

From the Editors

Unfulfilled dreams, unrealized projects, and unused opportunities usually remain in the shadow of what has actually come to pass in the history of theater, drama, and performance. The contributors to *Pamiętnik Teatralny* 2021/1 attempt to retrieve these potential histories in a variety of ways: they peer into the archives or get involved in making them, they re-watch or re-read what is seemingly known, they problematize or challenge established hierarchies. Perhaps some of these attempts will become part of an affirmative rescue history of the theater, which in fact concerns its future.¹

What would the history of European theater look like if we gave up the cult of the genius that celebrates great artists and the masters who reformed the theater and instead listened for the voices of women artists that are usually muted in the narratives of theater historians? Carefully reading Isadora Duncan's lecture and looking at how her legacy is taken up in the art of dance, Monika Kwaśniewska extracts ideas from Duncan's dreams of the future and her pedagogical practice that can help us solve ethical problems emerging in theaters and theater education today. What would the history of Polish theater look like if it had not been dominated by a logocentric approach in the early days of our theater historiography? Agnieszka Wanicka reconstructs the story of Michał Chomiński's unrealized photographic project that could have become the basis of a visual history of theater in Poland. An important part of this account is the protagonist's deeply internalized principles of nineteenth-century theater hierarchy that influenced the shape of his undertaking. Did ultimately unrealized plans for directing and set design have the chance to significantly alter the image of Polish theater of the 1950s? Maria Makaruk seeks to incorporate a staging of Aleksander Fredro's

¹ The idea of rescue history has been discussed by Ewa Domańska among others. See "Historia ratownicza," *Teksty Drugie* 5 (2014): 12–26, https://rcin.org.pl/Content/60085/wA248_79682_P-1-2524_domanska-historia_o.pdf and the rest of the issue.

Revenge that Bohdan Korzeniewski planned at Teatr Polski in Warsaw in the early 1950s into the history of the theater. Retracing the uncompleted production is seen here as a way to enrich the picture of more or less successful tactics that people of the theater in the Stalinist period employed in order to get around Stalinist forms. Ewa Dąbek-Derda recalls the late 1950s set designs by Marian Bogusz that never got beyond paper sketches and mockups. She discusses them as a scenographic utopia inspired by different variants of abstract art. Would the 1950s and 60s research on Wyspiański have taken a different direction if we had known Irena Sławińska's unpublished pre-war study of his dramas of imagination? Retrieving this study from the archives, Wojciech Kaczmarek reveals the author's line of argument and highlights its originality in the context of pre-war art.

The texts included in the section *Essays and Articles* concern the tradition of director's theater, but they also correspond with the thematic section (*Im*)possible Theater. Here, Danuta Kuźnicka analyzes Israeli reviews, previously unknown in Poland, of Konrad Swinarski's production of *Hamlet* in Tel Aviv, and in this way she also sheds light on his legendary, unfinished *Hamlet* from Kraków. Barbara Michalczyk reconstructs two Warsaw ventures of Stanisława Wysocka as a theater director and manager: Teatr w Pomarańczarni and Teatr Rybałt. By tracing their links to Wysocka's theoretical thinking and pedagogical practice, the author considers the reformatory potential of her manifold interwar activity, underestimated in the history of Polish theater.

In the section *Presentations*, the theme of potential histories is developed by new commentaries, and some protagonists of previous contributions reappear. In her discussion of books on counter[f]actuality strategies and speculative histories, Agnieszka Rejniak-Majewska acknowledges the importance of these methods in deconstructing simplified visions of the past, but at the same time defends the "obligation to truth" as a constitutive aspect of research. Iga Gańczarczyk, in turn, looks at conceptualizations of the archive that emphasize its performativity and thus make it possible to challenge the hierarchies of theater history. The section concludes with two review essays. Tadeusz Sławek proposes a dialogic reading of *Diapazony i fonosfery* [Diapasons and Phonospheres] by Włodzimierz Szturc, and in considerations inspired by Shakespeare's *Tempest* – as they are in the reviewed book – aesthetic tones are discreetly intertwined with political ones. Barbara Osterloff invites us to revisit the memoirs of Bohdan Korzeniewski, a long-time editor of *Pamiętnik Teatralny*; she reads them as a self-creating autobiography of a Polish intellectual and witness to the history of the twentieth century.
