

TADEUSZ RÓŻEWICZ THEATRE, CLASSICAL JAPANESE THEATRE, JESUIT THEATRE: AN EPISODE, THEATRE AND COPERNICUS, «STARY TEATR» IN CRACOW

The ARTICLES section opens with a contribution by Mrs. Marta Fik on *Teatr Tadeusza Różewicza* (*Tadeusz Różewicz's Theatre*). Tadeusz Różewicz (53) is one of the most distinguished Polish playwrights, as well as a poet of note (he made his poetic debut in 1938, and as a playwright in 1960). The first of his dramas to be published and produced was *Kartoteka* (*The Card Index*, Teatr Dramatyczny in Warsaw, 1960). Most of his plays were published by the monthly *Dialog*, including *Kartoteka* (*The Card Index*, 1960), *Grupa Laokoon* (*The Group of Laocoon*, 1961), *Świadkowie, albo mała stabilizacja* (*The Witnesses, or Things Are Almost Back to Normal*, 1962), *Akt przerywany, Śmieszny staruszek, Wyszedł z domu* (*The Interrupted Act, The Funny Old Man, Left Home*, 1964), *Moja córeczka* (*My Daughter*, 1966), *Stara kobieta wysiaduje* (*The Old Woman Broods*, 1968), *Na czworakach* (*On All Fours*, 1971), *Białe małżeństwo* (*White Marriage*, 1973).

Following an analysis of Różewicz's plays, Mrs. Marta Fik argues that, "no objective criteria can be brought into play in an appraisal of Różewicz's «visions» from the viewpoint of their aesthetic qualities or even the technical possibilities of the theatre. It is, after all, a subjective judgement to claim that his plays are deprived of aesthetic value, and as for the technical possibilities of the theatre, they naturally change with the times. But still there is an inherent discrepancy between the demands that Różewicz makes on the theatre in terms of production, and the nature of his texts. In a conversation with Mr. Konstanty Puzyna, Editor of *Dialog*, Różewicz said: «the time of great spectacles is over. And yet, the theatre seems to have grown. Our little world, our globe, has shrunk terribly, and we can now fit it into that theatre of ours. It will be a theatre writ large, but still rather the size of a physician's waiting room, and not that of a cathedral»" "It is by no accident — Mrs. Fik goes on — that nearly all of Różewicz's «dramas» are set in a pretty traditional setting, with typical interiors and ordinary furniture (which is «somewhat larger than life» only in *The Card Index*). Only the interlude *Left Home* and the second part of *The Old Woman Broods* take place in the open air. This enclosed space determines the meaning of most of his plays. The external world can penetrate here only by means of mysterious «Voices» or acoustic effects, usually amplified through a loudspeaker. Even in *The Card Index* there is no direct mention of a street as the setting of the action, only that the passers-by make it seem «as though the life of the street passed through the Hero's room» "The globe has shrunk — writes Mrs. Fik — but the vision has grown. In an ordinary room or a small café, the poet wants to play scenes which even a theatre literally writ large could hardly accommodate. It is worth abolishing all conventions for him? And even if it were possible, would it be needed?"

Mr. Andrzej Ziębiński has an article in this issue on *Klasyczny teatr japoński* (*Classical Japanese Theatre*). This is the third in a series of articles in «Pamiętnik Teatralny» on Oriental Theatre. The first two were: Mr. Maria Krzysztof Byrski's piece on Hindu theatre *Teatr najantyczniejszy* (*The Most Ancient Theatre*, «Pamiętnik Teatralny», No. 1—2, 1969) and *Dawny teatr turecki* (*Old Turkish Theatre*) by Mrs. Małgorzata Łabęcka-Koecherowa («Pamiętnik Teatralny», No. 1, 1972). The factual article by Mr. Ziębiński of the Japanese theatre also includes a short comparative chronicle of the most important events in Japan, Asia, Europe and Poland, a glossary of Japanese theatre terms, and a bibliography of major English, French, German, Russian and Polish publications on the subject.

STRESZCZENIA

The MATERIALS AND SOURCES section opens with an article by Mr. Jerzy Axer entitled *Teatralne echa klęski pod Cecorą* (*Theatrical Echoes of the Defeat at Cecora* — the title refers to the battle of Cecora, in what is today Rumania, in which the Polish army was defeated by Turkish and Tartar forces in 1620). The article deals with an episode in the history of the Jesuit theatre in Poland in early 17th century. The author also includes an unknown fragment of the play *De vita aulica dialogus in quo duo aulici Theodosi Senioris; qui ex lectione vitae Sancti Antonii nuncium seculo remiserunt, qua de re scribit S. Augustinus lib. 8 Confessionum cap. 6*. The play, which we print in Latin and in a Polish translation, has been preserved in the Uppsala Ms. in a collection of over a dozen dramas from the repertoire of the Poznań Jesuit College from the years 1599—1627.

In the article *Teatr i Kopernik* (*Theatre and Copernicus*) Mrs. Zofia Jasińska discusses dramas (and their productions) connected with the life and work of Nicolaus Copernicus. The article includes a list of production in the period 1869—1973.

Mr. Emil Orzechowski's contribution *Stary Teatr w Krakowie* (*Stary Teatr in Cracow*) consists in the main of a collection of documents from 1964.

In the REVIEWS AND SURVEYS section the following book reviews are included: Mr. Andrzej Jaroszyński on *Scenic Form in Shakespeare* by Emrys Jones, Miss Wanda Krajewska on *Byron and the Theatre* by Bolesław Taborski, Mr. Jan Michalik on *Die Freie Bühne in Berlin* by Gernot Schley. Miss Wanda Roszkowska prints a report on the session of the Department of 17th Century Literature at the Institute of Literary Research in Warsaw which reviewed works on Polish Baroque drama and theatre. The session was held on May 17—18, 1973. Mr. Lech Sokół discusses an exhibition of the works of Stanisław Ignacy Witkiewicz, held on May 19-June 24, 1973 and organized by the Library of the Ossolineum Publishers in Wrocław.