

THEATRE IN JAN LECHOŃ'S «DIARY», SCHOOL THEATRES IN THE 17TH CENTURY, THE KRZESIŃSKI FAMILY CORRESPONDENCE IN THE 19TH CENTURY, FOREIGN ACTORS IN WARSAW IN THE 19TH CENTURY

On the 20th anniversary of the death of the eminent Polish poet Jan Lechoń (1889—1956), in WRITER'S TESTIMONY Mr. Stanisław Kaszyński publishes a selection of Lechoń's opinions concerning the theatre. These are fragments taken out of the poet's *Diary*, a three-volume work printed in London between 1967 and 1973. The first entry in the "Diary" is dated 30th August, 1949, the last 30th May, 1956. A week later, on 8th June, 1956, Jan Lechoń took his own life in New York. The *Diary* is one more confirmation, if any was necessary, that among Lechoń's greatest fascinations in life the theatre was second only to poetry.

In the section titled OLD POLISH THEATRE Mrs Karolina Targosz contributes an article *Teatr Szkół Nowodworskich w Krakowie w XVII wieku* (The Theatre of the Nowodworski School in Cracow in the 17th Century). The Nowodworski school, one of the best secondary schools in Poland, was founded in 1588. It was modelled after the Jean Sturm lycée in Strasbourg and remained under the auspices and close care of the Jagiellonian University. It was regarded as a stepping stone to academic studies and led to the emergence of viable school theatres centre in Cracow. The name of the school goes back to Bartłomiej Nowodworski, a wealthy nobleman and Knight of Malta, whose exploits were widely sung in his time. His bequest to the school was made on 4th March, 1617. Originally, the school found accommodation in what was called "classes antique" but in 1643 it moved to a separate building at St. Anne's Street, thenceforth known as Nowodworski College. The building, now housing the Cracow Medical Academy, is a testimonial of the past glory of the now defunct school. Mr Andrzej Kruczyński contributes an article entitled *Franciscus Valsingamius, kontrreformacyjny dramat jezuicki* (Franciscus Valsingamius, a Counter-Reformation Jesuitic Drama). The text of the drama has been drawn from the repertoire of Poznań College, 1596—1627, as preserved in the collection of Uppsala University. According to the author of *Annales Collegii Posnaniensis* the drama was first staged in Poznań between February and June, 1629. Mr Jan Okoń in his article entitled *Akademicki dramat o Bolesławie z roku 1637* (An Academic Drama about Boleslaus, Written in 1637) presents the texts of two dramas: a Latin 'comedy', describing a war episode from the life of 9-year-old Polish prince Boleslaus, later to go down in history as King Boleslaus the Wrymouth, and a Polish 'drama', about a profligate young man and his adventures. The extraordinary idea was that the two plots developed in parallel in two quite dissimilar veins — one very serious, the other comical — which was a dramatic ploy of no precedence in the contemporary normative poetics and could only be found in the practice of court theatres, particularly in Italy. The Rev. Jan Buba contributes an article entitled *Polskie misterium pasyjne na Spiszu w połowie*

XVII wieku (Polish Mystery Plays in the Carpathian Area of Spiš around the Middle of the 17th Century). In it, the author draws our attention to a little-known story: during the Swedish wars, 1655-1657, a group of Piarist Fathers, fleeing the Swedes, settled at Podoliniec on the Poprad. Stanisław Lubomirski, the voivode of Ruthenia and Cracow and up to 1638 the starost of Spiš, erected for the benefit of the Piarists a big monastery, a church and a school at which mystery plays were performed.

In the THEATRE IN THE 19TH CENTURY section Miss Maria Wosiek publishes an article entitled *Korespondencja Krzesińskich, 1856—1899* (The Correspondence of the Krzesiński Family, 1856—1899). These are letters by Feliks Adam Walerian Krzesiński (1823—1905), the eminent dancer and choreographer, his sister and excellent dancer in her own right Matylda Krzesińska (1820—1900), one letter by the Warsaw actor Michał Chomiński (1821—1886), and birthday greeting cards by children in the Krzesiński family. The full Krzesiński correspondence comprises 267 letters and is among the collections of the Polish Academy of Sciences' Institute of Arts. Together with information and comments concerning the theatre they are magnificent document on the customs and life of the Polish career-seeking emigrants in Tsarist Russia.

Actor Michał Chomiński, from 1846 onwards residing in Warsaw, collected information concerning theatre life. He devoted a great deal of attention to performances by Polish and foreign artists of the theatre, opera and ballet between 1783 and 1886. These materials, too, are among the collections of the Polish Academy of Sciences' Institute of Arts. Miss Małgorzata Kakieta has worked on the entire volume, made a selection, and published the notes by Michał Chomiński under the title *Występy cudzoziemców w teatrach warszawskich, 1868—1879* (Performances by Foreign Actors in Warsaw Theatres, 1868—1879). This covers a period during which Serghy Mukhanov was the head of the Theatres Board.

Mr Michał Witkowski contributes an article entitled *Zagadka fotografii Bolesława Ładnowskiego* (The Puzzle of the Bolesław Ładnowski Photograph) in which he refers to Mrs Krystyna Zawadzka's publication *Szekspirowskie role Bolesława Ładnowskiego* (The Shakespearean Roles of Bolesław Ładnowski), printed in „Pamiętnik Teatralny”, issue 3—4, 1974. The photograph, which shows the actor cat as King John, is among the collections of the National Museum in Poznań. Its reverse side carries Ładnowski's own little poem in his handwriting. Mrs Krystyna Zawadzka continues the discussion in an article entitled *Ciąg dalszy „Zagadki fotografii Bolesława Ładnowskiego”* (The Puzzle of the Bolesław Ładnowski Photograph Continued).

In an article entitled *Kurtyna Antoniego Tucha* (Antoni Tuch's Curtain) Mr Kazimierz Nowacki presents a hitherto unknown document concerning an iron curtain once operated by the Cracow Theatre. This is a photograph of the curtain which Tuch had painted shortly before Cracow Theatre was opened in 1893. The curtain, whose painted area was 120 sq. metres or about 1200 sq. feet, depicted three most characteristic monuments of the City of Cracow: the Royal Castle at Wawel hill, the Church of the Virgin Mary and Corpus Christi Church.

Mr Józef Kozłowski contributes an article entitled *Tradycje teatralne „Dziadów” Mickiewicza wśród polskich socjalistów* (The “Forefathers' Eve” by Mickiewicz and the Theatre Tradition of Polish Socialists).

In the REVIEWS section, there is a bibliographical list of *Teatralia w książkach wydanych w roku 1974* (Theatre Subjects among Books Published in 1974) by Mrs Maria Krystyna Maciejewska. There is *Filmografia teatru polskiego*

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w roku 1974 (Filmography of the Polish Theatre in 1974), edited by Mrs Marianna Gdowska. Mr Jerzy Kreczmar in an article entitled *Brecht w Warszawie* (Brecht in Warsaw) reviews the book by Mr Konrad Gajek *Brecht na scenach polskich* (Brecht on Polish Stages). Mrs Maria Olga Bieńska reviews Sarah Bernhardt's *Diaries* as well as three books about Sarah Bernhardt: Cornelia Otis Skinner, *Madame Sarah*; Gerda Taranow, *Sarah Bernhardt. The Art within the Legend*; William Emboden, *Sarah Bernhardt*. Mrs Barbara Król-Kaczorowska reviews the book by Simon Tidworth, *Theatres. An Illustrated History*. Mr Kazimierz Andrzej Wysocki reviews a collection of Max Reinhardt's *Schriften, Briefe, Reden, Aufsätze, Interviews, Gespräche, Auszüge aus Regiebüchern*.

Among NOTES, Mrs Czesława Mykita-Glensk devotes an article, entitled *Teatralia opolskie* (Opole Theatre Subjects), to publications about Opole theatres and actors whereas Miss Małgorzata Świerkowska contributes *Parę uwag na temat sesji teatrologicznej w Lublinie, 12—14.XII.1975* (A Few Notes on the Theory of Theatre Session in Lublin, December 12—14, 1975).

In the CORRESPONDENCE section we print a letter from Mrs Maria Listkiewicz concerned with the legend vs the truth of the young years of Tadeusz Pawlikowski, manager of the Cracow Theatre.