

## From the Editors

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This year's second issue of *Pamiętnik Teatralny* features texts on theater and opera, spectacles and social performances, performance art and dramatic literature. The section *Essays and Articles* opens with an analysis of Krystian Lupa's play *Capri—Wyspa uciekinierów* [Capri—the Island of Fugitives]. Using methodological inspirations from theater, literary and media studies, Małgorzata Budzowska shows how Lupa's palimpsestic, intermedial stage solutions denaturalize the experience of time and space and put the spectator into cognitive confusion in order to pose questions about the relations between art and cruelty and about the role of artists in times of cruelty inflicted by lovers of art and philosophy.

In their respective contributions, Marlena Krupa and Joanna B. Bednarek both investigate – from two very different perspectives – how artistic and social performative strategies make it possible to cross the borders between art and an individual and/or social life. Another link between the two texts is the figure of John Paul II. Krupa is interested in Karol Wojtyła as an artist and performer whose understanding of the aims of art displays an affinity with that of St John of the Cross and Jerzy Grotowski. Bednarek, in turn, discusses performative interventions in the cultural image of John Paul II. Interpreting the public's specific interactions with the works of Maurizio Cattelan and Jerzy Kalina depicting the Polish pope, she describes the mechanisms of conservative consolidation or emancipatory disruption of legitimate culture founded largely on the papal image.

Research on nineteenth-century Polish culture is represented by two articles; the works they discuss both thematize rebellion, but here the similarities end. Jakub Chachulski examines the libretto of Wojciech Bogusławski and Jan Stefani's opera *Cud czyli Krakowiacy i Górale* [The Miracle or Cracovians and Highlanders], one of the greatest hits in the history of Polish theater, while Marek Dybizbański offers a careful reading of an unstaged and unpublished drama by Felicjan Faleński: *Smutne dzieje powstania w Dalekarlii* [The Sad History of the Uprising in Dalecarlia]. Commenting with a detective flair on the latest edition

of Stefani's score, Chachulski argues that it is not only worthwhile but indeed necessary to combine musicology with the research perspectives of literary and theater studies. Dybizbański looks for Shakespearean and Calderonian tropes in Faleński's almost forgotten dramatic debut, one that utilizes Victor Hugo's concept of historical drama.

In *Presentations*, Mateusz Salwa considers the consequences of leaving the eponymous concept of theatricality underdefined in Agnieszka Sosnowska's book *Sztuka znikania: Teatralność w czasach ponowoczesnych* [The Art of Disappearance: Theatricality in Postmodern Times]. Mirosław Kocur emphasizes the inspiring potential of Wojciech Dudzik's multidirectional research on the mask in *Maska w kulturze współczesnej Europy: Teorie i praktyki* [The Mask in Contemporary European Culture: Theories and Practices]. Marcin Bogucki appreciates Sabina Macioszek's research monograph *Opera, ciała, technologie: Strategie współdziałania w XXI wieku* [Opera, Bodies, Technologies: Strategies of Interaction in the 21st Century] for its attempt to introduce a new, performative perspective to opera studies; however, he criticizes the lack of social or political contexts in the author's considerations, especially with regard to the issue of corporeality.

Socio-political contexts, in particular the problem of nationalistic thinking about cultural history, is the common denominator of the last three reviews. Tatiana Czerska emphasizes that Anna Dżabagina's book *Kalkowska: Biogeografia* [Kalkowska: A Biogeography] offers a fresh perspective on the work of the Polish-German author Eleonora Kalkowska, using her ambiguous national position to place her work in the context of exile modernism. Maiia Harbuziuk presents the Polish edition of the works of Les' Kurbas, *Pisma Teatralne* [Theater Writings], as an opportunity to deepen research and dialogue on Polish-Ukrainian cultural ties. S.E. Wilmer ponders why Dariusz Kosiński's book *Performing Poland: Rethinking Histories and Theatres*, a valuable reference for non-Polish readers, addresses the question of Polishness in a way that hardly takes into account the complications inherent in thinking about national identity.

The issue is concluded by a memory of the late Jerzy Limon (1950–2021). Małgorzata Grzegorzewska and Jerzy Fabiszak combine an overview of his work with some personal anecdotes to paint a multifaceted portrait of the Gdańsk-based professor of English literature, expert on Shakespeare, and scholar of the theater.

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