytes, Diomedes, Marsias, Hekabe, Priam, Andromache, Laokoon, Troilus, Oneiros, Tetys, Automedon, Cassandra, Troilus, Deifobos.

Plot Summary:

Based on Homer's *Iliad* with elements from the *Odyssey*. A psychological study of Achilles provides an in-depth explanation of his drives and motivations and focusses just on his character. The other figures are there to provide a background and point of comparison for him. By condensing a much longer action into twenty-four hours, Wyspiański is able to portray a more complex character than the one seen in the original *Iliad*. The sense of impending doom surrounding Achilles creates also a more pessimistic atmosphere than that in the Homeric epic, fate limits Achilles' choices - an aspect of decadent mentality.

Differences between Achilles and Odysseus acquire a somewhat different slant. Achilles is portrayed as a mighty warrior whose anger – the drive of the poem - becomes self-destructive. He is shown in a positive light as a moral man, with a strong sense of his individuality and personal goals. In the course of the play, Achilles realizes that he was manipulated into killing people like a mercenary. Odysseus on the other hand, is wise and clever, a pragmatic planner who thinks before he acts. Yet, at the same time, compared to the straightforward Achilles he projects an impression of cunning rather than wisdom and deceit rather than honour.

The two Trojan brothers, Paris and Hector, are also presented in a different light than in the *Iliad*. Paris is the easy going, popular guy but on the lookout for benefits to himself, more calculating than spontaneous. He makes love to Aphrodite in order to protect Troy, a departure from Homer but surely not a great hardship, or a difficult choice for a mortal. Another aspect of decadence, a hedonistic love resulting in loss of free will. Hector in contrast to his flighty brother is a paragon of honour, as a man and soldier.

There are many competing individual agendas and plots at play and they create a menacing web of deceit and confusion. No consensus emerges among literary critics as to how exactly the drama should be interpreted.

Classical themes: Homer's *Iliad* and *Odyssey*, main Homeric characters, Trojan War, Fate and limited liberty of choice, men's behaviour during war, the concept of marital fidelity, Olympic gods and their loose morals.

Noc listopadowa [A November Night]

Stanisław Wyspiański. "Noc listopadowa" in *Dramaty o powstaniu listopadowym*, Jan Nowakowski (ed.). Wrocław: Zakład Narodowy im. Ossolińskich, 1974.

List of Performances:

- Aug. 15, 1945. Studio Aktorskie przy Starym Teatrze im. Heleny Modrzejewskiej [Actor's Studio at the Helena Modrzejewska Old Theatre] Cracow. Dir. Maria Dulęba
- Jan. 19, 1956. Teatr Nowy [New Theatre], Łódź. Dir. Kazimierz Dejmek
- March 16, 1957. Państwowa Wyższa Szkoła Teatralna [State Higher School of Theatre], Warsaw. Dir. Zofia Małynicz
- May 7, 1957. Teatr Rozmaitości [Variety Theatre], Wrocław. Dir. Halina Dzieduszycka, Adolf Chronicki
- Oct. 7, 1957. Studio Rapsodyczne [Rhapsody Studio], Gdańsk. Dir. Malwina Szczepkowska; performed with Wyspiański's *Liberation*
- Nov. 28, 1957. Teatry Dolnośląskie [Lower-Silesian Theatres], Jelenia Góra – Wałbrzych. Dir. Janina Orsza-Łukasiewicz
- April 9, 1960. Teatr Polski [Polish Theatre], Warsaw. Dir. Kazimierz Dejmek
- March 27, 1963. Teatr im. Wilama Horzycy [Wilam Horzyca Theatre], Toruń. Dir. Hugon Moryciński
- March 7, 1965. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Kraków. Dir. Bronisław Dąbrowski
- Nov. 28, 1965. Teatr Ziemi Opolskiej [Theatre of Opole Region], Opole. Dir. Stanisław Wieszczycki
- May 28, 1967. Teatr Wybrzeże [The Coast Theatre], Gdańsk. Dir. Kazimierz Braun
- Jan. 13, 1974. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Kraków. Dir. Andrzej Wajda

- April 25, 1975. Teatr Dramatyczny [Dramatic Theatre], Gdynia. Dir. Olga Koszutska
- March 18, 1978. Teatr im. Wandy Siemaszkowej [Wanda Siemaszkowa Theatre], Rzeszów. Dir. Wojciech Jesionka
- April 3, 1978. Teatr Telewizji [Television Theatre]. Dir. Andrzej Wajda (TV version of the 1974 performance at the Helena Modrzejewska Old Theatre in Cracow)
- Nov. 29, 1981. Teatr Śląski [Silesian Theatre], Katowice. Dir. Jerzy Zegalski
- Nov. 22, 1986. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Olsztyn. Dir. Roman Kordziński
- Sept. 27, 1987. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Kraków. Dir. Andrzej Maria Marczewski.

Dramatis personae: (Ancient characters only) Pallas Athena, Napoleonic wars' Nike, Nike from Troy, Nike from Salamina, Nike from Marathon, Nike from Chaeronea, Nike from Thermopylae, Ares, Keres, Demeter, Persephone, Hecate, Erynies.

Plot Summary:

The last of three Wyspiański's plays dealing with the theme of the November 1830 Uprising, the other two are: *Warszawianka* and *Leleweł*. The play is not divided in acts but rather in ten dramatic episodes occurring in various places where action is happening on two levels, historical account of the uprising is commented upon by mythological figures, stone statues from Royal Łazienki Park in Warsaw come alive during the night of November 29 to 30 and interact with mortals.

The message from ancient mythology is clear: even a defeat, like the one suffered in the November Uprising, brings hope, because: *What is destined to live must first die* (*Noc listopadowa*, Scene III, v. 215). The sacrifice of the warriors will not be in vain; it will bring fruit of freedom to future generations.

Classical Themes: history of ancient Greece, Greek Mythology, Greek chthonic deities, myth of Demeter and Persephone.

Acropolis

Stanisław Wyspiański. *Akropolis*. Ewa Miodońska-Brookes (ed.). Wrocław: Zakład Narodowy im. Ossolińskich, 1985

List of Performances:

- Dec. 3, 1959. Teatr Nowy [New Theatre], Łódź. Dir. Kazimierz Dejmek
- Oct. 10, 1962. Teatr Laboratorium 13 Rzędów [Theatre Laboratory Thirteen Rows], Opole. Dir. Jerzy Grotowski
- Oct. 1, 1966. Teatr Rapsodyczny [Rhapsody Theatre], Cracow. Dir. Mieczysław Kotlarczyk
- May 17, 1967. Instytut Badań Metody Aktorskiej – Teatr Laboratorium [The Institute for Studies of Acting Method – Theatre Laboratory], Wrocław. Dir. Jerzy Grotowski
- Febr. 4, 1978. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Krystyna Skuszanka
- April 8, 1990. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole. Dir. Szczepan Szczykno

Dramatis personae: Priam, Hekuba, Paris, Helen, Hector, Andromaka, Cassandra, Poliksena, HENCHMAN, Soldiers, Izaak, Rebecca, Ezaw, Jacob, Laban, Rachel, Lia, Shepherds

Plot Summary:

One of the more intriguing dramas by Wyspiański. The action is placed in the Wawel Castle during Easter. A poetic scenario precedes each of the four acts.

Act I: angels wake up sculptures standing above the tombs in the Wawel Cathedral. Amor and the Lady from Skotnicki's tombstone⁴⁵ are alive, the ghosts are awoken from eternal sleep. One of the angels teases Tempus, the symbol of Time. At the angel's instigation, Tempus puts away his scythe and the Time stops. Further down, on the tomb of Sołtyk,⁴⁶ the Maiden in a frivolous mood tries to convince Klio's statue to lay down her books and feel free for one night. When Klio joins her, the Maiden wakes the statue of Włodzimierz Potocki⁴⁷ (the lover), who at first thinks that it is a

⁴⁵ Michał Skotnicki tombstone was erected in 1811, it was sculpted in white marble by Stefano Ricci and represents a female mourner.

⁴⁶ Bishop Kajetan Ignacy Sołtyk (1715-1788) was one of the three senators who protested against Prince Nicholas Repnin, the Russian ambassador, imposing on the Polish Sejm (1767-68) a treaty with Russia halting the reforms of an inadequate system. The senators were kidnapped and deported to Kaluga where Sołtyk spent three years. His funeral monument was sculpted by Piotr Aigner.

⁴⁷ Włodzimierz Potocki (1789-1812), a colonel in Napoleon's army, was sculpted in white marble as a Roman legionary by the Danish artist Bertel Thorvaldsen.

call to arms. The Maiden explains her feelings for him and they disappear in a dark chapel.

Act II: a scene on a tapestry comes to life. A page talks to Guards. During their conversation, Paris and Helen arrive. Then Hector tells Priam of Achilles' refusal to fight. Follow exchanges between the two couples, Priam and Hecube who recall the childhood of their son and Paris and Helen very much in love with each other. In further scenes, the parents worry about the fate of Paris at the side of frivolous Helen. Their conversation is interrupted by the sound of bells and singing. Hector says good bye to Andromache before going to battle. His father tries to stop him at the last moment. The act ends with Cassandra's vision of her brother's death and her summoning of the ravens.

Act III also takes place on a tapestry; this time it is the story of the biblical Jacob. The tale, like the previous one, is based on the adventures of a family. Isaac sends his son to Bathuel's house to bring for himself a wife. When he arrives there, he falls in love with Rachel, even though he is supposed to marry an older daughter of Laban, Lia. The text recalling a biblical parable takes on a religious tone and at the end of the play transforms into a miracle play, full of song.

Classical themes: Homer's *Iliad*, Homeric characters, Trojan War, Fate and limited liberty of choice, calling ghosts to life, the underworld.

Powrót Odysa [The Return of Odysseus]

Wypiański, Stanisław. *Achilleis. Powrót Odysa*. Jan Nowakowski (ed.). Wrocław: Zakład Narodowy im. Ossolińskich, 1984.

Staged during 1945-1990:

Aug. 5, 1945. Studio Aktorskie przy Starym Teatrze [Actor's Studio at the Old Theatre], Cracow. Dir. Tadeusz Kantor

May 24, 1958. Teatr im. Stefana Żeromskiego [Stefan Żeromski Theatre] Kielce-Radom. Dir. Irena Byrska, Tadeusz Byrski

Oct. 26, 1968. Lubuski Teatr im. Leona Kruczkowskiego [Leon Kruczkowski Lubusz Theatre], Zielona Góra. Dir. Jerzy Hoffmann

Jan. 15, 1969. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Jerzy Goliński

Nov. 13, 1971. Teatr im. Aleksandra Fredry [Aleksander Fredro Theatre], Gniezno. Dir. Wojciech Jesionka

March 26, 1972. Teatry Dramatyczne (Teatr Współczesny) [Dramatic Theatre (Contemporary Theatre)], Szczecin. Dir. Wojciech Jesionka

April 3, 1981. Teatr Studio [Studio Theatre], Warszawa. Dir. Wojciech Szulczyński

June 1, 1981. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow. Dir. Krystian Lupa

April 13, 1985. Słupski Teatr Dramatyczny [Słupian Dramatic Theatre], Słupsk. Dir. Ryszard Jaśniewicz

Dramatis personae: Laertes, Odysseus, Penelope, Telemachus, Eumaeus

Plot Summary:

It is the last play by Wyspiański, published in the year of his death, in 1907. The author changed the sense of the Homeric tale: instead of a happy end he writes a pessimistic beginning showing the tragedy of human condition.

The story begins with Odysseus arriving on the island of Ithaca and talking in disguise with the swine-herd Eumaeus. The swine-herd talks about the situation at Odysseus' home, about his wife's suitors. Expresses also his opinion about the lost ruler. Odysseus heavily depressed kills Eumaeus who recognizes him in his last moments.

Then, we're introduced to another member of the family burdened by the curse, Odysseus' son, Telemachus. Sailors from a foreign ship try to convince him to flee his native island. He refuses, sensing his father's approaching return. They eventually meet and later Odysseus confronts his enemies. Finally, he meets his father Laertes. Long ago, the desire to kill his father forced him to escape to war but now he must confront his father. He falls on his knees but flees again announcing the fall of his house.

The last act shows Odysseus facing up to the ghosts of his past; his conscience and his memories make him suffer. Ghosts and demons swirl around him until he disappears into the sea without experiencing peace and following the ever fleeing ship of the dead.

Classical themes: *Odyssey*, Homeric characters, Fatum and limited liberty of choice,

Selected Bibliography

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Tomasz Krajewski



Stanisław Feliks Przybyszewski

Stanisław Feliks Przybyszewski (1869-1927)

Pen-name: Stach.

Polish prose writer, essayist and playwright. He was a precursor of Polish modernism and the *enfant terrible* of Krakow artistic community.

Born in 1868, in Łojewo, a small town near Inowrocław, in north-central Poland. During his studies in Berlin, he became interested in Nietzsche's philosophy and Satanism. In 1892, he wrote a significant philosophical essay *Zur Psychologie des Individuums* (*About the Psychology of the Individual*) where he presented his own vision of modernist art. In 1898 he moved to Krakow where he was editing the famous "Life" magazine jointly with Stanisław Wyspiański⁴⁸ (1869-1907).

At the same time, he became the leader of artists promoting the decadence of the era. In his works he was practicing slogans "art for art" and "naked soul" connected to his special relation to art as an object of worship. His private life mirrored his philosophy: he was notorious for his love affairs, and his total lack of concern for his illegitimate offspring. He died in Jaronty near Inowrocław, aged 59.

Work inspired by antiquity: *Złote runo* [Golden Fleece], 1901.

Other works: *Zur Psychologie des Individuums* [About Psychology of the Individual] (1892), *Homo Sapiens* (1896), *Confiteor* (1899), *Dzieci szatana* [Satan's Children] (1899), *Moi współcześni* [My Contemporaries] (1930), *Odwieczna baśń* [The Eternal Fairy-Tale] (1905), *Śnieg* [The Snow] (1903).

Złote runo [The Golden Fleece] Stanisław Przybyszewski, *Wybór Pism*, (Biblioteka Narodowa, 190). Wrocław: Zakład Narodowy im. Ossolińskich, 1996.

The world premiere of the play was staged on March 27, 1901, in the *Teatr Miejski we Lwowie* [Lwów City Theatre], with a cast of outstanding actors: Rembowski – Ludwik Solski, Irka – Konstancja Bednarzewska, Ruszczyc – Józef Chmieliński, Łacki – Stanisław Hierowski, Kazimierz Kamiński, Józef Śliwicki, Zygmunt Przesławski – Michał Tarasiewicz, Karol Adwentowicz, Nieznajomy (Stranger) –

⁴⁸ See Wyspiański's bio included in this publication.

Maksymilian Węgrzyn, Władysław Antoniewski, Lokaj – Marian Bielecki.

During communism, it was staged in Poland only once, on television, directed by the famous actor-director Ignacy Gogolewski, in February 1986.

Dramatis personae: Ruszczyc, Rembowski, Łącki, Irena, Przesławski, Łącka.

Plot Summary:

The Golden Fleece belongs to Przybyszewski's dramatic trilogy *Taniec miłości i śmierci* [The Dance of Love and Death]. It is a play in three acts (Act I – 8 scenes, Act II – 7 scenes, Act III – 13 scenes) with autobiographical themes. Przybyszewski attempts to create a modern equivalent of Greek tragedy. Philosophy of Nietzsche and the concept of duality of the human nature provide a theoretical background to Przybyszewski's analysis of marital infidelity as a psychological phenomenon and to his in-depth focus on individual characters.

In a contemporary setting, a group of family and friends spend three days at a spa – treatment centre. The characters, all suffering from various addictions – drugs, alcohol, and sex – have been cheating and lying to each other. The main reason for the lies is adultery: in the past, Ruszczyc seduced the wife of his friend, and fathered a son - Rembowski who is now director of the clinic. He in turn had an affair with the wife of his subordinate - Łącki. Irena, Rembowski's wife, slept with her husband's cousin - Przesławski. The play presents the consequences of all these actions: Rembowski commits suicide, Łącka gives birth to Rembowski's baby and has a nervous breakdown. Ruszczyc and Łącki suffer from depression. The play demonstrates how egotistical sex determines human behaviour and leads to destruction.

The feeling of doom in the story is reminiscent of fate present in Greek tragedies; betrayals of the main characters are passed to the next generation and affect all.

A quote describes the moral of the story: *całe życie szukaliśmy tego złotego runa (...) Teraz je znaleźliśmy. Nie damy go sobie wydrzeć. Złote runo – miłość – złote runo – stryczek szatana.* [our whole life we have been looking for this Golden Fleece (...) Now we found it. We won't let anybody snatch it from us. The Golden Fleece - love – the Golden Fleece –Satan's noose.]

Classical themes: Golden Fleece, as a symbol of a long sought treasure obtained at great cost, a doomed quest, fate.

Selected Bibliography:

Encyclopædia Britannica online <http://www.britannica.com/>, s.v. *Stanisław Przybyszewski*.

Michael D. Johnson, *On the Paths of the Soul: Stanisław Przybyszewski and the Russian Stage. The Cases of Vera Komissarzhevskaia and Vsevolod Meierkhol'd (1900--1910)*, ProQuest LLC, M.A. Iowa City: The University of Iowa, 2008, online:
books.google.pl/books?id=fp4nUXhKaWkC&hl=pl&source=gb_s_navlinks_s.

John Weichsel, *Stanisław Przybyszewski: His Life and Writing*. New York: Alfred A. Knopf, 1915.

Dorota Bazylczyk



Tadeusz Miciński

Tadeusz Miciński (1873–1918)

A poet, playwright, novelist, journalist.

Born in Łódź, he attended high school in Warsaw, and later studied history at the Jagiellonian University in Cracow; after that, philosophy in Leipzig and Berlin. In 1897-1898, he went to Spain, where he became fascinated by Goya and Calderón; he was also interested in all sorts of esoteric and gnostic ideas, including the occult in general, Satanism, and far reaching mysticism. He belonged to Warsaw Theosophical Society and counted among his friends well known artists and intellectuals of the time, such as Stanisław Witkiewicz, Stanisław Przybyszewski and the composer, Karol Szymanowski.

After the outbreak of WW1, he was interned in Kaluga, Russia, then lived in Moscow. He wrote articles in the Polish émigré press and also Russian newspapers in Moscow; he became very interested in the Polish community there and in the Russian avant-garde theatre. He worked as an educational officer in General Józef Dowbor-Muśnicki's Polish 1st Corps in Russia and Belarus.

In the early 1918, soldiers of the 1st Corps were given a safe passage to Warsaw. On the way back, still in Belarus, Miciński was killed in unclear circumstances.

He was one of the forerunners of Expressionism and Surrealism; his literary work belongs to the period called “Młoda Polska” [Young Poland], which is equivalent to Modernism in its opposition to positivism and naturalism.

Work inspired by antiquity: *Termopile polskie* [Polish Thermopylae]

Other works: Novels: *Nietota: Księga tajemna Tatr* [Nietota: The Secret Book of the Tatr], 1910; *Xiądz Faust* [Father Faust], 1913; *Wita*, 1926; a narrative poem *Lazarze* [Lazari], 1896; a short story *Nauczycielka* [A Teacher], 1896; a collection of short stories *Dęby czarnobylskie* [Czarnobyl Oaks], 1911; a volume of poems *W mroku gwiazd* [In the Darkness of Stars], 1902; plays *Książę Patiomkin* [Prince Patiomkin], 1906; *W mrokach złotego pałacu, czyli Bazylissa Teofanu* [In the Darkness of the Golden Palace, or Basilissa Teophanu], 1909; journalistic articles *Walka o Chrystusa* [Fight for Christ], 1911 and *Do źródeł duszy polskiej* [To the Sources of the Polish Soul], 1906.

Bio based on:

Encyclopedia Britannica, s.v. Tadeusz Miciński. Consulted online at www.britannica.com

Literatura Polska. Przewodnik encyklopedyczny. Ed. Julian Krzyżanowski. Warszawa: PWN, 1985.

Studia o Tadeuszu Micińskim. Ed. M. Podraza-Kwiatkowska. Kraków: Wydawnictwo Literackie, 1979.

Termopile polskie [Polish Thermopylae] (frg. publ. in 1914, author's manuscript).

List of Performances:

Dec. 5, 1970. Teatr Wybrzeża Gdańsk [The Coast Theatre in Gdańsk], dir. Marek Okopiński

Oct. 16, 1982. Teatr Rozmaitości [Variety Theatre], Warsaw, dir. Andrzej Maria Marczewski

Jan. 21, 1986. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow, dir. Krzysztof Babicki

Nov. 24, 1989. Teatr Polski [Polish Theatre], Bydgoszcz, dir. Andrzej Maria Marczewski.

Plot summary

Polish Thermopylae is about Polish history; the need for a liberated and independent country is deeply rooted in the Polish culture. Displaying an affinity with Romantic theatre, the play presents history of Poland during the twenty six years, from 1787 to 1813, a period of struggle, victories and defeats: Catherine II meets with Stanisław II August at a convention in Kaniv; the May 3 Constitution; the treacherous confederation of Targowica; Polish-Russian campaign of 1792, Partition Parliament in Grodno, Tadeusz Kościuszko Uprising, the massacre of Prague and the third partition of Poland.

The play is very innovative in its large number of characters and places, the inclusion of humoristic aspects and also polyphony. It is a symbolic play showing the sphere of unsolvable human problems, the power of intuition in what is unexplored, mysterious, and abstract.

Classical themes: Thermopylae in the title; comparison of Prince Józef Poniatowski to Leonidas.

Selected Bibliography:

Powaga, Wiesław. "Father Faust" in *Dedalus Book of Polish Fantasy*. New York: Hippocrene Books, 1996

Skarbek-Tluchowski, Oskar. *Antologia della poesia contemporanea polacca: versioni metriche dall'originale polacco*. Lanciano: Carabba, 1931.

Marta Wojtkowska



Karol Hubert Rostworowski

Karol Hubert Rostworowski (1877-1938)

Polish poet, playwright and musician. One of the finest dramatic talents of the 20th century.

Born in Rybna near Cracow in 1877, in a family of landowners, he studied agriculture, first in Poland, then in Halle (Germany). Starting in 1901 he studied music in Leipzig, several years later moved to Berlin to study philosophy. He travelled extensively in Europe until 1908. His musical talent had a major influence on his writing abilities and stage output. He made his literary debut by publishing a volume of poems entitled *Tandeta* [The Tack] in 1901, in which he described in a very realistic and ironic way his impressions of the world.

In 1909, he decided to focus on playwriting. The breakthrough came in 1929 when he published a play called *Niespodzianka* [Surprise]; it received in 1932 the National Prize for Literature.

Rostworowski died in 1938 in Cracow. His strongly Catholic views irritated post-war communist authorities, consequently, his plays were not republished and were almost entirely forgotten.

Play inspired by antiquity: *Kajus Cezar Kaligula* (1917).

Other works: *Tandeta* [The Tack] (1901), *Żeglarze* [Sailors] (1908), *Pod górę* [Uphill] (1910), *Echo* [Echo] (1911), *Judas z Kariothu* [Judas of Kerioth] (1913), *Miłosierdzie* [Mercy] (1920), *Straszne dzieci* [Scary Children] (1922), *Zmartwychwstanie* [Resurrection] (1923), *Antychryst* [Antichrist] (1925), *Niespodzianka* [Suprise] (1929), *Przeprowadzka* [Moving] (1932), *U mety* [At the Finish Line] (1932).

Bio based on:

Czesław Miłosz. *The History of Polish Literature*. California: University of California Press, 1983: 360.

***Kajus Cezar Kaligula* [Caius Caesar Caligula]**

Kajus Cezar Kaligula, University of Toronto Libraries, online:

<https://archive.org/details/kajuseczarkaliguooorostuoft>

Karol Hubert Rostworowski, *Kajus Cezar Kaligula*. Kraków: Nakład S. A. Krzyżanowskiego, 1917, online:

<https://archive.org/details/kajuseczarkaliguooorostuoft>

The world premiere of the play took place on March 31, 1917, at the Teatr im. Juliusza Słowackiego w Krakowie [Juliusz Słowacki Theatre in Cracow] it was directed by Stanisław Stanisławski (1870-1941), costumes' design: Zbigniew Pronaszko (1885-1958), scenography: Karol Frycz (1877-1963). The role of Caligula was played by Leonard Bończa-Stępiński (1876-1921) alternating with Stanisław Stanisławski.

List of Performances:

- Oct. 17, 1959. Teatr Wybrzeże Gdańsk [The Coast Theatre Gdansk], dir. Zygmunt Hübner
March 20, 1971. Teatr Klasyczny w Warszawie [Classical Theatre in Warsaw], dir. Ireneusz Kanicki
March 19, 1985. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole, dir. Wojciech Zeidler.

Dramatis personae: Caligula, Lollia Paulina, Regulus, Demetrius.

Plot Summary:

A psychological study of the Emperor Caligula in four acts. The action revolves around the conspiracy to assassinate the Emperor. The nature of tyranny and the relationship between the individual and society (exemplified by Caligula and Rome) are explored. There are references to Shakespeare's historical dramas and to the Romantic poets, but the play remains contemporary. The outline of the plot is not immediately clear because there is no defined beginning or end to the story.

Rostworowski inspired by Roman historiography decided not to show Caligula as a traditional tyrant, but as an ordinary man, a tragic and unfortunate figure who feels the weaknesses and the sadness of his generation. This mental state of the main character is caused by high expectations followed by disappointment. In the play, there are many dramatic monologues showing Caligula's state of mind. Caligula's successor – Regulus is also an important figure in the story. Caligula sees him only "as a man" and brings him to his court so he could witness the destruction of the last ruler.

After Caligula dies, Lollia says that he was a monster, but Demetrius answers that he was just a man.

Classical themes: Roman history, Roman Senate, Roman Empire, the madness of caesars, absolute power corrupts, Caligula, individual and society.

Selected Reviews of the 1959 Performance:

“Cezar jest tylko człowiekiem” [Caesar Is Only Human] in *Wieczór Wybrzeża*, Oct. 23, 1959: According to the review role of Caesar performed by Bogumił Kobiela was his best creation to date.

The director Zygmunt Hübner did not treat this drama as a historical play, but rather a philosophical one. The reviewer noted that the director seemed apprehensive that the play may be perceived as a banal, historical thriller.

“Dramat władcy i człowieka” [The Tragedy of the Ruler and the Man] by Zenon Ciesielski in *Pomorze*, Dec. 15, 1959: The announcement of *Caius Caesar Caligula* at the Coast Theatre Gdańsk intrigued people because they remembered this famous drama being staged before the war and of course the writer who became lately so silenced. People were also waiting for the first appearance of Bogumił Kobiela after a long break.

“Kajus Cezar Kaligula” in *Zwierciadło*, Dec. 6, 1959: *Caius Caesar Caligula* is not Rostworowski’s best play.” The reviewer criticizes the style of the author but gives praise to Zygmunt Hübner who according to him made this spectacle follow his vision.

Dorota Bazylczyk



Ludwik Hieronim Morstin

Ludwik Hieronim Morstin (1886-1966)

A prolific writer whose works include poems, essays, and plays, particularly, historical drama; also a translator, an infantry major, a diplomat and politician.

Born in Pławowice, a village near Cracow, to Ludwik Morsztyn and Amelia née Lubaniecka, a wealthy family of landowners. He attended Jan III Sobieski High School in Cracow and, between 1906 and 1910, studied in Munich, Berlin and Paris.

In 1911, he established and co-edited the monthly *Museion*, which promoted the return to classicism in Polish literature. During the WW1 he served in the Polish Legions of the Austrian Army, reaching the rank of Major; early in the war (1915) the Emperor granted him the title of count. Morstin worked for the provisional Polish government (1917-1918) called the Regency Council and starting in 1919 served as a Polish diplomat in Paris and Rome until 1923.

In 1920 he married Janina Żółtowska, a noted essayist who became the manager of their estate allowing him to concentrate on his writing and activities within the literary circles: two important gatherings of poets took place in Pławowice (1928 and 1929).

During WW2 Morstin formally refused a German offer to become a Volksdeutsch. He also opened his home in Pławowice to anti-Nazi resistance activities of Armia Krajowa [Home Army], to countless refugees, among them to the famous theatre director Arnold Szyfman, and to clandestine schooling.

After the war, the couple had to flee to Cracow, then moved to Zakopane, a popular resort town in the Polish Tatras. Morstin donated his home in Pławowice as a guesthouse and retreat to the Polish Union of Writers but after a period of mismanagement, the government took it over, which led to gradual devastation and ruin of the palace. In Zakopane, Morstin created a theatrical society and collaborated with repertory theatres in Katowice and Cracow.

While communist governments considered him, because of his past and origins, an “enemy of the working class,” the quality and patriotic values of his plays prevailed and the plays continued to be staged. In 1960 he moved to Warsaw where he lived till his death on May 12, 1966.

Highly decorated in Poland (Polonia Restituta, Golden Laurel of the Academy of Literature) and in France (Légion d’honneur) before WW2, he also received from the communist government a

second Order of Polonia Restituta in 1953, and the Order Sztandaru Pracy [Banner of Labour] in 1963.

Works inspired by antiquity: these are his best known works and include *Panteja* (1937), *Obrona Ksantypy* [Defense of Xanthippe] (1939), *Penelopa* (1945), and *Kleopatra* (1960). He also translated Sophocles' *Antigone* (1938), *Oedipus Rex* (1956), and *Oedipus in Colonus* (1956).

Bio based on:

Balicki, S.T.W. s. v. „Ludwik Hieronim Morstin” in *Polski Słownik Biograficzny*, vol. XXI, Kraków: Polska Akademia Nauk, 1976.

Długołęcka-Pinkwart, Lidia and Maciej Pinkwart. *Zakopane od A do Z*, Warszawa: 1994.

s. v. „Ludwik Hieronim Morstin” in *Literatura polska. Przewodnik encyklopedyczny*, vol. 1, A-M, Warszawa: PWN, 1984.

Penelopa [Penelope]

Ludwik Hieronim Morstin. *Trylogia Antyczna*. Kraków: Wydawnictwo Literackie, 1956.

Staged during communism:

June 15, 1945. Teatr Miejski im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Karol Frycz

Nov. 13, 1946. Teatr Polski [Polish Theatre], Warszawa. Dir. Marian Wyrzykowski

Dramatis personae: Odysseus, Penelope, Telemon, Mentor, Amfinomos, Eurymach, Antinoj, Ktesypos, Femios, Telemach, Laertos, Dolios, Melanto, Hippodamia, Girls, Servants.

Plot Summary:

The action begins with Melanto tempting Penelope. Penelope learns from her father-in-law Laertes about Greek victory over Troy. Further scenes show the conflicts between Penelope's suitors. Odysseus returns and decides to use a subterfuge by coming home disguised as a beggar.

The second act shows Penelope with her suitors. There is a feast in the palace, the suitors quarrel among themselves. They learn from Ktesypos who is drunk, that Odysseus returned but they do not believe him. Odysseus arrives disguised as a beggar.

He talks to the queen wishing to determine what her feelings towards the returning husband are and to learn what happened during his long absence.

In the third act, Odysseus reveals himself and accuses his wife of treason, she however proves her innocence.

Classical themes: Homer's *Iliad* and *Odyssey*, Trojan War, Odysseus, Penelope

Obrona Ksantypy [Defense of Xanthippe]

Ludwik Hieronim Morstin. *Trylogia Antyczna*. Kraków: Wydawnictwo Literackie, 1956.

List of Performances:

- Oct. 21, 1947. Teatr Miejski [Municipal Theatre], Bydgoszcz. Dir. Gustawa Błońska
- June 23, 1948. Teatry Dramatyczne. Teatr im. Juliusza Słowackiego [Dramatic Theatres. Juliusz Słowacki Theatre], Cracow. Dir. Karol Borowski
- June 26, 1948. Teatr Miejski im. Stefana Żeromskiego [Stefan Żeromski Municipal Theatre], Kielce. Dir. Hugon Moryciński
- Oct. 09, 1948. Teatry Dolnośląskie, Teatr Miasta Świdnicy [Lower-Silesian Theatres. Theatre of the City of Świdnica], Świdnica. Dir. Wiktor Biegański
- Oct. 12, 1948. Teatr Miejski [Municipal Theatre], Lublin. Dir. Zofia Modzevska
- June 3, 1955. Teatr Nowy [New Theatre], London. Dir. Leopold Kielanowski
- June 12, 1957. Teatr Wybrzeże [The Coast Theatre], Gdańsk. Dir. Aleksander Rodziewicz
- Nov. 8, 1957. Teatr Ziemi Lubuskiej [Lubusz Region Theatre], Zielona Góra. Dir. Zbigniew Przeradzki
- July 9, 1958. Teatr Polski [Polish Theatre], Warszawa. Dir. Władysław Hańcza
- July 11, 1959. Teatr im. Adama Mickiewicza [Adam Mickiewicz Theatre], Częstochowa. Dir. Barbara Kilkowska
- Jan. 14, 1961. Teatr 7.15 [7.15 Theatre], Łódź. Dir. Jerzy Antczak
- Nov. 7, 1961. Teatry Dramatyczne. Teatr Współczesny [Dramatic Theatres. Contemporary Theatre], Szczecin. Dir. Aleksander Rodziewicz
- Nov. 26, 1961. Teatr Objazdowy PPIE [Touring Theatre PPIE], Poznań. Dir. Stefan Drewicz

- Nov. 18, 1962. Teatr Ziemi Opolskiej [Opole Region Theatre], Opole. Dir. Romana Bohdanowicz
- May 25, 1963. Teatr im. Wilama Horzycy [Wilam Horzyca Theatre], Toruń. Dir. Marie D'Alphonse
- April 6, 1969. Teatr Telewizji [Television Theatre]. Dir. Jerzy Gruza
- Nov. 28, 1970. Teatr Polski Związku Artystów Sceny Polskiej [Polish Theatre of the Union of Polish Stage Artists], London. Dir. Leopold Kielanowski
- Sept. 20, 1980. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski. Dir. Stefania Domańska
- Jan. 3, 1984. Teatr Telewizji [Television Theatre]. Dir. Zbigniew Zbrojewski
- April 8, 1987. Teatr Rozmaitości [Variety Theatre], Warszawa. Dir. Wojciech Siemion.

Dramatis personae: Ksantypa, Socrates, Mirrryna, Tyreus, Sofrone, Charmides, Agaton, Arystodemus, Fedros, Epistates, Alcybiades, Eryksymach, Parrasjos, Peasant, Slave I, Slave II, Slave III, Flutist, Dancer I, Dancer II

Plot Summary:

Xanthippe usually portrayed as a woman bringing frustration and grief to the great philosopher, in Morstin's play is shown much more favourably. The very first scenes show her facing the problems of everyday life next to a great but difficult and unsatisfactory husband.

Morstin's play is a light tale about this often reviled woman who most of all seeks love and understanding that she lacks from her eminent man. Morstin attempts to paint a „warmer” picture of Xanthippe so badly treated by historic tradition.

Classical themes: life of Socrates, Xanthippe and her image.

Kleopatra [Cleopatra]

Ludwik Hieronim Morstin. *Trylogia Antyczna*. Kraków: Wydawnictwo Literackie, 1956.

List of Performances:

- Aug. 5, 1960. Teatry Ziemi Pomorskiej (scena Toruń) [Theatres of Pomerania (Toruń Stage)], Bydgoszcz-Toruń. Dir. Tadeusz Kozłowski
- May 31, 1963. Teatr Polski [Polish Theatre], Warszawa. Dir. Roman Niewiarowicz

April 17, 1966. Teatr Ziemi Opolskiej [Opole Region Theatre], Opole.
Dir. Stanisław Wierzycki

Dramatis personae: Cleopatra, Ptolomeus, Arsinoe, Achilles, Teodot, Potejnos, Archibias, Ammonios, Ejras, Charmion, Nomenklator, Kalpurnia, Cezarion, Gajus Julius Cezar, Marek Antonius, Cyceron, Centurio

Plot Summary:

The action begins with Cleopatra playing with her ladies and mocking her young royal siblings. Then she discusses with the wise Archibias the difficult situation in the country and the approaching Roman Army. In a further scene, Cleopatra's thirteen-year old brother Ptolemaeus comes to talk to her; he is surrounded by many advisors who want to influence him. When he demands an attack on the Romans, Cleopatra refuses and leaves Alexandria.

The next scene shows the city already taken by Romans. The legionnaires exchange malicious comments about this strange country and about Pompey's death at the hands of Egyptians. Caesar is given Cleopatra's chamber; to his surprise, during the night a country girl breaks into the chamber. Caesar quickly recognizes in her Cleopatra.

The second act shows Cleopatra in Rome where she receives the messenger Ammonis and later Cicero. A quarrel erupts between Anthony, Cleopatra, and Caesar. Anthony is charmed by Cleopatra. She would like to marry Caesar but he already has a wife. Nevertheless their affair flourishes.

In the third act, Cleopatra meets Calpurnia, Caesar's wife who tries to convince her to leave Rome together with her son. Then Cleopatra learns about Caesar's death. At this moment her whole life falls in ruins, even her last hope, that her son could inherit the throne, proves vain.

Classical Themes: Relations between Rome and Egypt at the end of the Roman Republic, Caesar, Cleopatra, Caesarion, Antonius, Calpurnia, Alexandria

Tomasz Krajewski



Jan Parandowski

Jan Parandowski (1895-1978)

One of the best known Polish writers of the 20th century, also essayist, and translator, fascinated by the Graeco-Roman antiquity, he shared his knowledge and love for antiquity with several generations of Poles through his elegant prose and accessible translations.

Born in Lwów to Jan Bartoszewski, a Greek-Catholic priest and profesor of pastoral theology at the University of Lwów and Julia Parandowska. He attended Jan Długosz IV Classical Gymnasium in Lwów. In 1913 began to study classical philology and archaeology at the Jan Kazimierz University of Lwów.

At the outbreak of WW1, Parandowski is deported to Russia and teaches at schools in Voronezh and Saratov. He writes a first-hand report and analysis of the October Revolution and its consequences for Russia - *Bolszewizm i bolszewicy w Rosji* [Bolshevism and Bolsheviks in Russia], a book published in Stanisławów in 1919.⁴⁹ When after WW2 Poland is forcibly integrated into the Soviet bloc, Parandowski will be well prepared for the new reality in which he will not only survive but honourably prosper.

He returns to the university in 1920; in 1923, he completes his MA degrees in Classical Philology and in Archaeology in Lwów. In 1922-1924 works as literary manager at the Alfred Altenberg's publishing house and until his move to Warsaw in 1929, contributes to many periodicals, e. g. *Tygodnik Ilustrowany* [Illustrated Weekly], *Gazeta Poranna* [Morning Gazette], *Wiadomości Literackie* [Literary News], and *Tęcza* [The Rainbow]. In Warsaw, he joins the Polish Pen-Club and works for the monthly *Pamiętnik Warszawski* [Warsaw Diary]. During the two years before the war, he produces a series on *Eminent People* for the State Publisher of School Books.

During WW2, he is involved in the underground cultural life. His private archives are completely destroyed by fire during the Warsaw Uprising in 1944. After the war, he accepts the chair of ancient culture and then comparative literature at the Catholic University of Lublin.

Later, he moves to Warsaw and is active in various international literary and intellectual events, such as the World Congress of Intelektuals in Defence of Peace in 1948 and International Translators' Convention in 1960; he becomes vice-president of the International Pen-Club in 1962. He signed in 1964 the famous protest against the lack of creative freedom in Poland

⁴⁹ It was published again in London, in 1996, by Puls Publications and re-issued in Warsaw by the publishing house Agawa.

called the *Letter of 34*. His integrity earns him respect from other writers and from his readers.

Best known to a mass public for his *Mythology*, issued since 1924 in over twenty editions, but also for his books and essays related to classical antiquity written for adults and for young readers. A year after publishing *Mythology*, he translates Longos' *Daphnis and Chloe*. His prose translation of *Odyssey* (1953) becomes an instant bestseller. A master of language and style, he produced one of the most stimulating Polish books on writing, called *Alchemy of the Word* (1951); the same year he translated Caesar's *Commentarii de bello civili*.

Jan Parandowski received a number of awards during his lifetime, e.g. for his book *Olympic Discus* he was awarded a bronze medal at a literary contest during Berlin Olympics of 1936, for his literary achievements Polish Academy of Literature, a short-lived (1933-1939) but very important institution for Polish post-WW1 culture, decorated him in 1937 with the Golden Academic Laurel; he also received a lifetime achievement award from Radio Free Europe in 1975.

Bio based on:

Kowalczyk, Janusz R. *Jan Parandowski*. Online, consulted at: <http://culture.pl/pl/tworca/jan-parandowski>

Miłosz, Czesław. *The History of Polish Literature*. 2 nd ed. Oakland, CA: University of California Press, 1983.

m. r. *O Janie Parandowskim*. Program przedstawienia w Teatrze im. Osterwy w Lublinie. March, 1966.

Szczepkowska, Joanna. *Kto ty jesteś? Początek sagi rodzinnej* [Who Are You? The Beginning of a Family Saga]. Warszawa: Czerwone i Czarne, 2014.

Play inspired by antiquity:

Medea (1961)

Other important works:

Mitologia [Mythology] 1924

Eros na Olimpie [Eros on Olympus] 1924

Czarodziejski Rzym [The Enchanted Rome] 1924

Wojna Trojańska [The Trojan War] 1927

Dysk olimpijski [The Olympic Discus] 1933

Godzina śródziemnomorska [Mediterranean Hour] 1949

Ze starożytnego świata [From the Ancient World] 1958

Mój Rzym [My Rome] 1959.

“Medea.” *Dialog*, 10 (1961) – world premiere in 1964.

List of Performances:

- June 24, 1964. Teatr im. Adama Mickiewicza [Adam Mickiewicz Theatre], Częstochowa. Dir. Aleksander Strokowski.
March 9, 1966. Teatr im. Osterwy [Juliusz Osterwa Theatre], Lublin. Dir. Lucyna Tychowa
Jan. 4, 1969. Teatr Polski, Scena Kameralna [Polish Theatre. Small Scene], Warsaw. Dir. Michał Pawlicki. Staged as a double feature performance with Euripides’ *Medea*.

Dramatis personae: Kreon, Glaukos, Kreuza, Medea, Jason, the Judge, Pellas’ Daughters, Nurse of Absyrtos, Nurse of Medea’s children, a Gardener, Commander of the Guard.

Plot Summary:

The dark and sinister myth is treated here with scepticism and irony, reminiscent of Giraudoux. In obvious contrast to Euripides, Parandowski makes his heroine a smart and superior woman faced with a xenophobic environment and a foreign culture. She is not guided by blind passion, she does not strike without looking ahead. In Corynth, she is surrounded by fools who are all against her. Jason falls in love with Creon’s daughter Creusa and becomes indifferent to Medea. The Corynthians want Medea to be punished for her previous crimes and leave their city.

The only moment of horror occurs when Medea puts Creusa on fire in the palace and flees with her children, allegedly on a chariot driven by flying serpents, as the foolish Corynthians readily believe. Creon is forced to abdicate and cede the throne to his younger brother who is far from thrilled by this unexpected stroke of fortune.

As one of the reviewers of the 1966 performance said: “Parandowski’s *Medea* is a serene, civilized and charming, humanistic tale about the eternal myth reborn in each period of human history. Euripides in contrast uses the myth to tell, or rather to loudly shout one of the deep truths about human nature.”⁵⁰

Biography in English:

George Harjan. *Jan Parandowski*. Twayne’s World Authors Series. New York: Twayne Publishers, 1971.

Elżbieta Olechowska

⁵⁰ Andrzej Jarecki. "Dwie Medee [Two Medeas]," *Sztandar Młodych*, Jan. 9, 1969.



Artur Marya Swinarski

Artur Marya Swinarski (1900 –1965)
Polish satirist, playwright, poet, and painter.

Born in Brodnica, a medieval town in north-central Poland, to a family of landowners. Graduated in German philology and history of art at *Wszechnica Piastowska* in Poznan (now Adam Mickiewicz University). In 1918-1920, he was closely associated – as a graphic artist – with the literary group "Zdrój" [Spring] and belonged to a fine arts movement "Bunt" [Mutiny].

In 1919, Swinarski had his first individual exhibition of paintings. In 1922 he worked as a personal secretary to Stanisław Ignacy Witkiewicz. Authored numerous shows of political satire performed at Ludwik Puget's (1877-1942) "Różowa Kukułka" [Pink Cuckoo] literary cabaret in Poznań. Associated also with the cabaret "Żdziebko" [Mite] and "Klub Szyderców" [Scoffers' Club].

In 1934-37 he moved to Krakow and started working as an editor for the literary journal "Czas Krakowski" and putting up satirical political shows with "the first lady of the Polish satire"⁵¹ Magdalena Samozwaniec (born Kossak, 1894-1972). In 1937, Swinarski transferred to Gdynia to work for the literary section of a local daily "Kurier Bałtycki."

During the German occupation he returned to Krakow and lived there until 1963 when he emigrated to Austria. He passed away two years later in Switzerland.

Artur Swinarski is best known for his satirical poems and comedies inspired by ancient and biblical themes.

Works inspired by antiquity:

Godzina Antygony [Antigone's Hour]

Trylogia trojańska: Achilles i panny, Złota wieża, Epilog w Egipcie [Trojan Trilogy: Achilles and the Maidens, Golden Tower, Epilogue in Egypt]

Powrót Alcesty. Mitologia w trzech aktach. [Return of Alcestis. Mythology in Three Acts]

Other works:

Karykatury poznańskie [Poznań Caricatures]

Fraszki [Epigrams]

⁵¹ See Zuzanna Ducka-Lubas, „Magdalena Samozwaniec: Pierwsza dama polskiej satyry.” *Dziennik*, July 25, 2014. Online: <http://www.dziennik.com/weekend/artukul/magdalena-samozwaniec-pierwsza-dama-polskiej-satyry>

Satyry - Huragan [Satires - Hurricane]
Rozmowa bez kresu. Wiersze własne i cudze. [An Endless
Conversation. My Own and Other People's Poems.]

Bio based on:

Groński, Ryszard Marek, *Od siedmiu kotów do owcy. Kabaret 1946-1968*, Warsaw: Wydawnictwa Artystyczne i Filmowe, 1971.
Korczak, Jerzy, „Artura Maryi wzloty i upadki,” *Dekada literacka* 4 (2006)
s. v. *Artur Marya Swinarski* in *Słownik Biograficzny Teatru Polskiego 1900-1980*. Vol. 2. Warsaw: PWN, 1994.

***Achilles i Panny* [Achilles and the Maidens]**

Artur Marya Swinarski, *Achilles i Panny (Komedia pozornie cyniczna w trzech aktach)* [Achilles and the Maidens. A Seemingly Cynical Comedy in Three Acts]. Warszawa: Czytelnik, 1956.

List of Performances:

Dec., 31, 1955. Scena Satyryczna [Satirical Stage], Poznań, dir. Jan Perz
Sept. 15, 1956. Teatr Polski [Polish Theatre], Warsaw, dir. Karol Borowski
Nov. 10, 1956. Teatr Aleksandra Węgieerki [Aleksander Węgieerko Theatre], Białystok, dir. Karol Borowski
Dec. 29, 1956. Teatr Ziemi Lubuskiej [Theatre of the Lubusz Region], Zielona Góra, dir. Zbigniew Koczanowicz
Sept. 6, 1957. Teatr Polski [Polish Theatre], Warsaw, dir. Karol Borowski (a repeat)
Oct. 19, 1957. Teatr Dramatyczny im. Mickiewicza [Adam Mickiewicz Dramatic Theatre], Częstochowa, dir. Edmund Kron
Dec. 31, 1957. Teatr Ziemi Opolskiej [Theatre of the Opole Region], Opole, dir. Romana Bohdanowicz
March 15, 1958. Teatr Powszechny [Theatre for All], Łódź, dir. Zbigniew Koczanowicz
May 23, 1958. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Olsztyn-Elbląg, dir. Zdzisław Tobiasz
Febr. 25, 1961. Teatr im. Aleksandra Fredry [Aleksander Fredro Theatre], Gniezno, dir. Krystyna Tyszarska
March 11, 1962. Grupa Teatralna Zrzeszenia Studentów i Absolwentów [Theatre Group of the Students' and Graduates' Union], London, dir. Krystyna Ankiewicz

- Febr. 2, 1964. Państwowa Wyższa Szkoła Teatralna [State School of Dramatic Arts], Cracow, dir. Władysław Jarema
- July 4, 1971. Teatr Dramatyczny [Dramatic Theatre], Wałbrzych, dir. Wojciech Skibiński
- July 6, 1974. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice, dir. Ignacy Gogolewski
- Nov. 7, 1985. Teatr Narodowy [National Theatre], Warsaw, dir. Waław Jankowski.

Dramatis personae: Likomedes, Sappho, Deidamia, Maja, Alpha, Beta, Gamma, Kirra, Odysseus, Achilles, Python, a Nymph

Plot summary:

The comedy is divided into three acts. The first act begins with a conversation of six daughters of king Likomedes and his wife Sappho. The oldest girl, Deidamia, saw in her dream an old woman in a blue dress who came out of the waves to warn her that someone would kidnap her and her sisters. The youngest girl, Maia, had a dream that she was being kissed by her sister Gamma. Conversation stops at the appearance of an unknown warship.

It is Odysseus, king of Ithaca. Sappho tells the princesses to hide and not come out during the guest's stay. However the girls decide to put on beautiful dresses and "accidentally" meet him at the palace.

Odysseus talks to Likomedes but does not reveal the reason for his visit. When he sees the princesses, he starts talking about Helen's abduction. Odysseus admits that he is looking for Achilles, without whom the expedition to Troy cannot succeed. He talks about the prophecy, according to which Achilles must either die young but in eternal glory of war, or live long but without fame. Thetis, Achilles' mother, wanted to evade the prophecy, and gave her baby to Sappho and Likomedes. They dressed him as a girl and called Gamma. Achilles is unaware of the fact that he is a man. Odysseus tells him that he has to make a choice, as the prophecy requires; he chooses the short but glorious life of a warrior.

Odysseus takes a nap before dinner during which Tethys shows herself to him, and although she is disappointed that her son would die childless, announces that she would not oppose his fate. When Odysseus wakes up, he teaches Achilles the basics of sex education. It turns out that Deidamia overheard their conversation; Odysseus promises her to leave Achilles on the island for another four months, and then departs. Achilles takes to heart the advice of

Odysseus and deflowers all five sisters. When Odysseus returns, all the girls are pregnant. During a family quarrel the news comes that Achilles drowned at sea. This leads the sisters to a reconciliation.

Suddenly, the young man emerges from the sea in a shell, in company of his mother who equipped him with Hephaestus' golden armour and shield. The Princesses no longer regret that Achilles had seduced them all, and he is allowed to drift easily toward his destiny.

Classical themes: the *Iliad*, the Trojan War, Odysseus, Achilles, Sappho, prophecies, Helen of Troy, Hephaestus.

***Złota wieża. Epilog w Egipcie* [The Golden Tower. Epilogue in Egypt]**

Artur Marya Swinarski. *Trylogia trojańska: Achilles i panny, Złota wieża, Epilog w Egipcie*. Warszawa: Czytelnik, 1958.

List of Performances:

Oct. 26, 1957. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Łódź, dir. Konrad Łaszewski

Jan. 24, 1959. Teatr Polski [Polish Theatre], Warsaw, dir. Zygmunt Chmielewski.

N. B. only *The Golden Tower* is mentioned as the title of the spectacle in Warsaw, without the *Epilogue in Egypt*, but as the same characters are listed as in the Oct. 26 performance in Łódź, both parts of the text were most probably staged. No reviews are posted on the site of e-teatr.

Dramatis personae: Homer, Andromache, Paris, Cassandra, Priam, Odysseus, Helen, Jola, Hiacynta, Lira, Lesbia, Laocoon, Lydia Clepsydre, Szirauch, Haram, Joseph, Anubis, Soldiers.

Classical Themes: the *Iliad*, the Trojan War, Odysseus, ancient Egypt

Selected Bibliography:

Czesław Miłosz, *The History of Polish Literature*. 2 ed. Oakland, CA: University of California Press, 1983.

Paulina Klós



Aleksander Maliszewski

Aleksander Maliszewski (1901- 1978)

Polish playwright, writer, poet, translator, and literary critic.

Born in a working class family, he studied at the Faculty of Humanities of a private Polish university in Warsaw, called "Wszechnica Polska." In 1923 debuted as a poet. After his debut, he continued as a non-registered student to attend lectures at the Faculty of Polish Philology of the University of Warsaw. Co-organizer and member of Students' Literary Club, in 1928-31, he joined the poetic group "Kwadryga" [Quadriga]. The group included Władysław Sebyła (1902-1940), Włodzimierz Słobodnik (1900-1991), Stanisław Ryszard Dobrowolski (1907-1985), Nina Rydzewska (1902-1958), Stefan Flukowski (1902 - 1972), Konstanty Ildefons Gałczyński (1905-1953), and Zbigniew Uniłowski (1909-1937). The group was inspired by Polish Romantic poets and in particular by Cyprian Norwid. The concept of labour as a human value was part of their socially sensitive program.

During the season 1930-31, he worked as literary director at the Warsaw theatre for children, "Jaskółka" [Swallow], where he was adapting texts. In the 1930s, he was employed by the government press agency "Polska Agencja Telegraficzna" [Polish Telegraph Agency], editing a small number of news bulletins. At the same time he established cooperation with Komisja Propagandy Teatrów i Sztuki Towarzystwa Uniwersytetu Robotniczego [Commission of Theatre and Art Propagation of the Society for Workers' University]; in 1934-39, he was publishing in the monthly *Teatr w szkole* [Theatre at School] and in 1937-39. wrote theatrical reviews for the socialist newspaper, *Dziennik Ludowy* [People's Daily].

In 1938 he completed his tragedy *Antygona* [Antigone] scheduled to be staged at the Theatre Atheneum but taken down by the censors. At the outbreak of WW2, Maliszewski moved to Vilnius and from 1939 to 1941 worked for "Teatr Polski" [Polish Theatre], music theatre "Lutnia" and two cabarets, very popular at the time, "Miniatury" and "Ksantypa." He also published in "Prawda Wileńska" [Vilnius Truth], the daily of the Lithuanian Communist Party.

He returned to Warsaw and joined the underground resistance; during the Warsaw Uprising organized by the Home Army [Armia Krajowa – AK] in 1944, he worked for the Home Army's Radio "Błyskawica" [Radio Lightning]. In 1945, he was hired by the city as the head of the Department of Aid for artists returning to Warsaw.

Later and until 1948, he directed the Section of Literature at the Polskie Radio [Polish Radio]. His cooperation with Polskie Radio continued to the end of his life. In 1947, he became Vice President and Art Director of the Municipal Theatres in Warsaw, in 1949-51, literary Director of Warsaw Variety Theatre [Warszawski Teatr Rozmaitości].

Bio based on:

Słownik Biograficzny Teatru Polskiego 1900-1980. vol. 2, s. v. Aleksander Maliszewski. Warszawa: PWN, 1994.

Play inspired by antiquity: *Antygona* [Antigone], 1939.

Other works: "Wczoraj i przedwczoraj" [Yesterday & the Day Before], "Droga do Czarnolasu" [The Way to Czarnolas], "Ballady i romanse" [Ballads & Romances]) inspired by one of the three Polish Romantic bards, Adam Mickiewicz (1798-1855), several radio plays and two autobiographical novels: "U brzegów mojej Wisły" [On the Banks of My Vistula] and "Na przekór nocy" [To Spite the Night].

Antygona [Antigone]

Maliszewski, Aleksander. *Antygona*. Warszawa: Państwowy Instytut Wydawniczy, 1966

The play was published in the spring of 1939 in a small number of copies. Almost all were destroyed during the war. While the plot follows that of Sophocles' play, the number of the original characters is reduced to five (Antigone, Ismene, Creon, Haemon, Tiresias) and there are some new ones: an Old Man with a harp, a Cripple, a Mother, Soldiers, Revelers, Servants, Dancers, a Bodyguard of the Elders. The action takes place in ancient Thebes.

List of Performances:

As mentioned in the bio, the world premiere scheduled for 1939 at the Atheneum Theatre was cancelled by censors.

Sept. 28, 1963. „Teatr Młodych” [Youth Theatre], Zamość, a town in south-eastern Poland, not far from Lublin, famous for its Renaissance architecture. A school theatre founded and directed by Waldemar Zakrzewski.

Dramatis personae: Antygona, Kreon, Historian, Cripple, Mother, Old Man with a Harp. Soldiers, Revelers, Servants, Dancers, a Bodyguard of the Elders

Plot Summary

Act I *Przed południem* [Before Noon]: Two brothers leading opposite sides in Thebes' civil war died fighting each other for the throne. Creon, the new ruler of Thebes, decided that Eteocles would be honoured and Polyneices would be exposed to public shame. His body will not be sanctified by funeral rites, and will be left unburied on the battlefield.

From the beginning of Maliszewski's play, the new characters are well defined. They are individuals who have different opinions about the war. The Mother only wants his son to come back. The Old Man with a harp says that death is the most important thing in human life and "we should welcome her with flowers." The Cripple is the voice of experience, he stresses that reasons for conflicts are quickly forgotten, but human wounds remain. According to him, the soldiers fight in vain. These remarks are interrupted by the news that Polyneices attacked Thebes. Someone in the crowd screams "Down with Polyneices" and other voices join him. The only person who defends Polyneices by revealing Creon's intrigue is the Cripple. He starts a discussion about the nature of truth and the nature of lie. Attempts to silence him fail.

The crowd begins to clamour when they learn about victory and Polyneices' death. Creon appears. As the new ruler, he speaks about the triumph, the brave hero Eteocles, and announces that Polyneices does not deserve a proper burial. The Cripple protests and reminds Creon of his old unfulfilled promises; not believing in Polyneices' betrayal, the Cripple accuses Creon of lying. Creon decides to arrest the Cripple and ends his appearance by inviting all to a celebration after the funeral of Eteocles and the others who died defending Thebes.

Act II *Po południu* [In the Afternoon]: Antigone explains to her sister Ismene, why she does not consider Polyneices a traitor: she overheard a conversation between him and Creon provoking him to fight with Eteocles. Antigone decides to bury Polyneices, but her sister is afraid to help her. A really important conversation takes place between Haemon and his father Creon: Haemon says that he heard in a bar that Creon paid someone to kill Eteocles and he cannot trust his father anymore. The people rebel and scream that Creon is a criminal. Haemon is unable to stop Creon from giving orders to shoot. Tiresias helps to calm down the people. Then Creon is able to speak to the crowd and restore peace.

Act III *Wieczorem* [In the Evening]: It opens with the procession singing "when something afflicts you, something worries,

something troubles...” Antigone and Haemon walk at the end of procession. Antigone is restless, she loves Haemon but is afraid to look him in the eye. She kisses him as if saying goodbye. Haemon is really upset. Creon comes and they try to talk. They can hear the people singing “when something afflicts you, something worries, something troubles...” Creon realizes that they don’t understand each other anymore. He tries to justify himself, he feels sorry about Haemon’s pain, but the conversation is interrupted by the procession.

Creon sits with the revelers to celebrate, Haemon goes to talk with Tiresias. He confesses his need to go into the city to look for Antigone, but Tiresias tells him that she will come back. Haemon asks Tiresias why he protected Creon from the wrath of the people. Tiresias responds that anger does not bring good counsel. How could he allow people to be ruled by rage and get blood on their hands?

Suddenly, an Officer comes with the news that a woman sprinkled water, milk, and oil on Polynices’ body performing a rite for the dead. During that time, the Cripple defended the entrance to the grave and the guards killed him. Soldiers arrive with Antigone who is calm in her knowledge that she did what her heart told her to do, in spite of dire consequences. Ismene tries unsuccessfully to convince Creon to show mercy once in his life. Creon orders that Antigone be taken to prison. Haemon wants to go with her but Creon stops him. He says that he cannot execute Antigone because Haemon truly loves her. Creon confesses that he never loved anyone but he is aware of the power of emotions. He advises Haemon to flee with Antigone, even promises to prepare horses for them.

Suddenly, one of soldiers enters and says: “She snatched my stiletto and ... straight into the heart!” At this tragic news, Haemon commits suicide. The scene ends with Creon kneeling over the bodies and crying – Ismene and Tiresias stand motionless.

Classical themes:

Myth of Antigone; Antigone’s tragic dilemma between love for the brother, her religious duty to him and the respect for Creon’s law; divine law versus human law; Creon’s dilemma: to punish Antigone and enforce his law or to show mercy; civil disobedience in face of an unjust government and the courage required to make a stand (personalized by the Cripple); manipulation of the crowd (citizens) by the power; rule of law and rule of terror.

Julia Hava



Jerzy Zawieyski

Jerzy Zawieyski (born Henryk Nowicki) (1902-1969)

Early pen-name: Konar Nowicki.

Actor, playwright, novelist, editor and journalist, Catholic politician and Member of Parliament (1957-1969), Member of the State Council (1957-1968), and oppositionist.

Born in Radogoszcz near Łódź to an intelligentsia family. In 1923-26 he studied at a Cracow drama school directed by Marian Szyjkowski. In 1925-26, he played approximately 25 various parts at the Teatr Ludowy [People's Theatre]. In the season 1926/27 he belonged to a group at the Juliusz Osterwa's Reduta [Redoubt] Theatre in Cracow. He acted there in plays such as Molière's "Tartuffe" or Aleksander Fredro's *Śluby Panięskie* [The Maiden Pledges]. In 1927 he co-founded a group *Nowa Reduta* [New Redoubt] in Poznań and played with them also the following year. He started out as an actor but really succeeded as a writer.

At 19, he made his literary debut publishing a volume of poetry entitled *Strzępy* [Snippets]; in 1924 he adapted Nobel Laureate (1924) Władysław Reymont's novel "Chłopi" [The Peasants] performed at the Teatr Odrodzony [Reborn Theatre] in Warsaw. In 1928 he began to collaborate with "Związek Teatrów Ludowych" [Union of People's Theatres]. In 1928-30, he worked as a consultant and instructor for Polish amateur Theatres in France. Since 1931 he was acting at the Warsaw Teatr Ateneum and also worked there as literary director. He had parts in his own play - *Dyktator On* [Him, the Dictator] in 1934 about Hitler's dangerous ascent to power; the play was entitled in print *Dyktator Faust* [Dictator Faustus]. Still engaged in the movement of People's Theatres, he published in the monthly magazine "Teatr Ludowy" [People's Theatre] (1930-39), and worked as theatre instructor conducting summer classes for teachers.

He met there his lifelong partner Stanisław Trębaczkiwicz, a future professor at the Catholic University of Lublin (KUL). While it was known in the literary circles that Zawieyski was a homosexual, he did not publicly discussed his sexual orientation.

Zawieyski converted to Catholicism in the 1930s.

During the German occupation he participated in underground cultural activities in Warsaw. Since February 1945 he lectured at the Catholic University of Lublin, later worked as literary director at the "Studio Teatru Starego" [Studio of the Old Theatre] in Cracow. At that time he wrote his highly successful plays: *Rozdroża Miłości* [Crossroads of Love], *Mąż doskonały* [The Ideal

Husband], *Ocalenie Jakuba* [Saving of Jacob]. He served as Vice-President of Związek Literatów Polskich [Polish Writers' Union] in 1948-49. He was part of the editorial boards of *Tygodnik Powszechny*, the influential Catholic weekly based in Cracow and of *Znak*, a Catholic monthly.

In 1953 because of a statement he made against social realism in the arts, at the Polish Writers' Union's congress in Szczecin, he was unable to publish until the political thaw of 1956.

Zawieyski was one of the founding members of Klub Inteligencji Katolickiej (KIK) [Club of Catholic Intelligentsia] and remained in excellent relations with the high placed members of the Polish clergy. He was also a politician elected to the Polish Parliament as a member of the Catholic group "Znak" [Sign] in 1957 and reelected since then until his mandate was revoked in 1969; member of the Rada Państwa [Council of State] – he resigned this function in protest against the communist smear campaign caused by his criticism of the authorities' treatment of student protests in 1968 and of the persecution of dissident writers.

In reaction to stress endured at that time Zawieyski suffered a stroke; he was successfully treated at the Ministry of Health Clinic in Warsaw. While still at the clinic, he fell to his death from a third floor window. It is not entirely clear whether his death was a suicide or a politically motivated murder.

Plays inspired by antiquity:

Sokrates [Socrates] 1950 (the only one of the four plays that was ever performed)

Arkadia [Arcadia] 1952

Niezwycięzony Herakles [Herakles Undefeated] 1953

Brat Antygony [Antigone's Brother] 1955

Bio based on:

Korczyńska, Marta. *Jerzy Zawieyski: biografia humanistyczna 1902-1969*, Toruń: Wydawnictwo Adam Marszałek, 2011.

Słownik Biograficzny Teatru Polskiego 1900-1980. vol. 2, s. v. *Jerzy Zawieyski*. Warszawa: PWN, 1994.

Tyszkiewicz, Barbara. „Droga pisarska Jerzego Zawieyskiego” in *Jerzy Zawieyski (1902-1969) – dziennik intymny*. Warszawa: Ośrodek Karta, Instytut Pamięci Narodowej, 2012, 862-894.

***Sokrates* [Socrates].**

Jerzy Zawieyski *Dramaty*, vol. 3. Warszawa: Instytut Wydawniczy Pax, 1986. Published for the first time in 1950; translated into English in 1951 by Janusz A. Ihnatowicz.⁵²

List of Performances:

July 26, 1957, at the Juliusz Słowacki Theatre in Cracow, dir. Bronisław Dąbrowski.

Dramatis personae: Socrates, Xanthippe (his wife), Lamprokles (his son) Kryksos, Antiochos, Gorgias, Fedon, Faidros, Eryksimach, Kriston, (all of them philosophers and Socrates' friends) Meletos, Anytos, Likon, (prosecutors of Socrates), Antonoe (a female dancer), Eginos (a poet), Euristenes (a male dancer), Dozorca [Janitor], Chór [Chorus], Służba [Servants].

Plot Summary:

All four acts take place in Athens in 399 B.C.

Act I: From the stage directions to the first act we know already that Archont, the king of Athenes, issued a new judgment. First scene begins with a conversation between Kryksos, a drunk beggar and philosopher, and a young boy Euristenes. Kryksos insults the king and denies the need of treating and speaking about the king with respect. Euristenes warns him that it can be dangerous, and that informers are everywhere. Kryksos says that he drinks because of Socrates.

A conversation about Socrates begins. The reasons for his arrest: "He is dangerous for the state, because of his bad influence on young people, because he is convinced that he can penetrate the secrets of heaven and earth." Then different characters discuss the meaning of this accusation, and the trial scheduled for the next day. In scene 6 Likon, Anyton, and Meletos talk to Socrates and explain to him why they accused him. In their opinion Socrates destroys order and traditional values.

Act II: A banquet at Antiochos' palace: a series of long monologues and questions referring to the life of Socrates. Then

⁵² The translation was never published, the only typewritten copy in existence can be consulted at the Killam Library of the Dalhousie University in Halifax, Nova Scotia, call number: PG 7158 Z38 S613. We would like to thank Prof. Ihnatowicz of the University of St. Thomas (Houston, Texas) and Karen Smith, Special Collections Librarian at Dalhousie, for their assistance in locating the translation.

Eginos performs with the Chorus, and presents the dance of Antonoe and Euristenes inspired by the love of Dionysus and Ariadne.

Act III: The Palace of Justice, next to the courtroom where Socrates is tried. Characters talk about what is happening in the courtroom. What Socrates says in his defense and how the judge reacts to it. Antiochos proposes to Kriton to bribe the judge in order to save Socrates' life. Kriton recalls the words said once by a philosopher "evil will not prevail over evil." Antiochos thinks that if Socrates dies, evil will win anyway. Eginos (the poet) interprets differently the death of Socrates, He thinks that real triumph is measured only by long term consequences, so death can be also a real triumph. Socrates is sentenced to death. This act ends by the image of Socrates who eats "beans, onions and figs" prepared for him by his wife Xantippe.

Act IV: Socrates' prison. Xantippe and Socrates talk. She reminds him that he never cared about physical chores and he never helped her with children, but she wasn't perfect either, so she doesn't want to accuse him. She still loves him and doesn't want him to die. She suggest that he should escape, and hopes that his friends will convince him to agree. There are still 30 days left before his execution, and there is enough time to organize an escape. Socrates asks them to imagine him as a refugee in Sparta or Thebes trying to do what he did before: asking questions, trying to teach people etc.

Socrates demonstrates that it would absurd for him to flee, because he would become someone, who did not respect the laws of his country. Socrates is not afraid of death, he teaches for the last time about truth. He says that life is a delusion, and being too attached to it can turn you away from the truth. In the last scene the janitor gives Socrates the poison and he drinks it all.

Zawieyski said:"In the era of ugliness, decay, debasement, and lies – the figure of Socrates had to lose its individuality, to return to symbol." The death of Socrates was not meaningless, it left a model of loyalty to the truth for the future generations and a testament to wisdom.

Classical themes: the story of Socrates: a good man wrongly accused and sentenced; Law that does not protect the innocent; Law that is an instrument of power, not of justice; the importance of adhering to one's own teachings; giving a noble example to the young;

Is life more important than honour? Is it of greater value than being true to oneself?

Selected Bibliography

Miłosz, Czesław. *The History of Polish Literature*. 2,d ed. Oakland, CA: The University of California Press, 1983.

Sławińska, Irena. „Posłowie. Greckie dramaty Zawieyskiego” in: Jerzy Zawieyski *Dramaty*, vol. 3. Warszawa: Instytut Wydawniczy Pax, 1986.

Julia Hava



Stefan Flukowski

Stefan Flukowski (1902 - 1972)

A Polish surrealist poet, literary critic, playwright – active since the period between the two World Wars.

He studied philosophy and law at the University of Warsaw and obtained his law degree in 1926. The following year, he began contributing to a Warsaw literary magazine called 'Kwadryga' [Quadriga]. Between 1927 and 1931 he was one of its editors and a member of the socialist literary group under the same name. Two other members of the group are also discussed in the present publication: Aleksander Maliszewski (1901-1978) and Stanisław Ryszard Dobrowolski (1907-1985). Flukowski also published in other magazines, such as "Znak" (1933) and "Tygodnik Ilustrowany" (1937). In 1939 he wrote his first play "Odys u Feaków" [Odysseus Visiting the Phaeacians].

When WW2 broke out, he fought against the Germans during the September Campaign and shortly afterwards was captured and remained in captivity until the end of the war, in two POW camps (Amswalde and Woldenberg). He joined there a literary group "Zaulek literacki" [Literary Crescent] and participated in the organization of a prisoners' theatre. He wrote several plays, including a comedy- "Tęsknota za Julią," [Longing for Julia].

After the war, in 1946-1947, he worked as literary director at the Juliusz Słowacki Theatre in Krakow and became president of the Cracow chapter of the Polish Union of Writers; he settled down there and contributed to many periodicals, some of them published outside of Krakow). In 1950, he moved to Warsaw to work as an editor at a publishing house "Nasza Księgarnia [Our Bookstore]. He translated French and Russian literature (mainly books for children) and wrote many other plays, often rooted in the past, but also embedded in the present.

Czesław Miłosz (1911-2004), a few years younger outstanding Polish poet and Nobel laureate (1980), considered Flukowski one of the most interesting members of the group Quadriga. Flukowski's wife Maria worked as an assistant to the famous Polish sculptor Xavery Dunikowski (1875-1964); he was curator of several Dunikowski's exhibitions. The couple belonged to a large circle of artists; a former Quadriga member, Konstanty Ildefons Gałczyński, one of the most original poets of the 20th century, was their close friend.

Bio based on:

Słownik Biograficzny Teatru Polskiego 1900-1980. vol. 2, s. v. Stefan Flukowski. Warszawa: PWN, 1994.

Miłosz, Czesław. *The History of Polish Literature*. Berkeley: University of California Press, 1983: 467 (first publication in 1969 by the Macmillan Company)

Miłosz, Czesław. „Zaczynając od moich ulic [Starting from My Streets]” in *Punkt widzenia, czyli o tak zwanej Drugiej Awangardzie* [The Point of View, or About the So-Called Second Avant-Garde] Warszawa, 1987: 141 (First publ. in *Oficyna Poetów* 1 (1967))

Odys u Feaków. Sztuka w trzech aktach [Odysseus Visiting the Phaeacians. A Play in Three Acts]. Biblioteka Ateneum, 4. Warszawa: J. Mortkowicz, 1939.

List of Performances:

March 1, 1947. Teatry Dramatyczne, Stary Teatr, Cracow. Dir. Józef Karbowski

Dramatis personae: Odysseus, Athena, Alcinous - Phaeacian king, Arete (his wife), their children – Nausicaa, Halius, Euryalus, Laodamas, Council Member Clytoneus, his daughter EO, daughter of Dymas, Mikke, Kamme, Iris, Charys, Iphitos, Harmios, Stratios, Rhapsode Demodokos, Bellman- Pontonój, Council Members, Viewers, Servant

Plot Summary

Act I: Nausicaa and daughter of Dymas talk on the sea shore about their dreams. Suddenly Odysseus appears. He is naked, but covered in mud and leaves. Nausicaa orders her servants to bathe him, dress, and feed. Odysseus must hide because Nausicaa does not want her brother Euryalus to see him. She shows him the way to her father King Alcinous' house but she does not accompany him to avoid rumors.

Act II: Alcinous invites Odysseus for dinner during which Odysseus recounts his adventures but does not reveal his name. Interested in Phaeacian history, he makes the King tell him about it: in the past, they were frequently attacked by Cyclops who lived in the vicinity. Nausithous, son of Poseidon and Periboia, came and guided the Phaeacians to Scheria, the island where they live now. Alcinous is another son of Periboia. Nausithous taught Phaeacians to be hospitable. Alcinous asks Odysseus to stay on the island for as long as he wants and promises to give him gifts and a ship with a Phaeacian crew. Odysseus is curious why the Phaeacians did not participate in the Trojan War. Alcinous unwilling to answer this

question, suggests Odysseus should rest. The question repeatedly asked by Odysseus is left without an answer till the end of the play.

During the night, Euryalos plots to murder Odysseus. There are other conspirators – Iphitos, Stratios, Harmios and Charios, they are helped by Clytoneus and EO's information. But there is no consensus among them. Euryalos and Iphitos want to kill Odysseus, Stratios and Harmios only to drive him out, Charios is undecided, he considers things slowly and annoys everybody. Nausicaa and the daughter of Dymas want to save Odysseus. Athena interferes and, in the likeness of Odysseus, talks with Halius and inspires him to teach his art to Nausicaa. In a scene borrowed from comedy, the conspirators are trying to find Odysseus. At the end of Act II, they fight among themselves and Athene-Odysseus escapes.

Act III: Alcinous learns about the plot. He punishes Euryalos. But Euryalos conspires with Clytoneus to make Odysseus look ridiculous during games. Halius sings a song praising Odysseus' valour in the Trojan war. Odysseus is moved, but of course nobody knows who he is. When the King tells the public about the ship and gifts prepared for Odysseus, Clytoneus protests against giving such bounty to someone, who did not even reveal his name.

The public clamours against Odysseus who is provoked to participate in the games. He performs a perfect discus throw to the amazement and admiration of the public. He makes a long speech criticizing hostile behavior of people who distrust others only because they don't know them. He reminds them that it is in contradiction with the teachings of their hero – Nausithous. He says that the loan of the ship and the gifts are a symbol of a farewell between friends. He then asks the king if he can set sail and adds that Halius guessed his name in the choice of the song. Halius' yell "Odysseus" ends the play.

Classical themes: Greek mythology; the myth of Odysseus and his long journey home from Troy; Characters from *Iliad* and *Odyssey*; divine intervention (Athena); ancient concepts of hospitality and friendship; distrust of the unknown; court intrigues and plots.

Selected Bibliography:

Miłosz, Czesław. *The History of Polish Literature*. Oakland, CA: University of California Press, 1983 (first publ. in 1969 by the Macmillan Company)

Julia Hava



Anna Kowalska

Anna Kowalska (1903-1969)

Polish novelist, short story writer, translator and diarist.

Born Anna Chrzanowska in Lwów, one of the pre-WW2 cultural centers of South-Eastern Poland. There she studied classical and Romance philology. Her command of Greek, Latin and knowledge of ancient culture are reflected in her abundant use of classical motifs in her writing. In 1924 she married Jerzy Kowalski, an eminent professor of classics at Jan Kazimierz University in Lwów; the couple wrote together several novels and a collection of short stories (*Złota kula* [*The Golden Globe*]). He was ten years older and their marriage was based on mutual respect rather than on passionate love.

At the beginning of WW2, Kowalska and her husband remained in Lwów occupied by the Soviet Union. There in 1941, Anna who was bisexual, met Maria Dąbrowska, her future lover, companion, and a famous writer – the author of the novel *Noce i dnie* [Nights and Days].

In 1943 when the city was already occupied by the Germans, the couple moved to Warsaw; they lived in the same apartment house as Dąbrowska until 1946. In 1946 they settled in Wrocław, along many other intellectuals from Lwów who taught there at the university. Their daughter Maria was born in Wrocław; two years later, Jerzy Kowalski died of cancer.

Anna was editor-in-chief of a quarterly *Zeszyty Wrocławskie*. At that time she was taking an active part in the city's vibrant social and cultural life. In 1954, Anna moved with her daughter Maria, called Tula, to Warsaw; together with Maria Dąbrowska they lived in a large pre-war apartment. That was a difficult period for Kowalska because her daughter and Dąbrowska disliked each other. In 1959, Anna composed *Safona* [Sappho] – a play about difficult love and the Greek poetess.

Despite her leftist tendencies, Anna was not a communist. She enjoyed a position of trust and authority among Warsaw cultural elite; belonged to the Union of Polish Writers and to the Polish PEN Club.

In 1964 she signed an open letter to Józef Cyrankiewicz, the Communist PM, called *List 34* [Letter of the 34] – an expression of protest by the Polish intelligentsia against lack of artistic freedoms. Next year her beloved Maria dies. Her own health deteriorates but she continues writing her diary until her death caused by cancer at the age of 66.

Bio based on:

Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny, 326-327. Ed. Jadwiga Czachowska, Alicja Szałgan. Warszawa: WSiP, 1996.

Works inspired by antiquity:

Opowiadania greckie [Greek Stories] (1948)

Nimfa [Nymph] (1958)

Safona [Sappho] – a play (1959)

Kandelabr efeski [The Ephesian Candelabra] (1960)

Trzy boginie [Three Goddesses] (1966)

Other major works:

Dzienniki [Diaries] (1927–1969)

***Safona* [Sappho]**

Kowalska, Anna. *Safona*. Warszawa: PIW, 1959.

List of Performances:

October 19, 1970. Teatr Telewizji [Television Theatre], dir. Henryk Drygalski.

Dramatis personae: Sappho, Ijo, Kleida, Megara, Telesipa, Larichos, Menichos, Faon.

Plot summary:

It is a paraphrase and a new take on the life of Sappho, the great ancient Greek lyric poet. The action takes place on Lesbos, the native island of Sappho. With the help of Ijo her slave, she runs there her famous school for young girls. It is a story about the difficulties of growing old. It presents thoughts of a mature woman who examines her conscience and her life. Her current existence is that of a school mistress taking care of young girls and guiding them.

While for the girls it is a carefree time, Sappho grows sad and disappointed, afraid of getting old. Meanwhile, one of her students, Megara, returns to her mother. She will marry a merchant. Her affection for Sappho must cease.

At that time, Sappho falls in love with Faon. She enjoys life again with her lover; they are happy together. Everything collapses when Faon leaves her without a word. Devastated, Sappho understands that she cannot expect anything more from life and she jumps into the sea.

Classical themes: Ancient Greek poetry, Sappho, concepts of love, Lesbos

Selected Bibliography:

Kowalska, Anna. *Dzienniki 1927 -1969* [Diaries 1927-1969], Warszawa: Wydawnictwo Iskry, 2008.

Miłosz, Czesław. *The History of Polish Literature*. 2nd ed. Oakland, CA: University of California Press, 1983

Nęcka, Anna Agnieszka. „Lesbjika w Safonie czy Safona w lesbijce. O jednej powieści Anny Kowalskiej [A Lesbian in Sappho or Sappho in a Lesbian. About One Novel By Anna Kowalska]” in *Pisarstwo kobiet pomiędzy dwoma dwudziestoleciami* [Women’s Writing between the Two Double Decades], 113-23. Ed. Inga Iwasiów, Arleta Galant. Kraków: Universitas, 2011.

Konrad Rydel



Stanisław Ryszard Dobrowolski

Stanisław Ryszard Dobrowolski (1907-1985)

A Polish poet, playwright, novelist, translator, author of song lyrics, politician, communist propagandist, member and activist of the Polish Unified Workers' Party (PZPR).

Born in Warsaw, in a working class family involved in socialist politics. Studied Polish philology and law at the University of Warsaw in 1926-1930. Published a volume of poems *Pożegnanie Termopil* [Farewell to Thermopylae] in 1929. In the 1930s co-founded a poetry group *Kwadryga* promoting a radical concept of art in the service of society. In 1937 worked as an editor of the unsuccessful and short-lived monthly "Nowa Kwadryga."

During the German occupation was active in the resistance (Home Army), took part in the Warsaw Uprising of 1944 and was taken to a POW camp. After the liberation, he joined Polish People's Army (Ludowe Wojsko Polskie) as a political officer and war correspondent.

His postwar career, due more to his dedication to communism than to a literary talent, included various journalistic positions, such as editor at "Polska Zbrojna" [Armed Poland], "Żołnierz Polski" [Polish Soldier], editor at "Nowiny Literackie" [Literary News], as well as functions at the Ministry of Culture and Art, at the Union of Polish Writers, at the Union of Artists and Critics of the Stage (ZAIKS), and at the Society of Polish-Soviet Friendship (TPPR). He was very often published and highly decorated by the communist authorities.

A loyal communist, he wrote propagandistic texts and in 1969, an anti-Semitic novel "Głupia sprawa" [A Silly Affair]. He also strongly criticised workers' opposition movements of the mid-1970s. *Spartakus* was his only play, but he was fascinated by heroes nobly fighting a lost war and after the war, wrote an epic poem about Janosik, a robber-adventurer, a type of Polish Robin Hood, and a novel about Jakub Jasiński, a young Polish Jacobin, general-poet who died defending Warsaw against Russian troops during Kościuszko Insurrection in 1794.

Bio based on:

Makowiecki, Andrzej Z. *Dobrowolski. Sylwetki współczesnych pisarzy*. Warszawa: Agencja Autorska i Dom Książki, 1969. [about *Spartakus*, 23-26 – written in 1942, staged and published in 1947]

Makowiecki Andrzej Z., „Dobrowolski Stanisław Ryszard,” in *Polscy pisarze współcześni. Informator 1944-1974*, ed. by Lesław M. Bartelski. Warszawa: 1977, 71-72.

Makowiecki Andrzej Z., „Dobrowolski Stanisław Ryszard,” in *Literatura polska. Przewodnik encyklopedyczny*, T. 1: A-M, ed. Julian Krzyżanowski et al. Warszawa: PWN, 1984, 193-194.

Other works:

Post-war volumes of poetry and short stories: *Pióro na wietrze* [Feather on the Wind] 1946, *Janosik z Tarchowej* [Janosik from Tarchowa] 1948, *Notatnik warszawski* [Warsaw Notebook] 1950; a novel *Jakub Jasiński, młodzian piękny i posepny* [Jakub Jasiński, a Youth, Beautiful and Somber] 1951. He also wrote novels, short stories and poems about his native Warsaw.

Spartakus [Spartacus]

Stanisław Ryszard Dobrowolski. *Spartakus: dramat wierszem* [Spartacus: a Drama in Verses]. Okładka i ozdobniki Ignacego Witza. Warszawa: Wiedza, 1947.

List of Performances:

Dec. 2, 1947. Teatr Wielki [The Grand Theatre], Wrocław (world premiere). Dir. Jerzy Walden.

The play was written in 1942, three years into the German occupation of Poland. The ideal of freedom even at the price of extreme sacrifice is a clear allusion to the reality lived by the author.⁵³

Dramatis personae: Spartacus, Dyomedes, Pharnaces Tullii, Syrus, Wanduo, a Slavonic slave and Spartacus' wife, Daria, her maid, Marcipor, Quintipor, Krixos, Gannikus, Kastus, Argetorix, Eirene, Krixos' concubine, Marek Krassus, Guards.

Plot Summary:

The action takes place in Italy in 71 B. C. and is limited to the two last days of the uprising which ends in a total defeat and death of its leader. The fate of the hero has nothing to do with the inexorable *fatum*, but rather, realistically, with betrayal by faithless allies, cowardice of his soldiers and the lack of true loyalty and of a shared ideal. The former slaves around Spartacus seek revenge more than

⁵³ See Makowiecki 1969, pp. 23-26.

freedom, they crave Roman riches more than a return to their homelands.

The relevance of the theme is not highlighted by symbols or allegory; there are no risky historical analogies but rather an authentic piece offering individual history. The tragedy of a fighting and suffering man who wins and loses among passions, conflicts, and examples of uplifting nobility of spirit are contrasted with human stupidity, brutality and greed. A profoundly moving story placed in an authentic historic frame but also in its simplicity universal.

Classical themes: Roman history, slave system and its inequities, the story of Spartacus' revolt.

Elżbieta Olechowska



Roman Brandstaetter

Roman Brandstaetter (1906-1987)

A Catholic playwright, poet, translator, and Bible scholar.

Born in Tarnów, a historical town in south-eastern Poland mid-way between Cracow and Lwów, in a family of Jewish intellectuals with strong literary traditions. In 1924-29 Brandstaetter studied philosophy and Polish philology at the Jagiellonian University in Cracow. He made his poetic debut in 1926 publishing a poem in a literary journal; his first volume of poetry *Jarzma* [Yokes] came out in 1929. In 1929-31 he conducted research into Adam Mickiewicz's socio-political activities in Paris on a Polish government grant and obtained a PhD based on this research in 1932. Assimilation of Jews into the Polish culture and Jewish contributions to the Polish literature were to him topics of utmost interest.

In 1935 he travelled to Greece, Turkey, and Palestine. At the outbreak of WW2, he lived in Vilnius but in 1940 he managed to travel via Moscow and Iran to Jerusalem where he spent the war and converted to Catholicism. In 1946, he travelled to Egypt and from there to Rome where he was officially baptized. Yet, he never renounced Jewish traditions and in his writings combined the concept of Zionism, classical themes, and Catholic elements.

In 1947-48 he was the cultural Attaché at the Polish Embassy in Rome. In 1948-49 he worked as the literary director of the Polish Theatre in Poznan. In 1950 he headed the Council for Culture at the Municipal Government in Zakopane; he lived there for a full decade and received an honorary citizenship of this resort town in the Polish Tatras. In 1960 he moved permanently to Poznań and focussed on writing.

Brandstaetter was the recipient of a number of prizes, such as State Award of the First Degree for the libretto to Tadeusz Żeligowski's opera *Bunt Żaków* [Students' Rebellion] (1951), W. Pietrzak Award (1958) and the Polish Pen Club Award for the translations from Hebrew.

Works inspired by antiquity: *Odys płaczący* [Weeping Odysseus] (1956); *Cisza* (initially entitled *Winogrona Antygony*) [The Silence (Antigone's grapes)] (1958-1959), *Medea* (1959); *Śmierć na wybrzeżu Artemidy* [The Death at Artemis' Shore] (1961).

Other important works: a religious poem *Pieśń o Moim Chrystusie* [The Song of My Christ] (1960); a drama *Powrót Syna*

Marnotrawnego [The Return of the Prodigal Son] (staged in 1956), a prose tetralogy *Jeżus z Nazaretu*, [Jesus from Nazareth] (1967-73); memoirs, translations of the poetry from the Bible, of four William Shakespeare's plays, and of the New Testament.

Brandstaetter also frequently contributed to the Catholic press, especially to the influential Cracow weekly *Tygodnik Powszechny*.

Bio based on:

Sawczyk, Barbara, Turek, Andrzej, *Europejczyk rodem z Tarnowa: Roman Brandstaetter: życie i twórczość*, Tarnów: [s. n.], 2007.

Zajączkowski, Ryszard, *Pisarz i wyznawca: w kręgu twórczości Romana Brandstaettera* [Writer and Believer: in the Realm of Roman Brandstaetter]. Lublin: KUL, 2009.

Odys płaczący [Weeping Odysseus]

Roman Brandstaetter, „*Odys płaczący*” in Roman Brandstaetter, *Dramaty*, Warszawa: Instytut Wydawniczy PAX, 1986.

List of Performances:

October 3, 1960. Teatr Telewizji [Television Theatre], dir. Henryk Drygalski (world premiere)

February 28, 1965. Państwowa Wyższa Szkoła Teatralna [State Theatre School], Cracow, dir. Zygmunt Hübner.

Dramatis personae: Penelope, Odysseus, Antinoos, Telemachus

Plot Summary:

Penelope, Odysseus' wife, in her home on the island of Ithaca is waiting for Odysseus. The Chorus asks her how she could be certain of Odysseus' return and attempts to convince her to look favourably at Antinoos, one of the suitors. Suddenly a beggar appears on the threshold of the house and asks if it belongs to Odysseus. He presents himself as one of Odysseus' companions who managed to survive. He tells Penelope that Odysseus is alive, but he suffers pangs of conscience because of the death of the Trojan people and destruction of Troy. He would not come back to Ithaca, because he would have the duty to kill the suitors and he does not want to kill anymore.

He also tells Penelope that Odysseus wants him to pass to her his request that she should stop waiting for his return – because Odysseus loves wandering, when he wanders he has no possessions and nothing to fight for.

During Penelope's conversation with the beggar, Odysseus' son, Telemachus, plays a sad melody on his flute. Penelope tells the beggar that Telemachus saw the wandering Odysseus in a strange, recent dream: his father was bitterly weeping, and nobody has ever seen Odysseus weeping. The beggar begins to cry and tells Penelope that he would like to speak to Telemachus. His request angers Penelope and she refuses, when he insists, she even wonders, if she should kill him. He shouts that he is Odysseus. She does not believe him and lets him go.

When Telemachus comes and asks, who that was, Penelope says that it was a beggar telling lies about Odysseus. Chorus responds that the beggar is Odysseus. The play ends with Penelope listening again to the sad song Telemachus plays on his flute.

Classical themes: Homer's *Odyssey*, Odysseus, Penelope, Telemachus, horrors of the Trojan War, couples separated by war – fatum.

Cisza – (Winogrona Antygony) [Silence – (Antigone's Grapes)] Roman Brandstaetter, „Cisza – Winogrona Antygony [Silence – Antigone's Grapes]” in Roman Brandstaetter, *Dramaty*, Warszawa: Instytut Wydawniczy PAX, 1986.

Dramatis personae: Antigone, a Chorus of Theban Girls, a Chorus of Old Theban Men

Plot Summary:

A Chorus of Theban girls sing about the death of Polynices and Eteocles. They stress the fact that Polynices' body lies unburied as punishment decreed by Creon for fighting against his own country. They ask Antigone, what she is going to do; she responds: "nothing." She recalls the curse put on the Labdacides, her family, about Oedipus' blindness, and Jocasta's death. She says that she has no faith in anything.

The Chorus suggests that she should throw a bunch of grapes on Polynices' breast, which could save him. Antigone does not want to. She looks for answers to the questions: who she is and how should she live. For that reason she reads Pascal's "Thoughts." The Chorus advise her to go to the temple of Dionysus to be purified. After a while she agrees, she breaks off a bunch of grapes and goes to Dionysus' theatre.

The next scene brings us to Creon's palace. The chorus of the Theban old men meets with Antigone there. Antigone tells them,

how she succeeded in getting to Polyneices' body. She explains that when she was coming back, she was noticed by the guards. She adds that Creon decided to sentence her to death (for disobeying his order). The Chorus of old Theban men curse Creon. Then the Chorus informs that Haemon, Creon's son who was Antigone's fiancé, is afraid of his father and prefers not to come to see Antigone. Antigone forgives Haemon.

When she has to go to her death, she asks the Theban girls' Chorus what is death. They respond that death is silent and silence is wisdom and fulfillment. Then the Chorus leads Antigone to the boundary of the stairs on her path to death; they say that they cannot go with her any further. The play ends with the Theban girls' Chorus singing in honour of Dionysus.

Classical themes: Greek mythology, Labdacides, Antigone, Creon, Polineices, Eteocles, Oedipus, Iocasta, Theban war.

Śmierć na wybrzeżu Artemidy [Death on Artemis' Coast]
Roman Brandstaetter, „Smierć na Wybrzeżu Artemidy” in Roman Brandstaetter, *Dramaty*, Warszawa: Instytut Wydawniczy PAX, 1986.

Staged during communism:

World premiere in 1965 Teatr Jednego Aktora Rapsod [Theatre of One Actor Rapsod], Białystok

Nov. 27, 1967. Teatr Krypta [Crypt Theatre], Szczecin, dir. Zdzisław Krauze

Febr. 6, 1988. Teatr Zagłębia [Theatre of the Coal Fields], Sosnowiec, dir. Jan Klemens.

Dramatis personae: Agamemnon, Clytemnestra, Iphigenia, Aigistos

Plot Summary:

King Agamemnon stands by the statue of Artemis, praying and crying. He does not want to sacrifice his daughter Iphigenia (according to Calchas' prophecy, Greeks would never capture Troy, if Agamemnon does not sacrifice Iphigenia to Artemis. It was to be a retribution for Agamemnon's killing of Artemis' hind long ago.)

Suddenly Aigistos approaches and says that Agamemnon cannot stall any longer and that he should fulfill the will of the goddess. Iphigenia and Clytemnestra come to Aulis. Agamemnon meets his daughter who is excited by the thought of her wedding to

Achilles (her father deceives her and Clytemnestra about the reason he asked them to come). When Agamemnon invites her to go for a walk with him, she is suddenly afraid and flees.

Agamemnon reveals to Clytemnestra that Iphigenia would be sacrificed to Artemis. Clytemnestra is desperate and wants to escape with Iphigenia to Mycenae. Agamemnon tells her that rebellious warriors and leaders would not let them leave. Clytemnestra responds that, if Artemis wanted Agamemnon's daughter to be sacrificed, Iphigenia is safe, because she is not his daughter. Agamemnon is left shocked and angry.

Clytemnestra meets Aigistos. She tells him that he could save Iphigenia acknowledging her as his daughter. Aigistos replies that for him the most important thing is to win the war. Iphigenia's death would ensure Trojan defeat, his own fame, and later, the fall of Agamemnon by his hand. Clytemnestra confesses her love for him and promises that he could become her husband and the king of Mycenae, if he admits that Iphigenia is his daughter.

Clytemnestra tells Agamemnon that Aigistos is Iphigenia's father. Agamemnon gets angry and leaves. Iphigenia comes on stage. She tells the Chorus that she knows everything from the priests and slaves but does not know where to hide. Clytemnestra comes and tells Iphigenia that Aigistos is her father. Iphigenia hates Aigistos and when she is left alone she cries and says to herself that her only true father is Agamemnon – his fatherhood is worth to die for.

Agamemnon approaches her and wants her to go back to Mycenae. Iphigenia however decides to die: she says that she had seen Clytemnestra giving thanks to the gods for giving her the idea of deceiving Agamemnon. Agamemnon despairs.

The Chorus sings about Iphigenia ascending the steps to the altar. When Clytemnestra hears the sacrificial songs, she wants at once to run to Iphigenia, but the Chorus does not allow her. After Iphigenia's death Clytemnestra cries, that Aigistos was indeed Iphigenia's father, why then did Artemis accept the sacrifice? The Chorus responds that no mortal could answer that question.

Classical themes: Greek mythology, the Trojan War, Agamemnon & Clytemnestra, Iphigenia, Aulis, Troy, destiny, the role of women in Homeric society

Medea

Roman Brandstaetter. "Medea." *Dialog 4* (1959).

"Medea" in Roman Brandstaetter, *Dramaty*. Warszawa: PAX, 1986.

In this play centered on the questions of identity and of the *Other*, each character has its own Chorus speaking with his/her inner, true voice.⁵⁴

Dramatis personae: Jason and Jason's Chorus, Medea and Medea's Chorus, the Old Nurse and her Chorus, Creon, Creusa.

Plot Summary:

An old nurse recounts the story of Argo's expedition to Colchis in search for the Golden Fleece, and recalls how Medea, daughter of the king Aietes, fell in love with the Argonaut Jason, son of the king Aeson of Iolcos. After their wedding, they settled in Corinth, where King Creon ruled. Jason met Creusa, the King Creon's daughter, and decided (at Creon's instigation) to abandon Medea and marry Creusa.

The wedding of Jason and Creusa is planned for the next day. All main characters have their own Chorus functioning as another facet of their personality, an *alter ego* in search of identity. The Old Nurse's Chorus overheard a conversation of Old Men: one of them was saying that King Creon decided to banish Medea from Corinth. Medea, who is a foreigner, walks alone through the fields and woods.

The Chorus meets Medea who recalls Colchis, the city of her childhood. The Chorus wants to help the suffering Medea and sings that Medea should forgive. Then Medea talks to Creon. She accuses him of isolating her from the people of Corinth. He responds that she is a witch and she does not wish to have contacts with people. Creon tells Medea that her marriage to Jason is invalid in Corinth, as it was contracted according to foreign laws.

She appears to accept calmly Creon's words and only asks to see Jason before her departure. Jason talks to the Chorus who remind him that Medea is his chosen wife to which he replies that his union with Medea is oppressive and that he wants to have peace in his life.

Jason meets Medea who tells him of her intention to take the children with her, but Jason disagrees and insists on the children remaining with him and learning Greek customs and Greek philosophy.

A desperate Medea sends the Old Nurse with a poisoned dress as a wedding gift for Creusa. She remains with her Chorus in

⁵⁴ See the analysis by Kinga Anna Gajda, *Medea dzisiaj. Rozważania nad kategorią innego* [Medea Today. Reflections on the Category of the Other]. (Cracow: Księgarnia Akademicka, 2008): 22, 93, 95.

the garden in front of the palace and watches the castle. Medea wants to be the first to see the dress explode into flames and consume Creusa.

But there is no fire. The Old Nurse comes out of the palace and says that when Creusa put the dress on, it transformed into a seven-colour rainbow. Medea's Chorus sings that Creusa is a good woman, she loves Jason very much and wants to save him from Medea. The Chorus adds that the gods are against Medea.

Jason arrives and thanks Medea for her gift to Creusa. Medea responds that he should rather thank the gods, because they were merciful. Medea leaves abruptly and when she comes back, she has blood on her hands. She tells Jason that it is the blood of their children. Jason escapes in anguish and Medea commits suicide. Medea's Chorus commiserates with poor Medea because all her life she was confused about her identity and did not realize that her Chorus was the real Medea.

Classical themes: Greek mythology, the Argonauts, Creon, Creusa, Jason, Medea, Corinth, Colchis, the concept of the outsider.

Bibliography for the play:

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Selected Bibliography in English:

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Joanna Koziol



Anna Świrszczyńska

Anna Świrszczyńska (1909-1984)

Pen-name: Anna Swir

A poet, prose writer, author for children, playwright.

Born in Warsaw to an artistic family; the interests of her father, painter and sculptor, centered on the historic and legendary past of Poland, influenced her own works, in particular for children and young adults. Świrszczyńska studied Polish philology at the University of Warsaw; in the 1930s she worked as an editor at magazines for children, published poetry and prose, wrote for radio; she was a member of the Związek Zawodowy Literatów Polskich [Trade Union of Polish Writers].

Świrszczyńska spent the German occupation in Warsaw contributing actively to the underground publishing network; she took part in the Warsaw Uprising (1944) serving as a military nurse. After the war she lived in Krakow. She was best known for her works for children: poems, stories, theatrical and radio plays, radio programs, animation scripts, translations, but all her life she wrote also for adults: poetry, short prose, dramas. Most famous are her late poetic volumes, where Świrszczyńska uses a very simple, direct language developing a „*naked style clinging to reality*” (in the words of Czesław Miłosz); she looks at the world through the lens of her female experience, making the female body (the body, or the ‘flesh’, to quote Miłosz again) a central theme of her poetry.

Works inspired by antiquity

Plays

Śmierć Orfeusza [The Death of Orpheus], a radio play broadcast in 1938

Orfeusz, a play consisting of nine scenes, written during the German occupation, awarded in the underground literary contest in 1942

Orfeusz. Sztuka w trzech aktach [Orpheus. A Play in Three Acts], staged for the first time in 1946; published in 1947, 1956, 1984, 2013

Człowiek i gwiazdy. Sztuka w jednym akcie [A Man and the Stars. A One-Act Play] 1984, several different versions under different titles: *Zbrodniarz i kat* [Felon and Executioner], probably in 1958-1959, *Człowiek i gwiazda* [A Man and a Star], published in 1967.

Plays for children

Opowieść o kulawym bogu Hefajstosie [A Story about the Lame God Hephaestus,], 1954; other titles: *Hefajstos* [Hephaestus] oraz *Jak słońce spadło z nieba. Bajka grecka* [How the Sun Fell Out of the Sky. A Greek Tale].

Poems

Dzieciący Eros [A Childlike Eros]; *Kassandra* [Cassandra]; *Pałac Hadriana w Tivoli* [Palace of Hadrian in Tivoli], *Piękna Helena* [The Beautiful Helen], *Prometeusz* [Prometheus].

Other works

Wiersze i proza [Poems and Prose], 1936

Liryki zebrane [Collected Poems], 1958

Czarne słowa [Black Words], 1967

Wiatr [Wind], 1970

Jestem baba [I am a Country Woman], 1972

Poezje wybrane [Selected Poems], 1973

Szczęśliwa jak psi ogon [Happy as a Dog's Tail], 1978

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Milosz, Czesław. *The Witness of Poetry*, Cambridge, Mass.: Harvard University Press, 1983.

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Anna Świrszczyńska. *Building the Barricade*. Trans. Magnus Jan Krynski, Robert A. Maguire. Kraków: Wydawnictwo Literackie, 1979.

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- Anna Świrszczyńska. *Talking to My Body*. Trans. Czesław Miłosz and Leonard Nathan. Port Townsend, WA: Copper Canyon Press, 1996.
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- Orfeusz. Sztuka w trzech aktach*** [Orpheus. A Play in Three Acts]. Foreword by Wilam Horzyca, Warszawa–Kraków: Eugeniusz Kuthan, 1947.
Kraków: Wydawnictwo Literackie, 1956.
- Anna Świrszczyńska. *Teatr poetycki* [Poetic Theatre], Kraków: Wydawnictwo Literackie, 1984.
- Anna Świrszczyńska. *Orfeusz: Dramaty* [Orpheus: Dramas]. Ewa Guderian-Czaplińska, Maria Kozyra (eds.). Warszawa: Wydawnictwo IBL PAN, 2013.

Świrszczyńska used to modify her works, changing not only the title, the ending or any other part of the text, but also its genre, and thus proposing various approaches to the given theme. Initially, the myth of Orpheus and Eurydice served as base for her radio-play *Śmierć Orfeusza* [The Death of Orpheus], directed by Edmund Wierciński and broadcast by the Polish Radio in October 1938 (a typescript is preserved at the Institute of Art, Polish Academy of Sciences).

During the German occupation of Poland, she wrote *Orfeusz*, a drama of nine scenes, awarded the second prize in the underground literary contest in 1942 (a copy of the typescript belongs to the Adam Mickiewicz Museum of Literature in Warsaw). For the first time, the three-act play *Orfeusz* was published in 1947, a year after its stage premiere. In addition, a few shorter works (*i. a.* excerpts from the variants of the play) entitled *Śmierć Orfeusza* [The

Death of Orpheus], *Orfeusz, Eurydyka w piekle* [Eurydice in Hell], *Orfeusz i Persefona* [Orpheus and Persephone] were published in literary periodicals before and after the war.

List of Performances:

- Sept. 21, 1946. Teatr Ziemi Pomorskiej [Theatre of Pomerania] in Toruń. Dir. Wilam Horzyca
- Oct. 31, 1946. Stary Teatr [The Old Theatre] in Cracow. Dir. Edmund Wierciński, Władysław Woźnik
1956. Teatr Akademicki KUL [Academic Theatre of the Catholic University in Lublin], Lublin. Dir. Zbigniew Stawecki
- Febr. 20, 1959. A diploma performance at the Państwowa Wyższa Szkoła Teatralna [The State Higher School of Theatre] in Cracow. Dir. Jerzy Kaliszewski
- March, 1959. Klub 13 Muz [The Club of Thirteen Muses] in Szczecin. Lesław Mazurkiewicz
- Febr. 25, 1964. Teatr Telewizji [Television Theatre]. Dir. Tadeusz Byrski
- April 26, 1971. Teatr Telewizji [Television Theatre]. Dir. Krystna Skuszanka
- March 17, 1986. Teatr Rozmaitości [Variety Theatre] in Warsaw (A Contemporary Playwriting Workshop). Dir. Roman Kruczkowski.

Dramatis personae: Orpheus, Eurydice, an Old Man, the Maenads, Aglaia, Cerberus, Persephone, Pluto, Hermes

Plot Summary

Act I, Scene 1: A coffeehouse in Delphi; two newcomers wait for Orpheus, a man whose name is on everyone's lips. Orpheus, who once conquered wild animals using laughter, developed a theory that laughter was the organizing factor that could bring order to chaos; and would also liberate from fear of pain and death. Now he works with people teaching them to conquer fear through laughter. Orpheus and his young wife, the charming Eurydice, come along and they all talk, not only about the theory of the salutary laughter but also about the Maenads who have just come back to the mountains. Eurydice, feeling more and more sleepy, leaves. An Old Man appears on the stage. His sons and his wife died, he has lost his entire wealth; he wants Orpheus to teach him how to continue living without blaspheming against the gods.

Scene 2: At home Eurydice and Orpheus talk for a while about the Maenads and then she falls asleep. Orpheus can hear the cries of the Maenads. Eurydice dies in her sleep, her soul is taken

away by Hermes. The Maenads come in and stand over her body; they declare that Eurydice is pure, happy, and safe.

Scene 3: In the mountains, Orpheus, weighed down by grief and unable to heal himself with his own method, i.e. by laughter, meets Aglaia, the infanticide. She invites him to join the Maenads and dull the pain in dance, wine, and delight. Orpheus refuses.

Scene 4: The news that Orpheus wants to descend to Hades spreads throughout Delphi. People try to change his mind, but he is resolved to go.

Act II, Scene 1: In front of the gates to Hades Eurydice meets Cerberus. She realizes that she has died; she is not afraid at all of Cerberus or of the music of the Underworld. Hermes explains to her that he removes hearts of those who died; reassured that he will be good to her, Eurydice falls asleep. Captivated by her charm, Hermes comes back to Hades, carrying her in his arms.

Scene 2: Orpheus enters the Underworld (his laughter makes the gates open) and stands before Persephone and Pluto. Persephone reminds Orpheus that as long as there is life, there will be fear and pain. Orpheus says he is not seeking the salvation for all the people, he just wants to „recover” his wife, to get her back alive. Moved by his love to Eurydice, Persephone agrees to return her to Orpheus.

Scene 3: Accompanied by Hermes, Orpheus goes through Hades; he hears the souls of sinners sing; finally, he meets Eurydice.

Scene 4: At first, Eurydice is unable to recognize him. She seems very sleepy. Orpheus tells her about the life they shared and it makes her remember and recognize him. She says that Hermes taught her how to be dead, that she is worried by the fear she sees in Orpheus’ eyes because here, in Hades, she is happy. Orpheus comes back from the Underworld alone.

Act III, Scene 1: On his way to the mountains, Orpheus meets the Old Man. He has now accepted his loss and enjoys the benefits of oblivion. He cautions Orpheus against going to the mountains.

Scene 2: In the mountains Orpheus talks to Aglaia. She wants to save him from the Maenads and to save herself – leading with him an ordinary life, having a child. But Orpheus has no power to save Aglaia, he can only die as a free man. Aglaia turns into a Maenad again and calls on her sisters. Orpheus gives himself up to them.

Classical themes: Greek mythology, Orpheus and Eurydice, the Underworld and its rulers, the Maenads.

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Nora Szczepańska

Nora Szczepańska (1914-2004)

Used pen-names: Eleonora Poczobut-Odlanicka, Nora Poczobut-Odlanicka, Nora Odlanicka, Nora ES.

A poet, playwright, and autor of books for young readers about American Indians.

Born in Vitebsk, in north-eastern Belarus, she graduated from a high school in Kościan near Poznań. She studied later sociology at the University of Poznań (MA in 1936). She worked then as an assistant at the Department of Ethnography and Ethnology. Made her debut with poems *Narodziny wiersza* [The Birth of a Poem], *Reverie nordique*, *Noc* [Night], *Tam-tam* and *Poeta romantyczny* [Romantic Poet] in "Głos" (1935). She also studied at the Higher School of Fine Arts in Łódź, at the Faculty of Graphic Arts, under prof. W. Strzemiński.

During most of the WW2, she worked one year in Wrocław and four years in Vienna, deported to the III Reich as a forced labourer. After the war, she returned to Poland and settled in Łódź. She made a number of trips abroad: to Germany in 1958, to Austria in 1958-59, to France in 1959, to Yugoslavia in 1959 and to the US twice, in 1960-61 and in 1974.

She said herself that she was not only a writer but did a variety of jobs in her life, she was a farm worker, a cleaning lady, an interpreter and an assistant scenographer in the Wiener Staatsoper, a radio receiver repairwoman and was interested in graphic arts, ceramics, interior design, and professional cooking.

Play inspired by antiquity:

"Kucharki. Sztuka w trzech aktach" [The Cooks. A Play in Three Acts], *Dialog* 1 (1961).

Other works: first volume of poems: *Uwiedzione Źródła* [Seduced Springs] 1938, *Karibu i inne opowiadania* [Karibu and Other Stories], 1957, 1966, 1984, 1991, *Sprzysiężenie czarnej wydry* [Conspiracy of the Black Otter], 1958, 61, 66, 68, 73, 84, a novel *Zemsta Karibu* [Revenge of the Karibu], 1956/57, no. 9, 16, 1958/59 no. 1-6, 8, 20, 1959, 78, a cycle of novels *Dziki Anda* [The Wild Anda] (1961), short stories: *Odwaga* [Courage] 1971, 77, 86 and *Skaza* [Flaw] 1975.

Bio based on:

Współcześni polscy pisarze i badacze literatury. Słownik bibliograficzny [Contemporary Polish Writers and Literary

Scholars. A Bio-bibliographical Dictionary]. Ed. Jadwiga Czachowska, Alicja Szałgan. Vol. 8. Warszawa: WSiP, 2003. *Teatr Polski* 10, Warszawa 1964-65, p.30.

Kucharki [The Cooks]

Nora Szczepańska. „Kucharki. Sztuka w trzech aktach” [The Cooks. A Play in Three Acts], *Dialog* 1 (1961).

Staged:

April 10, 1965. Teatr Polski [Polish Theatre], Scena Kameralna [Small Stage], in Warsaw, directed by Jan Kulczyński.

Szczepańska made use of the triple stage device, dividing her play into three acts relating them to three famous European dramas: *Antigone* (act I), *Hamlet* (act II) and *Waiting for Godot* (act III).

There are two leading themes present in all acts – three cooks (the Little, the Old and the Randy) who live and work in a downstage kitchen and a couple of revealing, secondary characters, changing in each act, e.g. the Peddler and his Dumb Slave.

Dramatis personae: Antigone, Ismene, Creon, the Old, the Little, the Randy [Stara, Mała, Jurna], The Chorus of the Old Men, the Peddler, the Dumb Slave, the Guard, Hamlet, Ophelia, Marcellus, Horace, Bernard, the Cabbage Man, the Kitchen Boy, Didi, Gogo, Pozzo.

Plot Summary

Act I begins with a dialogue between Antigone and Ismene about the battle of Thebes and the deadly fight between Polynices and Eteocles, the sons of Oedipus. Antigone stresses that Creon refused to bury Polynices’ “misfortunate remains” but he organized a hero’s funeral to Eteocles. She wishes to bury her brother’s body but this action would break Creon’s ban and result in her death by stoning.

The Cooks spend time in the kitchen immersed in the dusk, with the hearth as the only source of a weak light. The Old narrates her recent disturbing dream about the palace coated with red raw meat and a sunrise – “yellow like a ball of tallow.” The Raw interjects her own vision of the past that resembles a black hole. The Little in contrast with the other two, constantly cries out for the dead Polynices, whose sword was “like a string in a strange lyre singing about death.”

The Old curses “the kin of the Labdakides,” recollecting crucial moments of Oedipus’ and Jokasta’s life, such as their shameful incest. The other people come to the kitchen and act out of character: the Queen and Ismene behave like men, drinking beer and eating pickles; Antigone starts talking obsessively of becoming a man and is fascinated by blood. Her words about Polynices’ body being “like a carcass of a homeless dog” are repeated by the Little, who at night runs and disappears into the second stage with the shovel she uses for moving burning coals in the stove. Antigone follows her.

The next day the cooks are busy baking bread. The Peddler comes with the Dumb Slave. It turns out that a high number of guards outside were implicated in the burial of Polynices’ body at night. In the meantime Creon visits them to drink herbs for his digestive problems and demonstrates his interests in food. At one point they begin talking about the burial. Creon uses a metaphor of a rotten tooth that must be pulled out to justify the necessity of punishing the culprit – “in the name of justice and for the sake of the state,” imagining himself as the perpetrator – “a dangerous madman with restless eyes” and judging this situation horrific. The Old replies: “You say *horrific* but your mouth says *beautiful*.” Creon responds: “Justice is beautiful.”

He stresses how Antigone differs from other women: she is firm, adamant and remarkably perceptive. When Creon goes to help the cooks butcher a chicken, Antigone comes to the Little. She says that she is aware that people consider her a “sweet virgin,” “a princess in the eyes of the crowd.” She wants to sacrifice herself in the name of duty, sisterly love, and outrage against injustice, but the Little deprived her of what was hers by right, her deed, by burying Polynices’ body. She stresses that truth can be changed and created from scratch, because history is formed by writing lies with blood, intricate and perplexing like “the labyrinth of the Minotaur.” She goes on: „Everything is against gods, except death. But never fear – death always comes.” Antigone wants to own the Little’s deed. Finally the guard brings the coal shovel used in the burial. Antigone claims responsibility for burying Polynices against Creon’s ban. She exclaims thrice „I did this” and the sound of a machine gun is heard in response.

Act II opens with Ophelia dancing after the Danish king’s death. In the meantime the cooks look through royal underwear, damask tablecloths, linen and shirts of the dead king, wondering why the Queen, two weeks after her husband’s death, takes a bath,

tears lace garments and drinks wine during the night. The Old states that a person “who counts linen uncovers its owner’s secrets.” The cooks connect events with culinary references (“It was on that day when we served pork with prune sauce”). During their conversation, they use a metaphor of reality: like an anthill, where a small pebble is enough to move everything. They also compare the ruined linen to the veil of Saint Veronica.

The sequence of scenes is unexpected – naked Ophelia going into trance and dancing in a barrel of cabbage, Hamlet admitting that he killed Ophelia’s father hidden behind a tapestry in his mother’s room, the Little considering herself as if she were Ophelia and being recognized as Ophelia by Hamlet, the Old stating that murder is a human thing. Hamlet says that a cook cares only about preventing her cake from leaking out of the mold, but that he concerns himself with the world and with keeping it in its real form. On the other hand, the Cabbage-man says that everyday reality in the kitchen is like a shield drawn from eternity. At the end, the Little realizes that she is not Ophelia. This act is connected with the previous one – in spite of the cooks’ characters – through references to Creon’s penchant for spicy food (the Danish king had the same inclination) and to the motive of murder committed on a member of the murderer’s family.

Act III takes place in a modern kitchen. The Little talks with Didi and Gogo, characters from the play *Waiting for Godot* by Samuel Beckett. Later she evokes the image of Didi with a rope saying: “Life is not good when measured from branch to neck.” There is a reference to an unburied body and a recent phenomenon of numerous unburied bodies. Didi and Gogo are invited by the cooks to the kitchen. Didi, according to Randy, looks “like a rooster thrice boiled in broth.”

A small boy in a straw hat arrives with information that Godot, with a white beard and a helmet on his head, is waiting for them in a shelter dug under the riverbed. Deafening tones of a nuptial march reverberate and both couples run with the veils flying almost like in a dance of Death. The dumb Lucky makes a sophisticated speech and the kitchen tumbles into ruin – finally the Old stands with a rescued pan in her hand and out of the cinders emerges an ape.

Classical themes: Greek mythology, children of Oedipus, the battle of Thebes, incest, conflict between natural law and law

imposed by human authorities, duty to the dead and duty to the living.

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Mitzner, Piotr. „Antygona, Antygona!” *Meander* 7 (1981): 407.

Wirth, Andrzej. „Brecht i tradycja,” *Dialog* 7 (1962): 123-126.

Małgorzata Glinicka



Krystyna Berwińska-Bargielowska

Krystyna Berwińska-Bargiełowska, née Wieńszczak (1919)
Actress, director, playwright, script writer, novelist, translator.

Born in Warsaw to a family of modest means. Before the war, she studied for one year English Philology at the University of Warsaw but was even then more interested in the theatre. During the German occupation, she studied at a clandestine Institute of Theatre Arts and performed with other students at private homes, often giving special concerts and musicals for children.

During the Warsaw Uprising in 1944, she was staging with a few friends puppet shows for soldiers; her father organized assistance to the uprising by the non-combatant population of Powiśle, an area of Warsaw adjacent to the Vistula. After the uprising, Berwińska moved to Łódź where her husband had family; when the war ended, she studied directing at the State Institute of Theatre Arts until 1948. During her studies, she made her literary debut in 1945 writing radio plays.

She translated into Polish Francis Beaumont's and John Fletcher's satirical play *The Knight of the Burning Pestle*, a parody of contemporary Elizabethan chivalric romances, and staged it as part of her directing diploma in 1949. She also translated and adapted a number of other English plays, including Shakespeare's *Pericles, Prince of Tyre* and *King Richard II*. For the next few years, she directed at several theatres, including the National Theatre [Teatr Narodowy] in Warsaw.

In 1956, with her friend Wanda Wróblewska (1911-1997), also a director, she founded a touring theatre called "Teatr Ziemi Mazowieckiej" [Theatre of Mazovia]. In 1962, she received an Award for Lifetime Achievement from the Minister of Culture. Teatr Ziemi Mazowieckiej thrived for over a decade but in 1968 because of the government led anti-Semitic campaign, Wróblewska was removed from her post of theatre director. While occasionally still directing, Berwińska focused on writing from then on.

Berwinska is best known as the author of the novel "Con Amore."

Work inspired by antiquity:

Ocalenie Antygony [Saving Antigone] (1954)

Other works:

A play *Proces* [Trial], staged in 1952 at Teatr Dramatyczny, Teatr Wybrzeże [Dramatic Theatre, The Coast Theatre] Gdańsk.

The novel *Con Amore* [Con Amore], 1976
A novel for girls *Trzynaście świeczek* [Thirteen Candles], 1980

Bio based on:

Bartelski, Lesław. *Polscy pisarze współcześni 1939-1991: Leksykon*.
Warszawa: PWN, 1993: 34-35.

s. v. Krystyna Berwińska-Bargielowska, online:
http://ahm.1944.pl/Krystyna_Berwinska-Bargielow.ka/2
(access 20.10.2014)

s.v. Krystyna Berwińska-Bargielowska, online:
<http://www.e-teatr.pl/pl/osoby/6246,karierateatr.html#start> and
s.v. *Proces*, online: <http://www.e-teatr.pl/pl/realizacje/3525,szczegoly.html>

Urzykowski, Tomasz. "Sztuka zabijania tygrysa. Rozrywka w Powstaniu." *Gazeta Wyborcza* 173 Aug. 1, 2014, supplement *Ale Historia*, online: <http://www.e-teatr.pl/pl/artykuly/186915.html>

***Ocalenie Antygony* [Saving Antigone]**

Krystyna Berwińska, *Ocalenie Antygony (Sztuka w trzech aktach)*.
Kraków: Wydawnictwo Literackie, 1954.

List of Performances:

Jan. 17, 1957. Teatr im. Stefana Żeromskiego [Stefan Żeromski Theatre], Kielce, dir. Irena Byrska.

Dramatis personae: Antigone, Creon, Haemon, Aietes, Jobat.

Plot Summary:

All three acts take place in Thebes.

Act I: King Creon is trying to convince Antigone to become queen. She however, blames the king for the death of her brother and does not want to agree to his demand, even under pain of death. Antigone falls in love with Haemon who was recently ordered by Creon to take command of the army. The poet Aietes heard a prophecy involving Antigone, but does not reveal the details; his intention is to save Antigone.

In the meantime, the king's subjects are becoming more and more restless and malcontent. The king ignores the complaints of the people. Accidentally, Antigone discovers the details of the prophecy—telling her to bury the body of her brother, Polynices. King Creon objects to fulfillment of the prophecy. Trying to distract Antigone, Creon tells her that she is in fact Oedipus' daughter.

Act II: Antigone defies Creon's orders by leaving the castle under the cover of night to complete the prophecy. On the way, she meets Jobat and asks him for advice in procuring her brother's body. Antigone overhears people discussing the prophecy that she is said to fulfill and the fact that it would save them from the vengeance of the Gods. Aietes appears from the darkness telling Jobat that he will bring the brother's body. He also tries to persuade Antigone that prophecies are meaningless. Aietes explains that her prophecy is not to bury her brother's body but to protect people from disaster, to overthrow the monarchy and pass the power to the people. He claims that prophecies do not come from gods, but help ordinary people make sense of chaos and disaster that surround them. Haemon rescues Antigone and Aietes from the angry mob.

Act III: the dramatic atmosphere escalates. Antigone returns to the castle attempting to explain to Creon that he has ruled his kingdom badly, but he remains unmoved by her words. The people rebel and occupy the castle. Creon commits suicide. Aietes tries to save Antigone, but comes too late, she has already killed herself.

Classical themes: Greek mythology, Antigone, Creon, Thebes, Oedipus, oracles and fatum.

Paulina Klós



Tadeusz Rózewicz

Tadeusz Różewicz (1921-2014)

One of the best known Polish poets of the 20th century, a novelist, playwright and screenwriter. An innovator escaping all definitions, but with strong roots to Romanticism.

Born in Radomsk where his family moved after WW1. As a boy, he read voraciously and he published his first work when still in high school. After the bombing of Radomsk at the beginning of WW2 in 1939, he works as a messenger, municipal clerk. In 1942 he joins the Home Army (AK) and begins active guerilla service in the resistance forces. At the same time, he is writing for the “underground” newspapers, and in 1944 he publishes his first volume of poetry “Echoes of the Forest” [Echa leśne]. His brother and mentor in the resistance, Janusz Różewicz, was arrested and executed by the Germans in the summer of 1944. This personal tragedy increased his pessimism about human destiny and the fate of the individual faced with the threat of death, indifference, cruelty and end of originality.

After the war, his new mentor, the well known poet, Julian Przyboś (1901-1970), brought him to Cracow where he passed the high school exams and began studying art history at the Jagiellonian University in Cracow. He did not graduate but the period he spent in Cracow was important for his creativity. He joined the Neoawangarda literary group meeting there many artists and writers who admired and highly praised his two innovative volumes of poetry *Niepokój* (1947) [*Anxiety*] and *Czerwona rękawiczka* [The Red Glove] (1948).

However, communists criticized him for the alleged Western influence in his poetry and his mistrust of the official ideology, especially after his return from a study trip to Budapest in 1950. He settled with almost no income in Gliwice, a city in Upper Silesia, to insulate himself from the campaign against him.

The political thaw after Stalin’s death and the Polish October of 1956 revives interest and admiration for his poetry. In 1957, Różewicz leaves to study in Paris where he becomes fascinated by the French avant-garde and as a result makes his playwriting debut in 1960 with a play “Kartoteka” [Card Index], a masterpiece of a particular, Polish brand of the theatre of the absurd, considered by Polish communist critics as excessively avant-garde.

In 1967, his former mentor Julian Przyboś launched a campaign against him and in 1968, Różewicz removed permanently to Wrocław in Lower Silesia.

He was one of the few Polish contemporary poets to achieve a truly international fame. In 2007, Różewicz was awarded the European Prize for Literature in Strasbourg. Różewicz died on April 24, 2014, at the age of 93.

Play inspired by antiquity: *Grupa Laokoona* [The Laocoon Group] (1962).

Other works: *Opadły liście drzew* [Leaves Have Fallen] (1955), *Akt przerywany* [The Interrupted Act] (1960), *Rozmowa z księdzem* [Conversation with a Priest] (1960), *Kartoteka* [The Card Index] (1960), *Nic w płaszczu Prospera* [Nothing in Prospero's Cloak] (1962), *Stara kobieta wysiaduje* [The Old Lady Sits Waiting] (1969), *Na czworakach* [On All Fours] (1972), *Białe małżeństwo* [White Marriage] (1975).

Bio based on:

“Tadeusz Różewicz” *Kulturalna Polska*, accessed November 2, 2014.
<http://rozewicz.klp.pl/a-6470-3.html>.

“Tadeusz Różewicz” *Culture.pl*, accessed November 2, 2014.
culture.pl/pl/tworca/tadeusz-rozewicz.

***Grupa Laokoona* [Laocoon's Group]
Tadeusz Różewicz, „Grupa Laokoona.” *Dialog 8* (1961)**

List of Performances:

- April 14, 1962. Teatr Dramatyczny [The *Dramatic Theatre*], Warsaw, dir. Wanda Laskowska. The world premiere
- Nov. 21, 1963. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski, dir. Olga Koszutska
- Dec. 14, 1963. Teatry Dramatyczne [Dramatic Theatres], Wrocław, dir. Wanda Laskowska
- Febr. 25, 1967. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice, dir. Romana Próchnicka
- Jan. 17, 1971. Teatr Telewizji [Television Theatre], dir. Olga Lipińska, Wojciech Boratyński and Jerzy Wróblewski
- Febr. 2, 1971. Bałtycki Teatr Dramatyczny im. Juliusza Słowackiego [Juliusz Słowacki Baltic Dramatic Theatre] Koszalin-Słupsk, dir. Wojciech Boratyński and Jerzy Wróblewski
- Nov. 13, 1971. Teatr Nowy, [New Theatre], Zabrze, dir. Jan Klemens
- Oct. 21, 1972. Teatr Ziemi Gdańskiej [Gdańsk Region Theatre], Gdynia, dir. Henryk Rozen

- June 26, 1974. Teatr Współczesny [Contemporary Theatre]
Warszawa, dir. Zygmunt Hübner
- July 16, 1975. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre],
Olsztyn-Elbląg, dir. Zygmunt Hübner
- Dec. 19, 1975. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre]
Lublin, dir. Witold Skaruch
- Febr. 17, 1978. Teatr Telewizji [Television Theatre], dir. Zygmunt
Hübner
- Sept. 29, 1978. Teatr im. Wilama Horzycy [Wilam Horzyca Theatre]
Toruń, dir. Stanisław Miedziewski
- Jan. 20, 1979, Teatr im. Adama Mickiewicza [Adam Mickiewicz
Theatre], Częstochowa, dir. Ryszard Krzyszycha
- Febr. 21, 1980, Teatr Dramatyczny im. Aleksandra Węgierki
[Aleksander Węgierko's Dramatic Theatre], Białystok, dir.
Tadeusz Kozłowski.

Dramatis personae: Mother and Wife, Daughter, Grandfather,
Father Zdzisław, Son Dzidek, Friends, Customs Official, President of
the Art-Critics Commission, Members of the Commission.

Plot Summary:

The action starts in a compartment of a passenger train where several people are having a discussion on ethics and aesthetics. Father of a family who recently returned from Italy, is discussing his trip. He is quoting Virgil and other authors, in the context of the sculpture "Laocoon Group" he saw at the Vatican Museum. It was only a plaster replica, because the original was removed for conservation.

The son presents a problem to the family - he listens to the father's stories but pretends to be absorbed by technical details (location, size etc.) rather than aesthetics. His approach to art reflects technologization. The young man is not able to see the beauty as such, or within the surrounding world. He believes in nothing. He only loves "the motor and the car." The Grandfather, father, and mother are worried about his spiritual and intellectual development. The father is the most disappointed because every day he fights for "the dying world of beauty." As a result the grandfather suddenly also loses faith in beauty and harmony and thinks that "we are living in unprecedented times."

Różewicz focuses here on the condition of art and explores themes related to the reception of art, as well as examines the relationship between art and reality.

Classical themes: Greek mythology, ancient Greek sculpture, Laocoon's group, aesthetics, art, beauty, harmony.

Selected Bibliography:

Filipowicz, Halina. *A Laboratory of Impure Forms: The Plays of Tadeusz Różewicz*. New York: Greenwood Press, 1991.

Wróbel, Piotr. *Historical Dictionary of Poland 1945-1996*. New York: Routledge, 2014, p.270.

The Columbia Encyclopedia of Modern Drama, 2. Ed. Gabrielle H. Cody, Evert Sprinchorn. New York: Columbia University Press, 2007, p.1157.

Encyclopædia Britannica, online <http://www.britannica.com>, s.v. Tadeusz Różewicz.

Tadeusz Różewicz, online <http://www.bookinstitute.pl/autorzy-detaj,literatura-polska,3086,rozewicz-tadeusz.html>

Program: In the program of the play, we can read a text about Różewicz's dramas characterised as unreal, illusory, tiresome and full of the absurd. The main thread of *Laocoon's Group* is described as a mechanized cult of beauty and a protest against technologization.

Dorota Bazylczyk



Tymoteusz Karpowicz

Tymoteusz Karpowicz (1921-2005)

Used pen-names: *Kat* and *Tadeusz Lirmian*.

An innovative and experimental, modernist poet, prose writer, playwright, and translator.

Born in the village of Zielona near Vilnius (now in Lithuania) to a poor farming family. In spite of a physical handicap (he lost his left palm), during his whole life, he loved to work in the garden, work with wood and do renovations at home. He made a poetic debut in "Prawda Wileńska" in 1941.

Deported to Szczecin, in north-western Poland, like many Poles from Vilnius after the war, he worked there for the Polish Radio. He moved later to Wrocław to study Polish Philology at the University of Wrocław graduating in 1954, and eventually (1973) defended his PhD dissertation *Poezja niemożliwa. Modele Leśmianowskiej Wyobraźni* [Impossible Poetry. The Models of Leśmian's Imagination]. Earlier, he headed the Wrocław chapter of the Polish Union of Writers in 1957-1961; co-edited "Nowe Sygnały," "Odra" (1958-1974) and "Poezja" (1965-1969) becoming an important figure in Wrocław literary and intellectual elite.

His 1972 book *Odwrócone światło* [Diverted Light], a combination of philosophical treatise and poetry, met with a very cool reception; it probably influenced his decision to emigrate. He received an American research grant in 1973 and came back to Poland on a visit only in 2000 to receive a prize for his "linguistic model of the universe," *Słoje zadrzewne* [Rings behind the Wood] (1999) awarded by the literary monthly "Odra," where he used to work before his emigration to the US.

As an immigrant, he never achieved as much success and recognition as he did in Poland. He retired from the University of Illinois in 1992 and lived in self-imposed isolation in Oak Park, Ill., with his wife Maryla. Her death from cancer in 2004 caused a severe depression leading to an untimely and lonely death the following year. Karpowicz saw himself as another Cyprian Norwid, a poet misunderstood and forgotten. In fact, several years after his death, an increased interest in his poetry among the younger generation, resulted in a new four-volume edition of his *Dziela zebrane* [Collected Works] in Wrocław, in 2011-2013.

He was the main representative of Polish *linguistic poetry* based on wordplay, piled up metaphors, repetitions, equivalences, single voice, and other literary devices. Conviction that language is multi-dimensional caused him to create his own poetical theatre,

focused on human psyche, creative skills, patterns of radio play, fable and ballads, criminal themes, grotesque and fantasy.

Play inspired by antiquity: *Charon od świtu do świtu* [Charon From Dawn Till Dawn], 1972.

Other works: Collections of philosophical poems: *Znaki równania* [Signs of Equation] 1960, *W imię znaczenia* [In the Name of the Meaning] 1962, *Trudny las* [An Awkward Forest] 1964, a narrative poem, poetic prose: *Legendy pomorskie* [Pomeranian Legends] 1948, *Żywe wymiary* [Living Dimensions] 1948, poetic sheet *Gorzkie źródła* [Bitter Springs], 1957, *Kamienna muzyka* [Stone Music] 1958, plays: *Wracamy późno do domu* [We Are Coming Home Late] 1958, *Zielone rękawice* [Green Gloves], 1960, *Człowiek z absolutnym węchem* [A Man with a Perfect Sense of Smell] 1964, *Dźwiękowy zapis doliny* [Sound Record of the Valley] 1972, *Noc jest tylko wygnanym dniem* [Night is Only a Banished Day] 1972, *Rozwiązywanie przestrzeni. Poemat Polimorficzny* [Solving Space. A Polimorphic Poem] 1981.

He also published numerous translations: from English, French, German, Serbo-Croat, Slovene, Hungarian and Italian.

Bio based on:

Literatura polska. Przewodnik encyklopedyczny A-M, vol. 1, ed. Julian Krzyżanowski, Warszawa: PWN, 1984.

Pisarze świata. Słownik encyklopedyczny, ed. Jolanta Skrunda, Warszawa: PWN, 1999.

Roszak, Joanna. *Wcztery strony naraz. Portrety Karpowicza*. Wrocław: Biuro Literackie, 2010.

Słownik pseudonimów pisarzy polskich, vol. 4, A-Z Nazwiska, XV-1970, ed. Edward Jankowski, Wrocław: Ossolineum, 1996.

Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny, vol. 4, ed. Jadwiga Czachowska, Alicja Szałgan. Warszawa: WSiP, 1996.

Charon od świtu do świtu [Charon, from Dawn to Dawn] 1972.

Tymoteusz Karpowicz. „Charon od świtu do świtu” [Charon, from Dawn to Dawn] in *Dramaty zebrane*, Wrocław: Zakład Narodowy im. Ossolińskich, 1975.

Staged during communism:

March 26, 1972. Wrocławski Teatr Współczesny im. Edmunda Wiercińskiego, Wrocław. Dir. Andrzej Witkowski

Dramatis personae: the Ferryman, his Wife, a Grower of Cabbage, a Woman Breeding Poultry, a Teacher, a Man with Oars, a Sculptor, a Priest, four men and four boys, Citizens' Militia

Plot Summary:

The action takes place on a large ship transformed into an interior of an apartment and into a landscape. The big, white oars are moving like "canes of blind men." A song of a pelican rising from the dead is heard at the beginning and in the end of the play. The stage is unstable and wobbly but "not obligatory for different imagination than that of the author." The first scene shows a conversation between the Ferryman and the Woman, his wife, who gives her husband a cake divided into twenty five pieces. This becomes the theme of the play – the Ferryman asks each passenger about the meaning of this gesture and receives different answers reflecting their particular ways of thinking.

Among the passengers are: a Grower of Cabbage, a Woman Breeding Poultry, a Teacher, a Man with Oars, a Sculptor, a Priest, four men and four boys. Each passenger tries to rebuild the ship according to his/her own goals, each has a different attitude towards the Ferryman and all are disembarked after the trip by the Ferryman and left on shore. In the meantime members of the police force, Citizen's Militia [Milicja Obywatelska], appear, asking that the ship be properly manoeuvred.

The Grower of Cabbage, garrulous and focused on Polishness and food, exclaims that everything can be traced back to the stomach – love, hatred, philosophy, law and lawlessness, war and peace, hell and heaven. He is all for "the glory of God and the People's Fatherland" and considers the cabbage – "familiar," "Polish," "pro-Piast⁵⁵" – and a "a treasure trove": "No national crisis divests you of cabbage. When it comes to lemon, you never know. It is not a matter of food but of politics." He hates agrarian politics related to this vegetable. After the speech he tries to cook a traditional hunting dish called "bigos" - sauerkraut-and-meat stew. He also includes alcohol in his national divagations: "There are those who think it is made out of Hindu chicory but it is brewed from Polish cabbage stump."

The Woman Breeding Poultry tries to transform the ship into a henhouse. She explains: "People have become silly. They breed dogs, cats, canaries, parrots, they queue for scraps of meat. They badmouth socialism saying that it brings poverty, and they run away

⁵⁵ The Piasts were the first royal dynasty in Polish history, they ruled from 960 to 1370.

from hens as if they carried plague.” And later she says: “In small flats there are small hens.”

The Boy keeps fish tank with golden fish. He wants to bring more water to the ship and finally he loses his fish. Furious, he hits the Ferryman with a stone.

The Teacher wants to fix a blackboard on the ship.

The Ferryman, as he says, was first a sapper, he settled later in Wroclaw and began to work on the river using a dinghy. The Teacher patronizes him, as if he were a pupil, strikes him with a reed and wants him to learn Archimedes’ principle. He displays his aims for allowance of pedagogical adeptness.

The Man with Oars is the most taciturn passenger – he sleeps for a while and then wants to redirect the ship in the opposite direction.

The Sculptor brings a clod of gypsum and a stone on the ship. He takes part in a competition for the best heroic memorial. He says to the Ferryman: “You are my great hero and great theme. Great and deeply human. And accordingly metaphorical. You get across the same river – as you did that other time, during the war.” He expresses his desire to sculpt him “during the war” and “at present,” as he explains it later – “in eye at gunpoint” and “in an anonymous heart.” He stresses that only art is capable of joining two distant structures of time. He himself does not deal in phantasies but is a prisoner of fact, because an artist is a deputy of God and a demiurge, who can reach the synthesis of man, symbol of mankind, only through a particular and concrete person, who can become heroic through action and feel eternity standing, at “such a stubborn moment,” at the oars, like this man swimming in the free Polish river, the Oder. The Ferryman will be abducted “like Ganymede by Jupiter’s eagle,” because he “swims into the core of fire to crush fascism in its own lair”, seeing an “open, bleeding crater of ruins.” The Sculptor uses a Hegelian metaphor of the third shore in the sense of the synthesis of two shores and of the third Ferryman.

The Priest blesses the ship, saying “God writes straight in a crooked line and God’s centre is everywhere in the world.”

The Men with a coffin ask the Ferryman to get into it in the name of professional solidarity as “the last ferryman in a city of half-a-million.”

The Boys are singing insistently a song of the pelican rising from the dead. The pelican –according to the use of symbols – tears his breast asunder and feeds its young with his own blood. But –as the Boys underline – pelicans die out. The aim is to immortalise

them in order to give birth to the young generation, because “one ought to believe in something” and “it is very stupid to die for nothing.” The Boys declare that they would return if he would be dying again.

Classical themes: Greek mythology, the passage to the Underworld, Charon, Ganymede and Jupiter’s eagle

Selected Bibliography:

Kujawinski, Frank. Tomasz Tabako. “A Field Guide to Tymoteusz Karpowicz” in *Living in Translation: Polish Writers in America*, ed. Halina Stephan, Amsterdam and New York: Rodopi, 2003: 97-118.

Moved by the Spirit: An Anthology of Polish Religious Poetry, ed. Adam Czerniawski, Belfast: Lapwing Publications, 2010: 87-90.

The Poetry of Survival: Post-War Poets of Central and Eastern Europe, ed. Daniel Weissbort, London: Anvil Press Poetry, 1991.

Post-War Polish Poetry, ed. Czesław Miłosz, Berkeley, Los Angeles and London: University of California Press 1983, pp. 99-102.

Three Slavic Poets: Joseph Brodsky, Tymoteusz Karpowicz, Djordje Nikolic, ed. John Rezek. Chicago: Elpenor Books, 1975.

Małgorzata Glinicka



Tadeusz Stefan Gajcy

Tadeusz Stefan Gajcy (1922 – 1944)

Used pen-names: Karol Topornicki, Roman Oścień, Topór.

A war poet, novelist, playwright, literary critic.

Born in Warsaw to a working class family of Hungarian roots. He finished a clandestine high school in 1941 and then joined the underground University of Warsaw to study Polish philology. He was heavily involved in the resistance publications; he originally joined the far-right resistance movement Confederation of the Nation integrated in 1943 with the Home Army (Armia Krajowa – AK). As a AK soldier he fought in 1944 in the Warsaw Uprising in the Old Town and was killed there.

He belonged to the "Columbus Generation," like another war poet Krzysztof Kamil Baczyński (1921-1944). These were young poets and writers born in the newly sovereign Poland who passed from adolescence to adulthood during WW2 and took part in the Warsaw Uprising; those who did not survive the war, left a literary legacy strongly influenced by patriotic ideas. The others who did, separated for political reasons after the war ended; their work was marked by the horrors of WW2. The name "Columbus Generation" was coined by Roman Bratny (1921), a member of the group, in his 1957 novel *Kolumbowie: Rocznik 20* [Columbuses: Year 20].

Work inspired by antiquity: *Homer i Orchidea* [*Homer and Orchid*] (1943)

Other works: volumes of poetry from WW2: *Widma. Poemat* and *Grom powszedni* (both written under the pen-name Karol Topornicki).

Collection of poems published after year 1945: *Utwory zebrane. Poezje i dramat 'Homer i Orchidea'*. Warszawa: PAX, 1952.

Bio based on:

Literatura Polska. Przewodnik encyklopedyczny. Warszawa: PWN, 1985

Miłosz, Czesław. *The History of Polish Literature*. Berkely: University of California Press, 1981.

Warszawska Konspiracja 1939-1944: Tadeusz Stefan Gajcy
"TOPÓR," online, http://www.info-pc.home.pl/whatfor/baza/biog_gajcy.htm

Homer i Orchidea [*Homer and Orchid*] (1943).

Gajcy, Tadeusz. *Utwory zebrane. Poezje i dramat 'Homer i Orchidea.'* Warszawa: PAX, 1952.

List of Performances:

- Nov. 20, 1946 at the Wybrzeże Theatre [The Coast Theatre], Gdynia, dir. Iwo Gall.
- Jan. 22, 1947 Teatr Kameralny Domu Żołnierza [Chamber Theatre at the Soldier's House], Łódź, dir. Józef Wyszomirski.
- July 5, 1962. Teatr Telewizji [Television Theatre], dir. Wanda Laskowska.
- Nov. 11, 1971. Teatr Wybrzeże [The Coast Theatre], Gdańsk, dir. Zbigniew Bogdański.
- Aug. 30, 1974. Teatr Telewizji [Television Theatre], dir. Mieczysław Górkiwicz.
- Jan. 23, 1975. Teatr im. Cypriana Kamila Norwida [Cyprian Kamil Norwid Theatre], Jelenia Góra, dir. Alina Obidniak.

Dramatis personae: Homer, Orchid – his wife, Hippias – Homer's stepbrother, Eurykleia – a seer, Eutyfron – a fisherman, Orchid's suitor, Chilon, Medon, Echefron, Naksos – Homer's friends, Diodor – a priest, Homer's Father, Adrastos – a village leader, Kreusa, Klimoteos and others - representatives of the village, Polidos – a tailor, Argea – Polidos' wife, Lykos, Tekmessa – Polidos's neighbours.

Plot Summary:

It is a vision of Homer's youth and the origin of his talent. The plot is divided in three acts: the first shows Homer living with his wife Orchid on their native island of Chios, where he meets his destiny and from where he is banished. The second act takes place in Athens where Homer already enjoys his great fame as an epic poet. The third one is situated also in Athens; after thirty years of exile, Homer is invited back to Chios but the oracle forbids Orchid to return and she dies.

Act I: Homer's father tells him that he has been offered at birth to Apollo by his dying mother in exchange for his survival. Homer learns about the oracle from a prophetic ghost - Meleia. He tells everything his wife, Orchid. Hippias arrives and tells Homer that his father called him. At that time, Orchid goes to the Temple of Apollo, asking for a healing for Homer and for the contents of oracle he heard from Meleia. Her questions degenerate into desperate accusations against Apollo, and she finally insults the god in a violent and hateful manner.

The seer Eurycleia, who was spreading panic on the island, surprises Orchid. She predicts that Orchid and her husband will suffer banishment from the island and that Homer will lose his sight. After Eurykleia, Euthyphro comes to the temple, he wants to ask Apollo about Orchid's love. Orchid mistrusts his intentions and rejects the suitor. In anger she adds that the god, to whom he came for help has no heart. Euthyphro threatens her with Apollo's wrath, but says that the first threat to Homer and Orchid will come from the village.

Act II: Further action takes place during a celebration of Homer's birthday. The guests are Echefron, Chilo Medon, Naxos, Hippias and Homer's father. On the anniversary of the birth Homer wears a laurel crown, a sign of the covenant with the gods. During the feast arrives Diodorus – a priest, who teaches about human transgressions and informs the guests about the presence in the village of Meleia, who brings misfortune. Homer and Diodorus set off for the temple of Apollo to receive the full contents of the prophecy. During Homer's absence, arrives Adrastus - leader of the village with people who are dragging Orchid. People from the village decided to banish Homer and his wife for insulting God. Signs of Apollo's anger were supposed to haunt the island. Homer and Diodorus return from the temple. Homer receives the final prediction from the god: exile and blindness. He reveals the oracle to all gathered. The villagers pronounce that Homer and Orchid will be banished for 21 years.

Act III: It is now 30 years since Homer and Orchid were exiled. The couple live in Athens, at the home of a tailor, Polidos and his wife Argea. Hippias comes to Athens, recounts what happened in Chios during the last thirty years, and says that the whole village would like Homer to return to the island. Homer realizes that the time of the exile is well passed and he wants to go back but Orchid is convinced that while she is with him they are still under the curse. She also claims that her death is not far away. Homer doesn't want to believe his wife and decides that after the epos of the Trojan War, which he created during their exile, he plans a new epos treating of their long homesickness. At suggestion of Orchid he intends to include in the epos Eurykleia and the dog Argos.

Lykos and Tekmessa, Polidos' neighbors, arrive to listen to the rhapsody. Hippias gives Homer a gift from the priest Diodorus - a crown, he wore on the day of his eighteenth birthday. Orchid wants to give her husband the instrument, but when she touches it, a string breaks and injures her finger. Orchid says that it is the string of

mourning, used by Homer to sing about the funeral of Hector and it is an omen of doom. After rhapsody is over, Orchid goes to bed, and says that Eurykleia's prophecy prevents her from returning home. Homer is furious and tries to destroy the instrument, but Orchid stops him and returns to bed, she asks Homer to go back to Chios and dies.

Classical themes: Homer; the cult of Apollo.

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Marta Wojtkowska



Jerzy Broszkiewicz

Jerzy Broszkiewicz (1922-1993)

A novelist, playwright, essayist, journalist and musician.

Born in Lwów, a city at the time in south eastern Poland. He began to play the piano at the age of six. Ten years later he was already giving public concerts. After WW2, he studied at the Higher School of Music in Cracow. He made his literary debut in 1945 with a short story *Monika*, published in the periodical *Odrodzenie*. His musical interests are reflected in his highly popular book about Fryderyk Chopin, called *The Shape of Love* (1950); it was translated into a number of languages. His very diverse output includes also books for young readers and sci-fi novels.

In 1957, he publishes his first play (altogether he will write twenty on many contemporary topics) entitled *The Names of Power* and rapidly becomes a popular playwright. A dozen performances of his plays across Poland mark the year 1962.⁵⁶ He lived in Cracow and worked in 1953-1963 as an editor at the cultural weekly *Przegląd Kulturalny* 1959-1971 as literary director of the Teatr Ludowy [People's Theatre] in Nowa Huta, a new working class town designed to be a socialist counter weight to the nearby traditional and super-intellectual city of Cracow.

Awarded the Prize of Cracovian Region in 1948, and a State Prize in 1952.

He was fond of quoting Joseph Conrad: "All art is an attempt to give justice to the visible world" [Każde dzieło sztuki jest próbą wymierzania sprawiedliwości widzialnemu światu]" and considered this declaration the duty of writers in the 20th century.⁵⁷

Play inspired by antiquity: *Imiona władzy* [The Names of Power] (1957)

Some of the other plays:

Jonasz i błazen [Jonas and a Fool] (1958)

Głupiec i inni [A Fool and Others],

Dziejowa rola Pigwy [Historical Role of Quince] (1960)

⁵⁶ See the Program for another of his play „Zejsście z cokołu” [Descent from the Pedestal] performed in a Wrocław theatre in May, 1965, p. 2.

⁵⁷ *Wspomnienie o Jerzym Broszkiewiczzu*. Portrety Dwójki. Program Przygotował Witold Malesa. Archival recordings of the Polish Radio, available at <http://www.polskieradio.pl/8/3049/Artykul/949990,Pytania-Jerzego-Broszkiewicza-co-zrobisz-ze-swoim-czlowieczyntwem>.

Bar wszystkich świętych [Bar of All Souls]
Niepokój przed podróżą [Anxiety before a Trip]
Skandal w Hellbergu [Scandal in Hellberg] (1961)

Jerzy Broszkiewicz. “**Imiona władzy** [The Names of Power].” *Dialog* 2, 7 (1957): 5-34

List of Performances:

Sept. 18, 1957. Teatr Dramatyczny [Dramatic Theatre], Warsaw. Dir Lidia Zamkow.

Oct. 19, 1957. Teatr Ludowy [People’s Theatre], Cracow – Nowa Huta. Dir. Krystyna Skuszanka.

Aug, 13, 1984. Teatr Telewizji. Telewizja Polska Katowice. Dir. Jan Klemens (<http://filmpolski.pl/fp/index.php?film=522970>)

Dramatis personae: *Klaudiusz* – Consul Klaudiusz [Claudius], Consul Quintus, the Guard Centurion Marcjusz Gajus Septor and Soldier Caius. *Filip* – King Filip, Carinelli, Margit, Prince Filip, Prince Hieronim, Prince Juan, Prince Minister, Cardinal, Confessor, Courtier. *Stoczternaście* – three prisoners (Stoczternaście [One-Hundred-Fourteen], Stopiętnaście [One-Hundred-Fifteen], Dwajściatysięcy [Twenty-Thousand], Guard.

Plot Summary:

Each of the three acts of the play belongs to a different period of history. The first is *Klaudiusz*, a story of a Roman consul justifying taking dictatorial powers by a reason of state. He has his potential opponent whom he possibly would not be able to convince to share his point of view, killed. The second act entitled *Filip* centers on power aware of its excesses but openly unconcerned about them; *Stoczternaście* the third segment of the triptych and the most literal: false accusations, political trials, convictions, prison followed by a complete reversal of fortunes; prisoners come to power with enthusiastic approval of the society. All three acts present different variations of power without respect or regard for the individual, discarding those it does not need as if they were of no value. The example of the Roman consul and Spanish king corrupted by power serve as a background for the third, modern era drama of numbered prisoners, verdicts and other attributes of a totalitarian regime, including a revolutionary take-over.

Klaudiusz consists of a monologue of the title character to his childhood friend, now political opponent and colleague in consulship, Kwintus. Kwintus usually remains silent, sometimes

makes a shy and questioning gesture with his hand, or repeats the same half-sentences about his opposition to Klaudiusz resignation or about freedom. Klaudiusz never lets him finish the sentence. We learn from the monologue that Klaudiusz offered his resignation to the Senate but Kwintus was against it, along with most of the senators. In his monologue Klaudiusz highlights the differences between his vision of the Republic and Kwintus' ideals of civic freedom as basis of the welfare of the nation. Klaudiusz demands that Kwintus resign in order not to become a hero for the people, a champion and a symbol of freedom. He explains that the military situation is so threatening that only a military dictatorship could save the republic.

At the end of the monologue, Klaudiusz says to Kwintus: "I promised that I'd be sincere. So listen... I didn't trust myself. I couldn't be certain that I'd manage to convince you. And only for that reason I ordered to have you smothered even before this conversation. This was the only reason." This unexpected volte-face ending the play completes the image of what Klaudiusz stands for and how he deals with uncertainties.

Classical themes: Roman Republic, pragmatism of power, philosophy of Roman conquest

Reception of the play:

The three-act drama written on the wave of the October Carnival, as the 1956 short-lived political thaw was nicknamed, launched a debate in the press. A chorus of significant voices resonated in national periodicals after the Teatr Dramatyczny performance and intensified a month later, after the spectacle at the Teatr Ludowy in Cracow-Nowa Huta.

Let the reviewers speak for themselves in the following mix of significant quotations:

"Personally, I feel happy that our country – the home of an old, millennial civilization and a tradition of liberty of thought – is now in many areas, among them in theatre, a forum for a free and manly, important and crucially useful discussion on the subject of public life: power, justice, freedom. In this discussion all voices should be heard with due and fully respectful attention. (...)

"It is a play about problems, of a didactic character and in an optimistic tone. It was born entirely by the "spirit of the time": the atmosphere of the 20th Party Congress and of the Polish October.

Errors belong to the past – today is the time of hope! It could be utopian, but is noble.” (Stefan Treugutt)

“Consul Quintus, Prince Juan, ancient and modern citizen Murena – they all desire to rule over “free people.” Broszkiewicz claims that they represent a constant threat for tyrants and despots, that they deprive them of sleep and force to cruelty... Possibly, but the people shown in „The Names of Power.” Broszkiewicz seems to push for the best, in the final scene, the crowd – nation – liberates the prisoners, each of whom will now carry “his own load of freedom.” Yet, the point is that the public must trust that prisoner 114 will implement the paradise on earth, because this paradise is sketched very vaguely, without details, and idealistically, indeed with too little concrete to be convincing. People fight and die for freedom – it was true in the past and is true now – but this fight was and must be conditioned by the nation and by society.” (JASZCZ – Jan Alfred Szczepański)

“Jerzy Broszkiewicz’s “The Names of Power” currently (next to Jerzy Zawieyski’s “Maski Marii Dominiki [Maria Dominika’s Masks]” at the Chamber Theatre) represent the contemporary Polish repertory. The play written with journalistic passion, treating current political and moral issues, impressed me much more as a text read in *Dialog*, than watched at the theatre.

“The Names of Power” implement an a priori thesis to which the author adds suitable conflicts, characters, events, while occasionally displaying an outstanding dramatic talent. Each of the three parts of the drama happens in a different period (antiquity – 16th century – today) and on specific examples shows ruthless rulers, despots, tyrants who take and strengthen their power by hook or by crook. Broszkiewicz’s play is full of transparent allusion to our times, even though the author’s conclusions do not always seem logically clear.” (Karczewska-Markiewicz)

“Jerzy Broszkiewicz’s “The Names of Power” are among the most interesting new Polish plays, among those that are worth to be shown and must be shown to Polish theatre goers. They will find there issues indeed relevant yesterday but still today not much less relevant.” (mk)

“Jerzy Broszkiewicz’s three theatrical studies entitled “The Names of Power” belong to this kind of metaphoric literature that constitutes such a typical ingredient of our contemporary reality. “(A. Grodzicki)

“*The Names of Power* are an event in the contemporary political theatre. The fact of the appearance of such a play means

probably more than the play itself. It is a good moment to start a serious conversation. Three one-acters on a common theme. It starts from a dialogue between two Roman consuls. The power of order is the opposite of the power of democracy. But the whole time, only one of them talks, the dialogue becomes a monologue. Brought up on Leszek Kołakowski's texts, we are surprised and annoyed by the argument that does not reach the highest level." (A. Dobosz)

"Imiona władzy" is the sum of post-October public affairs journalism, almost a catalogue of our perfidious knowledge about totalitarian systems. A sum, catalogue – or values to some point compilatory, receptive – not creatively original. The craft of thought, and not its creation. For that reason none would deny that Broszkiewicz's play is clever, but all would remain unmoved. And, it is not clear for whom it is: for the elite, or for the average viewer. The "elite" knows by heart all Broszkiewicz's wisdoms: content-wise and formal, stage-wise.

Then, possibly – the elite would think – the play would propagate among the average viewers the modern knowledge about power and modern theatrical conventions. And the average viewer would think that this is a play for the elite, somewhat conceited and bizarre. For the first it is a banality, for the others – an unscalable summit. And all are bored. That's why the Varsovian spectacle flopped." (Ludwik Flaszen)

"It is wonderful, if the plot of a novel and the stage of a theatre serve a great political game, when journalism lends anger and strength to literature, but is not good, when it imposes its poor tools on literature. No harm is done, if the journalist is naïve, but literature... When our journalism was using moral arguments in political struggle, it practiced the basic law of fight: strike with what would cause pain. But when a writer with historiosophic aspirations shows human history as a fight between two moral stands – noble and cynical, fight between two concept of humanity – bio-psychological and holistic, fight between the Good and the Evil, Klaudiusz against Kwintus, Filip against Juan, Angra Mainyu against Ahura Mazda. Historiosophic ambitions decidedly failed. Broszkiewicz constructs an order of history into a mystical three: executioner, victim, and judge. Executioner: Kwintus, Filip, and so on, until present times. Victim: Klaudiusz, Juan, and so on until today. The Judge: a simple man, a good thief who is in prison for theft, among politicians, masses who destroy prisons singing." (A. Kijowski)

“Reaching for history does not mean for Broszkiewicz fleeing from current events. On the contrary – hiding behind the veil of historical metaphor, he reveals the most acute, burning, issues pulsating in our times.

"The Names of Power" is a play about political morality, about different ways of exercising power. Each way is different, dressed in a costume of a different period but they all displays the same trait – tyranny. What did Diderot say long ago in his principles of the policy of rulers? - "Convince your subjects that the evil that is done to them, is done for their own good..." (Beata Sowińska)

“The sum of impressions from the world premiere of Broszkiewicz’s "Imiona władzy" surpassed my expectations, even if they were not fully satisfactory. To speak about contemporary issues using remote metaphors becomes rather tiring but we know how many problems await those who attempt to speak more literally. "The Names of Power" may annoy many. Politicians are not fond of artists interfering in matters for a good reason reserved for themselves.

Let’s rejoice that our playwriting finally spoke with a human voice, that it explained the reasons of prisoners and the reasons of prison guards, the reasons of the consul Klaudiusz and the consul Kwintus, the reasons of King Filip and Don Juan. This playwriting in spite of its political naïveté or vagueness, is in the service of transformations happening in Poland: ardent, unquiet, searching, mistrustful.” (Józef Gruda)

“Broszkiewicz’s play, because in fact these three one-acters must be treated as a closely related whole, becomes more attractive due to allusion and political metaphor, noticed by the viewer and lively reacted to. But the most precious phenomenon that we can observe on the example of "The Names of Power," is precisely the reference of the principles of universal activity to the principles of ethics going beyond the boundaries of a specified time of eternally binding principles. In the prison scene (Prisoner Hundred-Fourteen) we witness the birth of society and at the same time, the birth of the concept of justice.” (J. Smoliński)

“Broszkiewicz hangs the discussed moral problems of power as if in a social void, tears them off its social basis and class struggle (which is, obviously, not a Marxist invention, even if many are inclined to think so). Who are these masses in whose name fight Klaudiusz and Kwintus, whom recalls Prince Juan dripping with noblesse, these masses who assault the walls of Murena’s prison?

Whose class interest is expressed in the struggle of these people? Who is driving and inspiring both, the Roman and the contemporary Murena?" (J. A. Szczepański)

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Elżbieta Olechowska



Zbigniew Herbert

Zbigniew Herbert (1924-1998)

One of the better known, widely translated and internationally recognized Polish poets of the 20th century.

The life of Zbigniew Herbert was shaped by important and tragic events of Polish history. He was fifteen, when WW2 began, he graduated from a clandestine high school in 1943. After the war, he studied first in Cracow, where he obtained an MA in economics. He moved to Toruń to complete his law degree and study philosophy, and then to Warsaw, to continue his philosophy studies. During the German occupation and until 1956 he was involved in Polish underground resistance movements against the German and then Soviet foes. Unwilling to compromise with the regime, Herbert practiced a variety of different professions, worked as a journalist, a banker, a school teacher, a literary manager in a theatre etc.

The reality of the period from 1945 to 1956 was harsh. All publications were subject to government control and censorship. Zbigniew Herbert who never agreed with the idea of censorship, was finally able to make his official literary debut (*Struna światła* [String of Light]) during the political thaw of 1956. In 1958, he began to travel extensively (to Austria, France, England, Scotland, Italy, and later to the United States, and Izrael), returning regularly for longer or shorter periods to Poland. His travels, especially at first were financed with the help of a grant from the Polish Writers' Union and then of a series of international awards (Kościelskis' Foundation, Nikolaus Lenau, Herder) and invitations to teach at American universities. His travel experiences inspired him to write a collection of essays (*Barbarzyńca w ogrodzie* [Barbarian in the Garden] 1962, *Martwa natura z wędzidłem* [Still Life with a Bridle] 1993).

He spent the years 1975-1981 in Germany, Austria, and Italy. After his return to Poland in 1981, enthusiastically supporting the *Solidarity* movement, he became once more involved in the anti-communist opposition. During the martial law (1981-1983), he was publishing in the clandestine "second circulation" samizdat system. He moved to Paris in 1986 from where he returned in precarious health to Warsaw in 1991 and disappointed many of his friends by becoming vocally critical of the way Poland transitioned to democracy. He also was engaged in international political causes, such as the plight of Chechnya.

Zbigniew Herbert's works were translated, published and honoured in about forty different countries. They include poems, essays and dramas. The most important are: *Pan Cogito* [Mr.

Cogito] (1974), *Raport z oblężonego miasta* [Report from a Besieged City] (1983), *Jaskinia filozofów* [Philosophers' Den] (1956) and *Rekonstrukcja poety* [Reconstruction of the Poet] (1960), *Epilog burzy* [Epilogue of a Storm] 1998. The most characteristic Herbert's theme is the conflict between classical roots or morality and the spiritual condition of 'the 20th century man.'

Bio based on:

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Works inspired by antiquity:

Jaskinia filozofów [Philosophers' Den] (1956)

Rekonstrukcja poety [Reconstruction of the Poet] (1960)

Other important works: *Pan Cogito* [Mr. Cogito] (1974), *Raport z oblężonego miasta* [Report from the Besieged City] (1983), *Epilog burzy* [Epilogue of a Storm] (1998)

***Jaskinia filozofów* [Philosophers' Den] (1956)**

Herbert, Zbigniew. "Jaskinia filozofów" in Herbert, Zbigniew. *Dramaty*. Edited by Jacek Kopciński and Grzegorz Wroniewicz. Warszawa: Biblioteka „Więzi,” 2008, 23-79.

List of Performances:

Febr. 6, 1961, Teatr Dramatyczny [Dramatic Theatre], Warsaw, dir. Noemi Korsan

Dec. 3, 1964 Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski, dir. Irena Byrska i Tadeusz Byrski

Jan. 18, 1967, Teatr Akademicki Katolickiego Uniwersytetu Lubelskiego [Academic Theatre KUL], Lublin, dir. Irena Byrska and Tadeusz Byrski

Febr. 12, 1976, Teatr Ateneum im. Stefana Jaracza [Stefan Jaracz Atheneum Theatre], Warsaw, dir. Jerzy Kaliszewski

Oct. 3, 1983, Teatr Krypta [The Krypta Theatre], Szczecin, dir. Sylwester Woroniecki

Dramatis personae: Socrates, the Guard, the Envoy of the Council, Plato, Xenophon, Phaedo, Phaedros, Laches, Xanthippe, Crito, Guardian of the corpse, the Chorus, Socrates' disciples.

Plot Summary: Herbert presents a poetic version of the last hours of Sokrates in the Athenian prison. The philosopher was convicted of atheism and of demoralizing Athenian youth, and sentenced to death.

Prologue: The Chorus, in an introduction to the story, presents the circumstances which made Socrates' situation ambivalent. They say ironically that the judicial system was not sufficiently developed and Socrates was able to avoid prison for so long. In the future there would be no doubts and no sentiments – only one 'geometrical' version of history. The Chorus appears three more times in the play, following each of the acts and commenting on current events.

Act I: Several people visit Socrates in his prison cell. First comes the Envoy of the Council who recommends that Socrates should escape. Socrates declines because of his deep conviction that law should be obeyed. The second is a prison guard who suggests that rich friends should help Socrates. Socrates has no rich friends. Finally, Socrates speaks with Plato and a group of disciples. They talk about last class when Socrates discussed the statement that 'to be wise is to be happy'. When Socrates is alone, he prays to Dionysus in spite of always having denied him.

Act II: The Envoy comes for the last time but in vain because Socrates remains adamant and refuses to escape. Socrates speaks with Plato again. They discuss the arrangements for Socrates' death. He wishes that his disciples play the role of a Chorus on his last day. They come to the prison and Socrates tells them about Dionysus and his power. After they leave, Socrates prays once more.

Act III: Xanthippe (Socrates' wife) comes to visit him. She talks with Plato and they compare the two different images of Socrates – Xanthippe's husband and Plato's great philosopher friend. Before his death, Socrates prays for the third time. He meets his students and Kitio, a childhood friend. Socrates drinks the poison and dies. His last words are: 'please remember to give one of my roosters to Asclepius'. It sounds like a casual sentence but for Plato it is a 'great metaphor'.

Epilogue: The Chorus recounts the story of Socrates' life and death. They claim that instead of getting involved in proletarian movements, he tried to educate the aristocracy. His mistake was to

choose an abstract idea over concrete reality. 'This is the price for cheating one's social class,' they conclude.

Classical themes: the title alludes to Plato's *Republic*, all characters of the play are historical characters of the period; Socratic and Platonic ideas interpreted from the point of view of the 20th century; hypocrisy of power, duality of the individual – private and public personas; Socratic view of religion.

Translations:

English: Herbert, Zbigniew. *Philosophers' Den*. Trans. Paul Mayewski. New York: Humanities Institute, 1983.

German: Herbert, Zbigniew. *Die Höhle der Philosophen*. Trans. Heinrich Kunstmann. Frankfurt: Suhrkamp, 1966.

***Rekonstrukcja poety* [Reconstruction of the Poet] (1960)**

Herbert, Zbigniew. „Rekonstrukcja poety” [in:] Herbert, Zbigniew. *Dramaty*. Edited by Jacek Kopciński and Grzegorz Wroniewicz. Warszawa: Biblioteka „Więzi”, 2008, pp. 79-101.

List of Performances:

Febr. 6, 1961, Teatr Dramatyczny, Warsaw, dir. Jowita Pieńkiewicz

Dec. 13, 1968, Estrada Szczecińska, Szczecin, dir. Jowita Pieńkiewicz

March 16, 1969, Teatr Telewizji, dir. Jowita Pieńkiewicz

Oct. 7, 1981, Teatr Adekwatny, Warsaw, dir. Włodzimierz Szpak

Oct. 3, 1984, Słupski Teatr Dramatyczny, Słupsk, dir. Jowita Pieńkiewicz

Dramatis personae: Professor, Homer, Elpenor (Homer's son), Woman's Voice.

Plot summary:

In his first monologue, Professor talks about new archival materials about a mysterious ancient poet Homer discovered recently by archeologists. He considers that the writings have no great literary value but are important as historical evidence. Professor presents a picture of Homer well known in literature concerning antiquity. Homer is described there as a gentle, dependable man and author of noble, elegant and very classical poems. Professor claims this is a reason why Homer has been underappreciated and forgotten by modern generations. Homer's scream interrupts the Professor's monologue.

The poet cannot stand all the philological and historical analysis of his work. He talks about his life and family. He is happy that his poems are popular and willingly read. He would like to have written as much as possible by the time he is forgotten. His dream is to live the last years of his life in peace and joy. Finally he mentions problems with his eyes. A woman's voice advises Homer not to go to the market and to be careful because of his health.

Homer speaks to his son (Elpenor), during a walk, they talk about people, life, and poetry. Homer explains how he works: he likes to walk around and collect impressions that he can re-express later in writing. Writing is for him an emotional and usually painful process.

Elpenor is upset about him. When they reach the market square, Homer gives a recital. Suddenly he interrupts it and begs his son to take him home. It turns out that Homer is losing his sight.

Professor's commentary: there is a great difference between the new and the classical materials on Homer. Topics and themes turn from lofty and serious (wars, heroes, and battles) to casual and minor (nature details).

At that point, Homer interrupts the Professor. He wants to explain the reasons for the change. When he lost his sight, he begged gods for mercy. He prayed and prayed until, suddenly, he grasped the potential of the new situation. He decided then to experience life in a novel and untried way by paying attention to detail and focusing on the internal peace and contemplation. That is why his poetry changed. Homer's final monologue may be interpreted as Herbert's own artistic credo on the nature of poets and poetry. He wishes there would be poets who prefer silence to scream and delicate emotions to fright.

The Professor says that the author of the recently discovered materials had probably no followers. The play ends with a statement that all gods and lovers adore silence.

Classical themes: Homer, Greek poetics, epic themes.

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Katarzyna Siekańska

SELECTED PLAYS



HOMER – *ODYSSEY*

AESCHYLUS – *ORESTEIA*

SOPHOCLES – *OEDIPUS REX*

SOPHOCLES - *ANTIGONE*

EURIPIDES – *MEDEA*

ARISTOPHANES – *LYSISTRATA*

TITUS MACCIUS PLAUTUS – *MERCATOR*

STANISŁAW WYSPIAŃSKI – *AKROPOLIS*

GEORGE BERNARD SHAW – *CAESAR AND
CLEOPATRA*

ANNA ŚWIRSZCZYŃSKA – *ORFEUSZ [ORPHEUS]*

ZBIGNIEW HERBERT – JASKINIA FILOZOFÓW
[PHILOSOPHERS' DEN]

Homer, *Odyssey*.

List of Performances:

- June 28, 1958. Teatr Rapsodyczny [Rhapsody Theatre], Cracow. Dir. Mieczysław Kotlarczyk
1962. Teatr Telewizji [Television Theatre]. Dir. Bonacka Ewa
April 15, 1967. Teatr Rapsodyczny [Rhapsody Theatre], Cracow. Dir. Mieczysław Kotlarczyk
June 15, 1986. Teatr Ludowy [People's Theatre], Cracow. Dir. Vojo Stankovski.

June 28, 1958. Teatr Rapsodyczny [Rhapsody Theatre], Cracow.

List of Reviews:

- Kudliński, Tadeusz. „Odyseja na współczesnej scenie [Odyssey on Contemporary Stage],” *Tygodnik Powszechny*, July 20, 1958.
Vogler, Henryk. "Trzecia premiera Teatru Rapsodycznego [The Third Premiere at the Rhapsody Theatre]," *Dziennik Polski*, Sept. 6, 1958.
"Młodzież w Teatrze Rapsodycznym [Youngsters at the Rhapsody Theatre]," *Dziennik Polski*, Sept. 13, 1958.
"Pisarze zagraniczni w Teatrze Rapsodycznym [Foreign Writers at the Rhapsody Theatre]," *Dziennik Polski*, July 8, 1958.
"Kronika Krajowa [National Chronicle]," *Teatr*, July 15-31, 1958.
„Odyseja u Rapsodyków [Odyssey at the Rhapsody],” *Przekrój*, Nov. 30, 1958

1962. Teatr Telewizji.

There are no accessible reviews for this television performance.

April 15, 1967. Teatr Rapsodyczny, Cracow.

List of Reviews:

- "Na scenach [On the Stages]." *Teatr*, 9 (1967).
"Kalendarzyk [A Mini-Calendar]," *Dziennik Polski*, April 15, 1967.
Kudrewicz, Barbara. "3 x o teatrze [Three Times about Theatre]," *Gazeta Krakowska*, April 15-16, 1967.

1986. Teatr Ludowy, Cracow.

List of Reviews:

- Domagalski, Andrzej. „Polsko-Szwedzka rzecz teatralna [Polono-Swedish Theatrical Matter],” *Głos Nowej Huty*, June 16, 1986.
- Krzywicka, Dorota. „Odyseja [Odyssey],” *Echo Krakowa*, Sept. 24, 1986.
- "Odyseja u Rapsodyków [Odyssey at the Rhapsody]," *Przekrój*, Nov. 30, 1958.
- Winnicka, Bożena. „Płynął, płynął i dopłynął [Sailed, Sailed, and Reached the Shore],” *Życie Literackie*, Oct. 5, 1986.

General Discussion:

During communism, and more precisely, during the period 1958-1986, adaptations of the *Odyssey* were staged at only two Polish theatres. Twice in the Rhapsody Theatre in Cracow, in 1958 and in 1967. Homer's *Odyssey* was also produced by Polish Television (TVP) in the cycle Teatr Telewizji [Television Theatre] in 1962. In 1986 Teatr Ludowy [People's Theatre] in Krakow staged the last interpretation of the *Odyssey* before the collapse of the communist regime in 1989.

The Polish press in 1958 did not pay much attention to the premiere of *Odyssey* at the Teatr Rapsodyczny. The oldest Polish theatrical periodical *Teatr* mentions the spectacle briefly, at the end of its July 1958 issue. On the pages of the *Życie Literackie* there is no information about the performance. An elaborate review in *Tygodnik Powszechny* should not surprise much – during the war the theatre remained under the patronage of an underground Catholic organization called „Union [Unia].” Teatr Rapsodyczny was strongly connected to Karol Wojtyła who was involved in the activities of the theatre. The government of that period looked unfavorably at the Rhapsody Theatre and its directors' connections to the Catholic Church, and tried to close it down twice, finally succeeding in May 1967.

Tadeusz Kudliński in his review of *Odyssey* published in *Tygodnik Powszechny* appreciates the charming décor which includes contemporary elements (character designs) as well as extensive references to the classics (Greek vases colors, linearity), resulting in a fantasy world of antiquity. Kudliński criticizes the director for omitting sequences of the original scenes and for informing the viewer in the first minutes of the play how the story ends and diminishing dramatic tension. Monotonous recitation is for Kudliński a source of irritation but he applauds as a general, important advantage the dissemination of ancient culture among

modern audiences. At the end of the review Kudliński offers minor criticisms concerning the acting of Z. Poprawski in the lead role. *Odyssey* in the reviewer's opinion is worth seeing but there is room for improvement.

Henryk Vogler in his review published in *Dziennik Polski* emphasizes the important cognitive values in spectacles created by the Rhapsody Theatre at that time. Reviewer notes that the theatrical performances produced on Rhapsody stage - including the *Odyssey* - allow viewers to get acquainted with classics. The décor in Vogler's opinion was beautifully balanced and maintained the distance to antiquity. He notices a few creases to be ironed out, but he also submits that they do not affect significantly the quality of the reception. Vogler remarks that physical condition and appearance of the actors is far from the ideal and hardly suitable to the Homeric image of heroes and gods with almost perfect bodies. Finally, he also criticizes the monotonous recitation which negatively affects the lively flow of the story and its diversity. In spite of these shortcomings, Vogler, concludes *Odyssey* at the Rhapsody Theatre remains a successful and interesting performance.

Author of the review published in *Przekrój* described the Rhapsody Theatre as a unique theatre in Cracow and emphasized the fact that plays staged there are mostly adaptation of classics. Moreover, he underlined fact that due to Kotlarczyk's adaptation, Homer's *Odyssey* remains a relevant, contemporary story. 1967 the Rhapsody Theatre staged *Odyssey* for the second time. The same month, the decision about closure of the theatre was announced. This fact may have influenced the silence of the press about the spectacle.

The production of the *Odyssey* for the Television Theatre in 1962 was possibly broadcast live and was not recorded. In 1965, within a series of programs for schools, a fragment of the play, about a half hour in length, was included as illustration; this is now the only extant part of the performance.

Odyssey was adapted for the last time during the communist period in 1986, at the Teatr Ludowy [People's Theatre] in Cracow. The critics did not like the performance at all. Dorota Krzywicka in her review leaves no doubt as to her opinion about the quality of the spectacle. A foreign director, Vojo Stankovski, did not impress the reviewers. Krzywicka points out that being originally a puppeteer, he treated actors as puppets. She notes that the actors speak in a monotonous, incomprehensible, and boring manner; she emphasizes also shortcomings in narration and the randomness in

the choice of topics. She goes as far as calling the spectacle a caricature of Homer's masterpiece.

Bożena Winnicka calls the remake of Homer's epic poem for the theatre a mistake. She points out that the splendor of the décor contrasts with the absence of a good story. She also remarks upon a confusing selection of scenes.

Performances of *Odyssey* mentioned above were heavily criticised. Transforming adventures of Odysseus into a spectacle turned out to be a difficult task, which the directors failed to accomplish successfully. Jan Parandowski's prose translation of the *Odyssey*, certainly facilitates the reading experience for young adults but when combined on stage with a monotonous recitation, tends to lower the performance. Reviewers agree only on one aspect: every adaptation of Homer's poem is a welcome opportunity for young people to become aware of ancient culture. This aspect has been mentioned and emphasized in reviews of all three adaptations (1958, 1967, and 1986).

However, let's not forget that reviews of the performance staged at the Teatr Ludowy [People's Theatre] in 1986, can be considered as objective and credible. It cannot be said about the reviews of productions at the Teatr Rapsodyczny [Rhapsody Theatre]. Negative attitude of the authorities towards the activities of Mieczysław Kotlarczyk influenced the assessment of the theatre. From today's perspective it is rather clear that mentions about the staging of *Odyssey* in the contemporary press were marginal and restricted to info about the repertoire. This is well illustrated by the questionnaire about activities of the Cracovian Theatres published in *Dziennik Polski* [Polish Daily] the day of the premiere of *Odyssey* in 1967, in which one of the interviewees stated that „he stopped visiting Rhapsody Theatre because something bad happened there.”

Also consulted:

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Paulina Klós

Aeschylus, *Oresteia*

List of Performances:

- March 20, 1947. Teatr Polski [Polish Theatre], Warszawa. Dir. Arnold Szyfman
- May 6, 1960. Teatr Ludowy [People's Theatre]. Cracow - Nowa Huta. Dir. Krystyna Skuszanka and Jerzy Krasowski
- May 14, 1967. Lubuski Teatr im. Leona Kruczkowskiego [Leon Kruczkowski Lubusz Theatre], Zielona Góra. Dir. Zbigniew Stok
- April 19, 1969. Teatr Wybrzeże [The Coast Theatre], Gdańsk. Dir. Piotr Paradowski
- April 17, 1971. Bałtycki Teatr Dramatyczny im. Juliusza Słowackiego [Juliusz Słowacki Baltic Dramatic Theatre], Koszalin-Słupsk. Dir. Andrzej Przybylski
- May 18, 1973. Teatr Dolnośląski [Lower-Silesian Theatre], Jelenia Góra. Dir. Janusz Kozłowski
- Oct. 31, 1973. Wrocławski Teatr Współczesny im. Edmunda Wiercińskiego [Edmund Wierciński Contemporary Theatre in Wrocław], Wrocław. Dir. Józef Para
- June 19, 1982. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow. Dir. Zygmunt Hübner.

March 20, 1947. Teatr Polski, Warszawa

List of Reviews:

- Guttry, Aleksander. „Oprawa sceniczna *Oresteji* [Staging Framework of *Oresteia*].” *Warszawa* 6 (1947)
- Peiper, Tadeusz. „W związku z *Oresteją* przyjrzyjmy się chórom [In Connection to *Oresteia*, Let's Look at the Chorus].” *Odrodzenie* 6 (1947)
- Peiper, Tadeusz. „*Oresteja*.” *Nowiny Literackie* 6 (1947).
- Szczawiej, Jan. „*Oresteja* w Teatrze Polskim.” *Warszawa* 5 (1947)

Zawieyski, Jerzy. „*Oresteja* Ajschylosa [Aeschylus' *Oresteia*],”
Odrodzenie 13 (1947)

Discussion:

All critics applaud the courage of Arnold Szyfman, the director, in showing this classic in his theatre. Most of the reviewers criticize the Chorus. Tadeusz Peiper underlines the importance of music in ancient theatre which is impossible to replicate today. He criticized the director's interpretation of some of the scenes; and also blamed actors for not fully exercising their talents. For him characters were played in an excessively monumental manner, and that actors look like statues.

Aleksander Guttry appreciates very much the scenography and his whole review centers on the importance of authenticity in decorations designed by Waław Borowski.

Jerzy Zawieyski highlights the main concepts included in drama, concepts present in the post-war world: suffering, tragedy. For him the moral significance is essential, but while he respect the director for selecting this play, he does not see the performance as truly reflecting the meaning of the play. Like Peiper, he considers that the Chorus and the music are a bit over the top.

Only one reviewer, Jan Szczawiej, is quite impressed by everything in the performance.

May 6, 1960. Teatr Ludowy, Cracow-Nowa Huta

List of Reviews:

Jarecki, Andrzej. „Dwa spektakle z Nowej Huty [Two Performances from Nowa Huta],” *Sztandar Młodych*, February 17, 1961

Jaszcz. „Orestes w spodniach [Orestes in Trousers],” *Trybuna Ludu*, January 1, 1961

Karczewska-Markiewicz, Zofia. „Wariacje na temat Ajschylosa [Variations on the Theme of Aeschylus],” *Życie Warszawy*, Jan. 01, 1961.

Kudliński, Tadeusz. „Oresteja, Oresteja [Oresteia, Oresteia],” *Dziennik Polski*, May 14, 1961

Traugutt, Stefan. „Oresteja.” [s. n.] January 1, 1960.

Discussion:

This spectacle was a modern one, with costumes and set design by Józef Szajna. Opinions vary considerably. Some critics from Cracow were favourably impressed with what the theatre in

Nowa Huta, the working class suburb, achieved. For example, Stefan Traugutt found the play really interesting and well produced. He especially praised authenticity and improvements in acting compared to previous performances. Tadeusz Kudliński also liked the play, the only shortcoming he noted was the low volume of the Chorus parts.

Reaction of critics from Warsaw was strikingly different. Jan Alfred Szczepański (pen-name Jaszcz), couldn't understand the Cracow reviewers' delight with the design of the set. In his opinion, the costumes and decorations were simply strange. Modern music was judged adequate to the whole structure of the play. But the third part of the trilogy, *Eumenidy* [*Eumenides*], failed in practice because of the actors. He made a pun that the "Teatr Ludowy" [People's Theatre] is for people at all, it is only for an elite, not really for the whole society, like its name suggests. Zofia Karczewska-Markiewicz also strongly criticized the production. She didn't like the scenography "made from rubbish;" she found it distracting and confusing. Some of actors had bad diction (which other critics remarked upon too). The whole presentation was in her opinion a mistake and failed to make a modern drama out of a play that should have remain ancient. She recalled with nostalgia the 1947 premiere in Warsaw as being truly superior.

But not all Warsaw reviewers looked disapprovingly. Andrzej Jarecki appreciated modern playing down, "getting rid of the pathos." Especially using unusual costumes making actors look bad (plastic coats and pants and sewer pipes as weapons). Bad diction was again criticized as a drawback.

May 14, 1967. Lubuski Teatr im. Leona Kruczkowskiego Zielona Góra.

There were no reviews available for this provincial performance.

April 19, 1969. Teatr Wybrzeże, Gdańsk

List of Reviews:

Dulęba, Marek. „*Oresteja* Aischylosa w Teatrze Wybrzeże [Aeschylus' *Oresteia* at the Coast Theatre].” *Dziennik Bałtycki*, April 22, 1969.

Moskalówna, Ewa. „Zagłada domu Argiwów [Annihilation of the House of Argos].” *Litery* 6 (1969)

Rafałowski, Tadeusz. „Okrutny świat *Oresteji* [The Cruel World of *Oresteia*].” *Głos Wybrzeża*, April 29, 1969.

Sierecki, Sławomir. „Oresteja [Oresteia],” *Wieczór Wybrzeża*, April 22, 1969.

Ziegenhirte, Julia. "Teatr antyczny rozgrzesza ORESTA [The Ancient Theatre Gives Absolution to Orestes]," *Ilustrowany Kurier Polski*, April 24, 1969.

Żurowski, Andrzej. „Chorał o fatalizmie [A Choral about Fatalism],” *Współczesność*, June 18, 1969.

Discussion:

Oresteia in the Gdańsk theatre was the first staging there of an ancient tragedy. All critics unanimously enjoyed this attempt. They all appreciated (with a few strictures), the set design by Marian Kołodziej. While the acting was generally unequal, Halina Winiarska who played Clytemnestra was outstanding, as well Jadwiga Polanowska as Electra. The reviewer Ewa Moskalówna found in the character of Elektra an association to Freud and noted that her "loving" Orestes appears there to be somewhat incestuous. Some of the critics found the last part of the trilogy boring. Żurowski described the Song of the Chorus as being too long and tedious.

April 17, 1971. Bałtycki Teatr Dramatyczny im. Juliusza Słowackiego, Koszalin-Słupsk.

List of Reviews:

Ślipińska, Jadwiga. "Biedny chłopiec z... nożem w ręku [A Poor Boy with... a Knife in His Hand]." *Głos Koszaliński*, May 29, 1971.

Walon, Jan. „Logika - dramaturgia – teatr [Logic – Playwriting – Theatre].” *Ilustrowany Kurier Polski*, May 11, 1971.

Discussion:

The play was directed by Andrzej Przybylski. His interpretation was focused on the character of Orestes and his personal tragedy. All the reviewers recognized this focus and appreciated its consistent realization.

The role of the Chorus, essential in drama of Aeschylus, has been in this performance restricted and the remaining small fragments of the text, according to Jan Walon, lost their expressive power and seem rather to interfere in the scenes with the main characters. That was the only misjudgement but it destroyed the flow and structure of the play.

May 18, 1973. Teatr Dolnośląski, Jelenia Góra

List of Reviews:

grl. „*Oresteja* w Jeleniej Górze [*Oresteia* in Jelenia Góra],” *Trybuna Ludu*, Aug. 2, 1973.

Jodłowski, Marek. „Jak streszczać Ajschylosa? [How to Shorten Aeschylus?],” *Teatr* 15 (1973).

Kucharski, Krzysztof. „Z Akropolu skok w Andy [A Jump from Akropolis to the Andes],” *Gazeta Robotnicza*, May 31, 1973

Discussion:

Janusz Kozłowski impressed the reviewers with his innovations, such as the use of retrospection. This allowed him to shorten the spectacle (to 100 minutes) without any loss of meaning of the story. Unfortunately the implementation of this novel approach was not perfect. The scenography included an ancient Amphitheatre but the actors, with a few exceptions did not benefitted from it. These criticisms notwithstanding, the performance was viewed as interesting and worthwhile.

Oct. 31, 1973. Wrocławski Teatr Współczesny im. Edmunda Wiercńskiego, Wrocław

List of Reviews:

jw. „*Oresteja* we Wrocławiu [*Oresteia* in Wrocław],” *Zielony Sztandar*, Jan. 13, 1974

Kk. „*Oresteja* na scenie Teatru Współczesnego [*Oresteia* on the Stage of the Contemporary Theatre],” *Wieczór Wrocławia*, Nov. 8, 1973

TTB. „*Oresteja* we Współczesnym [*Oresteia* at the Contemporary Theatre],” *Gazeta Robotnicza*, Nov. 9, 1973

Bąk, Bogdan. „Tak jest, ale...[Yes, it is, but...],” *Słowo Polskie*, Nov. 18, 1973

Buski, Tadeusz "Na szkielecie Ajschylosa [On the Skeleton of Aeschylus],” *Gazeta Robotnicza*, Nov. 15, 1973

Hofman, Justyna. „*Oresteja*, czyli o ludzkim duchu praw, [*Oresteia*, or about the Human Spirit of Law],” *Życie Literackie*, Dec. 2, 1973

Łanowski, Jerzy. „*Oresteja* i współczesność [*Oresteia* and Modernity],” *Wiadomości*, Nov. 1, 1973

Osterloff, Barbara. "Wypisy z Ajschylosa [Aeschylus' Reader]." *Teatr* 1 (1974)

Patrzalek, Tadeusz. "Początek prawa [The Beginning of Law]," *Wiadomości*, Nov. 22, 1973
Wolicki, Krzysztof. "Atrydzi zmęczeni sobą [Atreidae Tired with Each Other]" *Odra* 1 (1973)

Discussion:

Directed by Józef Para who decided on making serious cuts in the text. The story and action were condensed, with the intent to preserve the original layout and dramaturgy. Tadeusz Buski in his review suggests that probably in the written version of the scenario, the plot was coherent and logical, despite cuts made by Para. Viewing the stage, unfortunately, the public could not reflect on each sentence which resulted in a lack of coherence of the plot: with the exception of a few scenes, the excessive accumulation of facts without sufficient analysis produced doubts. Because of this sequences of facts, individual characters were not properly shown.

The director used very well the potential of the Chorus. Critics appreciated the role of the Chorus in this interpretation. Barbara Osterloff noticed that the Chorus wasn't only a commentator of events but a real participant: this value of Aeschylus' play really difficult to exploit, realized its potential. Contrary to Para who maintained ancient stylistic, Andrzej Sadowski did not do the same in his scenography. A design suitable for a small stage did not correspond at all to the monumental vision of the director.

Barbara Osterloff and also others reviewers agree that *Oresteia* on the Wrocław stage "became a bloody tale of an avalanche of sophisticated crimes.

June 19, 1982.¹ Stary Teatr im. Heleny Modrzejewskiej, Cracow

List of Reviews:

Bober, Jerzy. „Do zobaczenia, Aischylosie [Goodbye, Aeschylus].” *Gazeta Krakowska*, Nov. 5, 1982

¹ The play was presented during martial law in Poland, when from December 13, 1981 to July 22, 1983, the totalitarian government of the *People's Republic of Poland* drastically restricted civil liberties in an attempt to crush political opposition. Thousands of opposition activists were interned in camps without charge and as many as 100 people were killed. Although martial law was lifted in 1983, many of the political prisoners were not released until the general amnesty in 1986.

- Kamiński, Karol. „Współczesność i antyk w Starym Teatrze [Modernity and Antiquity at the Old Theatre].” *Gazeta Krakowska*, June 21, 1982
- Koźbiel, Janina. „Gorycz zemsty spełnionej [The Bitterness of Revenge Exacted].” *Tygodnik Kulturalny*, Jan. 30, 1983.
- Krzywicka, Dorota. „Oresteja.” *Echo Krakowa*, Nov. 2, 1982
- Mamoń, Bronisław. „Oresteja.” *Tygodnik Powszechny* 51 (1982)
- Miklaszewski, Krzysztof. „Nuda *Oresteia* i nadzieja Formatu [The Boredom of *Oresteia* and the Hope of the Form].” *Dziennik Polski*, Nov. 5, 1982
- Tukaj, Mariusz. „Odkopywanie Ajschylosa [Excavating Aeschylus].” *Poglądy* 5 (1983)

Discussion:

Oresteia directed by Zygmunt Hübner, in a new translation by Maciej Słomczyński, was undeniably an important performance and a big success of the Theatre. This time, a classic tradition presentation prevailed. Mariusz Tukaj calls this method an “archaeological reconstruction.” A truly successful scenography is due to Lidia Minticz and Jerzy Skarżyński. Light was used to mark changes of the time of day. Music and the role of the Chorus were applied expertly. Almost all the critics appreciated the simplicity of the performance. The only unresolved problem was the excessive length of the trilogy (more than 3 hours).

Krzysztof Miklaszewski, the rare critical voice, did not like the classical staging of the play and found the whole spectacle boring and lacking invention.

In the Program for the premiere, there are texts alluding to the current situation in Poland and criticism of the socio-political situation. Aeschylus was a critic of tyranny and the topic of Athenian democracy is present in his trilogy. In the Program, we read about Greek “ochlos” as a big power, “thoughtless” and “cruel.” In the play, when Clytemnestra kills Agamenon (Exodos), members of the Chorus debate what to do. They are passive, because they are too busy talking. In fact they are unanimous, even if in the Program, they are ironically described as “different voices.”

In fact the judgment is a fiction. Like under communism in the Soviet Union justice was an illusion “with substituted witnesses

in courts” The text is clearly critical of the current politic power.² It also present “ochlos” in a negative light, a possible allusion to those who took at face value and did not question what was broadcast by government controlled media.³

Conclusion

During communism⁴ *Oresteia* was staged eight times, in eight different repertory theatres in Poland. To produce this classic trilogy, directors, actors, designers, and the rest of the team had to face so many challenges that any such attempt necessarily required courage, a vision, and a focus. The central question, natural in that day and time, was how to make the play relevant to modern audiences and what were the best means to achieve this objective.

Reading the old reviews, I noted problems recurring in all eight performances of *Oresteia*. First, the issue of length: how much and where to cut the text, - a fine line between boring the audience and jeopardizing their grasp of the contents.

The directors had different approaches to shortening the text. Janusz Kozłowski had an innovative idea of using retrospection. Others aimed at a two-hour spectacle as sufficient for presenting the plot adequately, and failed. Despite many advantages of cuts made by Józef Para in 1973, the pace became too fast for the audience. The rapid sequence of one scene after another – called by reviewers “the comic book effect” – made the spectators maintain a rigid attention on a confusing plot instead of appreciating emotions and feelings.

Zygmunt Hübner successfully presented a three-hour spectacle looking for deeper meaning of the play; his method was called by the critics “archeological.” There is no recipe how to do it, but all requirements must be well combined and in harmony. The new translation by Maciej Słomczyński helped Hübner to achieve success rendering the text more accessible and understandable to the viewer. The spoken word resonates but instantly disappears making room for other words and if the audience needs to focus on

² A quote: “Almost in the same words, the current Chorus of Democrats, reflect on reports about concentration camps and on news about dangerous preparations.

³ In 1982 actors began to boycott television and radio in Poland run during that time by the army. One of the initiators of this movement was Zygmunt Hübner.

⁴ The first post-war premiere took place in 1947 at the Teatr Polski in Warsaw. The last before the collapse of communism in 1989 was produced in 1982 at the Stary Teatr im. Heleny Modrzejewskiej in Cracow.

the basic meaning, they may miss the real sense of the play and not properly absorb the atmosphere.

There was a second, earlier new translation of *Oresteia* during communism – Stefan Srebrny’s used by Arnold Szyfman⁵ Both spectacles were rather traditional in style but somehow “refreshed” because of the updated texts.

The third important challenge in staging *Oresteia* is the role of the Chorus as a witness and commentator in ancient tragedy. Recalling Kozłowski’s device of retrospection, we notice that while it was useful for showing the character of Orestes and his personal tragedy, the potential of the Chorus in that respect was not realized. And this was considered the biggest drawback. The Chorus remained passive and unresponsive which in the case of *Oresteia* seems unacceptable. Hübner’s performance, although very long and because of the duration demanding for the audience, was made successful by Stanisław Radwan’s excellent music and by the expertly exploited potential of the Chorus.

The acting across all eight spectacles was obviously unequal, with a few fantastic roles and some less impressive ones; in any case, assessment of acting is an area most exposed to subjectivity. The rapport between the director and the actors is of course the crucial ingredient of a good performance. Especially, if the director has an unconventional vision. It is also true of the interaction and synergy between acting, design, and music. All these elements must be driven by the same, consistent vision, or there is no hope for a true success.

Julia Hava

Sophocles, *Oedipus Rex*

List of Performances, 1945-1990:

May 25, 1961. Teatr Dramatyczny [Drama Theatre], Warsaw, dir. Ludwik René

Dec. 20, 1961. Teatr Ziemi Opolskiej [Theatre of the Region of Opole], Opole, dir. Stanisław Wieszczycki

March 2, 1963. Teatr 38 [Theatre 38], Cracow, dir. Helmut Kajzar

⁵ First Polish translation is due to a “Young Poland” poet, Jan Kasprówicz (1860-1926); his translation was used in Cracow, at the Juliusz Słowacki Theatre, for a spectacle premiering March 19, 1910. Stefan Srebrny published his translation of all Aeschylus’ plays in 1952, but *Oresteia* was already translated before 1947.

- March 14, 1964. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski, dir. Irena Byrska, Tadeusz Byrski,
- June 6, 1964. Teatr Rozmaitości [Variety Theatre], Wrocław, dir. Halina Dzieduszycka
- Sept. 18, 1967. Teatr Telewizji [Television Theatre], dir. Jerzy Gruza
- April 6, 1968. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow, dir. Lidia Zamkow
- Oct. 24, 1970. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Łódź, dir. Helmut Kajzar
- Dec. 5, 1970. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Olsztyn-Elbląg, dir. Andrzej Przybylski
- May 22, 1971. Lubuski Teatr im. Leona Kruczkowskiego [Leon Kruczkowski Lubusz Theatre], Zielona Góra, dir. Jerzy Hoffmann
- Oct. 20, 1973. Teatry Dramatyczne (Teatr Polski) [Dramatic Theatres (Polish Theatre)], Szczecin, dir. Aleksander Strokowski
- March 24, 1975. Teatr Telewizji [Television Theatre], dir. Lidia Zamkow
- April 18, 1975. Teatr im. Wilama Horzycy [Wilam Horzyca Theatre], Toruń, dir. Michał Rosiński
- April 1, 1976. Teatr Dramatyczny [Drama Theatre], Gdynia, dir. Kazimierz Łastawiecki
- March 31, 1977. Teatr Studio [Studio Theatre], Warszawa, dir. Maciej Z. Bordowicz
- Sept. 15, 1979. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole, dir. Bohdan Cybulski
- Oct. 19, 1979. Teatr im. Adama Mickiewicza [Adam Mickiewicz Theatre], Częstochowa, dir. Wojciech Kopciński
- Dec. 4, 1980. Teatr im. Cypriana Kamila Norwida [Cyprian Kamil Norwid Theatre], Jelenia Góra, dir. Wojciech Kopciński
- April 21, 1982. Teatr Dramatyczny [Drama Theatre], Warszawa, dir. Gustaw Holoubek
- March 17, 1984. Słupski Teatr Dramatyczny [Drama Theatre], dir. Ryszard Jaśniewicz
- Jan. 18, 1985. Teatr Polski [Polish Theatre], Poznań, dir. Jacek Pazdro
- Dec. 18, 1987. Teatr im. Stanisława Ignacego Witkiewicza [Stanisław Ignacy Witkiewicz Theatre], Zakopane, dir. Andrzej Dziuk
- Oct. 8, 1990. Teatr Studyjny '83 im. Juliana Tuwima [Julian Tuwim Studio Theatre '83], Łódź, dir. Mariusz Orski.

May 25, 1961. Teatr Dramatyczny, Warsaw.

Program: the myth of Oedipus was a very popular theme in the early 1960s. In the program of the play, there are a few articles from different countries, providing evidence that in Europe the Greek tragedy was again of actuality. For example: Michel Saint-Denis wrote that "to stage Greek tragedy the director should note the convergence between the ancient work and the current problem;" Tyrone Guthrie is quoted as saying that "there is no proper way to play a Greek tragedy;" Jean Louis Barrault says that "it always seems that the director has complete freedom in regard to ancient tragedy however, he is still interested in reconstructing the Greek way."

A Soviet drama critic, Paul Nowickij, wonders: "Do we need Oedipus' story in our times? And how can it make Soviet art more precious?" According to him, a correct interpretation of Oedipus would be a special event in the history of the Soviet theatre and constitute a development of socialist culture. Social realism needs the deepest emotional and ideological riches of Greek tragedies.

List of Reviews:

- Beylin, Karolina. "Król Edyp 1961 [Oedipus Rex 1961]." *Express Wieczorny*, June 4, 1961.
- Czannerle, Maria. "Tragedia posłusznej wiary [The Tragedy of an Obedient Faith]." *Teatr* 14 (1961).
- Jasińska, Zofia. "Samotny kunszt Edypa [Oedipus' Lonely Craft]." *Tygodnik Powszechny*, July 2, 1961.
- Jarecki, Andrzej. "Piękny spektakl [Beautiful Performance]." *Sztandar Młodych*, June 2, 1961.
- Karczewska-Markiewicz, Zofia. "Rekwizyty nieszczęścia [The Props of Unhappiness]." *Życie Warszawy*, June 3, 1961.
- Miller, Jan N. "Poznaj samego siebie [Know Yourself]." *Głos Pracy*, June 5, 1961.
- Pawłowski, Roman. "Oscary dla Holoubka, czyli recenzje sprzed lat [Oscars for Holoubek, or Reviews from Years Ago]." *Gazeta Wyborcza*, March 7, 2008.
- Szczawiński, Józef. "Edyp wychodzi z ciemności [Oedipus Comes Out of Darkness]." *Kierunki*, June 25, 1961.
- Szydłowski, Roman. "Sofokles świeżo malowany [Sophocles Freshly Painted]." *Trybuna Ludu*, June 2, 1961.
- Wirth, Andrzej. "Model Edypa 1961 [Oedipus Model 1961]." *Nowa Kultura*, May 25, 1961.]

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/7634,szczegoly.html>, accessed Nov. 28, 2014.

Discussion:

Oedipus Rex directed by Ludwik René was described in reviews as uncompromising. Reviewers usually didn't like the fact that this performance was based on a specially ordered new prose translation of Sophocles, done by Stanisław Dygat (an eminent contemporary writer). The play was defined as an attempt to show the myth of Oedipus in a contemporary light and find modern language for the ancient content. The spectacle caused a lot of discussions and raised a lot of questions.

According to most of the reviews, *Oedipus Rex* by René was rather chaotic, mainly because the director could not decide which style to use. Some of the reviewers wondered why lately *Oedipus Rex* is interpreted so often and they lean toward the hypothesis that Sophocles demonstrates to the audience that an individual is never alone, but is a part of a community; we should all remember that actions may lead to results contrary to their intentions.

The reviewers frequently commented on Gustav Holoubek's acting - his craft was defined as absolute, showing a wealth of resources, but possibly too artificial. Oedipus played by Holoubek was s a great tragic individual.

Dec. 20, 1961. Teatr Ziemi Opolskiej, Opole

Program: the Program of the drama emphasizes the importance of the ancient Greek theatre as a source of European theatre. The reader has the opportunity to learn about the history of the ancient theatre and the most important events related to its development.

The spectacle was the first exposure to ancient tragedy at a theatre in Opole. It presented in single performance three combined masterpieces of the Athenian playwrights (*Oedipus Rex* by Sophocles, *Seven against Thebes* by Aeschylus and *Antigone* by Sophocles). These were selected because they are all concerned with the fate of the whole family myth of Oedipus.

According to the program, the second half of the twentieth century was a time when people were able to grasp the truth about the fate of man, as presented in ancient Greece. The program includes Theban legends and an essay about myths from which we learn that the story of Oedipus carries an important message: *Do not*

sacrifice the common good for selfish happiness. Such act brought doom to Lajos and his posterity.

The Program for the play dated 20.12.1961, ed. Krystyna Konopacka-Csala and Zygmunt Smandzik, is available at: <http://www.e-teatr.pl/pl/realizacje/37557,szczegoly.html>, accessed Nov. 28, 2014.

March 2, 1963. Teatr 38, Cracow.

Program: The program includes information about the premise of Theatre 38 which is to "treat theatre as a separate art, independent of the literary text." Practice of this theatre shows that directors may transform the text according to the vision they have for the show.

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24983,szczegoly.html>, accessed Nov. 28, 2014.

March 14, 1964. Teatr im. Juliusza Osterwy, Gorzów Wielkopolski.

Program: It presents the main goals of the new theatre, such as: caring about excellence of craftsmanship, about the viewer, and the need for passion. In the program we also find a text by Stefan Srebrny (1890-1962) - author of the translation and one of the great Polish classicists, who tells the story of the Greek theatre.

The important part of the program is also a text entitled "Dual Face of the Deed in *Oedipus Rex*" written by Juliusz Kleiner (1886-1957), an eminent historian of Polish literature who said that "Oedipus spiritual attitude towards fate made him a saint".

The Program of the play, 1964, Gorzów Wielkopolski is available at: <http://www.e-teatr.pl/pl/realizacje/24986,szczegoly.html>, accessed Nov. 28, 2014.

June 6, 1964. Teatr Rozmaitości, Wrocław.

Program: The program includes a very interesting article about *Oedipus Rex* on contemporary stage. Quoted are Michel Saint-Denis, Tyrone Guthrie, Gustav-Rudolf Sellner, Jean-Louis Barrault, and Paweł Nowicki.

These are the same texts as in the program of "Oedipus Rex" dir. by Ludwik René (May 25, 1961), it is available at: <http://www.e-teatr.pl/pl/realizacje/33667,szczegoly.html>, accessed Nov. 28, 2014.

Sept. 18, 1967. Teatr Telewizji.

List of Reviews:

- [s. n.] "Otwarcie sezonu [Launch of the Season]." *Sztandar Młodych*, Sept. 27, 1967.
- [s. n.] "Przymierze z Sofoklesem [An Alliance with Sophocles]." *Kurier Polski*, Sept. 26, 1967.
- [s. n.] "Tele-Rady [Tele-Advice]." *Kulisy*, Sept. 17, 1967.
- [s. n.] "Monodramy [Monodramas]." *Gazeta Robotnicza*, Sept. 23, 1967.
- B.B. "Sofokles-Król Edyp [Sophocles – Oedipus Rex]." *Radio i telewizja*, Sept. 17, 1967.
- Bohuszewicz, Jan. "Edyp w koszuli non-iron [Oedipus in a Non-Iron Shirt]." *Trybuna mazowiecka*, Sept. 23, 1967.
- Domaniewski, Tomasz. "Jesienne spotkania [The Fall Meetings]." *Kobieta i Życie*, Oct. 8, 1967.
- Goliński, Leszek. "W Wigilię przyszłego wieku [On the Eve of the Next Century]" *Trybuna Ludu*, Sept. 20, 1967.
- KTT. "Kompleks Edypa [Oedipus' Complex]." *Kultura* 40, Oct. 1, 1967.
- Kuchtówna, Lidia. "Król Edyp uwspółcześniony [Oedipus Rex Modernized]." *Pomorze*, Oct. 16, 1967.
- Kuliczowska, Krystyna. "Edyp - król i człowiek [Oedipus – King and Man]." *Radio i Telewizja*, Oct. 1, 1967.
- M.K. "Król Edyp – bez kostiumu [Oedipus Rex – Without a Costume]." *Życie Warszawy*, Sept. 20, 1967.
- Polanica, Stefan. "Król Edyp [Oedipus Rex]." *Słowo Powszechne*, Sept. 19, 1967.
- Miller, Gracjana. "Król Edyp [Oedipus Rex]." *Ekran*, Oct. 8, 1967.
- Milewski, Jerzy. "Za co kochamy Holoubka? [Why Do We Love Holoubek?]" *Kierunki*, Oct. 1, 1967.
- Morawski, Zdzisław. "Inny Edyp [A Different Oedipus]." *Gazeta Zielonogórska*, Sept. 30, 1967.
- Orłowski, Władysław. "Edyp w konfekcji miarowej [Oedipus Dressed in Made-to-Measure]." *Odgłosy*, Oct. 1, 1967.
- R.K. "Król Edyp w Teatrze TV [Oedipus Rex at the Television Theatre]." *Trybuna Opolska*, Sept. 20, 1967.

- Radlińska, Irena. "W kręgu powtórzeń i wpadek [In a Circle of Repeats and Blunders]." *Dziennik Ludowy*, Sept. 27, 1967.
- Rakoczy, J. "Spotkanie Gustawa Holoubka z uczniami chorzowskimi zachwyconymi Królem Edypem w TV [Gustaw Holoubek Meets Students from Chorzów Impressed with Oedipus Rex on Television]." *Express Wieczorny*, Dec. 6, 1967.
- SEG. "Awaria w planowaniu [A Failure in Planning]." *Głos Olsztyński*, Sept. 28, 1967.
- Sowińska, Beata, "Otwierając nowy sezon [Launching the New Season]." *Żołnierz Wolności*, Sept. 20, 1967.
- Styks, M. A. "Przegląd prasy [A Press Review]." *Życie Literackie*, Oct. 8, 1967.
- Szelaż, Jan. "Tak i nie [Yes and No]." *Kultura*, Oct. 1, 1967.
- Woy. "Król Edyp [Oedipus Rex]." *Express Wieczorny*, Sept. 19, 1967.

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/198,szczegoly.html>, accessed Nov. 28, 2014.

Discussion:

Oedipus Rex directed by Jerzy Gruza is described as "the most modern version" of the play. The televised spectacle starts with a scene of an alleged "rehearsal." An empty studio with no décor, actors sitting on simple chairs, Oedipus in a black shirt, the rest of the people in the modern, casual clothes - Gruza's main concept was to place the ancient tragedy in modern times. Reviewers wrote that the tragedy of Sophocles in this performance indeed retained its relevance for modern audiences. *Oedipus Rex* highlights the fragility of human happiness, and human powerlessness in the fight against destiny. The broadcast of the play was also hailed as an important event in the history of TV Theatre. After the premiere Teatr Telewizji regained credibility and viewers.

Gustaw Holoubek playing the role of Oedipus was the object of the highest admiration among reviewers. Critics also particularly praised the scene featuring the conversation between Jocasta and Oedipus. Jocasta played by Irena Eichlerówna was able to "portray wisdom and life experience."

One review complained that the play without ancient costumes lost the climate of ancient authority. Some claimed that strange devices, as for example Jocasta in a flowered dress, may have harmed the viewing experience.

In spite of that, most of the reviews were positive - they distinguished the presence in the play of current human problems:

“Because tragic loneliness is not an invention of the ancients. It exists now too.”

April 6, 1968. Teatr im. Juliusza Słowackiego, Cracow.

The Program: a relatively short program contains the text "Sofokles - the pride of Greek theatre" written by Allardyce Nicoll and a Zbigniew Wilski's article about *Oedipus Rex* on Polish stage from which we learn that the first ancient drama staged in Poland was *Antigone* by Sophocles on April 25, 1903, at the Municipal Theatre in Krakow with Helena Modrzejewska in the title role and that *Oedipus Rex* was staged for the first time on March 16, 1910 at a theatre under the direction of Ludwik Heller.

List of Reviews:

- Bober, Jerzy. "Edyp [Oedipus]." *Gazeta Krakowska*, April 20, 1968.
Greń, Zygmunt. "Edyp, czyli o szlachetności [Oedipus, or about Nobility]." *Życie literackie*, April 21, 1968.
Kosiński, Ryszard. "Edyp Król [Oedipus Rex]." *Dziennik Polski*, April 12, 1968.
Morawiec, Elżbieta. "Edyp czyli optymizm współczesny [Oedipus, or Contemporary Optimism]." *Kultura*, May 12, 1968.
Pleszczachowicz, Jan. "Dżuma w Tebach." *Echo Krakowa*, April 10, 1968.]

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/24982,szczegoly.html>, accessed Nov. 28, 2014.

Discussion:

The performance of *Oedipus Rex* is described as another victory for Lidia Zamkow and her strong emphasis on expression. Music was defined as "an apt background for the vibrant, melodically clear issues of Oedipus." Scenography designed by Andrzej Majewski, in colors of dirty yellow, brown and black, were understood by reviewers as removing Oedipus far away from the Greek landscape - the audience was transferred to a "modern, bad world."

The critics believed that dramatic material, without an intervention within the text of the author, revealed the present world, conflicts between the individual and the collective, and the machinery of power.

Oct. 24, 1970. Teatr im. Stefana Jaracza, Łódź.

Program: Exceptionally successful graphic design (by graphic artist and scenographer Daniel Mróz). The Program contains Helmut Kajzar's text about the Greek theatre – how it was constructed - how actors acted on stage etc. He also writes about Sophocles. A very important fragment emphasizes that “the form of the Greek theatre is the basis for the entire European theatrical expression.”

List of Reviews:

Jagoszewski, Mieczysław. “Edyp Sofoklesa [Sophocles' Oedipus].” *Dziennik Łódzki*, Oct. 29, 1970.

Kajzar Helmut; Katarasiński J. “Teatr poważny i uczciwy [A Serious and Honest Theatre].” *Dziennik Łódzki*, Oct. 22, 1970.

Kajzar, Helmut; Żuromski, Ryszard. “Król Edyp w Teatrze im. Jaracza [Oedipus Rex at the Jaracz Theatre].” *Odgłosy*, Nov. 1, 1970.

Łoboda, Roman. “Król Edyp [Oedipus Rex].” *Odgłosy*, Nov. 15, 1970.

Panasewicz, Jerzy. “Tranzystory i catharsis [Transistors and Catharsis].” *Express Ilustrowany*, Nov. 11, 1970.

Panasewicz, Jerzy. “Król Edyp.” *Express Ilustrowany*, Nov. 10, 1970.

Pawlak, Henryk. “Król Edyp.” *Głos Robotniczy*, Oct. 28, 1970.

Weiss, J.A. “Cztery łódzkie przedstawienia [Four Spectacles in Łódź].” *Słowo Powszechne*, Dec. 22, 1970.

Wojdowski, Bogdan. “Propozycja Helmuta Kajzara: Król Edyp [Helmu Kajzar's Offer: Oedipus Rex].” *Teatr 24* (1970).

Żuromiński, Ryszard. “Notatki [Notes].” *Teatr 24* (1970).

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/24984,szczegoly.html>, accessed Nov. 28, 2014.

Discussion:

Only one role was “thought out in every detail and well led from start to finish,” it was the role of Creon played by Józef Zbiroga. The vision of the play was described as an “interesting, though debatable concept.” The public saw a “clear reflection, dilemma, but also a sense of want.”

Stage desing and costumes by Daniel Mróz were described as simple and stylish. Richard Żuromski in the role of Oedipus was judged a bit inauthentic in his gestures and pronouncements. “Helmut Kajzar was not sure what he was doing, although he was aware of everything he created.”

Dec. 5, 1970. Teatr im. Stefana Jaracza, Olsztyn-Elbląg.

Program: Again a selection of five relevant short texts by Robert Graves, Albert Camus, Jean Paul Sartre, Sören Kirkegaard, and Zygmunt Adamczewski. They all refer to the tragic fear, destiny, and character of Oedipus.

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24985,szczegoly.html>, accessed Nov. 28, 2014.

May 22, 1971. Lubuski Teatr im. Leona Kruczkowskiego, Zielona Góra.

Program: The program includes a text about Oedipus, about the genre, and the role of the Chorus in the play. It provides an interesting excerpt from Pythagoras about destiny, worship of gods, and making life decisions. "Do only what you won't have to regret later."

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24987,szczegoly.html>, accessed Nov. 28, 2014.

Oct. 20, 1973. Teatry Dramatyczne (Teatr Polski), Szczecin.

Program: The program is dedicated to Sophocles, ancient Greek tragedy, the structure of the play, and the myth of Labdacus' line. The duty of the theatre is "to explore Mediterranean myths leaving aside those that lost relevancy and identifying those that apply the most to the situation of men of today."

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24988,szczegoly.html>, accessed Nov. 28, 2014.

March 24, 1975. Teatr Telewizji.

List of Reviews:

[s. n.] "Król Edyp w TV [*Oedipus Rex* on Television]," [s. l.] March 1, 1975.

[s. n.] "Król Edyp." *Ekran*, March 16, 1975.

[s. n.] "O sztuce Edyp król [*About the play Oedipus Rex*]." [s. l.] March 24, 1975.

- E.Z. "Sofokles *Edyp król* [Sophocles *Oedipus Rex*] ." *Radio i Telewizja*, March 13, 1975.
- HAL. "Król Edyp." *Dziennik Ludowy*, March 24, 1975.
- k. "Edyp król." *Życie Warszawy*, March 26, 1975.
- Kowal, Jacek. "Król Edyp." *Wiadomości*, Aug. 27, 1975.
- Krupczyńska, Alicja. "O telewizyjnym Edypie królu mówi Leszek Herdegen [Leszek Herdegen Discusses the Televised Oedipus Rex]." *Słowo Powszechne*, March 24, 1975.
- Polanica, Stefan. "Edyp król." *Słowo powszechne*, March 27, 1975.
- R.S. "Najszcześniejszy z ludzi [The Happiest of Men]." *Trybuna Ludu*, March 27, 1975.
- SIER. "Edyp jako król i człowiek [Oedipus as a King and as a Man]." *Głos pracy*, March 25, 1975.
- STAN. "Edyp Król." *Gromada-Rolnik Polski*, March 23, 1975.

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/2750,szczegoly.html>, accessed Nov. 28, 2014.

Discussion:

Opinions about the show were mixed - some reviewers criticized it, other praised. In the way the mood is being built, in the flow of the drama, we can see proof of avant-garde theatre experience. It strongly resembles a *miracle play* – in its dignified rituals and reflective tone.

Oedipus played by Leszek Herdegen was called somewhat monotonous and without the force that would lift the drama to the upper levels. Dynamical, full of motion, the parts of the Chorus were praised and described as constituting "a revival of those elements of tragedy which are usually dead." The performance was deemed special and worth remembering.

April 18, 1975. Teatr im. Wilama Horzycy, Toruń.

Program: The program provides information about the drama, Oedipus story and Sophocles. In a noteworthy text titled "My Oedipus," Stanisław Dygat describes how his attitude to ancient tragedy changed when he was growing up. He says that "the tragedy of Oedipus struck him as an ordinary human tragedy that can happen anytime and anywhere."

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24989,szczegoly.html>, accessed Nov. 28, 2014.

April 1, 1976. Teatr Dramatyczny, Gdynia.

Program: On each page of the program, there is a suitable quote by a famous artist. Tragedy and modern terms of tragedy are discussed, along with Hegel's theory about the tragedy of Oedipus.

The program is available at: <http://www.e-teatr.pl/pl/realizacje/24990,szczegoly.html>, accessed Nov. 28, 2014.

March 31, 1977. Teatr Studio, Warsaw.

Program: *Edyp w pułapce* [Oedipus in a trap] by Andrzej Wydrzyński, about the main character and its history, is the most interesting text in the program.

Review: Pysiak, Krzysztof. "Kanikuła [Dog Days]." *Zwierciadło*, Aug. 25, 1977.

According to the review, the performance was subject to the rules of poetics and had a clear design. On the negative side, the review mentions insufficient force of expression and poor acting.

The review is available at: <http://www.e-teatr.pl/pl/realizacje/24991,szczegoly.html>, accessed Nov. 28, 2014.

Sept. 15, 1979. Teatr im. Jana Kochanowskiego, Opole.

Program: In the program we find a text written by Anna Schiller, titled *Giants and Dwarfs*, dedicated to the great heroes of Greek tragedies.

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24992,szczegoly.html>, accessed Nov. 28, 2014.

Oct. 19, 1979. Teatr im. Adama Mickiewicza, Częstochowa.

The only available document about this performance is a poster with basic information, at <http://www.e-teatr.pl/pl/realizacje/24993,szczegoly.html>, accessed Nov. 28, 2014.

Dec. 4, 1980. Teatr im. Cypriana Kamila Norwida, Jelenia Góra.

Program: There are two articles in the Program: *Myth about Oedipus* by Kazimierz Morawski, a pre-war pillar of classics in Poland, and *The mystery of Fate* by Stefan Srebrny (the author of the translation of *Oedipus Rex*, an outstanding classicist and expert on ancient theatre). In the *Mystery of Fate* the author draws attention to the fact that “Oedipus by himself and by the power of his own mind attempts to solve the mystery of his fate, which precipitates him into the abyss.”

The program of the play from 1980, ed. Janusz Degler is available at: <http://www.e-teatr.pl/pl/realizacje/24994,szczegoly.html>, accessed Nov. 28, 2014.

April 21, 1982. Teatr Dramatyczny, Warszawa.

Program: The program provides information about this performance being a school spectacle put on by fourth year students from Ludwik Solski Academy of Dramatic Arts. A prose translation by Stanisław Dygat was used. The play was directed by Gustaw Holoubek. The Chorus of the Elders was composed of young people, a practice normally occurring in contemporary plays. The focus was on a contemporary vision of the unhappy main character.

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24995,szczegoly.html>, accessed Nov. 30, 2014.

March 17, 1984. Słupski Teatr Dramatyczny, Słupsk.

Program: The program contains two texts, the first by Wiesław Nowicki concerns the “human aspect” in the character of Oedipus. The author praises the play about Oedipus directed by Jaśniewicz and says that it could become a showcase for the theatre. The second text, by Artur Sandauer (1913-1989), a well known Polish literary critic, is about Oedipus as a Sophocles’ character.

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24996,szczegoly.html>, accessed Nov. 30, 2014.

Jan. 18, 1985. Teatr Polski, Poznań.

Program: The program is dedicated to the character of Oedipus and the riddle of fate. There is also a passage about Oedipus from Robert Graves' *Greek Myths*.

List of Reviews:

Bk. "Molier, Sofokles i Witkacy na scenach poznańskich [Molière, Sophocles, and Witkacy on Poznań Stages]." *Gazeta Poznańska*, Jan. 10, 1985.

Błażewicz, Olgierd. "Nie król, ale człowiek... [Not a King but a Man,,]" *Głos Wielkopolski*, Jan. 26, 1985.

K-i. "Premiera goni premierę [One Premiere after Another]." *Ilustrowany Kurier Polski*, Jan. 19, 1985.

Kusztelski, Błażej. "Ascetyczny Król Edyp [An Ascetic Oedipus Rex]." *Gazeta Poznańska*, Jan. 25, 1985.

Stankiewiczówna, L. Temida. "Edyp - kat i ofiara." *Sztandar Młodych*, April 19, 1985.]

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/24997,szczegoly.html>, accessed Nov. 30, 2014.

Discussion:

According to Stankiewiczówna's review, in this production the director forgot about Sophocles' view of human destiny and its dual perception. According to her, the play lacked the moral message. She concluded that these shortcomings were the consequence of the director lack of a clear focus.

Other reviewers, such as Olgierd Błażewicz, accuse the director of giving an ordinary dimension to this art and reducing theatre to a minimum. Some reviewers point out the ascetic and intimate character of the show, and admire the unique scenery of Marian Ivanovich. They also praised the music of Janusz Stokłosa.

Dec. 18, 1987. Teatr im. Stanisława Ignacego Witkiewicza, Zakopane.

Program: The production was based on "Oedipus Rex" by Sophocles translated by Kazimierz Morawski (1852-1925), and on Archilochus' songs translated by Jerzy Danielewicz (1942), an outstanding Hellenist and excellent translator from Poznań. The program contains the texts by Jan Kott (dedicated to the tragic

hero), Józef Tischner (about the essence of tragedy), Frederick Nietzsche (about Dionysus and his dual nature) and an excerpt of „Thinking by value” by Martin Heidegger.

List of Reviews:

Bliska, Anna. “Mit, który usprawiedliwia wszystko [A Myth that Justifies All].” *Sztandar Młodych* 5, Jan. 8, 1988.

Sś. “Wydarzenie artystyczne pod Tatrami [An Artistic Event at the Foot of the Tatras].” *Gazeta Krakowska*, Dec. 21, 1987.

The reviews are available at: <http://www.e-teatr.pl/pl/realizacje/24997,szczegoly.html>, accessed Nov. 30, 2014

Discussion:

All reviews were very positive. The stunningly beautiful scenic space and costumes caused admiration. The public appreciated that the theatre collaborated with a production designer. Reviewers noticed that the modern approach to the play attracted a large audience. Dziuk as the main character was described as the "universal" Oedipus.

Oct. 8, 1990. Teatr Studyjny ‘83 im. Juliana Tuwima, Łódź.

Program: The program is composed of fragments of a production diary written by Mariusz Orski. The reader learns why they wanted to stage *Oedipus Rex*: “this myth, based on the tragedy by Sophocles never stops to stimulate the mind - the mystery contained in it can move both the conscious and the unconscious layers of our brains.”

He quotes Jung: "Only those able to affirm consciously the inner destiny they face, can become personalities." The director summarize his work: "Following contemporary fate of Oedipus in the theatre, we are involved in looking for the truth of the cosmos, deeper than just at the level of intellect."

The Program is available at: <http://www.e-teatr.pl/pl/realizacje/24998,szczegoly.html>, accessed Nov. 30, 2014.

Sophocles’ *Oedipus Rex* was a very popular play during the communist era; it was certainly the most often staged Sophocles’ tragedy. The public saw real or only alleged similarities of the plot to the current political situation in Poland.

Oedipus has become a quasi Christian martyr, his hopeless fight against cruel and unmovable destiny struck a chord in the hearts of people facing a totalitarian regime. Oedipus story about a good man entangled in imposed, brutalizing social mechanisms and trying to outwit fate, became a universal myth.

Dorota Bazylczyk

Sophocles, *Antigone*⁶

Among almost forty productions of *Antigone* staged between 1945 and 1989 and listed below, we are signalling here the most significant quoting short excerpts from texts in the performance programs or from reviews; these indicate how the performances were received, specifically in the area of ideological interpretation or re-interpretation of the myth of Antigone.

List of performances:

- Sept. 21, 1945. Teatr Miejski im. Juliusza Słowackiego [Juliusz Słowacki Municipal Theatre], Cracow, dir. Teofil Trzcziński
- Oct. 12, 1946. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice, dir. Henryk Szletyński.
- Dec. 10, 1946. Gdański Zespół Artystyczny [Gdańsk Artistic Ensemble], Gdańsk; dir. Malwina Szczepkowska
- May 25, 1960. Teatry Dramatyczne (Teatr Polski) [Dramatic Theatres (Polish Theatre), Poznań, dir. Jan Perz
- Dec. 20, 1961. Teatr Ziemi Opolskiej [Theatre of the Opole Region], Opole, dir. Stanisław Wieszczycki
- Sept. 06, 1962. Teatr Powszechny [Theatre for All], Warsaw, dir. Irena Babel
- Oct. 27, 1962. Państwowa Wyższa Szkoła Teatralna i Filmowa [The State School of Theatre and Film], Łódź (on the stage of Teatr Rozmaitości [Variety Theatre]), dir. Kazimierz Brodzikowski
- Febr. 7, 1964. Teatr Ziemi Krakowskiej im. Ludwika Solskiego [Ludwik Solski Theatre of the Cracow Region], Tarnów, dir. Kazimierz Barnaś
- July 18, 1964. Teatr Ludowy [People's Theatre], Cracow-Nowa Huta, dir. Olga Lipińska

⁶ For a thorough and stimulating recent discussion of Sophocles' *Antigone* and its resonance across cultural and political boundaries see: Erin B. Mee, Helene P. Foley (ed.), *'Antigone' on the Contemporary World Stage. Classical Presences*. Oxford; New York: Oxford University Press, 2011.

- Nov. 25 - Dec. 4, 1965. Warszawskie Spotkania Teatralne [Warsaw Theatre Meetings]. Teatr Dramatyczny im. Aleksandra Węgierki [Aleksander Węgierko Dramatic Theatre], Białystok, adapt. and dir. Jerzy Zegalski
- Dec. 19, 1966. Teatr Telewizji [Television Theatre], dir. Olga Lipińska
- Sept. 20, 1968. Teatry Dramatyczne (Teatr Współczesny) [Dramatic Theatres (Contemporary Theatre)], Szczecin, dir. Marek Okopiński
- April 26, 1969. Teatr Ziemi Mazowieckiej [The Theatre of Mazovia], Warsaw, dir. Krystyna Berwińska-Bargiełowska.
- July 27, 1969. Teatr Rozmaitości [Variety Theatre], Cracow, dir. Ryszard Smożewski
- Febr. 21, 1971. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Lublin, dir. Józef Jasielski
- May 15, 1971. Teatr Polski (Scena Kameralna) [The Polish Theatre (Small Stage)], Wrocław, text paraphrased & dir. Helmut Kajzar
- June 18, 1972. Teatr Telewizji [Television Theatre], dir. Henryk Boukołowski, Magda Teresa Wójcik
- Sept. 8, 1972. Teatr im. Stefana Jaracza [Stefan Jaracz Theatre], Łódź, dir. Jerzy Grzegorzewski
- Jan. 11, 1973. Teatr Narodowy (Teatr Mały) [National Theatre (Small Theatre)], Warsaw, dir. Adam Hanuszkiewicz
- Jan. 13, 1973. Teatr Ziemi Pomorskiej [The Theatre of Pomerania], Grudziądz, dir. Krzysztof Rościszewski (based on text paraphrased by Helmut Kajzar)
- Dec. 12-21, 1973. IX Warszawskie Spotkania Teatralne [9th Warsaw Theatre Meetings]. Teatr Ziemi Pomorskiej [The Theatre of Pomerania], Grudziądz, dir. Krzysztof Rościszewski (the same production as in Jan. 1973)
- May 19, 1979. Teatr Nowy [The New Theatre], Poznań, dir. Wojciech Szulczyński
- March 3, 1980. Teatr Polski (Scena Kameralna) [The Polish Theatre (Small Stage)], Wrocław. A diploma performance by students of the Studio Aktora [Actor's Studio] at the Teatr Polski in Wrocław. Dir. Piotr Paradowski
- Febr. 27, 1981. Teatr im. Juliana Tuwima [Julian Tuwim Theatre], Łódź, dir. Józef Jasielski
- March 23, 1981. Teatr Telewizji [Television Theatre], dir. Jerzy Gruza

- June 16, 1982. Teatr Powszechny [The Theatre for All], Warsaw, dir. Helmut Kajzar
- Jan. 20, 1984. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow, dir. Andrzej Wajda
- Febr. 26, 1984. Teatr Polski [The Polish Theatre], Wrocław, dir. Ewa Bułhak
1984. Teatr Polskiego Radia [Polish Radio Theatre]. Adapt. & dir. Henryk Rozen
- March 31, 1985. Opera Dolnośląska [The Lower Silesia Opera], Wrocław, dir. Włodzimierz Traczewski.

Sept. 06, 1962. Teatr Powszechny, Warsaw.

From the program:

Sinko Grzegorz, *Nasienie, które nie wschodzi* [Seed That Does Not Germinate]. Several decades after Wilhelm Humboldt's reforms, classical philology became the queen of the humanities. From Tubingen to Kazan, the world filled up with masses of eminent researchers of antiquity in *Schlussrock* and *Vatermörder*. The last great renaissance of classical studies became for ever connected with this period.

In Poland classics reach the stage of full bloom later, only at the beginning of our century, exemplified by two most outstanding personalities, Kazimierz Morawski and Tadeusz Zieliński, and by their disciples. This chronology results in antiquity becoming more closely interwoven with the movement called the Young Poland [Młoda Polska] than with any other period of our literature; and the later course of events achieved – at least in the area of translations – a connection to this era visible even today. It simply means that in view of the shrinking popularity of classical studies, a process that began slowly during the two decades between the two world wars and accelerated after WW2, people able to translate today Greek originals are and must have been brought up in those times. It is a natural and inevitable phenomenon that cannot provide grounds for any accusations, that the translations by professor Srebrny, or Ludwik Hieronim Morstin – now Nestors of classical culture in Poland – must have taken the shape and bear the imprint of the time when their creators grew up.

One could express regret that among the abundance of Greek literature, tragedy did not become earlier the native bread of our

writings, that it did not transform into Goethe's Humanität, or into romantic madness of Hölderlin or Shelley, or even into the beauty of Swinburne's style; one could express outrage that in the country of Grzegorz of Sanok, Kallimachos and Kochanowski, Greek tragedians are not being translated from the original. This could not result in ahistorical judgements, even if precisely the "historicity" of those translations caused so many problems. (...)

Oct. 27, 1962. Państwowa Wyższa Szkoła Teatru i Filmu, Łódź.

From the program:

Witold Małkowski, *Uwagi scenografa* [Set Designer's Comments]

The means I used to achieve my goal are:

a) disposition of the stage space, with a clear distinction between: the "space" of Antigone who believes in being faithful to the commands of tradition, in her mind equal to the divine laws; the "space" of Creon who believes in law and power (and who is full of fears for his recently acquired power); the "space" of the Chorus, i.e. of the people – Theban citizens, tormented by the cruel commands of their ruler. My disposition of the place of action aimed at visually highlighting the emotional flow of the action through clearly defining the situation of characters.

b) The second way to link the stage design to the contents of the play is the emotional suggestiveness of colour. The place of action, the spaces for the actions of each character, and the hues of their costumes are all roughly based on the natural power of primary colours and their combinations.

These are simple, elementary premises, but great masterpieces such as Sophocles' *Antigone* require – modesty and simplicity.

Febr. 7, 1964. Teatr Ziemi Krakowskiej im. Ludwika Solskiego, Tarnów.

From the Program:

(k.b) [Kazimierz Bernaś] *Antigone*

Attempting to define our own contemporary approach to "Antigone," we would like to propose in our production also our own interpretation of the specific shape of the Greek theatre. We will maintain the fundamental elements which create this shape, namely:

the stage design will display the front of the royal palace with three conventional exits, a flight of stairs and the altar at the front of the stage; the costume design will not faithfully copy the Greek models but will retain their character. Creon will only use the mask symbolizing autocratic state power because all the time we hear Creon's state views but when human emotions will awake under the mask, Creon will put the mask aside.

The Chorus treated realistically as a council of elders use the masks only in two scenes: during the ritual dance honouring Dionysius after the victorious fight with the Argives and at the end of the play, during the prayer to the deity asking to prevent the disaster to Thebes. In both these scenes, the Chorus will use the ancient Greek text: in this fashion, we will connect our production to the ritual origins of the Greek tragedy.

We will also broaden the concept of the unity of place covering with it not only the space on the stage visible to the spectators but also the space behind the stage signaling some events outside of the stage before they will be related by the characters on stage. In this manner the conventional space of action will be entirely filled with a dramatic mood that we will intensify by simultaneity i. e. concurrency of certain events.

We may add here that even Greeks in their theatre did not disdain the special effects produced by theatrical machinery. We will follow their steps even if using other means. In summary, briefly, our production aims at bringing the ancient masterpiece closer to the contemporary viewer through new takes on the content and not the form of the Greek theatre.

Sept. 20, 1968. Teatry Dramatyczne, Szczecin.

Greń Zygmunt, *Wiecznie młoda Antygona* [Antigone Eternally Young], „Życie literackie” 51/52 (1968)

Among the Chorus only the character of Coryphaeus speaks, the silent Theban youths appear on stage occasionally once as soldiers, once as protagonists clad in almost modern garb. Multiplying in this fashion the functions of the Chorus, Okopiński gains wider planes of conflict. Namely, he is not careful – as would require academic tradition – to attribute roughly equal measure of scenic expression to the arguments of Creon and Antigone.

On the contrary, Creon receives incomparably more powerfully engaged artistic means. Even though, Zbigniew Bednarski cast in this role is led by the director towards brutality:

regal, obvious and arrogant. Evidently, this artistic addition to Creon's character makes his failure on the moral level of the play even more decisive and brings even more doubts as to his stand on the political level.

April 26, 1969, Teatr Ziemi Mazowieckiej Warsaw.

From the Program:

***Get to know your actors* [Poznaj swoich aktorów]:
Barbara Nikielska**

(...) I now play Antigone. Against violence and barbarism, against all wars. With faith in the „eternal laws” that cannot be destroyed as says Sophocles, with faith in conscience and the value of human reason, with faith that you cannot live without ideals.

July 27, 1969, Teatr Rozmaitości Cracow.

A modernized production with added characters: Secret Agent, Policeman, Creon's Security, the action takes place in 1969, in one of the Athenian theatres, during a general rehearsal of *Antigone*)

(bż), *Piosenka nie zastąpi teatru* [A Song Will Not Replace Theatre], “Echo Krakowa,” Oct. 10, 1969

(...) Smożewski simply exaggerated in his crudely obvious, pseudo-politicization of the play. Apparently, the fact that the ancient Antigone shared the place of action with the political events of the recent years in Greece, proved too tempting. The similarity of the conflict is definitely quite forced, even if, with a certain dose of imagination, you could persuade yourself that Antigone stands for the Greek people striving for freedom, and that Creon and his entourage represents the colonels' junta curbing that freedom, and demonstrate this thesis by direct means. You certainly could do that but why would you? For whose benefit? Obviously not for the public who leaves the theatre slightly confused as to who is playing what, why and for what reason.

Febr. 21, 1971, Teatr im. Juliusza Osterwy, Lublin.

**Józef Jasielski, *Notatki z prób* [Notes from Rehearsals]
Jan. 5, 1971**

Reading Sophocles may be fascinating. There is in him something exotic and uplifting, as in prayer. He makes you think of Dostoevski, a moralist. He writes about the tragic fate of Oedipus

and Antigone to teach and to caution. He appears to be a moralist who believes without reservations in the moral truths that he promotes.

If he makes the impression that he has doubts, it is a concession vis-à-vis the playwright and his beloved sophistic. Is it truly so? Doesn't the face of a man seeking a formula for cohesiveness, for a moral principle that would allow to glue together an individual torn from the inside, lurk occasionally from under the mask of absolute certainty? This would be the modern Socrates. Like Malraux, Camus, Sartre, Gide, Conrad, Bernanos, Claudel, Anouilh. Yes, Anouilh! For him Antigone is a fighter in a conflict. For Brecht – a murdered anti-Nazi. In the “Living Theatre,” Antigone is small, pale and dirty. She doesn't know, what she wants.

May 15, 1971, Teatr Polski (Scena Kameralna), Wrocław.

From the Program:

Helmut Kajzar statements about his work on *Antigone*:

This is my second attempt this season of domesticating ancient theatre. In 1962 I made a debut as a director in „Oedipus Rex,” still at the Jaracz Theatre in Łódź and now I agreed to direct my own paraphrase of Sophocles' *Antigone*. I went through I think sixteen translations of this tragedy. Among them, Polish, German, English and a few, so called “philological” translations. I realized then that I am dealing with sixteen different Antigones who want to tell me something important but do not always find simple, clear words. My paraphrase aims at a closest possible listening to the tone of their talk. The paraphrase and the spectacle do not seek to address the linguistic and dramatic structure of the ancient masterpiece but aim to show and reconstruct, as faithfully as possible, the action of the tragedy. Aristotle's “Poetics” helped me grasp the fundamental principles of the structure of the tragedy and its manner of existence.

**Osterloff Barbara, *Pejzaż. Rozmowy z Mają Komorowską*
[Landscape. Conversations with Maja Komorowska].
Warsaw: Oficyna wydawnicza Errata, 2008: 43-44.**

[Maja Komorowska:] Antigone and Creon – their relationship was interesting, ambiguous. I remember a scene when Creon was presenting his arguments, as if from one pulpit and

Antigone answered him from another... He was unable to save her and this was the tragedy of his life. (...)

The last scene – entering the tomb-tunnel: A servant brings a bowl with water and a sheet. Antigone starts to prepare herself for death as if for a wedding, like a bride. She washes her hands, feet, then they dress her in a white costume. Wedding and death, sadness and joy... Haimon's beloved and a moment later God's beloved...

Antigone did not want to die, she wanted to live but she was entering the tunnel of death. She never knew what it meant to be a wife – *unwedded, I go free*, she never knew maternity – *I did not give birth to a child*. And when it seems that Antigone finally leaves, she comes back again. She still wants to say something! She must say something. *There is no justice*. And silence... Silence becomes longer and all of a sudden, the last words, ending it all: *I'm afraid*.

Sept. 8, 1972. Teatr im. Stefana Jaracza, Łódź.

Pawlak Henryk. „Teatr im. Jaracza *Antygona*” [Jaracz Theatre *Antigone*], *Głos Robotniczy*, 219 (1972)

Their hieratic movements and gestures in a way resembled abstract compositions of movement and only at certain times their meaning was related to the content of the play. When Creon puts up his hands and opens his arms like wings, talking about the vengeance of the gods, which comes on the wings of lightning, then he embodies in his gesture the tragedy of someone who flies into death. In parallel to this gesture, an inspiration, astonishing but pure in its artistic expression and logical in this production, the idea of introducing wings of glider planes as an element of stage design.

From the Program:

Stanisław Hebanowski, *Od tłumacza* [From the translator]

Jan Maciejowski, at the time the director of repertory theatres in Szczecin, persuaded me to render „Antigone” in Polish. I started to work with many misgivings. I tried to silence my doubts saying after Brzozowski that each period must decipher the great classics on its own. Influenced by André Bonnard's French translation of *Antigone*, and by Claudel who gave the French theatre a magnificent and resounding translation of Aeschylus' *Oresteia* – I decided to produce a somewhat rhythmic prose translation.

I tried to bear in mind that the text was meant to be performed on stage and that words should help the actors to fully define the characters. Today, certain passages appear to me as too

“colloquial.” I take comfort from the fact that this low-key, “prosaic” translation convinced actors and the Szczecin spectacle brought *Antigone* closer to the contemporary public.

Jan. 11, 1973. Teatr Narodowy (Teatr Mały), Warsaw.

Czannerle Maria, *Czy ta Antygona jest młoda?* [Is this Antigone Young?], *Teatr 4* (1973)

The audience, the stage and the theme. Dependent, as in ancient theatre. Below, fundamental questions are being played, divine and human, conflicts between an individual, society, and power. Above, the public who will judge events. The ancient theatre respected its audiences. It provided satisfaction, intellectual, moral.

In a normal contemporary theatre the stage is placed above the audience. The actor can be seen without wearing *buskins*. The actor in any case has few opportunities to appear taller or grander. Every day in the repertoire he deals with things of no importance that could be expressed anyhow. Hence, it is best to remain oneself or to be anybody. (...)

A conflict of generations? In ancient times, it played differently. The young are as always hot and try to go ahead of their own times. The old understand this process and support it as they can – morally. Because old men are young in spirit. They can be physically feeble, stricken with blindness like Teiresias but their mental faculties are functioning well. This is the reason why Opaliński-Teiresias is the most literary character in the spectacle, the one most worthy of respect. Like professor Kotarbiński.⁷

In this configuration, the carriers of evil are naturally those in between, men in the force of age, like Hanuszkiewicz-Creon. They assume heroically the whole burden of conservatism, are loyal to it at any price, even at the price of tragedy and crime.

Antigone talks about solidarity with the dead, defends divine law violated by the order of Creon. The corrective brought by the spectacle is modern: the act of Antigone is the expression of mutiny of the young against rigid rules defended by the power of Creons. That’s why this unlawful action finds approval of the youth.

⁷ Tadeusz Kotarbiński (1886-1981), the legendary Polish logician and philosopher, proponent of praxeology and reism; enjoyed a high moral reputation during communist times.

Witold Filler. "Nowa sala, nowi aktorzy, nowy teatr" [New Stage, New Actors, New Theatre], *Kultura*, Jan. 28, 1973

(...) There is "Hair" – full commitment to the magic of movement producing convulsive quivers. There is a sequence of animal fight – two girls fight in abandon on the floor, it does not matter that one is Antigone and the other Ismene – they are consumed by anger and love, both let go and unwind through a physical clash. A reflection stolen from the hippies but without their animal dumbness as it would give the lie to the landscape and the cause. There is a tendency to mocking defiance: the guard who allegedly tells the story of Polyneices' funeral (which may bring about his own death), is yelling in a fit of laughter, and the small crowd of listeners (aware of both deaths, the one that happened and the one that may still come to pass) reacts with strident glee.

Karpiński Maciej, "Kreon tragiczny [A Tragic Creon]," *Sztandar Młodych*, Jan. 18, 1973

Creon is a ruler and as such he must follow the *raison d'état*, a motivation often incomprehensible to average people: he must make sure that treason is punished and orders are obeyed. And yet Creon is also a man – he has a son (Antigone's fiancé) and he understands, that when he issues orders as a ruler, it makes his situation as a man even more complex. Following Hegel's idea, we can say that both Antigone and Creon are "right", but to prove it, each must refute the argument of the other.

As a representative of the law and as a ruler, Creon is detached and decisive, but as a man, he doubts and hesitates. The tragic aspects of the character result from these contradictions; they are compounded by the cruel punishment meted out to Creon for his decisions and his obstinacy in upholding them.

One of the most moving scenes of *Antigone* is the final lament of Creon, a man whom the conflict between human and divine laws deprived of his son and his wife, exposed to the anger of his people and to the disfavour of gods. (...)

Kydryński Juliusz, "Czarna Antygona [Black Antigone]," *Dziennik Polski*, Dec. 9, 1973

Our Antigone is black not only because Chodakowska is dark-haired and plays her role in an ordinary black sweater and mini-skirt. She is also black metaphorically. In the world that surrounds her, there is more darkness than light. And how her innocence shines! "Innocence" is traditionally associated with gullibility. Yet,

Antigone is not at all naive. Otherwise, how could she have become an intellectually equal partner for Kreon-Hanuszkiewicz, and even achieve an unquestionable moral victory?

January 13, 1973, Teatr Ziemi Pomorskiej, Grudziądz.

From the program:

Konstanty Puzyna, *Kilka słów o teatrze politycznym* [A few words about political theatre] (text dated 15.11.1968):

Let's begin by defining concepts. Jerzy Kreczmar says that in a broad sense every theatre is political. With reason. When the word "politics" means any public activity. Such a wide scope of the concept happens to be useless for a discussion: if all theatres are political, there is no political theatre. But your comment contains an interesting intuition concerning not so much the theatre, as the state of our consciousness today. In a stable, wealthy and peaceful bourgeois society of the end of the 19th century nobody would dream of calling all public activity political. It would seem outrageous. Today it is the opposite: the awareness of this fact strikes us on a tramway, in a store, in a factory, in a movie theatre and in our dreams. It is our present political situation that brings together the live theatre and the political theatre so close as to make them almost synonymous.

March 23, 1981. Teatr Telewizji.

Bujas Anna, "Scena wielka i mała [A Stage Great and Small]," *Trybuna Ludu*, April, 4, 1981

It would have been certainly an average week in the television theatre (March 22-28), if not for the external circumstances, the mood in the country, our growing difficulties and doubts. We rarely realize how much all this impacts art, theatre meant to be "a mirror walking along the highway..." Is it really? No, surely today nobody harbours any doubts about that, but we found ourselves in a situation where each word coming from the stage creates an association, means much more than it would have at another time. This is not because of the theatre but because of life, our moods, of the moment in history. That's how it was with *Antigone* which sounded for us a very contemporary...

Krzemień Teresa, “Sofokles *Antygona*” [Sophocles ‘Antigone’], *Kultura*, April 5, 1981

Actors in “civilian” clothes, rehearsal at a table. It was even called – as if in the subtitle: preparation for the spectacle. In sweaters, glasses, and fashionable togs – they would get up from the table, speak using Sophocles’ text about things that are being discussed today at meetings and in front of television sets all across Poland: what is anarchy, what is the reason of the state, what is terror, enslavement, the rights of the Ruler and the unmoveable, unwritten laws.

Marek Walczewski (Creon) loses here not to a fanatical niece unable to grasp the issues of power. Justyna Kulczycka’s Antigone is obstinate and determined. She is prepared for anything because she knows that her offense against Creon’s law – the interdiction to bury her brother – in the eyes of Thebans (the people) is considered a heroic sacrifice. That her action will become legend, her opposition an opening of a mouth until now gagged. (...) I don’t know when this *Antigone* was prepared, but it reads as if it was put together yesterday.

Nikolski Artur, “Tele-anty [TV-Anti],” *Wiadomości*, April 9, 1981

A week ago due to a bad case of inattention, I did not highlight an unusual fact, that there was something anti- on television. I mean the production of *Antigone*. It was a television anti-play, anti-theatrical, an Anti-Sophocles’ Anti-Antigone. That is my name for it because I do not support this sort of forced modernization of ancient classics as offered by Jerzy Gruz. Actors in today togs, stage like a room, an electric bulb above the table, an atmosphere like at a gathering of a discussion club... No, such production, politically manipulated to fit the mood of our stormy days, loses – in my opinion – a lot of what is best in this Greek play.

Oct. 23, 1983, Teatr Wybrzeże Gdańsk, Scena Kameralna, Gdańsk.

Grażyna Antoniewicz. “*Antygona w Teatrze Kameralnym [Antigone at the Small Stage],” *Dziennik Bałtycki*, Oct. 24, 1983*

(...) It could be viewed differently: as a confrontation between two models of power. Antigone – a royal daughter and the fiancée of a future king – a potential co-ruler. The current ruler – Creon, a

tyrant who violates a moral norm. Antigone acts as the guardian of this norm. The cause of Antigone, the behaviour stemming from the sense of what is right and not because it is thus ordered, are universal, hence constant returns of the play on the world stages, in its original version, or as a remake of Sophocles' play by an artist of the rank of Anouilh and Berthold Brecht. (...)

Łastawiecki Kazimierz, "Na zaślubiny ze snem [For a Wedding With a Dream]," *Dziennik Bałtycki*, Oct. 25, 1983

Generally speaking, the spectacle is, as they say, pure and simple. I don't hesitate to say – beautiful! And most of all, wise. I think that the expression "gods are cruel" originates from these Sophoclean times. Then, dear lady, they knew already everything there is to know about men and gods. About their relations, illusions and defeats. We only repeat after them the merry-go-round that goes round the same way. And when we decide to stop it from turning – it is already too late. Because Antigone was "wedded to a dream." And this wedding cannot be in any way annulled. What is left is the heart ache and the gesture made in mute despair by Eurydice – Creon's wife. This gesture, death by your own hand, is frowned upon by men and by gods.

Jan. 20, 1984. Stary Teatr im. Heleny Modrzejewskiej, Cracow.⁸

Teresa Krzemień. "Dlaczego? [Why?]," *Tu i teraz*, Febr. 15, 1984

Andrzej Wajda also produced a poster. A political poster, overstated and flat. Unfortunately, one-dimensional – like all posters. A highly politicized production is artistically risky in many aspects, but one in particular, like the gun missing in the anecdote about general Napoleon: there is no Creon. Antigone is left with presenting her own stand, the only one seriously explained. In the production, Creon who appears on the stage in Cracow – Tadeusz Huk – is only a mock-up of a tyrant "as such," he lacks arguments to

⁸ This performance was discussed by Marc Robinson. „Declaring and Rethinking Solidarity: Antigone in Cracow” in Erin B. Mee, Helene P. Foley (ed.), *'Antigone' on the Contemporary World Stage. Classical presences.* Oxford; New York: Oxford University Press, 2011: 201-220.

support his commands, to support anything that he is supposed to do, or say. Not even the *raison d'état* he after all represents.

“Mam do nich serce, Andrzej Wajda o *Antygonie* i *Hamlecie* [My Heart Feels for Them, Andrzej Wajda about *Antigone* and *Hamlet*],” *Express wieczorny*, Febr. 12, 1990

[Andrzej Wajda] We staged “*Antigone*” six years ago, during the martial law. The spectacle has a history. Censors discerned references to the martial law and personally to the general, even if our hero did not wear dark glasses. In one of the scenes, K. Zachwatowicz dressed the Greek Chorus in padded jackets and white helmets; it was seen as a reference to shipyard workers.

Finally, once the censors read *Antigone*, they realized that I neither added nor omitted anything, they let the production run, but with a restriction: it could be only played in Cracow. The strength of this spectacle does not lie in the fact of being questioned by the censors, but in the eternal theme of the fight for power, of a fratricidal war. This theme will return in many periods, many costumes, mirroring the historical clashes of the past with the present.

Mamoń Bronisław, “Wielkie przedstawienie A. Wajdy [A Great A. Wajda’s Spectacle],” *Tygodnik Powszechny* 5 (1984)

One of the truly superb images is the mute scene that plays out between a small boy who leads a blind seer – and the king. A duel of eyes. The boy comes up close to Creon and for a long time stares at his face, as if studying every detail. What for? Why? To remember? Creon himself is bewildered.

“*Antigone*” in Wajda’s production can be interpreted as strikingly dark tale about crimes of tyranny that destroys, kills all that is against it, that does not conform, that opposes it – I understood.

Nyczek Tadeusz, “*Antygonia*,” *Dialog* 9 (1984): 157-159

Finally, the protagonists – *Antigone* in black (even though she is “white”) and *Creon* in white (a black character). Wajda was already criticized that such westernized configuration neutralized the true conflict of arguments, i. e. the tragedy itself, as the intellectual context of the play does not stem at all from the opposition of blind power and robust morality. I would have unfortunately a much heavier criticism to address to Wajda, a general criticism encompassing everything discussed until now.

Namely, that he treats us - *excusez le mot* – as morons. Meaning, as people who cannot be asked difficult questions because they might answer stupidly or wrong. It needs to be decided in advance for us, that it is “our” Antigone who is right and not “their” Creon.

The spectacle was produced, let’s say, to protest against the press conferences run by Jerzy Urban, and this intention is understandable. But why use Sophocles?

Wanat Andrzej, “Antygona ze Starego Teatru [Antigone from the Old Theatre],” *Teatr 6* (1984)

The director’s contemporary aspirations resulted also in simplicity of moral assessments impossible to combine with the essence of tragedy. Antigone in this spectacle becomes the embodiment of true values; Creon on the other hand, represents only the secondary, false and – most of all – egoistic arguments. Antigone achieves greatness through her angry and monumental integrity; Creon is loathsome and at most deserves pity when he despairs after being punished by fate with the death of his son. This opposition fits well within the poetics of bourgeois drama, but would push any tragedy (especially Antigone’s) towards melodramatic misery.

Woroszyński Wiktor, „Idź, szukaj Antygon [Go, look for Antigones],” *Więź 6* (1984)

In Cracow, during the production of *Antigone* at the Stary Teatr – enchanted, kidnapped, lifted by a high, luminous wave, I did not know until the end, who in me was enchanted and moved; simply the theatre goer, art lover, – or the Antigone present in all of us, inoculated into the consciousness of all who share this cultural area, like a few other characters from Antiquity, the Bible and from later great periods of literature, such as Job and Odysseus, St Paul and Hamlet; am I then observing and experiencing possibly unable to judge objectively, in this second case – with the obstinate and revolted Oedipus’ daughter inside me?

But this is untrue, in reality, the fact that we are populated by all these characters and situations, merely allows us to exist in this culture and to identify with Antigone in solidarity. (...) When, for instance, the Envoy (a statuesque Agnieszka Mandat) announces the updates to the events with ostentatious monotony, without pauses or commas, we immediately realize: it is a news agency wire copy, or the indifference of the media – and an assumed lack of expression

becomes in this case an expression most suitable for what is not indifferent, the news brought by the wire copy.

**Wroński Paweł, “Antygona z żelaza [Antigone of Iron],”
Młoda Polska, April 20, 1990**

Five years have passed and I look upon *Antigone* with eyes cooled. Am I ashamed of how much I was moved then? Yes, indeed: when Antigone puts up her hands bound in chains, I feel embarrassed by the pathos of the gesture. (...) It harms greatly the theatrical productions to be reviewed by critics immediately after the opening night. The harm is particularly great in case of spectacles living in a historical moment – but having also the ambition to reach beyond, to be for all times. (...) Actors bow. The spectacle is over. The public exits on the wet streets of Cracow – it rains. It is a different city from the one five years ago, our problems are different. In Nowa Huta, three hundred „furious” youngsters with rocks and bottles in their hands attack the Preventive Forces of the Citizen Militia [Oddziały Prewencji Milicji Obywatelskiej] barracks. Is it the time of Antigone, or the time of Creon?

**Zwinogrodzka Wanda, “Znaki czasu [Signs of Time],”
Gazeta wyborcza, Febr. 15, 1990**

(...) In 1984 the voice of this noble Muse was entirely drowned by the racket in the streets. A crowd of demonstrators broke into her adobe protesting against the martial law, the guards of the martial order were right behind them. Both groups, pretending they play “Antigone” never bothered to put on costumes. The soldiers walked on the stage in their uniforms, the demonstrators, dressed according to the current fashion, shouted their own slogans: FREE! UNTAMABLE, as if they were Sophocles’ verses. The former were led by a cruel tyrant in dark glasses, called Creon (Tadeusz Huk) to avoid the obvious; the latter were headed by an angry character from the top of a street barricade, without a clear reason pretending to be Antigone (Ewa Kolasińska).

Febr. 26, 1984. Teatr Polski, Wrocław.

Gotski Andrzej, „W oczekiwaniu na tragedię [Waiting for a Tragedy],” *Słowo Polskie*, April 4, 1984

The tragedy of the passing of time, of expectation and non-fulfilment (this dimension is added to the spectacle through design-staging-musical and interpretation devices) was directed using a

broad brush and significant intuition. The origins of this eternal struggle between the truth and the lie, the light and the darkness, a disturbing silence and a lack of movement on one hand and an unexpected noise-cry and violent change on the other, should be looked for not in the rational classical antiquity but in the tradition stemming from entangled far-eastern mysticism, or rather in the mystery of the biblical tradition of the Old Testament. The Chorus left behind becomes then the embodiment of divine wisdom, cruelly ruling the time and history. Teiresias (what a brilliant idea to have the character played by two actors) speaks as the ambiguous Pythic Oracle, split into youth and old age – revolt and helplessness – violence and calm.

General Discussion:

When studying the history of performances of Sophocles' *Antigone* during the period of communism, we have to consider these particular aspects:

a) *Antigone* was part of the core curriculum at school (from the 20th century when it was introduced into the list of compulsory titles for the classical high school in all three partitions of Poland). This fact adds an important dimension to the reasons of selection of this play for production in case of theatrical policy, particularly at provincial theatres (with an important emphasis on localities with only one stage). Hence, the need for caution in drawing any conclusions as to the reasons for undertaking a production.

b) The history of the stage production of Sophocles' tragedy during the People's Republic of Poland was significantly influenced by Jean Anouilh's (1910-1987) play put on stage for the first time in France in February 1944, one of his pessimistic, "dark" plays, better corresponding to the current mood (first Polish production: Stary Teatr in Cracow, translation: Zbigniew Stolarek, director: Jerzy Kaliszewski, design: Tadeusz Kantor, assistant director: Jerzy Grotowski, music: Jerzy Kaszycki, the opening night: Dec. 12, 1957). To undertake an analysis of the reception of Anouilh's play (sixteen productions) should provide useful insights.

c) Polish theatres rather frequently perform Sophocles' *Oedipus Rex* (over twenty productions in the years 1944-1989) which occasionally blocked the staging of *Antigone* (and vice-versa). The remaining Sophocles' tragedies were less popular (*Electra* – 4 and *Oedipus at Colonus* once).

d) The translation constituted the main difficulty, directors were using either the old one by Kazimierz Morawski (performed

occasionally even today), in non-rhyming hendecasyllabic verses or Ludwik Hieronim Morstin's tridecasyllabi, or prose translations from western European languages by Stanisław Hebanowski, or finally, original paraphrases (Helmut Kajzar, Józef Jasielski) later also used by other directors. Combined versions occurred not unfrequently, e.g. prose dialogues (Hebanowski), poetic Chorus (Morawski, Morstin); regardless of the choice of prose or verse, significant differences occurred in the way the tragic elements were interpreted, or the characters were "directed" still at the level of the translation – the differences are particularly noticeable in Antigone's self-presentation in the first conversation with her sister and in the so-called Creon's throne speech (a comparison of the latter shows various accents of "Polishness," typical of a given historical moment the translation was done).

e) The main translations are listed here: 1574 Jan Walenty Jakubowski (an epic paraphrase); before 1858 Alfons Walicki; 1850 Wincenty Smaczniński; 1881 Jan Czubek; 1898 Kazimierz Morawski; 1931 Tadeusz Węclewski; 1938 Ludwik Hieronim Morstin; 1947 Mieczysław Brożek; 1968 Stanisław Hebanowski; 1971 Helmut Kajzar; 1991 Nikos Chadzinikolau; 1993 Antoni Libera, Janusz Szpotański; 2000 Robert A. Chodkowski.

f) the expression "Polish Antigone" (or even in plural "Polish Antigones") occurs frequently, as if this particular myth mirrored Polish history (the source of this interpretation is probably Wyspiański's *Liberation [Wyzwolenie]*, Act II, Conrad's dialogue with Mask 18: "Polish Antigone and Polish Oedipus will go and say farewell to the sun and to light.") N. B. Wyspiański was instrumental in launching the presence of Antigone on the Polish stage (in the first performance in 1903 the role was played by the 63-year old Helena Modrzejewska who was cast the same evening as Laodamia in the first performance of Wyspiański's drama *Protesilas & Laodamia*; as demonstrated by Dariusz Kosiński, the juxtaposition of the two plays was far from accidental, cf. D. Kosiński, *Scenes from the Life of a Tragedy [Sceny z życia dramatu]*, Kraków 2004). After Wyspiański, it was Morstin who in his translation called Antigone the patroness of women fighting for independence during WW2;

g) the strongest and clearest links (and with good reason) to the Polish history *hic et nunc* displayed Andrzej Wajda's *Antigone* staged in Stary Teatr in 1984 and created during the martial law. A comparison of the reviews from the opening night and from guest performances in Warsaw, already after the independence was regained (during communism any guest performances were

forbidden). The character of Antigone is for Andrzej Wajda strongly connected to the period of the People's Republic of Poland, especially to the so-called "Katyń lie," as clearly shown in his film *Katyń* (2008): two sisters lost a brother, an officer murdered in Katyń woods. One of the sisters („Antigone," played by Magdalena Cielecka) attempts to get to the truth and orders at a local cemetery a symbolic tomb to be erected with the engraved date and place of death (Katyń 1942); the next day the tomb is destroyed by the Security Services [SB]. The second sister ("Ismene", played by Agnieszka Glińska) works as the director of a state high school... Currently in Cracow, in Juliusz Słowacki Theatre *Antigone* is being rehearsed;

h) one of the key issues to be decided by directors of *Antigone* is the set design and scenography; a number of outstanding artists worked on these designs: Karol Frycz, Andrzej Pronaszko, Wiesław Lange, Józef Szajna, Józef Nowosielski, Krystyna Zachwatowicz, Jerzy Grzegorzewski, Jadwiga Pożakowska;

i) the meaning of the tragedy was defined in different ways, each producing a specific relation between the two protagonists; the most frequently, especially in "school" performances, it was Antigone who was "right;" Hanuszkiewicz (as is his wont) did the opposite: he strengthened the arguments of Creon whom he played himself; the conflict between the two sides was shown infrequently (cf. Zbigniew Zapasiewicz's belief: "There is no single truth, if you honestly observe. It starts with Antigone – the characters cannot reach an agreement because there are valid arguments on both sides. Antigone is emotionally right, Creon – politically. The discussion between Jaruzelski and „Solidarność" was similar." Cf. *Theatre of Everyday Life. An interview, Katarzyna Bielas talks to Zbigniew Zapasiewicz* [Teatr codzienności. Wywiad, (ze Zbigniewem Zapasiewiczem rozmawia Katarzyna Bielas)] "Magazyn Gazety Wyborczej", April 1, 1998, p. 44.

j) Saint Antigone – Christianized text (cf. translation by Kazimierz Morawski who "bridged the gap between the ancient heroine and Christian virgins." Hence *Antigone* read through the prism of Christian morality (cf. an anecdotal reminiscence by Ludwik Hieronim Morstin: „In spite of several rehearsals, in spite of his appeal to the actors to respond to the challenge, [Juliusz] Osterwa was unable to take the final decision. He claimed to lack an actress suitable for the title role. He imagined that Antigone could be successfully played only by a young girl who did not yet experience the yearnings of love. If such could be found, the acting will ring

true. Otherwise, a false note will sneak in.” L. H. Morstin, *My Theatrical Adventures*, [*Moje przygody teatralne*], Warsaw 1961, pp. 134-135.

k) There are many references to Antigone in Polish literature, particularly in poetry, but as our concern here is the theatre, the following list focusses on Polish drama:

l) Before WW2: Maliszewski Aleksander, *Antygona*, (1939). Post-WW2: Krystyna Berwińska, *Ocalenie Antygony* [Antigone Saved] (1948, printed in 1954); Roman Brandstaetter, *Cisza (Winogrona Antygony)* [Silence (Antigone’s Grapes)] (1958-1959, printed in 1961); Artur Marya Swinarski, *Godzina Antygony* [Antigone’s Hour] (1948-1959); Szczepańska Nora, *Kucharki* [The Cooks] (1959-1960, printed in 1961); and after the political transformation: Janusz Głowacki, *Antygona w Nowym Jorku* [Antigone in New York] (1992).

The Polish plays inspired by Antigone and staged under communism are discussed in chapter 2.

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Euripides, *Medea*

List of performances 1945-1990:

Febr. 4, 1960. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow. Dir. Lidia Słomczyńska

Jan. 17, 1962. Teatr Dramatyczny [Dramatic Theatre], Warsaw. Dir. Jerzy Markuszewski

Sept. 7, 1962. Teatr im. Wandy Siemaszkowej [Wanda Siemaszkowa Theatre], in Rzeszow. Dir. Jerzy Pieśniakowski

Sept. 23, 1972. Teatr Dramatyczny im. Aleksandra Węgierki [Aleksander Węgierko Dramatic Theatre], Białystok. Dir. Stanisław Wieszczycki.

March 3, 1974. Teatr Nowy [The New Theatre], Łódź. Dir. Jerzy Hoffmann

June 16, 1975. Teatr Krypta [The Crypte Theatre], Szczecin. Dir. Ireneusz Szmidt

Febr. 5, 1977. Teatr Studio [Studio Theatre], Warsaw. Dir. Hanna Skarżanka

Febr. 6, 1978. Teatr Telewizji [Television Theatre]. Dir. Jerzy Wójcik

May 13, 1978. Teatr Dramatyczny [Dramatic Theatre], Warsaw. Dir. Stanisław Brejdygant

Discussion of individual performances

Febr. 4, 1960. Stary Teatr im. Heleny Modrzejewskiej, Cracow.

List of Reviews:

- Barnaś, Kazimierz. „*Medea* Słomczyńskiej [Słomczyńska's *Medea*].” *Gazeta Krakowska*, March 01, 1960.
- Flaszen, Ludwik. „Antyk ze Słomczyńską [Antiquity with Słomczyńska].” *Echo Krakowa*, Febr. 4, 1960.
- Greń, Zygmunt. „*Medea* znaczy: miłość [Medea Means: Love].” *Życie Literackie*, 9 (1960).
- Mamoń, Bronisław. „Młodość *Medei* [Medea's Youth].” *Tygodnik Powszechny*, Febr. 20, 1960.
- Świdarska, Alina. „*Medea* w Krakowie [Medea in Cracow].” *Słowo Powszechne*, March 07, 1960.
- Vogler, Henryk. „Euripides nowoczesny i rewolucyjny [Euripides Modern and Revolutionary].” *Dziennik Polski*, Jan. 31, 1960.
- Waśkowski, Antoni. „Teatralna rewelacja [Theatrical Revelation].” *Za i Przeciw*, March 13, 1960.

Texts in the Program:

- Brayer, Antoni. „Dramat antyczny w teatrze krakowskim [Ancient Drama in Cracovian Theatre].” Kraków: Stary Teatr, 1960.
- Vogler, Henryk. „*Medea* 1960.” Kraków: Stary Teatr, 1960.

Discussion:

The general tone of the reviews is very positive. The play is described as sensational, fresh and original. It has been successful in Poland in the past. The reviewers are practically euphoric about the quality of the performance. The stage design is simple, it reconstructs the Greek reality and partially modernizes it. Reviewers are vocal in their satisfaction from the return of "Medea" to the Polish stage.

It was the first contemporary interpretation of the ancient tragedy. The décor by A. Cybulski is a modern vision of the ancient scenery and it is functional. However, according to one reviewer, Zygmunt Greń, the play is a flop. He criticizes the excessive – in his opinion – focus on the stage design, to the detriment of the text and its tragic depth. He claims that modern additives stripped the main character of her complexity.

Jan. 17, 1962. Teatr Dramatyczny, Warsaw.

List of Reviews:

- Jarecki, Andrzej. „Medea.” *Sztandar Młodych*, Jan. 18, 1962.
- Lau, Jerzy. „Medea bez patyny [Medea without Patina].” *Argumenty*, Febr. 4, 1962.
- Kijowski, Andrzej. „Sztuka i adaptacja [Art. And Adaptation].” *Przegląd Kulturalny*, Febr. 6, 1962.
- Kott, Jan. „Eurypide-esteesik [Euripides in Students' Cabaret].” *Przegląd Kulturalny*, Febr. 6, 1962.
- Szydłowski, Roman. „Moda na antyk! [Antiquity is Fashionable].”, Jan. 1, 1961.
- Wysińska, Elżbieta. „Euripides via Dygat.” *Nowa Kultura*, Febr. 4, 1962.
- Zagórski, Jerzy. „Ot i tragedia [A Tragedy?].” *Kurier Polski*, Jan. 19, 1962.
- „Warszawska Medea [Warsaw Medea].” *Teatr*, Jan. 1, 1962.

Discussion:

The role of Medea was described as a great achievement, the lead actress portrayed the character realistically and was true to the ancient text. An imperceptible adaptation allowed identification of the audience with Medea's tragedy as a parallel to the growing number of divorces in the twentieth-century. The fact that Medea felt the pain and misery with such seemingly immeasurable force appeared the only explanation for deeds which that she committed. Jason remains unmoved and impervious to Medea suffering. The theme of the heinous crime is made more credible by the doubts and hesitations about the murder of children.

According to the reviewers the actress who played Medea was perfectly cast, contrary to the actor who played Jason whose performance detracted from the quality of the whole play. In a bold and contemporary move, the Chorus of Corinthian Women was replaced by one girl looking like a schoolgirl. The text comes in part from a translation of Euripides, partly from Stanisław Dygat's adaptation; Euripides is less straightforward in his assessment of Medea and present a more complete psychological portrait. Dygat adds substantially to Medea's image.

However, the reviewers agree that the spectacle was a successful debut of Jerzy Markuszewski who directed the play. It documented his creativity, innovation, the seriousness of the tragedy. The focus was on the psychology of the heroine, to the

neglect of less important parts and characters. The ideas which are not clear today were eliminated. Markuszewski demythologized and laicized Medea and he rejected pathos.

Sept. 7, 1962 Teatr im. Wandy Siemaszkowej, Rzeszów.

Texts in the Program:

Greń, Zygmunt. „Medea znaczy: miłość [Medea Means: Love].” *Życie Literackie* 9 (1960).

Sinko, Tadeusz. „KOBIEȚA, która zabiła własne dzieci [A WOMAN Who Killed Her Own Children].” Excerpt from a speech before the presentation of *Medea* by Euripides at the Juliusz Słowacki Theatre in Kraków, April 26, 1924.

Jan. 4, 1969. Teatr Polski, Warsaw.

List of Reviews:

Fik, Marta. „Dwie „Medee” w Teatrze Kameralnym [The Two *Medeas* at the Teatr Kameralny].” *Express Wieczorny*, Jan. 06, 1969.

Grodzicki, August. „Dwa razy Medea [Medea Twice].” *Życie Warszawy*, Jan. 07, 1969.

Jarecki, Andrzej. „Dwie Medee [Two Medeas].” *Sztandar Młodych*, Jan. 9, 1969.

JASZCZ. „Medea szczęśliwa i nieszczęsna [Medea Happy and Miserable].” *Trybuna Ludu*, Jan. 8, 1969.

Polanica, Stefan. „Dwie Medee [Two Medeas].” *Słowo Powszechne*, Jan. 7, 1969.

Zagórski, Jerzy. „Rozwinięcie mitu [Developing the Myth].” *Kurier Polski*, Jan. 8, 1969.

ŻM, EL. „Parandowski kontra Eurypides [Parandowski versus Euripides].” *Zwierciadło*, Jan. 26, 1969.

Texts in the Program:

Kumaniecki, Kazimierz. „Czasy Eurypidesa [The Times of Euripides].” Warszawa: Teatr Polski, 1969.

Natanson, Wojciech. „Mity i metafora [Myths and a Metaphor].” Warszawa: Teatr Polski, 1969.

Parandowski, Jan. „O swojej twórczości [About My Own Work].” Warszawa: Teatr Polski, 1969.

Winniczuk, Lidia. „Antyk w Literaturze Polskiej [Antiquity in Polish Literature].” Warszawa: Teatr Polski, 1969.

Discussion:

There were two plays about Medea combined in one performance – by Euripides, and by Jan Parandowski (1895-1978), a classicist and writer fascinated by antiquity. Reviewers comparing the two plays found many differences and highlighted the pitfalls of combining them together in one production. They doubted whether the actors would be able to play during one evening two emotionally different roles. Parandowski did not base his "Medea" on the version of the myth used by Euripides.

Parandowski's "Medea" is a contemporary version of the play. Here, Medea is not so much a deeply wronged, barbarian woman, but a wise and clever person, of an intellect much superior to Jason's. Medea created by Jan Parandowski has a mysterious and enigmatic personality.

The reviewers complain that the director favoured Parandowski over Euripides. Euripides was not treated with respect due to one of the greatest dramatists ever.

Sept. 23, 1972 Teatr Dramatyczny im. Aleksandra Węgieerki Białystok.**Review:**

Kral, Andrzej, W. „W Białymstoku dobry początek [A Good Beginning in Białystok].” *Teatr*, Dec. 1, 1972.

Texts in the Program:

Łanowski, Jerzy. „Od tłumacza [From the Translator].” Białystok: Teatr Dramatyczny im. A. Węgieerki, 1972.

Witkacy, Stanisław. „Medea.” Białystok: Teatr Dramatyczny im. A. Węgieerki, 1972.

Zieliński, Tadeusz. „Legenda o złotym runie [Legend of the Golden Fleece].” Kraków: Wydawnictwo Literackie, 1972. Only excerpts from this publication were included in the Program.

Discussion:

The reviewer rated this performance as one of the best ever seen on Białystok stage. A young actress played Medea, a mature woman, revealing the harm suffered and the need for revenge. She portrayed Medea's traits evenly, without suggesting that some were more important than others. Her acting was described as internally

restrained but she was not reluctant to show the tragic aspects or to use the full range of her voice.

The spectacle is arranged with sophistication and creatively. The reviewer praises Ryszard Kuzyszyn's décor, colour palette, interesting costumes, also moveable decorations, important for the dynamic of the spectacle.

March 3, 1974. Nowy Teatr, Łódź.

List of Reviews:

Jagoszewski, Mieczysław. „Medea.” *Dziennik Łódzki*, March 7, 1974.
Krajewska-Wieczorek, Anna. „Medea, czyli obojętność [Medea or Indifference].” *Odgłosy*, April 25, 1974.
Panasewicz, Jerzy. „Medea.” *Express Ilustrowany*, March 6, 1974.
Pawlak, Henryk. „Medea.” *Głos Robotniczy*, March 12, 1974.

Text in the Program:

Hoffmann, Jerzy. „Kobieta zwana Medeą [A Woman Called Medea].”
Łódź: Nowy Teatr, 1974.

Discussion:

„Medea” did not attract crowds to the New Theatre. The reviewers wonder if the Greek play is appreciated in Poland and if the translation reflects the beauty of the original poetry. In addition, the translation of Stanisław Dygat once again raises doubts whether he did not stray too far from Euripides. The original "Medea" has never been staged in Łódź before.

The show was short, but tedious. The actors used empty gestures, words were without the tragic pathos. The adaptation flattened the character of Medea and took away her uniqueness. In the performance she is transformed into an ordinary woman. Barbara Wałkówna cast as Medea played naturally. She emphasizes the experiences, feelings, reasoning and coping mechanism that allowed her to face adversity and validated her decisions. Maciej Grzybowski played the role of Jason. He was restrained and impersonal when he first appeared on stage. The décor was criticised for containing an excess of symbolic suggestions.

For the director the psychological process in Medea, her metamorphosis through suffering was important. He drew attention to Euripides and his way of presenting psychology of characters, his way of writing, and the effect on his contemporary people.

It seems that the director tries to present Medea as Euripides would want. Investigates Medea's deepest feelings and extracts her essence. The most important for him is the soul of the heroine, at that moment the pace of the performance slows down, and when the action moves to other people – the pace quickens. He believes that the passion marks the high point of the tragedy. Director is also impressed with the second conversation of Medea and Jason, it resembles a criminal plot. The performance draws attention to the internal struggle between love and hate inside Medea. The scene of the messenger bringing the news about the death of Jason's new wife is reminiscent of Shakespeare.

The director considered that it is important to adopt a new, modern approach to the subject of ancient tragedy and an accurate translation of the ancient text is unsuitable for this new image of Medea.

March 15, 1974. Teatr Telewizji.

List of Reviews:

Bołtuć, Irena. „MEDEA,” March 8, 1974.

Bołtuć, Irena. „Wielki dramaturg grecki Eurypides... [The Great Greek Playwright Euripides...],” March 15, 1974.

„Euripides: *Medea*,” *RTV*, March 11, 1974.

G. „Medea,” *Życie Warszawy*, March 17, 1974.

Kowal, Jacek. „Mieszane uczucia [Mixed Feelings].” *Wiadomości*, March 21, 1974.

PIK. „Pradawne mity. Żywe dramaty [Ancient Myths. Living Tragedies],” *Gazeta robotnicza*, March 23, 1974

Szymańska, Janina. „Medea,” *Ekran*, Febr. 24, 1974

TTB. „*Medea* we wrocławskim Teatrze TV [Medea at the Wrocław Television Theatre],” *Gazeta Robotnicza*, March 14, 1974.

Discussion:

This is another presentation of Euripides' *Medea* translated by Stanisław Dygat, and there is again a perceived problem with this modernised text. The tragedy does not originate in the collision of two opposing values, represented by the two protagonists. It is Medea's emotional problems that generate tragedy.

The theme of the play is passion, the feeling of love and hate, and the power of these emotions. In this performance the focus was also on women's rights, and particularly on the rights of Medea. The

reviewers were generally unimpressed with the format of the play, or acting, or directing vision, or even the décor.

Several favorable reviews referred to the lead actress - Asja Lamtiugina. They also pointed to the fact that the actors were from a younger generation and have still time to evolve and develop. The acting is also said to be solid, the presentation prepared carefully, but monotonous.

June 16, 1975. Teatr Krypta, Szczecin.

There were no reviews available for this local performance.

Febr. 5, 1977. Teatr Studio, Warsaw.

List of Reviews:

Tomaszewski, Stanisław. „Medea nie uszła z życiem [Medea Did not Escape with Her Life].” *Walka Młodych*, March 06, 1977.

Polanica, Stefan. „Futbol... i nie tylko [Not Only Football].” *Słowo Powszechne*, March 03, 1977.

Kielak, Ewa. „Medea nie budzi grozy [Medea Does Not Inspire Awe].” *Trybuna Ludu*, March 01, 1977.

Texts in the Program:

Wydrzyński, Andrzej. „Euripides.” Warszawa: Teatr Studio, 1977.

Zieliński, Tadeusz. „MEDEA.” Warszawa: Teatr Studio, 1977.

Kumaniecki, Kazimierz. „Najtragiczniejszy z greckich tragiczków [The Most Tragic of Greek Tragedians].” Warszawa: Teatr Studio, 1977.

Discussion:

The spectacle was the directing debut and the result of more than thirty years of apprenticeship of the actress Hanna Skarżanka. According to reviewers the production team at the Studio Theatre knew well what they wanted to create, but the implementation of this clear plan was unsuccessful. Possibly due to a certain lack of experience of the director. The intention was to show Medea as a symbol of human passion.

From previous well received performances, the theatre acquired a good reputation for the director's experimentation. The stage was arranged as a workshop. Easels and frames were disposed in the workshop and the actors would throw them at each other. The presence of these objects was not explained. Costumes and music

also did not get favorable reviews, they seemed to create a bohemian atmosphere. However, the reviewers did praise the acting as such.

In the play, Medea is shown as a deeply hurt woman who has nowhere to go (the passage about Aegeus, king of Athens, who offered a safe haven to Medea was removed from the text). Wounded, she decides to exact a horrible vengeance feeling that she has no other choice. The play is totally focused on Medea's psychology. Jolanta Hanisz plays a cunning and insidious Medea. However, due to the director's shortcomings, the show was received without enthusiasm.

Febr. 6, 1978. Teatr Telewizji.

List of Reviews:

Grl. „Medea na co dzień [An Everyday Medea].” *Trybuna Ludu*, Febr. 9, 1978.

P. „Medea.” *Dziennik Ludowy*, Febr. 6, 1978

Sier. „Plenerowa Medea [An Outdoor Medea].” *Głos Pracy*, Febr. 7, 1978.

Discussion:

The director had the intention of highlighting what was contemporary in the play, but the reviewers point out that there was no reference to the ancient times and the ancient view of man and morality.

Euripides insist on the universality of such emotions as, as love, hate, jealousy and desire for revenge. According to some reviewers true tragic characters were missing in the play. The costumes and set design were called "strange," but it is not certain from the reviews what they looked like.

May 13, 1978. Teatr Dramatyczny, Warsaw.

List of Reviews:

Bojarska, Maria. „Jak wystawić Medeę? [How to Stage Medea?]" *Teatr 22* (1978).

Kłossowicz, Jan. „Smutna Medea [A Sad Medea].” *Literatura* 39 (1978).

Markiewicz, Andrzej. „Medea.” *Nasza Trybuna*, Sept. 11, 1978.

Natanson, Wojciech. „Poemat ambicji kobiecej [A Poem about Feminine Ambition].” *Życie Warszawy*, Aug. 30, 1978.

Pysiak, Krzysztof. „Kameralna Medea [An Intimate Medea].” *Zwierciadło*, Sept. 28, 1978.

Szydłowski, Roman. „Antyk i współczesność [Antiquity and Our Times].” *Trybuna Ludu*, Sept. 08, 1978.

Zagórski, Jerzy. „Medea najkameralniej [Medea, Most Intimate].” *Kurier Polski*, May 29, 1978.

Text in the Program:

Kępiński, Antoni. *Melancholia* [Melancholy]. Warszawa: Teatr Dramatyczny, 1978.

Discussion:

The spectacle was compared to the previous performance of Medea at the same theatre, sixteen years earlier. Although the reviewers then were critical about the cast, the reviewers of the current performance believed that the previous show must have been better than the new one in 1978.

The director adopted a psychological approach to Medea. It was to be an attempt to justify and explain the heroine's themes. The action of the drama was situated in the modern world; Medea was a normal woman, she was using sulfurous acid and a kitchen knife, and then went for treatment to a psychiatric clinic. The modern Medea was less of a tragedy, more of a social drama. Reviewers claim that play was gray and sad rather than tragic. Jadwiga Jankowska-Cieślak, the actress playing the title role was praised.

In the text entitled "Melancholy" and included in the Program of the play, Antoni Kępiński concludes that Medea is suffering from depression resulting from lack of love. Medea is like a child that creates its own sense of justice. Not all reviewers agree with this statement. Medea, in their view, cannot be mentally ill, because then she could not be a tragic heroine. Psychology and psychological approach to tragedy and classical antiquity is a very important aspect of research.

Jan. 14, 1979. Teatr Adekwatny, Warsaw.

There were no reviews available for this performance.

March 25, 1988. Teatr Powszechny, Warsaw.

List of Reviews:

Baranowska, Agnieszka. „W dymach i oparach [In Smoke and Vapours].” *Kultura* 23 (1988).

- Głogowski, Krzysztof. „Euripides i nasi współcześni [Euripides and Our Contemporaries].” *Kierunki* 17 (1988).
- Kubikowski, Tomasz. „Antyczne propozycje [Ancient Proposals].” *Odra*, Dec. 1, 1988.
- Kydryński, Lucjan. „Janda jako Medea [Janda as Medea] (fragm.).” *Przekrój*, April 24, 1988.
- Nowak, Maciej. "Medea lacrimosa." *Teatr* 7 (1988).
- Multanowski, Andrzej. „Causus: Janda.” *Tygodnik Kulturalny*, June 19, 1988.
- Pawłowski, Roman. „Telegram od Hübnera [A Wire from Hübner].” *Gazeta Wyborcza*, Febr. 18, 2007.
- Sieradzka, Zofia. „Głód serca u starożytnych i nam współczesnych [An Ancient and Contemporary Need for a Heart].” *Argumenty* 30 (1988).
- Stankiewicz-Podhorecka, Temida. „Medea '88.” *Życie Warszawy*, April 13, 1988.
- Wolańczyk, Tomasz. „Obcość Boskość Histeria [Foreign - Divine - Histerical].” *Teatr* 2 (1989).

Discussion:

Reviewers appreciate the diversity of costumes in the spectacle – distinguishing between Greek costumes and barbarian costumes of Medea. Set design is sparse, discreet, schematic, composed of several elements of the ancient stage, without ostentation. Characters are presented as monumental and cold. There is no intermission in a one-hour and a half performance. The stage design overpowers the text of the play.

Jerzy Zelnik as Jason has been applauded for his acting. Jason became not only the person guilty of injustice, but also a character in his own right.

Krystyna Janda played Medea paying attention to details – speaking in a distinguished manner, moving properly and looking impressive, on the psychological level, reflecting the behaviour of a woman demented with grief and then credible in the moment of her metamorphosis. Medea's character possesses certain divine qualities in the play. The reviewers turned their attention mainly to the irreproachable acting of Krystyna Janda. The play has been assessed with interest and enthusiasm, generally very positively.

Conclusion:

Medea is one of the ancient plays most often staged. This is primarily due to the play's universality. Women all over the world suffer after being abandoned by their partners and seek revenge for

their pain. Clearly, they almost never go as far in exacting their revenge as Medea, but often their suffering is source of hatred. Polish performances of Medea in the years 1960 - 1988 presented the tragic heroine in different ways, due to adaptation of text (modern translation), the style of acting or the director's vision. However, the aptitude and talent of actresses playing Medea were praised in practically all performances. Perhaps this due to the modern morality of the play.

This tragedy evokes many emotions throughout its length: pain, fear, identification with the heroine, hero, and even catharsis. Reviewers receive classical theatre in different ways: some believe that performing *Medea* (or other ancient text) evokes school memories of boredom and imposition in the audience; others are of the opinion that people need to be exposed to ancient texts as they were; still others think that to bring art and theatre to contemporary audiences, they need to be modernized. In any case, it seems obvious that *Medea* is an ancient tragedy in a pathetic, grand style, with a deep sense of the tragic and universal and it should not become excessively modernized.

Marta Wojtkowska

Aristophanes, *Lysistrata* [*Lizystrata* also *Bojomira* or *Gromiwoja*].⁹

List of performances:

- Nov. 5, 1955. Teatry Dramatyczne [Dramatic Theatres],
Częstochowa, dir. Eugeniusz Aniszczenko
- Oct. 10, 1959. Teatr Powszechny [Theatre for All], Warszawa, dir. by
a team
- June 20, 1970. Teatr Powszechny w Łodzi [Theatre for All in Łódź],
Łódź, dir. Roman Sykała
- March 17, 1973. Wrocławski Teatr Współczesny im. Edmunda
Wiercińskiego [Edmund Wierciński Contemporary Theatre in
Wrocław], Wrocław, dir. Raul Zermano
- Dec. 20, 1975. Teatr Zagłębie [Theatre of the Coal Fields],
Sosnowiec, dir. Antoni Słociński

⁹ Both names are neologisms attempting to render in archaic Polish the meaning of the name *Lysistrata* – Army-Disbander. *Bojomira* – she who brings peace to war, *Gromiwoja* – she who vanquishes warriors.

- Febr. 2, 1979. Teatr Dramatyczny [Dramatic Theatre], Gdynia, dir. Kazimierz Łastawiecki
- March 16, 1979. Teatr Telewizji [Television Theatre], dir. Antoni Halor
- Aug. 23, 1986. Teatr Wybrzeże [The Coast Theatre], Gdańsk /Teatr Kameralny [Chamber Stage], Sopot, dir. Ryszard Ronczewski.

List of Reviews:

- Czyż, Jolanta. "I z czego tu się śmiać?" [And What's There to Laugh About?], *Dziennik Bałtycki*, Febr. 6, 1979.
- Dziedzic, Mieczysław. "Wielkie oburzenie o drobne świntuszenie [A Big Scandal Over a Bit of Dirty Talk]." *Wiadomości*, May 3, 1973.
- Fik, Marta. "Musical – lekarstwo na wszystko [A Musical – a Remedy for All Ailments]." *Teatr* 22 (1970).
- "Gdy płeć słaba gromi mężnych wojów..." [When the Weaker Gender Vanquishes Brave Warriors] *Dziennik Zachodni*, Nov. 12, 1955.
- Jęsiak, Anna. "Śmiech Dionizyjski [Dionysian Laughter]." *Dziennik Bałtycki*, Aug. 27, 1986.
- Klem, Katarzyna. „Arystofanes po meksykańsku [Aristophanes á la mexicaine]." *Wieczór Wrocławia*, March 26, 1973.
- Komornicka, Anna M. „Sejm kobiet Arystofanesa na scenie Teatru Polskiego we Wrocławiu.“ *Meander* 9 (1968).
- Kudliński, Tadeusz. "W teatralnym terenie [In Theatrical Periphery]." *Tygodnik Powszechny*, Nov. 27, 1955.
- Moskalówna, Ewa. „Świństwa w formalinie [Filth in Formalin]." *Głos Wybrzeża*, Aug. 26, 1986.
- Sierecki, Sławomir. "Gromiwoja [She Who Vanquishes Warriors]." *Wieczór Wybrzeża*, Febr. 2, 1979.
- Surówka, Bolesław. "Lizystrata Arystofanesa [Aristophanes' Lysistrata]." *Dziennik Zachodni*, Jan. 20, 1976.
- Zagórski, Jerzy. „Nareszcie Arystofanes [Finally Aristophanes]." *Kurier Polski*, Oct. 15, 1959.
- Zwoźniakowa, Renata. "Pochwała Dyplomacji [Diplomacy Applauded]." *Poglądy*, 6 (1976).

Nov. 5, 1955. Teatry Dramatyczne, Częstochowa

A first post-war performance, not entirely free from weaknesses, but generally well received. The first positive aspect is a more contemporary language. The reviewers underline the humour of the text, numerous jokes and caricatured comedy types, good acting; they express their satisfaction that after a forty-six-year

hiatus, *Lysistrata* is being finally performed again on Polish stage. The critics emphasize that Aristophanes' comedy waited excessively long for a new staging, and for no clear reason. According to one review in *Dziennik Zachodni* the Częstochowa performance was really lively and suggestive.

Oct. 10, 1959. Teatr Powszechny, Warsaw .

A solid performance. For the critic J. Zagórski it was an important event because it showed that the ancient writers had become part of Polish theatre. Good vocals of the Chorus, good casting and acting. There were problems with a somewhat archaic sounding text and also with the makeup. J. Zagórski thought that for an inexperienced theatre the task was challenging, but on the whole, the ensemble could be proud of their performance and consider it an important step towards building a good reputation for their theatre.

June 20, 1970. Teatr Powszechny w Łodzi, Łódź.

Not well received by reviewers. Stylistically, the play was presented as a mix of music-hall and theatre. That eclecticism caused a lot of problems. Marta Fik called it harshly: "*The school of bad taste.*" There was a lot of shortcomings brought up by the reviewers, e. g. bad cabaret instead of great comedy, poor acting (with few exceptions actors could not fully cope with their roles) and second-rate dancing. And even more damaging: all serious issues treated by Aristophanes became trivial and simplistic.

March 17, 1973. Wrocławski Teatr Współczesny im. Edmunda Wiercińskiego, Wrocław.

One of the less applauded performances. Director from Mexico attempted to put together a very amusing performance using a large number of different ideas, but the team was unable to implement them on stage. The biggest drawback and fatal objection was a weakened sense of humor. *Lysistrata* is a funny comedy but it was not on the Wrocław stage. There were also some smaller snags, like some not-up-to-par acting or really overplayed erotica (enough to cross the line between art and kitsch). Still, there was some benefit to presenting *Lysistrata* from an unusual point of view of a young and talented foreign director.

Dec. 20, 1975. Teatr Zagłębie, Sosnowiec.

A very well received performance. Reviewers praised almost all aspects of the comedy: compelling humour, satire, funny jokes,

lively dialogues, and beautiful costumes. Director used the translation of Stefan Srebrny, an eminent pre-WW2 classicist, and this was one of the reason of the success. This really good performance gave the audience an opportunity to think about such universal issues as peace, war, life experience, or senility.

Febr. 2, 1979. Teatr Dramatyczny, Gdynia.

This was unfortunately yet another failed project. Emphasis was put on vulgarity with an unhappy result: both the characters and the text itself lost most of their *vis comica*. There was poor acting, disastrous vocals and indifferent dances. Actors were not well prepared to play ancient Greeks. There was also much prudery, foreign to Athenians of the fourth century BC. The spectacle created an impression of a hurried, sloppy production. The title of Julia Czyż's review: "*And What's There to Laugh About?*" renders best the general feedback. There were funny things in that performance, but this was not the kind of laughter intended by Aristophanes.

Aug. 23, 1986. Teatr Wybrzeże Gdańsk/ Teatr Kameralny, Sopot .

The last *Lysistrata* staged during the period 1945-1990. A play clearly for adults (phallic cult of Dionysius is shown very bluntly, but we should remember – it is typical for the Old Comedy), sophisticated, well-prepared, with excellent acting. The martial scene of temptation between Jerzy Łapiński and Alina Lipnicka was almost perfect, according to Ewa Moskalówna. Other aspects such as choreography or costumes were also outstanding. A truly successful staging of Aristophanes by the Theatres of the Baltic Coast.

General Discussion:

The drama was written during the Peloponnesian War in 411 B.C.; it is a shining example of Greek Old Comedy and it brings a pacifist message.

Many reviewers of the first period (1955) highlight the anti-war theme. However, another aspect emphasized by almost all the critics is promiscuity. Ten years into the Soviet domination, with the Cold War in full swing and peace movements in the west encouraged and supported by the Soviet Union, the anti-war theme coincided with communist rhetoric. Still, the reviewers focus more on condemning the erotica, unsuitable to the official ideology. After the 1955 outrage caused by sexual content, the later performances

cautioned the public on posters by adding: *A Comedy for Adults, or For Over-Eighteen.*

A feature common to almost all the reviews is the high praise given to acting, especially to actresses playing Lysistrata. Truly outstanding Polish actresses were cast in that role, e. g. Zofia Rysiówna (1920-2003), Zofia Saretok (1938-2013), or Elżbieta Goetel (1942).

Each of these eight performances is quite different. While it would be difficult now, several decades later, to assess which of them was truly staged with the best results, they all drew attention to contemporary problems of the Polish society. Aristophanes' humour was presented with varied success. The performances staged at different times of the period and by different theatres combine to paint an interesting picture of the Polish Theatre dealing with the challenge of classical comedy under communism.

Konrad Rydel

Titus Maccius Plautus, *Mercator.*

List of performances:

- April 29, 1960. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice. Dir. Mieczysław Daszewski
- Sept. 23, 1960, Teatr Telewizji [Television Theatre](the same performance as the previous one). Dir. Mieczysław Daszewski
- March 10, 1961. Teatr Satyry (Estrada Satyryczna) [Satirical Theatre (Satirical Variété)], Poznań
- May 28, 1961. Teatr Powszechny [Theatre for All], Warszawa
- June 27, 1974. Teatr im. Juliusza Osterwy Lublin, Scena Reduta 70 [Juliusz Osterwa Theatre Lublin, Redoubt Stage 70]. Dir. Andrzej Kruczyński.
- April 30, 1977. Teatr Nowy [New Theatre], Zabrze. Dir. Mieczysław Daszewski
- Febr. 18. 1978. Teatr im. Leona Kruczkowskiego [Leon Kruczkowski Theatre], Zielona Góra. Dir. Mieczysław Daszewski
- Febr. 13, 1989. Tarnowski Teatr im. Ludwika Solskiego [Ludwik Solski Tarnovian Theatre], Tarnów. Dir. Janusz Hamerszmit.

April 29, 1960. Teatr Śląski im. Stanisława Wyspiańskiego, Katowice - no reviews or programs available

Sept. 23, 1960. Teatr Telewizji (the same performance as the previous one). No reviews or programs available

March 10, 1961. Teatr Satyry (Estrada Satyryczna), Poznań.
No reviews or programs available

May, 28, 1961, Teatr Powszechny, Warsaw.

List of Reviews

Beylin, Karolina. „Włos w cocktailu [A Hair in the Cocktail],”
Ekspres Wieczorny, June 2, 1961.

JASZCZ [Jan Alfred Szczepański], *Kabaret “pod rzymskim
klasykiem* [Roman Classic’s Cabaret].” [post May 28, 1961]

Kosińska, M. *Zabawa z Platitusem* [A Game with Platitus], [s. n.]
June 2, 1961

Kral, A. W. „Kupiec w pepitkę [A Merchant in Dogstooth].” *Teatr 17*
(1961)

Texts in the Program

“Kupiec” *Plauta w Teatrze Powszechnym* [Plautus’ *The Merchant at
the Theatre for All*], [post May 28, 1961].

Plaut, *Kupiec* [The Merchant]. Teatr Powszechny w Warszawie.
Sezon 1960/1961.

Gustaw Przychocki, *O twórczości Plauta* [On the Works of Plautus].

The text of the program refers to the origin of the play *Mercator* and namely the comedy *Emporos* [The Merchant] by the Greek author Philemon, one of the representatives of the New Comedy. It also gives an unsubstantiated date of the first performance of the play – 212 B.C. and informs that Plautus was connected to the *collegium poetarum*, an organization similar to the Dionisian travelling performers of the 3rd century B.C. Plautus’ plays were full of arias, duets and trios – *cancitas* combined with dance. The main contribution of this Roman author was to change the mood in the reformulated Greek plays. The text ends with an enumeration of characteristics of Plautus’ style.

The Program is available at: http://www.e-teatr.pl/pl/programy/2009_04/7712/kupiec__teatr_powszechny_warszawa_1961.pdf

[s. n.], **“Kupiec” Plauta w Teatrze Powszechnym**, [post May 28, 1961] [<http://www.e-teatr.pl/pl/artykuly/142095.html>]

This text comes from the producers of the play, who state that they intend to stage the play in the spirit of Plautus, but with contemporary modifications, such as, modern songs, couplets, hits and three poems by Konstanty Ildefons Gałczyński.

There is also information about the designer of the masks, a painter from Cracow, Kazimierz Mikulski; they are all original creations, not copies of ancient masks.

JASZCZ [Jan Alfred Szczepański], “Kabaret pod rzymskim klasykiem [Roman Classic’s Cabaret].” [post May 28, 1961] online [<http://www.e-teatr.pl/en/artykuly/142094.html>]

The review is maintained in an ironic style. The author stresses that different elements have not been happily incorporated into the main play, such as: Gałczyński’s poems, which do not fit, songs “in Buffo style” and “ten floors of parody.” “Everything has already taken place” – as the sage Ben Akiba used to say. Yes, it has, it really has. Attic comedy (old, middle and new) originated from Doric farces, Roman comedy from Greek, medieval witty anecdotes were inspired by Roman comedy. Goliards from streets and squares found their way to the Gardens and clubhouses, salon comedy was before the boulevard one.”

The performance refers to immortal and universal theme of literature, such as love and intrigue, youth and old age, and also social inequality. We find such topics in *Kupiec*, e. g. the slave smarter than his master – motif equal to Figaro and Almaviva, hetaeras are the “ethereal ladies of the camellias.” There is no point in digging deep into social issues, the aim is a cabaret-style entertainment. According to this rule – the author states – the action is frisky and preposterous, sometimes over the top, but unadorned texts of Plautus “would put everyone to sleep.”

He stresses the presence of one actress, Małgorzata Lorentowicz, and applauds good theatrical skills of Jerzy Karaszewicz, but he wonders if Teatr Powszechny is a suitable place for this variety of art.

Karolina Beylin, „Włos w cocktailu,” *Ekspress Wieczorny*, June 2, 1969. Online [<http://www.e-teatr.pl/pl/artykuly/72114,druk.html>]

Karolina Beylin expresses the opinion that the play, due to its abundant modifications should be described as only connected to *Kupiec* by Plautus. She writes: "If we want to recreate the recipe according to which it [this play] was prepared, it would probably look like this: take a pinch of Plautus (not too much, just a little bit), add Gałczyński's poems, a pepper of jokes, a lump sugar of melodies taken from different popular films "Ciao Bambina," "Padam, padam..." etc. And if "a white hair" falls into this cocktail, don't throw it away! – it could be useful! Serve it as an effervescent and drink in a single gulp while listening to the music."

She underlines that the general effect of the performance is excellent because the audience laughing participates in it. She also admits that these are important components of the play; costumes and actors who move among different epochs, i.e. Wojciech Rajewski as the funny old man Demipho and Marek Wojciechowski as a lively and fidgety servant, and also the old woman Syra and the Cook.

A. W. Kral, „Kupiec w pepitkę,” *Teatr* 17 (1961). Online [<http://www.e-teatr.pl/pl/artykuly/72115,druk.html>]

Kral raises the problem of ownership of the performance – it is the property of Stanisław Wyspiański Silesian Theatre in Katowice, the place of the premiere of *Kupiec*. She calls it "the merchant in houndstooth cloth," because the performance is divided into three parts: "a strange rehearsal in a strange theatre," a pantomime and music overture of the whole comedy, and intermedia.

Humour comes from the arias, the masks and the rule of playing female roles by men with one exception – the hetaera Pasikompsa played by Małgorzata Lorentowicz. Kral likes the incorporation of Gałczyński's fragments, although it is done with a certain lack of finesse and good taste. She applauds the roles of Wojciech Rajewski, Jerzy Karaszewicz and Marek Wojciechowski.

M. Kosińska, *Zabawa z Platitusem* [Playing with Platitus], [s. n.] June 2, 1961. Online [<http://www.e-teatr.pl/en/artykuly/142096.html>]

"Everything takes place with the permission of the author" – this is the beginning of Kosińska's review. We have the right to manipulate the text, because Plautus did the same to his predecessors. The performance is "full of excellent ideas, teasing, based on fine

allusions and sometimes transforms into *persiflage*.” Although the first part of the performance is a little bit verbose and overloaded with too sophisticated situational solutions, the second one improves thanks to liberal mood, temperament and taking everything with a grain of salt. Kosińska underlines that the actors were faced with a real challenge, because they had to manoeuvre between delicate wisecracks and obvious mockery. The actors, who used this style in the best way, were: Wojciech Krajewski, Tadeusz Janczar and Jerzy Karaszewicz.

June 27, 1974. Teatr im. Juliusza Osterwy, Scena Reduta 70, Lublin.

Texts in the Program:

Andrzej Kruczyński, *Od reżysera* [From the Director].

Program. Online http://www.e-teatr.pl/pl/programy/2009_04/7710/kupiec__teatr_im_osterwy_lublin_1970.pdf

The plays of Plautus express true comedy, unpolluted with political, didactic or moral thought. Kruczyński writes: “The pure comedy of Plautus contains the root essence of theatre.” On the Polish ground the *Kupiec*’s author had been outstripped by Molière, and later – by Alexander Fredro (1793-1876).

It is much easier for a contemporary actor to play a liminal condition of a person mired with the Theatre of the Absurd than the easiest comic situation. The comedy demands to be treated in a serious way and it ages quickly, so it needs to be rejuvenated. It inspires optimism, provides things less worthy but young and pretty, love for human beings and laughter at ourselves.

Anna Krajewska-Wieczorek, *Sceniczne loty Plauta* [Plautus’ Scenic Flights]. Program. Online http://www.e-teatr.pl/pl/programy/2009_04/7710/kupiec__teatr_im_osterwy_lublin_1970.pdf

The reviewer brings up the question of Plautus’ nickname. The noble sounding *Gens Macci*, in reality was derived from a clown’s name and means “eeyore dog.” For a long time Terentius was much more popular than Plautus. The situation changed in the

15th century, when twelve new Plautus' plays (on top of the previously known eight) were found. Plautus had a serious impact upon the development of farce, while Terentius had an influence on the so-called *comédie larmoyante*.

After WW2 all plays were performed on the basis of Gustaw Przychocki's (1884-1947) translation: *Amphitryon* at the Teatr Miejski in Gniezno (1949), *The Brothers Menaechmus* at the Teatr Wybrzeże in Gdańsk (1961), *Casina* at the Teatr Nowy in Łódź (1966), *The Swaggering Soldier* at the Teatr im. Słowackiego (1959) and at the Teatr Kameralny in Warsaw (1963).

April 30, 1977. Teatr Nowy, Zabrze.

List of Reviews:

Małgorzata Ruda, „Plaut w kabarecie [Plautus at a Cabaret],” *Życie Literackie* 39 (1977).

Bolesław Surówka. „Kupiec Plauta [*The Merchant* by Plautus],” *Dziennik Zachodni* May 31, 1977.

Renata Zwoźniakowa, „Plaut z parasolem [Plautus with an Umbrella], *Poglądy* 15, (1977).

Program, Ewa Kwiecień. Online http://www.e-teatr.pl/pl/programy/2013_11/50490/kupiec__teatr_slaski_katowice_1960.pdf

The same information about Plautus, known from the previous texts, is provided in the Program. The main characteristic of this play, says Ewa Kwiecień, is the fact that Plautus engages the audience “through Charinus' mouth, not an abstract addressee, like “the night, the day, the sun, and the moon.” He actually brings the audience into his reality. The actors and characters are aware of the two frames of reference and express this awareness with irony.

Accidents and deceit rule in this perspective and influence the initial plan of the characters. Music, from the reviewer's point of view, is suitable to the structure of the play. One remark is that Gałczyński's poems are not as striking as previously.

Bolesław Surówka. „Kupiec Plauta.” *Dziennik Zachodni*, May 31, 1977. Online <http://www.e-teatr.pl/en/artykuly/72214.html>.

The reviewer realizes that Plautus absorbed the Greek comedies “warp and weft” and the same thing was probably done by the Greeks who had taken over literary threads from Egyptians, and the Egyptians from Hittites, Babylonians, and Sumerians. He claims that Mieczysław Daszewski treats *Kupiec* as exclusively his own play.

He highlights several outstanding points of the performance: the back-to-front dance performed by Wincenty Grabarczyk, Mieczysław Całka and Andrzej Lipski, the main feminine role, that of Pasikompsa, played with “a tempting grace” by Hanna Boratyńska, and the inclusion of the second feminine character – Marzena Mięka’s “Little Hetaera” who plays on Hammond’s organs, as well as the excellent costumes and masks by Danuta Kosała.

Renata Zwoźniakowa, „Plaut z parasolem [Plautus with an Umbrella],” *Poglądy* 15, (1977). Online <http://www.e-teatr.pl/pl/artykuly/72218,druk.html>

This reviewer also stresses that Plautus borrowed themes from other works but created his own plays in an original manner. Revival of his works on modern stage is accomplished according to his own practice. She also, as Bolesław Surówka, writes about Mieczysław Daszewski’s progressing expertise in directing *Kupiec*.

The performance, she reviews, is not a repetition of the previous ones, although it keeps some of its ideas and devices. The following elements of different genres mingle freely: musical comedy, post-war cabaret, *commedia dell’arte* and demotic theatre – all of them full of realism, distortions, fantasy, lyricism, mockery, laughter etc. In the prologue, we find the amazing umbrella.

The stage, divided into two parts: Demipho’s and Lysimachus’, becomes an arena of intensive movement, cross-dressing, songs, and surprising scenes, such as a ship with the leg of Pasikompsa being raised as a flag, a fireman taking cigarettes away from Charinus and a policeman taking his gun, a prompter in Roman clothes, actors talking to the audience and conducting small dialogues, the back-to-front dance, huge funny masks with which the actors can quickly transition from one role to another.

The idea the reviewer liked best was the Little Hetaera, who plays the organs and is kidnapped by a policeman. The critic raises several questions: from her point of view, texts on betrayals would pass better, if declaimed by Pasikompsa rather than Syra, the affair should be more subtle, actualization of songs and wilfulness should

go further, and the pace of the first part should not be slower than that of the second.

Małgorzata Ruda, „Plaut w kabarecie [Plautus in a Cabaret].” *Życie Literackie* 39 (1977). Online <http://www.e-teatr.pl/pl/artykuly/72225,druk.html>

The reviewer comments on the commitment of Mieczysław Daszewski to the play; he directed it in Warsaw, Katowice, and Zabrze, and calls it “a matter of choice.” She asks if it is due to fascination or became a habit. She realizes that the plot of the play is being constantly halted when modern elements, such as cigarettes, appear. The director uses the device of “theatre within a theatre,” a caricature, hyperbole, and a melange of verbosity. For instance, an musician looks at the audience through binoculars. The characters are not amusing because of their personality traits – it is a result of juxtaposition of the role of an actor and the role of a character. There is a strange figure of a boy in love, posed as a bas-relief, and declaiming monologues.

There are too many ingredients in this cooking pot: vaudeville and cabaret, erotic intrigue, demotic dances, tango and stumps – the laughter they produce is strained. Everything in this play seems to have a separate identity: masks, harlequinade, revue, festival, avalanche of solutions elicited by musical quotes. For the reviewer, it is a performance showing “how *Kupiec* should be performed” and “how to read Plautus.” These “bearded ideas of the director” were almost successful – if we consider such factors as music by Marzena i Jacek Mikoła, achieving an image not of a mosaic but of unity.

Feb. 18. 1978. Teatr im. Leona Kruczkowskiego, Zielona Góra.

Review:

Justyna Hofman, „Na szczęście można się pośmiać [Luckily, It Is Funny],” *Nadodrze* 6 (1978). Online at <http://www.e-teatr.pl/pl/artykuly/72246,druk.html>

White stage, blue waves on the wall, flashcards with the name of the play and its author. On the left a boat swinging on the water. A childish melody is being played. This is the pleasant picture painted by Justyna Hofman in her review. She explains that one can identify

three separate stylisations in Daszewski's performance: the convention of the ancient theatre, the usage of abbreviation and fairy tale symbols, cabaret, and farce stunts (i.e. Lysimachus as a cockerel and the Polish nonsensical, alliterative song "Rudy rydz [A Red-Headed Red-Pine Mushroom].") The action happens at a vivid pace but unfortunately, it lacks warmth and emotions.

The actors do not derive much pleasure from their roles. Everything that happens in the theatre, even laughter itself, is contrived, monotonous and repetitive. However, Hofman applauds certain aspects of the play, such as the idea of using modern songs, i.e. Demipho and Lysimachus sing "The Anthem of Old Men" by Gałczyński, they are funny but a little pathetic too, especially the characters of Dorippa and Syra. Special kudos go to makeup and costumes stylized to resemble fairy tales. At the end of her review Hofman stresses that laughter is as precious for *katharsis* as tears.

Febr. 13, 1989. Tarnowski Teatr im. Ludwika Solskiego, Tarnów

No reviews or programs were available for this performance.

General Discussion:

Looking at Polish post-WW2 performances of *Mercator*, we cannot focus just on Mieczysław Daszewski. Andrzej Kruczyński and Janusz Hamerszmit both contributed to this endeavour; even if it was to a lesser extent, their approach is also important.

All reviewers stress numerous contemporary additions or changes, such as modern songs and poems by Konstanty Ildefons Gałczyński and point to some preposterous ideas which harm the coherence of the performance.

JASZCZ has doubts if Teatr Powszechny is an appropriate place for such genres. Beylin is much more optimistic because for her the audience's reaction and reception are paramount. Kral and Kosińska raise the problem of Daszewski's perceived *Mercator* monopoly. Kosińska claims that directors have the right to manipulate the text, because Plautus did the same. In 1977 began modifications *within* the performance.

Kwiecień highlights the fact that Plautus targets a concrete, not an abstract, audience. That year's performances brought new elements such as an umbrella in the prologue and the character of the Little Hetaera. There is still no unity of genre but rather a chaotic melange. For Hofman, the action moves at a vivid pace but

unfortunately, it seems too rigid and monotonous. She likes however some aspects of the play, e. g. the idea of using modern songs.

The reviewers agree that it is very hard to create an ideal performance. The director takes a risk by bringing up new ideas and developing a set of references, but he is also subject to criticism and is judged according to the audience's imagination and individual needs.

Małgorzata Glinicka

Stanisław Wyspiański, *Akropolis*

List of Performances:

- Dec. 3, 1959. Teatr Nowy [New Theatre], Łódź. Dir. Kazimierz Dejmek
- Oct. 10, 1962. Teatr Laboratorium 13 Rzędów [Theatre Laboratory Thirteen Rows], Opole. Dir. Jerzy Grotowski
- Oct. 1, 1966. Teatr Rapsodyczny [Rapsodic Theatre], Cracow. Dir. Mieczysław Kotlarczyk
- May 17, 1967. Instytut Badań Metody Aktorskiej - Teatr Laboratorium [Institute for Studies of Acting Methodology – Theatre Laboratory], Wrocław. Dir. Jerzy Grotowski
- Febr. 4, 1978. Teatr im. Juliusza Słowackiego [Juliusz Słowacki Theatre], Cracow. Dir. Krystyna Skuszanka
- April 8, 1990. Teatr im. Jana Kochanowskiego [Jan Kochanowski Theatre], Opole. Dir. Szczepan Szczykno.

Dec. 3, 1959. Teatr Nowy Łódź. Dir.

The first staging of *Acropolis* after WW2. While the play was recognized as high risk and difficult to interpret, it was not particularly well received by reviewers. The director used music of Bach and a rather classic, simple décor. The occasion was provided by the celebration of the year of Wyspiański and one of its aims was to familiarize a wider public with the poet's work.

Kazimierz Dejmek introduced several modifications, cut a number of passages in the text and added the character of the Poet designed to become the public's guide to Wyspiański's universe. According to some reviewers, this was precisely the reason the spectacle lost many esthetic values. The director also opted for a more ascetic form than Wyspiański intended. On the other hand, he decided not to use such powerful ideas, as the toiling of bells or flying flocks of ravens.

Based on:

Panasewicz, Jerzy. "Bezbronni wobec Wyspiańskiego," *Express Ilustrowany*, Dec. 21, 1959. Online: <http://www.e-teatr.pl/pl/artykuly/121017.html>

Zagórski, Jerzy. "Akropolis," *Kurier Polski*, Dec. 18, 1959. Online: <http://www.e-teatr.pl/pl/artykuly/121019.html>

Jabłonkówna, Leonia. "Akropolis." *Teatr* (Dec. 1959). Online: <http://www.e-teatr.pl/pl/artykuly/121059.html>

Wojtasikowa, Krystyna. „Akropolis,” [s. n.]. [Post] Dec. 3, 1959. Online: <http://www.e-teatr.pl/pl/artykuly/121021.html>

Orłowski, Władysław. „Akropolis,” [s. n.]. [Post] Dec. 3, 1959. Online:

<http://www.e-teatr.pl/pl/artykuly/121020.html>

Oct. 10, 1962. Teatr Laboratorium 13 Rzędów, Opole.

Grotowski's famous spectacle. It became a manifesto for the Teatr Ubogi [Poor Theatre]. It had all characteristics of avant-garde and innovation and presented the forgotten, unlucky drama of Wyspiański in a new context. The action was moved to a concentration camp. Based on his theatrical experience that culminated in *Akropolis*, Grotowski published in the monthly *Odra* in 1965 his article "Towards a Poor Theatre" focusing on methods of working on the body of the actor inspired by eastern techniques and the thought of Jung.

His innovative approach ensured the favour of critics but his art was much more appreciated beyond Polish borders. His spectacles attracted masses of young people. He also became an important symbol of the Polish Hippy movement. Because he was not part of the main theatrical stream and the state only tolerated his "practices," the staging of *Acropolis* did not resonate loudly in the media.

Based on:

Kielanowski, Leopold. "Saga czasów pogardy," *Na Antenie*, Oct. 10, 1962. Online: <http://www.e-teatr.pl/pl/artykuly/115145.html>

Jagoszewski, Mieczysław. "Wyspiański w Teatrze 13 rzędów," [s. n.]. Oct. 10, 1962. Online: <http://www.e-teatr.pl/pl/artykuly/83138.html>

s. v. Jerzy Grotowski <http://culture.pl/pl/tworca/jerzy-grotowski>

Oct.01, 1966. Teatr Rapsodyczny, Cracow.

This spectacle was staged at a theatre of an underground character, active during WW2; it was there that the first attempts to stage the play (among other Wyspiański's dramas) were made. The occasion was the 25th anniversary of the theatre. It resembled a rhapsody on the subject of artistic masterpieces (The Wawel Cathedral); a particular attention was brought to the phonic level of the text. This level of interpretation was linked to the theatrical formula associated with Karol Wojtyła (who was an artist in the team still before he became a priest). The theatre was founded in 1941 at a private home at the initiative of the underground Catholic organization "Unia." The mission of the theatre was propagation of Polish culture and manifestation of spiritual opposition to the occupying forces. In 1945, the theatre began to function in the open staging the play *Grunwald*. The communist authorities did not approve of the theatre's activities, which led eventually to the dissolution of the theatre in 1953. Harsh words addressed to the authorities by the director Mieczysław Kotlarczyk contributed to the closure. The theatre reopened in 1957 but when in 1966, the artists attended a Mass at the Wawel Cathedral, celebrated by archbishop Karol Wojtyła on the 25th anniversary of the theatre, it was deemed a scandalous gesture against the authorities. A year later the theatre was closed again and this time no attempts were made to resurrect it.

Based on: Archiwum Narodowe in Cracow; the Archive stores all documents concerning the theatre.

May 17, 1967. Instytut Badań Metody Aktorskiej - Teatr Laboratorium, Wrocław.

The play was put on again in Wrocław where Grotowski's Theatre moved at the invitation of the authorities. Still, between the premiere and the 1967 performance, the spectacle was performed in all Europe and Mexico combined with „The Constant Prince.”

Grotowski also travelled to many meetings, among others to Great Britain where Peter Brooke invited him to conduct workshops for the Royal Shakespeare Company in London. He also conducted seminars in New York. In 1966 he met in London a theatre director Joseph Chikin with whom he exchanged a number of observations.

Febr. 4, 1978. Teatr im. Juliusza Słowackiego, Cracow.

This spectacle met with harsh criticism but there were also favourable reviews. The view that the text is difficult and

cumbersome to stage dominate. The public looked at the spectacle today in a different light, additionally from Grotowski's point of view. Skuszanka wanted to remain loyal towards Wyspiański at all levels (the décor consisted of scaffolding inside the Wawel Cathedral, presenting the situation of the interior, as it existed when the author wrote his piece coinciding with a renovation of the building).

The spectacle was shown at the Warsaw Theatrical Meetings, and this caused a series of comments in the media on the national scale. Unfortunately, the talk about the spectacle was not particularly helpful. Many reviewers considered the play to be a reflection of a super conservative attitude towards the Theatre. The attempt to render the author's vision was judged insufficient. There was a consensus about the atmosphere that should have built the spectacle up but did not.

Based on:

- Bajdor, Jerzy. "Akropolis. Dramat polskiej świadomości [Acropolis. A Drama of Polish Consciousness]." *Teatr* 7 (1978). Online: <http://www.e-teatr.pl/pl/artykuly/118765.html>
- Fik, Marta. "Wizje na Wawelu [Vision at Wawel Castle]," *Polityka*, March 4, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/119804.html>
- Filler, Witold. "Notatnik z Warszawskich Spotkań (II) [A Notebook from Warsaw Meetings]," *Express Wieczorny*, Dec. 8, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118871.html>
- Natanson, Wojciech. "Trudne i śmiałe zadanie [A Difficult and Bold Task]," *Życie Warszawy*, Dec. 12, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118768.html>
- Hausbrandt, Andrzej. "Miłe złego początki [The Beginning of Evil is Pleasant]." *Widnokreghi* 6 (1978). Online: <http://www.e-teatr.pl/pl/artykuly/118874.html>
- Henkel, Barbara. "Szkoda Wyspiańskiego! [A Waste of Wyspiański!]" *Sztandar Młodych*, Dec. 8, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/124801.html>
- Kruk, Stefan. "Pieśń Wawelu [Songs from Wawel]," *Za i Przeciw*, April 16, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118760.html>
- Konieczna, R. „Akropolis,” *Trybuna Odrzańska*, April 14, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118876.html>
- Morawiec, Elżbieta. "Nasze Akropolis [Our Acropolis]," *Życie Literackie* 12 (1978). Online: <http://www.e-teatr.pl/pl/artykuly/118863.html>

- Raczek, Tomasz. "I stał się moment wielki czaru [And Arrived the Moment of Great Magic]," *Kultura*, April 2, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118867.html>
- Sieradzka, Zofia. "Wyspiański na krakowskiej scenie [Wyspiański at the Cracovian Stage]," *Głos Pracy*, May 22, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118759.html>
- Szydłowski, Roman. "Ożywiona przeszłość [A Re-animated Past]," *Trybuna Ludu*, Dec. 7, 1978. Online: <http://www.e-teatr.pl/pl/artykuly/118869.html>
- Zbijewska, Krystyna. "Akropolis po pół wieku [Acropolis after Half-a-Century]," *Dziennik Polski*, [Post] Febr. 4, 1978 <http://www.e-teatr.pl/pl/artykuly/118767.html>

April 8, 1990. Teatr im. Jana Kochanowskiego, Opole.

A spectacle of a local character, rather well received by the critics. The difficulty of the text was again underlined. The reviewers praised the discipline of the acting team. Criticism focused on the craft of the young director, actors and on the emphasized Silesian folklore. One of the few political allusions about regime changes are to be found in Iwona Kłopocka's text; she writes the following about the last scene of the performance:

"The last scene will remain in memory, when at the sounds of the monumental music, with the background of a colourful horizon, the building of the church collapses and a new reborn nation remains. It is worth it to experience this shiver of mystery combined with the impression of the sublime."

Based on:

- Kłopocka, Iwona. "Rzecz o odradzaniu się narodu [About the Rebirth of the Nation]," *Trybuna Opolska*, April 13, 1990. Online <http://www.e-teatr.pl/pl/artykuly/121010.htm>
- Lis, Andrzej. "Akropolis," *Trybuna*, May 17, 1990. Online <http://www.e-teatr.pl/pl/artykuly/121008.html>
- Wach-Malicka, Henryka. "Wizje reżyserskie [Director's Visions]," *Dziennik Zachodni*, May 21, 1990. Online <http://www.e-teatr.pl/pl/artykuly/121012.html>

General Analysis

Akropolis is a crucial text for Polish culture, as part of Wyspiański's trilogy including also the two other plays, „Wesele” [The Wedding] and „Wyzwolenie” [The Liberation]. The play is now

steeped in essence of myth; it was the object of debates and a manifesto of new theatrical methods. Its beginnings were quite difficult and it was not staged when the author was still alive; its rejection generated a conflict and the author's departure from the Cracovian stage. It was finally staged in 1916, after Wyspiański's death.

After WW2, it was staged only in 1959 and was designed to honour the eminent Polish artist but its enigmatic contents was not universally accessible; some critics judged it hermetic and babbling. Only the direction by Kazimierz Dejmek was assessed positively, as a solid attempt to bring this "neglected" masterpiece of the great artist closer to the public.

Only the subsequent interpretation by Jerzy Grotowski significantly integrated the play into the life of the Polish theatre. The spectacle was performed for eight years and became a true "hit" across the world. Grotowski undertook a highly difficult task and together with Józef Szajna (responsible for the décor) decided to transfer the action of the play from the Wawel Castle called by Wyspiański "a tribal cemetery" to a concentration camp. It was an unprecedented move that gave to the enigmatic text a new, fresh meaning. A crucial point here was that Józef Szajna was a prisoner of the Auschwitz camp. Elements that could not come to life in Dejmek's performance touched the audience and moved them.

Grotowski uncovered the nature of the drama and clearly attributed the role of the public to the world of the living and the actors to the dead. This created an image of *Acropolis*, a play deemed second rate by many that elevated it to the status of symbol of avant-garde theatre, the most important Polish spectacle of the period.

Grotowski created a number of versions of his spectacle.

The differences between the consecutive stagings were not only the question of new casting (occurring from 1962 to 1969), unfortunately, we do not dispose of precise information on the changes introduced during the evolution of the spectacle. We do know that when the second version was produced, the changes in casting caused a substitution of the dialogue between Helen and Paris by a conversation of two male lovers. There are no doubts as to the structure of the last and best known version, presented in 1967 at the Institute for Studies of the Acting Method – the Laboratory Theatre. Once the version was presented, the spectacle was played in many European and American theatres. It was also taped by the American television.

Possibly, Grotowski's spectacle saved the drama from being completely forgotten. Attempts to stage the play were undertaken many times but none resonated as widely as the one produced at the Theatre of Thirteen Rows.

Still, in 1978, Krystyna Skuszanka decided to stage the play in an environment completely different from the cellars of the Opolian Laboratory; she staged the drama in a typically „bourgeois” Juliusz Słowacki Theatre. It was the same theatre that refused to produce the world premiere of *Akropolis* in 1904. This time the production was designed as a form of homage to the great artist; his family was invited to the theatre. The curtain was made according to Wyspiański's design that was originally judged inferior to Siemiradzki's project.

In spite of Krystyna Skuszanka's efforts her production did not overcome the difficulties of the text. Even the attempt to follow the author's vision faithfully proved to be of little merit. The main problem was rendering of the atmosphere of the mythological piece. The unlucky streak still held at the Słowacki Theatre in Cracow.

The last staging of the drama closing the period from 1945 to 1989 was directed by Szczepan Szczykno, also in Opole, like Grotowski's spectacle. The production of 1990 had a local character and scenography and costumes referred to Silesian folklore and monuments. Szczykno gave to his production elements of a reborn nation, natural because of the time the play was staged. Even though this was not enough to add universality to the spectacle. The power of this most optimistic part of the trilogy was not exploited to its advantage.

Tomasz Krajewski

George Bernard Shaw, *Caesar and Cleopatra*

List of Performances:

March 13, 1948. Teatr Ziemi Pomorskiej [Theatre of Pomerania], Toruń. Dir. Wilam Horzyca

April 17, 1958. Teatry Dramatyczne, Teatr Współczesny [Dramatic Theatres, Contemporary Theatre], Szczecin. Dir. Jan Maciejowski

June 13, 1965. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski. Dir. Tadeusz Byrski

April 17, 1966. Teatr Śląski im. Stanisława Wyspiańskiego [Stanisław Wyspiański Silesian Theatre], Katowice. Dir. Irena Babel

June 19, 1972. Teatr Telewizji [Television Theatre]. Dir. Jerzy Gruza
TV Producer Bożena Olbromska.

List of Reviews:

- Ami, "Nowy wariant Cezara [A New Take on Caesar]," *Nadodrze*,
Aug. 1, 1965
- A. W., "Shaw w kabarecie [Shaw at a Cabaret]," *Teatr*, Sept. 1, 1965
- Ern. „Wszystko to, co tutaj zobaczycie 1948 [All That You'll See Here
1948].” *Przekrój*, May 15, 1948.
- Sol, B. "Cezar i Kleopatra Bernarda Shawa [Bernard Shaw's *Caesar
and Cleopatra*]," *Gazeta Zielonogórska*, June 25, 1965
- [s. n.] *Kurier Szczeciński*, April 18, 1958.
- Szewczyk, Wilhelm, "Miłość i polityka [Love and Politics]," *Dziennik
Zachodni*, April 17, 1966.
- Treugutt, Stefan. "Cezar i Kleopatra." *Przegląd Kulturalny* 23 (1958)

Discussion of individual reviews:

Ern. „Wszystko to, co tutaj zobaczycie, 1948.” *Przekrój*, May 15, 1948.

The title of this review is taken from Shaw's introduction to *Caesar and Cleopatra*. The reviewer continues "[all you see here], you'll name something very strange, because you don't know much, and you don't realise that 2000 years ago people were the same as you're now." Caesar in Shaw's play is presented as an ordinary man. The critic mentions that till 1948 there were two movie adaptations of *Caesar and Cleopatra*, namely in England (1945) and USA (?). The reviewed spectacle was staged based on the Polish translation by Florian Sabieniowski (1881-1964) who was personally acquainted with Shaw and translated altogether forty of his plays.

The review does not discuss the role of director, or the acting. It provides only basic information about the production and includes one photograph. The spectacle was directed by Wilam Horzyca (1889-1959), a legendary pre- and post WW2 Polish director, writer, translator, with costumes designed by Torwirt.

Texts in the Program:

Teatr Ziemi Pomorskiej. Sezon 1947/48. [The Theatre of Pomerania.
Season 1947/48].

Lepsze niż Szekspir [Better than Shakespeare].

G. B. Shaw, *Niewygodzony prolog Cezara i Kleopatry* [The Never
Pronounced Prologue to *Caesar and Cleopatra*].

[s. n.] **Kurier Szczeciński, April 18, 1958.**

The author points out that the whole city of Szczecin gathered to watch Shaw's play (the play was staged in Florian Sobieniowski's translation). Jan Maciejowski directed the spectacle, the costumes and the décor were designed by Marian Bogusz who was invited for this reason to Szczecin from Warsaw.

Treugutt, Stefan. "Cezar i Kleopatra." *Przegląd Kulturalny* 23 (1958)

The author of the review says that it should have been titled "Shaw Twice Contemporary" or "Double contemporaneity of Bernard Shaw." In the reviewer's opinion, Jan Maciejowski saw the possibility of transfer in time of a sixty-year old text, but he stopped half-way making the text unclear and eclectic

Then the author points out that Shaw "brought Caesar down from the pedestal, but he didn't ridicule him. [...] Shaw is too wise in his discussion of the question of power; a European will prefer the old, straightforward Macbeth."

Moving on to discuss the décor, the reviewer stresses the opera like décor envisaged by Shaw but abandoned by Maciejowski. Bogusz designed simple, uncomplicated architectural scenery using ideas of contemporary abstract paintings.

The author has some objections to the theatrical solutions of this spectacle as a whole. He says that this new text gives more possibilities of contrast with the old theatre (as an example of contrast he points to the sign of athematic painting which creates contrast with the meaning of the scene). However in summary to it he adds that a lot of good theatre was shown there but the prologue and the music accompaniment had a negative effect.

Then he discusses the work of actors: Rafał Kajetanowicz (Caesar), Irena Remiszewska (Cleopatra) and Ewa Kołogórska (Cleopatra). Caesar has a great presence, he dominates his own motion and gesture. But looking at him the viewer thinks that something more could have been done to the text: more fun, more intellectual play (as -he says- this is the play not only for intellectuals but also for illiterates). There are two Cleopatras(!). They play the same roles, they wear the same costumes, but Irena Remiszewska as Cleopatra is more lyrical, she is a wise girl, while Ewa Kołogórska knows how to "rule over" her charm, she is more accurate when it comes to text but not when it comes to theatre.

Texts in the Program:

Teatr Współczesny. *G. B. Shaw, Cezar i Kleopatra*. Państwowe Teatry Dramatyczne w Szczecinie. [G. B. Shaw, *Caesar and Cleopatra*. The State Dramatic Theatres in Szczecin.]. 1958.

G. K. Chesterton, *Bernard Shaw*.

G. B. Shaw, "Z przedmowy do *Cezara i Kleopatry*" [From the Introduction to *Caesar and Cleopatra*].

Niektóre uwagi autora o postaciach. [Some of the author's annotations about the characters].

Sol, B. "Cezar i Kleopatra Bernarda Shawa [Bernard Shaw's *Caesar and Cleopatra*]," *Gazeta Zielonogórska*, June 25, 1965

The reviewer remarks that Shaw (like Molière) belongs to the foreign playwrights who are most often staged in Poland. He adds that Shaw borrowed the theme from Shakespeare but unlike his source, he viewed the characters "with his own sharpness of look – the immortal Caesar appears to be mortal, Cleopatra is clever rather than amorous." He discusses further the role of music and scenography and the fact that the director acts as an announcer / narrator.

Commenting on the performance of the actors playing the title roles, he says that Caesar and Cleopatra form an impressive duo in this production: the heart speaks only on the command of the reason.

He also praises the colourful set design and costumes of Irena Burke, where contemporary elements are mixed with Egyptian antiquities. The audience provided the performance with a clear endorsement giving a standing ovation at the close of the spectacle.

Ami. "Nowy wariant Cezara [A New Take on Caesar]," *Nadodrże*, Aug. 1, 1965

The reviewer starts by stressing that Shaw is the playwright who is popular with one hundred percent of the audience in Poland, and goes on to say that in a polemic with Shakespeare, Shaw breaks with the traditional version of Caesar's and Cleopatra's story. In comments about the role of the director, he discusses Tadeusz Byrski acting as an announcer / narrator and applauds bringing the comedy closer to a literary cabaret. In his opinion the roles of Caesar and Cleopatra are well played; Eugeniusz Kujawski as the Caesar's secretary and Marek Łyczkowski as Rufio are also well cast and both

actors perform admirably. In conclusion, he praises the performance as a whole.

A. W. "Shaw w kabarecie [Shaw at a Cabaret]," *Teatr*, Sept. 1, 1965

The reviewer places the time of action in the 1920s, perhaps even today- as indicate the paintings on the curtain in the form of advertising pastiches by Irena Burke. Speaking about the director and actors, the author notices that the director, Tadeusz Byrski, not only directs but also plays the role of the announcer. He shares with the audience Shaw's introduction and then he comments on what is going on. Bolesław Idziak plays Caesar. He wears a Scottish kilt, a military jacket and a helmet. Agnieszka Byrska, cast in the role of Cleopatra, is young and she symbolizes the contrast between her character and that of Ceasar, highlights the game the two protagonists play.

According to the announcement a large proportion of the first part of the play is meant to be funny and mocking. The second part is a little more serious. The announcer's comments reinforce the impression of the cabaret style. The reviewer discusses special effects, décor, and props – saying that in order to increase the theatrical character of the play, director uses the theatre machinery and introduces soldiers painted on cartons placed on the stage. He concludes that the director found the proper key to decipher the play and that he staged it in a successful manner.

Szewczyk, Wilhelm. "Miłość i polityka [Love and Politics]." *Dziennik Zachodni*, April 17, 1966.

Szewczyk begins with the introduction that Caesar's and Cleopatra's story (until now) inspired in a different direction. Shaw chose from the story what he wanted. His play is about "a capricious and charming Egyptian youngster" and an aging Caesar, who – mellowed by love – is becoming an indulgent teacher. Shaw seems to be forgiving towards his characters as he is not overly ironical, and seems to approve of the melodrama of the lovers. According to Szewczyk, Shaw's fascination by the politics is of little weigh here. The key to the whole spectacle is the first meeting of Caesar and Cleopatra at the feet of Sphynx. Shaw tells us that from then on everything depends on the theatre: if the theatre wants melodrama, you'll have melodrama, if the theatre wants mockery, you'll have mockery.

The reviewer is fascinated by the spectacle. He says that the director, Irena Babel didn't follow any of Shaw's directions. Tadeusz Kalinowski as Caesar is wise and forgiving, has charm and Caesar's dignity. Danuta Kierklo as Cleopatra is probably the best Cleopatra for him. She is a great queen, a little spoiled. He goes on to discuss the roles of the other actors. He lists Władysław Korniak as Rufio (acts with great culture), Stanisław Wińczewski as Lucius Septimus, Bohdan Kraśkiewicz as Britannus, Sabina Chromińska as Flattatita (a new interpretation of the role of servant – demonic servant, contrasted with the traditional view of servant), Jerzy Korcz (dynamic centurion) and the characters of servants and porters with silent but coloured gestures.

He recalls Barbara Ptak who designed the set: it was a faithful reflection of antiquity. Finally he mentions the music: Adam Walaciński's composition sounded discreetly and it was well adapted to the atmosphere of the play. He ends saying that it was an excellent spectacle.

Texts in the Program:

Państwowy Teatr Śląski im. Stanisława Wyspiańskiego w Katowicach. *G. B. Shaw "Cezar i Kleopatra."* Komedia. Przekład Florian Sobieniowski. Kwiecień, 1966. [The State Silesian Theatre in Katowice. "Caesar and Cleopatra." Comedy. Translation by Florian Sobieniowski. April, 1966.].

G. B. Shaw.

Bernard Shaw jako artysta [Bernard Shaw as an Artist].

Teatralna legenda a rzeczywistość [Theatrical Legend and the Reality].

Cezar i Kleopatra [Caesar and Cleopatra].

Juliusz Cezar [Julius Caesar].

G., "George Bernard Shaw: Cezar i Kleopatra" [George Bernard Shaw: Caesar i Cleopatra], RTV, June 25, 1972.

The reviewer starts with the presentation of Shaw's introduction to the play. He says that Shaw informs his audience that his play is better than Shakespeare's plays. The reviewer adds that Shaw wanted to be compared to Shakespeare, and that the humour of the play is a challenge given to Shakespeare's theatre. Shaw's interpretation of history originates in his imagination; there is no place for historical pathos.

Then the reviewer recalls the historical background: Caesar was an aging man, Cleopatra as a teenager was the queen of Egypt.

Their history was unusual and and strange (after the death of Cleopatra's father, she ruled with her ten-years-old brother; the guardians of Cleopatra's brother banished her, Caesar restored her throne to her and ordered her to marry her second brother; Caesar and Cleopatra had an affair and a son, Caesarion. The author ends saying that we'll see on the television screen how Shaw handled this strange story.

Bołtuć, Irena. "Teatr poniedziałkowy. George Bernard Shaw: Cezar i Kleopatra [The Monday Theatre. George Bernard Shaw: Caesar and Cleopatra]," June 1972.

Irena Bołtuć begins her review with the description of the historical background of Shaw's play. Then she recalls Shaw's introduction to the play. She says that Shaw asks his audience if they came because of Cleopatra's name and adds that if the audience wants the story of a promiscuous woman, they can be disappointed and they shouldn't expect any sensations from his play. Finally he says that these characters have "removed their buskins, because one can do history on buskins." According to Bołtuć, Caesar without buskins is the fulfilment of humanity and humanity is the best source of history.

Then she discusses the role of Caesar. She says that Caesar seems not to see people's defects. He avoids murder. This is a natural indication of a man's greatness. He uses „normal” language, he is funny. This is the beginning of a humorous treatment of historical themes.

Katarasiński, J. "Holoubek i Zawadzka [Holoubek and Zawadzka]." *Dziennik Łódzki*, June 20, 1972.

The author says that Shaw intended to mock Shakespeare, but it was Shakespeare who mocked Shaw: a funny comedy about Caesar and Cleopatra got a nearly Shakespearean dramatic range, complete with murders and blood.

Katarasiński says that the director, Jerzy Gruza, tried to find the right tone between comedy and tragedy, and he succeeded with the assistance from the actors,. Gustaw Holoubek as Caesar is wise and cynical, forgiving and auto-ironic (the reviewer adds that Shaw probably thought about himself in this way and that Caesar's character is the reflection of Shaw). Magdalena Zawadzka is in this performance a very convincing Cleopatra.

In conclusion, Katarasiński says that one can spend an interesting evening watching this spectacle. Apart from praising

Holoubek and Zawadzka, he mentions Kazimierz Rudzki as Brytanus and Mieczysław Voit as Potynius.

Jas. "Cezar i Kleopatra." *Ekran*, June 18, 1972.

The author recalls the historical background to Caesar's and Cleopatra's love affair. He says that Shaw decided to falsify the legend: his Cleopatra doesn't love Caesar, she is a spoiled child "I in whom Caesar finds the makings of a great politician." The only game between them is an intellectual one.

The reviewer notices that Shaw was fascinated by Caesar and presented him in a rather positive light. Then he discusses how the play was written and the world premiere of the play: it was written in 1898 but premiered in 1901. The play is often staged due to the popularity of the two main characters.

The review ends with a list of the members of the production team: Jerzy Gruza, the director, Otto Axer, the designer, television producer, Bożena Olbromska. At the end he adds that the play was translated by Ewa Jastrzębowska and Roman Bartosiewicz.

Joanna Koziol

Anna Świrszczyńska, *Orfeusz* [Orpheus]

List of Performances:

- Sept. 21, 1946. Teatr Ziemi Pomorskiej [Theatre of Pomerania], Toruń, dir. Wilam Horzyca
- Oct. 31, 1946. Stary Teatr im. Heleny Modrzejewskiej [Helena Modrzejewska Old Theatre], Cracow; dir. Władysław Woźnik (in collab. with Edmund Wierciński)
- Febr. 20, 1959. Państwowa Wyższa Szkoła Teatralna w Krakowie [State Higher School of Theatre in Cracow], dir. Jerzy Kaliszewski
- Febr. 25, 1964. Teatr Telewizji [Television Theatre], dir. Andrzej Szafiański
- April 26, 1971. Teatr Telewizji [Television Theatre], dir. Krystyna Skuszanka.

Discussion

The most recent edition of Orpheus (the text follows the 1984 publication; earlier versions of fragments from Scene 2, Act III modified by the author - as well as from several other

Świrszczyńska's plays including a one acter, *Man and Stars*, whose main character is Oedipus suffering eternal punishment - appeared in the series „Polish Drama. Reactivation,” published by the Centre for Studies on Polish Contemporary Drama, at the Institute for Literary Research of the Polish Academy of Sciences. One of the goals of the series is to bring back to light the unappreciated plays of the „modern classics” of the Polish theatre, presenting them against the background of cultural and social reality of the time of their creation and in comparison with today's playwriting and today's theatre.¹⁰ Is there truly a chance of “reactivating” *Orpheus*, returning it to the theatre?

In Świrszczyńska's play, we encounter the usual themes of her poetry: inexplicable, innocent suffering and death, love, ecstasy, and finally – laughter, liberating from fear but not omnipotent, as it seems, and also, typical elements of her poetical diction, beginning with irony and grotesque. Precisely and most of all as a poetical text – of an author still only being discovered by scholars and by readers, still intriguing and still treated rather as a “guest” than as a “resident” of the canon of Polish literature¹¹ – *Orpheus* seems interesting; as a drama, a canvas of theatrical performance, it is to say the least, complex, and yet, undoubtedly worthy of attention and remembering in the context of Polish theatre of the 20th century.

Written during German occupation, *Orpheus* (and also the earlier radio play of 1938 entitled *Śmierć Orfeusza* [The Death of Orpheus]) is a poetic drama, inspired by mythological themes of the Greco-Roman antiquity. On Polish ground this type of drama became familiar through Stanisław Wyspiański; also Slavic antiquity and Polish pre-history was presented on the model of the Graeco-Roman “fabulous antiquity” (such styling appears in Świrszczyńska's writings for children).

¹⁰ Cf. A. Grabowski & J. Kopciński, in A. Świrszczyńska, *Orfeusz. Dramaty*, E. Guderian-Czaplińska, M. Kozyra (eds.). (Warszawa: Wydawnictwo IBL PAN, 2013): 5-6.

¹¹ I refer here to the expression - inspired by the title of Czesław Miłosz's book about the author - coined by Agnieszka Stapkiewicz, who wrote the recent monograph about Świrszczyńska (cf. A. Stapkiewicz. *Ciało, kobiecość i śmiech w poezji Anny Świrszczyńskiej*. (Kraków: Universitas, 2014): 29; the book contains also a chapter devoted to *Orpheus*, analyzing her poetry against a wide historical-cultural, philosophical, and literary background; it also brings a detailed bibliography including a list of reviews of the productions of *Orpheus*.

The mythological themes, poetic language, atmosphere, and also e. g. the role of text which is not a dialogue between characters but which reveals the “superior expresser,” the elusive “I” of the drama – are not all there is. In both, *Orpheus’ Death* and in *Orpheus*, grotesque, pastiche, irony, anachronism eliminate pathos from the mythological fable, take away the heroic element from the characters, question established meanings, declare distrust not so much in the myth but rather in culture nurtured by the myth, and treating the myth as a distorting mirror of contemporary reality.

It is easy to indicate direct sources of inspiration: Jean Cocteau’s *Orphée* or André Gide’s *Perséphone*. Both plays in Roman Kołoniecki’s translation appeared in the 1930s, in the series “Dramatic Library [Biblioteka Dramatyczna]” published by the monthly *Droga* [The Way]; it was initiated by Wilam Horzyca, *Droga*’s editor, and in the last pre-WW2 years – editor of the weekly *Pion*, where Anna Świrszczyńska was publishing her poems. It is Horzyca who in 1946, prepares the pra-premiere of her play in Toruń; on the other hand, it is Edmund Wierciński¹² who collaborates in the staging of the play in Kraków, and who directed *The Death of Orpheus* at the Polish Radio before WW2.

In 1942, *Orfeusz* was awarded the II prize at the underground competition organized by the Secret Theatrical Council [Tajna Rada Teatralna] (N. B. its co-founder was none other than Edmund Wierciński). The Council not only organized dramatic contests but also commissioned translations (that is how Giraudoux’ *Électre* was translated by Jarosław Iwaszkiewicz), and most of all, it planned in great detail post-war theatrical life in Poland. The contests in addition to *Orpheus*, resulted namely in *Masław* by Jerzy Zawieyski, *Homer i Orchidea* by Tadeusz Gajcy, *Święto Winkelrida* by Jerzy Andrzejewski, or *Aby podnieść różę* by Andrzej Trzebiński a grotesque in the mood of Stanisław Ignacy Witkiewicz, never staged in the communist Poland until the 1970s.¹³

The Council considered that poetic dramas (among others) offered an opportunity for renewal to the Polish Theatre; *Orfeusz*, in

¹² Władysław Woźnik is usually quoted as director or as „co-director” with Wierciński; on their “difficult” collaboration see e.g. a letter by Wanda Kruszczevska who played the role of Aglaia, to the monthly *Teatr*; Kruszczevska says i. a. that Wierciński refused to place his name on the poster (cf. *Teatr* 10 (1997): 64).

¹³ On the Secret Theatrical Council see for instance Marta Fik. *Trzydzieści pięć sezonów*. (Warszawa: Wydawnictwa Artystyczne i Filmowe, 1981): 11-13.

the opinion of a contemporary scholar, “was one of the texts, next to Giraudoux’ *Électre* or Gajcy’s *Homer i Orchidea*, destined to fulfill the dreams of artists from the Secret Theatrical Council about a theatre of poetry, conscience, and craft; about a holistic theatre where actors would know how to use modern means of expression.”¹⁴

Both first post-war productions of Świrszczyńska’s play were prepared by directors particularly interested in this very type of theatre and dramaturgy. Both were widely commented in the press, including the dailies. The spectacle in Toruń (interpreting the play differently, as if against the author’s intentions!) was praised for the overall theatrical shape: a monumental, innovative staging by Horzyca, costumes by Leonard Torwirt, movements choreographed by Maryna Broniewska and music by Stefan Kisielewski; Halina Mikołajska’s debut, in the role of Euridyce, remained as the most memorable aspects of the Cracow spectacle. Yet, the poetic, philosophical nature of the play, its almost non-obvious erudition, lyrical elements next to grotesque, unceremonial anachronisms were approved, and even admired but also criticized.

Wojciech Natanson in connection with the Cracow performance, wrote about the *Battle for “Orpheus;”*¹⁵ the eminent classical philologist most knowledgeable about ancient and Polish theatre, Stefan Srebrny, read a paper at the Polish Radio after the Toruń premiere, titled “About a *Difficult Play.*”

None of subsequent productions of *Orpheus* resonated as widely as the first two.

Katarzyna Tomaszuk

Zbigniew Herbert, *Jaskinia filozofów* [Philosophers’ Den]

List of Performances 1956-1990:

Febr. 6, 1961. Teatr Dramatyczny [Dramatic Theatre], Warsaw, dir. Noemi Korsan

Dec. 3, 1964. Teatr im. Juliusza Osterwy [Juliusz Osterwa Theatre], Gorzów Wielkopolski, dir. Irena Byrska and Tadeusz Byrski

¹⁴ J. Krakowska, „Eurydyka. Halina Mikołajska w Krakowie.” *Pamiętnik Teatralny* 3-4 (2008): 250.

¹⁵ *Tydzień* 24-31 (1946): XII.

- Jan. 18, 1967. Teatr Akademicki KUL [Academic Theatre of the Catholic University in Lublin], Lublin, dir. Irena Byrska/Tadeusz Byrski
- Febr. 12, 1976,. Teatr Ateneum im. Stefana Jaracza [Stefan Jaracz Ateneum Theatre], Warsaw, dir. Jerzy Kaliszewski
- Oct. 3, 1983. Teatr Krypta [Theatre the Crypt], Szczecin, dir. Sylwester Woroniecki.

List of Reviews:

- Beylin, Karolina. "Sztuka młodych [The Young Art.]," *Express wieczorny*, Febr. 9, 1961.
- Jarecki, Andrzej. "Trzy debiuty [Three Debuts]," *Sztandar Młodych*, Febr. 8, 1961.
- Jasińska, Zofia. "Mickiewicz, Krasiński, Mrozek i Herbert," *Tygodnik Powszechny*, April 4, 1976.
- JASZCZ [Jan Alfred Szczepański]. "Sokrates wezwany na daremno [Socrates, Called in Vain]" *Trybuna ludu*, Febr. 8, 1961.
- Kijowski, Andrzej Tadeusz. "Sznurek [A String]," *Literatura* 16 (1977).
- Kopciński, Jacek. *Nasłuchiwanie. Sztuki na głosy Zbigniewa Herberta* [Close Listening. Zbigniew Herbert's Plays for Different Voices]. Warszawa: Biblioteka „Więzi,” 2008.
- Kruk, Stanisław. "Teatr Byrskich i dramat Herberta [Theatre of the Byrskis and Herbert's Drama]," *Więź* 9 (1968): 85,86.
- Polanica, Stefan. "Wielkie sprawy na małych scenach [Great Issues on Small Stages]," *Słowo Powszechne*, April 15, 1976.
- Wojdowski, Bogdan. "Jaskinia filozofów (List do reżysera ***) [Philosophers' Den (Letter to the Director***)," *Współczesność* 4 (1961).
- Zagórski, Jerzy. "Teatr o wiernym prawu [Theatre about a Man Loyal to Law]," *Kurier Polski*, March 19, 1976.

Discussion:

Jaskinia filozofów was staged five times during 1956-1990. Only three of those performances were commented and documented widely enough to allow a reconstruction of artists' concepts, critics' views and social reactions to the shows. For that reason, our discussion will focus on the productions of 1961 (world premiere), 1964, and 1976.

The first performance took place on February 6, 1961, on the stage of Teatr Dramatyczny in Warsaw. The spectacle was part of a triple event presenting Herbert's plays – *Jaskinia filozofów*

[Philosophers' Den], *Rekonstrukcja poety* [Reconstruction of the Poet], and *Drugi pokój* [The Other Room] – directed by three young adepts of the art. Noemi Korsan created a theatrical vision of *Jaskinia filozofów*. The production was generally deemed unsuccessful. Not only were critics dissatisfied with the director's proposition, but they also voiced reservations concerning Herbert's text. They criticized the concept of making Socrates the main hero of the play and declared it a gesture of artistic conceit.¹⁶

The philosopher's life story was recognized as a subject too sublime, too complicated, and additionally charged with cultural and historical connotations – how a young writer could possibly present a new and fresh vision of such a theme.¹⁷

Other archived materials concerning this performance include an outline of the director's ideas. Noemi Korsan found the philosophical and existential level of the text so far removed from her artistic interest that she proceeded to make the Chorus play the main role and arranged the scenes with the Chorus as comic interludes.¹⁸

Socrates (played by Henryk Bąk) was presented and perceived as a 'clumsy chatterbox'.¹⁹

Analyzing the social context and reaction to the play, we must conclude that Herbert's innovative and difficult visional drama combined with Korsan's misunderstanding of the play produced a performance labelled 'uncommunicative' by the reviewers.²⁰ One of the critics wrote that *Jaskinia filozofów* concerned problems and situations which were completely divorced from 'everyday life' in Poland and the audience had no reason to identify with the heroes or even care about the story.²¹ And so it happened that after the first staging of the play, *Jaskinia filozofów* was not seen by the public as controversial or full of allusions - as the censors thought before it

¹⁶ Wojdowski, Bogdan. "Jaskinia filozofów (List do reżysera ***)," *Współczesność* 4 (1961).

JASZCZ. "Sokrates wezwany na daremno" *Trybuna ludu*, Febr. 8, 1961.

¹⁷ Wojdowski, op. cit.

¹⁸ Ibidem; Beylin, Karolina. "Sztuka młodych" *Express wieczorny*, Febr. 9, 1961.

¹⁹ Wojdowski, op. cit.

²⁰ Jarecki, Andrzej. "Trzy debiuty" *Sztandar Młodych*, Febr. 8, 1961.

JASZCZ, op. cit.

²¹ Jarecki, Andrzej. "Trzy debiuty" *Sztandar Młodych*, Febr. 8, 1961.

JASZCZ, op. cit.

was published;²² the text did not communicate either its modernity or its universality.

The next production staged in a small provincial town (Gorzów Wielkopolski) did not leave significant archival materials. In any case, the available documents claim that it was an important and successful spectacle. Critics described it as a believable tragedy, well directed by Irena and Tadeusz Byrski, with a vivid action and good production values, full of vibrating and dramatic tension.²³ Socrates (Tadeusz Byrski) was played as a tragic and ambivalent character. The internal conflict was defined as hesitation between human respect for the law and mercy for its victims.

Both directors and the author collaborated in the production. Set design was very simple, realistic and geometrical but also filled with symbols and metaphors. Critics suggested that the spectacle was this time far more communicative and clear for the audience than it had been in the previous attempt. Also allusions to the modern context were easier to understand. In the last scene, Socrates was as if bound with a rope created by the illusion of the scenic lights – an intense and meaningful gesture.²⁴

An important factor of the success was obviously the understanding between Herbert and the directing couple, in contrast to the production of 1961. Another influential aspect which could have decided about the ranking of the spectacle in 1964 was that Herbert's political situation changed²⁵ as he became involved in conflicts with the authorities and was perceived as a figure of moral dissenter against an oppressive and immoral regime.²⁶

The last important performance of Herbert's drama before 1990 was directed by Jerzy Kaliszewski at the Athenaeum Theatre in Warsaw (1976). Again, the critics objected to an alleged lack of suitability for theatre. This time the director did not achieve an attractive and intriguing spectacle. Although, the production seemed to aspire to a universal fable with modern context. Decoration consisted of a huge paper installation covering Socrates' cell. All the elements were linked with a rope. When actors arrived on the stage to start the performance, they pulled the rope and the papers were

²² Kopciński, Jacek. *Nasłuchiwanie. Sztuki na głosy Zbigniewa Herberta*. (Warszawa: Biblioteka „Więzi,” 2008): 126-130.

²³ Kruk, Stanisław. ”Teatr Byrskich i dramat Herberta.” *Więź* 9 (1968): 85,86.

²⁴ Kopciński, op. cit.: 55.

²⁵ See the playwright's bio in this book.

²⁶ Kopciński, op. cit.: 39.

scattered, showing Socrates' bed. At the end of the spectacle, the actors came again and destroyed the whole construction – a gesture symbolizing the fall of the oppressive judicial system.²⁷

The reviewers criticized the artists for being excessively focused on Plato's philosophy and Herbert's poetical credo and in consequence creating a theoretical and serious treatise instead of telling the story of human internal conflicts. Some comments suggest that the director, not fully aware of Socrates' dilemma, was unable to show him as a tragic hero.²⁸ The main actor (Ignacy Machowski) did not help. His Socrates was described as a 'rather saintly than tragic'²⁹ figure, but still worthy of mercy as a man.

This discussion demonstrates that it is possible to draw a few conclusions and identify general rules concerning Herbert's performances. As a text to read and reflect on, *Jaskinia filozofów* contains a number of universal, if not exactly historical issues, as well as detailed allusions to modern and current times. The censors realized this and interfered a lot.

On the other hand, as a theatrical scenario, *Jaskinia filozofów* requires a special involvement and vision of the director and scenographer to become communicated and clear to the modern audience. Herbert's political activities, current social situation and on the artistic side – a close reading and understanding of the drama are focused by the skill and creativity of the director.

Katarzyna Siekańska

²⁷ Kijowski, Andrzej Tadeusz. "Sznurek." *Literatura* 16 (1977).

²⁸ Ibidem.

²⁹ Polanica, Stefan. "Wielkie sprawy na małych scenach," *Słowo Powszechne*, April 15, 1976.

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“A truly reliable and full if inevitably as yet not quite comprehensive account of the relationship between Classical antiquity and the Polish stage during the communist epoch, which is in itself a huge achievement and an invaluable scholarly resource. (...) A more intensive analysis (...) takes first steps in developing interpretive models for the understanding of the unique features of Polish performance reception of Classical antiquity, and will help future scholars, especially international ones who are not au fait with the specific Polish experience, orient themselves and their understanding of this particular national-cultural history. (...) It is a huge asset for the Warsaw University endeavours in Classics and Liberal Arts and will provoke intense international interest.”

From the review by Prof. Edith Hall, King's College London

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*From the review by Prof. dr hab. Krzysztof Rutkowski,
Faculty of "Artes Liberales," University of Warsaw*

