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Theatre and Drama in the Baroque Period

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In the early Baroque period there are three streams of theatrical life to be distinguished: court drama, school drama (in both heterodox and Catholic schools) and entertainments unconnected with any particular permanent institution, traditionally referred to as "popular theatre." In all three streams of theatrical life the performance did not necessarily consist of staging a specific play, the audience being willingly invited to take part in a para-theatrical entertainment whose nature and organization were determined by an appropriate scenario frequently envisaging the public's active participation.

Heterodox School Drama

The most important development was the rise of school drama the late Renaissance and early Baroque. The pattern of school drama was set in the Academy (as it became in 1538) in Strassburg in the years in which its rector was Johann Sturm (1537–82) after he had introduced the custom of organizing school theatricals. At Strassburg, where many Poles studied, among them Jan Zamoyski, the productions consisted not only of classical comedy and tragedy, but also of re-enactments of trials woven around the speeches of Cicero.

The basis for theatrical activities was provided by the statutes which laid down the organization and curriculum of the school. Heterodox schools had their own charters; for Catholic schools the model was the Jesuit *Ratio studiorum* issued in 1599.

In the heterodox world regular performances of drama were given by schools in Gdańsk, Elbląg, Toruń, and Leszno. The earliest records

come from Gdańsk where a play by Rudolf Gwalther was staged in 1564; twenty years later came the debut of the Toruń school. In all four centres the tradition of organizing theatricals continued until the 18th century.

Considerable importance was attached to the educational values of the dramatic entertainments given by the pupils. The repertoire consisted of plays drawn from classical and biblical themes, sometimes centred on heroes of romances or connected with school life. Alongside the literary texts of tragedy and comedy came the introduction of genres specific to this type of theatre: the so-called "school dialogues," performed by a large cast, and the "rhetorical acts," presented by a handful of players.

Although it followed its own path as far as repertoire was concerned, heterodox school drama shared many common features with Jesuit drama since it was subject to the same laws of development of theatre art. In the 17th century it employed a curtain, illusionist scenery changed several times, and lighting effects. As regards costume, note should be made of the use of allegorical costumes since they contributed to the emergence of the stereotyped images to be found in various fields of culture, in painting and literature, e.g. Spring attired in blue with flowers in her hair or Night, a figure with blindfolded eyes, clad in a dark purple robe and bearing a dimmed lamp.

Plays were given in German and Polish as well as Latin. Despite the language differences, heterodox school drama displays an unmistakable sense of belonging to a single commonwealth. This feeling of unity was expressed in works devoted to past and present Polish kings, historical landmarks (e.g. anniversaries of the Peace of Toruń) and in apotheosis of the common process of the history of the state.

Jesuit Drama

A greater role in the development of literature was played by Jesuit drama which spread along with the expansion of colleges throughout the country and even across its borders. As early as the 16th century it had sprung up in Pułtusk (1566), Braniewo (1568), Vilnius (1570), Poznań (1573), Jarosław (1582), Dorpat, Kalisz and Riga (1584), Połock (1585), and Lublin (1594).

Up to the end of the 16th century the Jesuits, aware of the effectiveness of this form of getting their message across to society, were still engaged in a search for the right programmatic and repertoire principles. By then the *Ratio studiorum* was only a codification of experiences and, though it was a binding document, it left a margin for obtaining dispensations, i.e. exemption from some of its provisions. In Poland, as in Austria, women were admitted to performances, but with the reservation that they could not attend regularly or in any large number, could not be present at internal speech days and must be seated separately (a rule observed, for that matter, in the later theatre of Ladislaus IV).

With an eye to attracting the public the Jesuits also organized sumptuous para-theatrical entertainments. In 1622, for instance, to mark the canonization of two new saints from their order, Ignatius and Xavier, the Jesuits of Lvov put on eight days of festivities which consisted of services, processions, artillery salutes, fanfares, wrestling contests, races, public burning of effigies of heretics and play performances.

Thus school drama evolved in the borderland between the internal educational programme of the colleges and great public entertainments. With the appearance of Jesuit colleges in Poland it became standard practice for the pupils to add variety to all sorts of official occasions with their appearances. This custom continued until the 18th century.

Popular Theatre

The history of popular theatre in the Baroque period has to be reconstructed from the very scant records available in theatre chronicles of the times. There were, however, various currents of dramatic entertainment for the populace, i.e. for all classes, and they played too important a role in culture to be skirted over. They consisted chiefly of church pageants, frequently still anchored to the medieval tradition. Thus we find Corpus Christi processions set to a theatrical scenario and treated with great piety by the Jesuits, but also Palm Sunday processions modelled on the lines of medieval liturgical drama. In the monasteries of the Polish Franciscans (Bernardines, Reformati) puppet theatre developed (the nativity plays known as *jaselka* and

szopka); as time went by it became increasingly popular and so many secular elements crept in that towards the end of the Baroque it was—on account of its profane and humorous interludes and the uproarious amusement of the public—banished from the churches.

Separate attention must be given to the concept of stage. In school drama the principal stage was accommodated in the school building, at first in rooms adapted for this purpose (the Jesuits were given the use of buildings already standing), later also in halls specially designed for formal functions and drama performances, but these also took place in the quadrangle or simply in the city streets if it was a matter of a public appearance by the school company. Similarly, the principal stage of church drama was the interior of the church, but its development outgrew these confines. Processions also took place in the churchyard and the city streets. The Calvary stage was spread over a multi-acre hilly and wooded site. Apart from this there had already appeared during the Renaissance the concept of the church-side intimate stage. The Bernardines gave closed performances called “The Rocking of the Child.” These were staged in the monastery premises and attended only by the monks and invited guests. The concept of the stage changed along with the general transformation of drama. For example, the intensive development of the Bernardine *jasełka* led to the banning of their performance in church. But no answer has yet been found to the question of when there appeared in Poland the first *szopka* with nativity play figures carried around the streets and from house to house by puppeteers.

In general terms it can be said that the two most vigorous currents of Baroque drama, school and church, display a common pattern of looking for a wider public forum in which to communicate with a larger audience.

In all probability many of the plays preserved in manuscript and printed form were performed at fairs and church fetes. These two occasions—commercial and religious meetings—had overlapped since the Middle Ages. That the idea of a fair organized in conjunction with a holiday was associated at this time with a custom of staging dramatic entertainments can be seen from the stylization of *Kiermasz wieśniacki* (*The Rustic Fair*). From the early Baroque there is evidence extant of church fete and fair spectacles.

The New Comedy: the Rybalts

It is with fairground theatre that we associate, as a matter of conjecture, the history of the secular drama of the period. Though there is absolutely no written record, there still survives a copious stock of plays, adapted literarily to performance, furnished with stage directions, addressing the audience by means of prologues and epilogues, material, in other words, indicative of some kind of tie with theatrical practice.

The incorporation in the text of instructions for the players is evidence of the use of the most elementary of pieces of equipment: a platform. When the comedy began, the lines spoken and simple conventional costumes enabled the spectator to identify the situation and add the appropriate scenery in his imagination. No greater demands were made of him in his role as co-author of the stage fiction. After hearing a few lines and taking in the costumes and properties, identification came easily, especially as the extant plays show that the new drama marshalled a small gallery of comic characters of its own drawn recognizably from Polish realities and transformed into types close to the *commedia dell'arte* model.

The new comedy was born at the turn of the 16th century in the soil of the picaresque literature associated with the minstrels known as *rybalts*. Indeed, in the light of what we now know of the chronology of *rybalt* works it seems clear that it was comedy which precipitated the development of this genre of literature.

Interludes

The evolution of theatrical life, connected in the early Baroque chiefly with the vigour of school and popular drama, was reflected in a search for expressive new forms. As a result the boundaries between genres became fluid and we can see a cross-penetration of models, themes and techniques.

These explorations also made for changes in the style of the ancillary texts that acted as a kind of dramatic appendage. Two kinds of text interpolated between the acts of a play were principally involved: choruses and *intermedii*. The playwright chose in effect between one of two forms of interlude: either he followed the poetics

of Aristotle and introduced a chorus or he turned to the more recent Italian tradition and inserted an *intermedio*. But this was only a choice of a model of dramatic composition, not imitation. The function of the chorus might be reduced to a dozen or so lines of commentary on the action of the play delivered by an anonymous narrator (as is the case, for example, with Jakub Gawatowic) or it might be treated along completely different lines: in *Antithemius* the text of the chorus is spoken by rustics (a contemporary, identified narrator) and runs to 172 lines, is of a discursive nature, connected with the play, but thematically self-contained and also appears in other records as dialogue. In this dialogue form the peasants' lament could serve as an interlude.

The interlude's genre boundaries are also fluid. It could be connected with the main text of the play or, more frequently, be completely unrelated; it could introduce some fictional situation or seek to amuse simply through the comic collision of stock characters. If it followed the former course its style approached comedy and this is where the fluid borderland of genres arose.

We cannot say with any accuracy today when one other type of ancillary text took shape in the Polish theatre. This was the introductory interlude, or *accessus ad comoediam*, which assumed the functions of a prologue, acquainting the audience with the subject-matter and problems of the play by means of dialogue. An important objective of the interlude (and the *accessus*) was to establish and maintain rapport with the audience and it is supposed that in some interludes the actor stepped on to the stage out of the auditorium as though one of the public.

The themes of the interludes had no specified limits, especially as they were often connected with the plot of the play. Because it was a comedy genre, the interlude gladly introduced folk characters, heroes of a lower station in life, used the idioms of colloquial speech, indulged in slapstick and alluded to some topical subject.

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Changes in Theatrical Life: Gains and Losses

The intensive development of theatre centres, which had begun in the early Baroque, continued to go ahead. New Jesuit drama

companies were formed. In the north and west of the country heterodox schools were active. Around 1640 a school theatre was started in Leszno, the headquarters of the great humanist, Comenius, leader of the Bohemian Brethren who had settled in Poland. However, the most important event of this new period were the theatrical projects of King Ladislaus IV which resulted in the establishment of a permanent playhouse at the royal court.

From the sporadic records to be found among the sources of this period it is clear that popular drama still flourished. Its religious repertoire can be reconstructed chiefly with the aid of manuscript codes listing plays performed, diary entries and accounts. However, piecing together a chronicle of the evolution of popular drama is exceedingly difficult. The codes lumped together plays of various date without indicating where and when they had been performed. The diary entries tend to refer to productions in very vague terms without identifying either the text or the troupe. Were there by now professional Polish companies? So it is thought, but the supposition is hard to prove. Mention of a company of players has been preserved in the records of the weavers guild in Zielona Góra where it gave a play on the feast day of the guild's patron saint. It seems in all probability to have been a Polish troupe since in the signing of the agreement it was vouched for by two Poles: Jan Polak and Krzysztof Glinik.

Thus the present state of knowledge enables us to venture on a reconstruction of the chronicle of the royal theatre and school drama. The history of popular drama, on the other hand, cannot be fitted into any such framework.

The establishment of theatre centre at the royal court is not only a fact in theatre history since the king chose a specific model of contemporary drama: Italian opera. This model stamped itself on Polish Baroque drama. It was also adopted by the schools in keeping with the fashion at the court and in Europe. Italian models of theatre exerted an influence in Poland till the close of the period in question, but halfway through the century a production of Corneille's *Le Cid* became an augury of a confrontation between the royal theatre in Poland and the contemporary model of French theatre and the model of French drama.

But this was only an augury of a new direction of exploration in drama. The court theatre of the mature Baroque developed under

the aegis of Italian art. The influence of this model was so strong that in due course it brought about changes in the repertoire of popular drama.

On the credit side these changes brought the Polish theatre up to date vis-à-vis Europe. But they also had major liabilities. During the mature Baroque the life of the *rybalt* comedy came to an end. There still appeared revivals and Counter-Reformation paraphrases of *rybalt* works. Polish drama (particularly interludes and mystery plays) drew widely on the tradition of the *rybalt* technique, but the once so brisk current of *rybalt* comedy dried up together with the early Baroque. The reasons for this are to be sought both in the successes of the Counter-Reformation (indexes of banned books, censorship) and in the disintegration caused by the stagnation and eventual decline of the rural schools which were these authors' native environment.

The First Permanent Court Theatre

The plans for the prospective royal theatre were conceived in the years 1624–5 during a journey to the West by King Ladislaus who took a lively interest in contemporary art. He was supposed to travel incognito, but little came of this. Among the ceremonies and adventures of the journey the biggest adventure turned out later to be his encounters with the Italian and especially Florentine theatre, then engaged in the search for a new musical drama. This line of search had taken shape under the influence of the belief, strong since the close of the 16th century, that the staging of classical drama ought to have a musical accompaniment since it was considered that this combination of music and words was a characteristic feature of classical theatre. Sophocles' *Oedipus Rex* was accordingly given with a musical accompaniment (Vicenza 1585) and new productions were being arranged along the same lines.

The Florentine theatre greeted Ladislaus with the play *La liberazione di Ruggero* (text by Ferdinando Saracinelli, music by Francesco Caccini). It was this particular theatre which made a profound impression on the distinguished spectator. The literary and musical effects and the acting were supported by illusionist and changeable scenery based on modern mechanical devices.

While still in Italy, Ladislaus made up his mind to found a theatre in the Royal Castle in Warsaw or at least to enliven the halting rhythm of dramatic entertainments at the court of his father. He got in touch with Claudio Monteverdi and invited the foremost Italian singer of the day, Adriana Basile-Baroni, to visit Poland. The steps say something of the ambitiousness of his plans.

A few years later, in 1628, the first production was given of *Galatea* at the Polish court. The same year saw the publication of a translation of the Saracinelli play entitled *Wyzwolenie Ruggiera z wyspy Alcyny* (*The Liberation of Ruggier from the Island of Alcina*) by Stanisław Serafin Jagodyński. But it was not till he ascended the throne in 1632 that Ladislaus proceeded to give effect to his plans. The development of the royal theatre spanned the years 1635–48, the first permanent playhouse being opened in the Royal Castle in 1637.

Ladislaus' theatre developed under the overwhelming and direct influence of Italy. This was governed by both the make-up of the company and the nature of the repertoire adapted in the course of these dozen-odd years to current changes in the Italian theatre. The frequent author of the texts of the royal opera was Virgilio Puccitelli who maintained regular contacts with Italy, engaged artists on the king's behalf and no doubt directed the plays; the music was chiefly the work of Marco Scacchi. Among the players mention must be made of two leading singers with European reputations: Margherita Cattanea who appeared in Warsaw in the years 1637–8, and Baldassarre Ferri, who stayed longer. On the other hand, among the musicians inherited from his father, almost a half were Poles (they included the poet Adam Jarzębski). The predominance of the Italian residents of the court was thus unmistakable; in this period no more than a sporadic appearance was made at the Castle by an English troupe.

This determined the bearings of the repertoire. The theatre staged opera, ballet and productions in the *commedia dell'arte* style. The plays had mythological themes (the opera *Daphnis*, presented in all likelihood in 1635, became the inspiration for Samuel Twardowski's *The Daphnid* published a year later), religious subjects and, at a later date, strands drawn from Tasso's *Gerusalemme liberata* (e.g. *Armida*). In the prologues and epilogues topical political notes

were struck (occasionally these were transferred to the main text) since it was a tradition that productions graced some event in the life of the court.

The king's death in 1648 and the wars precipitated by the Chmielnicki rebellion led to the demise of the royal theatre. It was not until some years later that we find the odd item of information indicating the revival of court drama. This time, thanks to Queen Marie Louise, the French repertoire reached Warsaw. But the history of the theatre of Jan Casimir is largely unknown.

School Drama

The history of school drama in this period belongs more to the history of theatre than the history of literature. New centres were started and the techniques of stagecraft and acting were modernized. A new element in the activity of the Catholic schools in this period was an obvious attempt to adapt drama to the requirements of missionary work among the religious and national minorities living in Poland and on her borders. This was reflected chiefly in the program of the theatre of the Theatine Fathers active in Lvov in the 1660s. The theatre of the Theatine College was organized immediately upon their arrival in Lvov (1664). It set itself the task of influencing the Armenian community in view of Rome's endeavours to bring about a union of the Armenian and Latin churches. The theatre performed in Polish, Armenian, and Latin. For five years (to 1669) it gave tragedies and declamations. The theatrical tradition of the Theatine order did not revive until the mid-18th century, this time in its Warsaw home.

Changes in Popular Drama

It was not, however, in the schools, but on the popular stage that the basic changes in religious drama took place. They surfaced in the mystery plays given for the populace and more markedly in the Christmas cycle than in the Passion and Easter cycles.

The Passion cycle evolved under the clear influence of school drama, combining the tradition of the mystery presentation of the scenes of the Passion, constructed in an apocryphal style, with an allegorical dialogue typical of school drama. As an example we

might take the two-day Passion play presented on Maundy Thursday and Good Friday and preserved in the Jagellonian Library in Cracow. The fundamental tie with the mystery traditions is here reflected in the extended scene of Mary's lament at the foot of the cross. This scene has been dramatized along Baroque lines through the juxtaposition of Mary's dialogues with Judas and St. John. To the episodes of the biblical account presented directly there has been added an allegorical layer through the appearance of such figures as Peccator, Misericordia, Nature or Fame. In this way the two-day play leads to final moralistic conclusions. These are three Good Friday laments: a collective planctus, the lament of St. Peter who denied Christ, and the lament of the Soul (*Anima*).

On the other hand, the Christmas mystery play arrived at a clear intersection of two sources of fresh inspiration: it was influenced by both school drama and living Polish folklore. The joyous theme of the Birth of God and the accompanying climate of holiday festivities appealed to people more than accounts of the cruel Passion of Our Lord and their calls for penance.

These opportunities for the Christmas mystery plays had loomed earlier in religious poetry and the distinctive development of carols. Their spread was furthered by the instructions issued by synods in the first half of the 17th century which required priests to call on their parishioners over Christmas. During these visits the organist and choirboys who accompanied the priest sang a few passages of a carol. But there also lived on in tradition an old pagan custom of New Year carols and old non-Christian ritual texts. Inevitably the old and the new rural rite intermingled, church texts seeping into folklore and folk elements and stylistic formulas into church hymns. An important fact needs to be emphasized here: the theme of Christmas—destitute motherhood, a wandering family, the gospel scene of the shepherds watching their flocks—had many affinities with folklore.

3

Court Theatre

In the late Baroque, following Jan Sobieski's ascent to the throne in 1674, court drama entered upon a period of stability. It has so far proved impossible to piece together a record of the entertainments organized not only in Warsaw but also in the king's

country residences in Jaworów and Żółkwia; nevertheless the preserved sources clearly point to a general enlivenment of the artistic interests of the court and a revival of the tradition of royal patronage. Jan Sobieski possessed not only the instincts of a soldier (on becoming king he immediately returned to camp, deferring his coronation for almost two years), but also artistic refinement and the personal sensitivity of an urbanely educated man, as can be seen from his literarily stylized letters to his wife. The pastoral metaphor of his love letters and the Rococo style of this dialogue reveal the courtly upbringing of Jan Sobieski implanted in him in the course of his travels abroad and the domestic education picked up at the side of his queen (Marie Casimire, daughter of Margrave Henri de la Grange d'Arquien). The retinue of architects, sculptors and painters (he founded a painting school in Wilanów) at his court also included actors.

Marie Casimire's French background did not, however, impinge at all noticeably on the royal theatre. Although Racine's *Andromache* was given in Jaworów in 1675 (but whether in French or in Stanisław Morsztyn's Polish translation we do not know), the tradition of Italian drama was subsequently continued (from 1688 onwards there was a permanent Italian company at the court) and a repertoire took shape of lighter entertainments, frequent and apparently fairly varied since the actors included, as we know from a chance note, a singer (Kaczorowska) who specialized in folk songs and the curtain-raiser to *Andromache* was a display of acrobatics.

Around 1690 Stanisław Herakliusz Lubomirski started a theatre in his residence in Ujazdów outside Warsaw. The estate had been conferred on this nobleman by a decree of parliament and on it he ordered that „for the amusement of myself a theatre, adorned with painted scenery, be built for the recitation of comedies during shrovetide.” It is natural to assume that it was here that Lubomirski watched performances of his own comedies. The traditions of the family were kept up by his son, Teodor, who attended opera productions in his Cracow residence in the years 1725–7; nor was the theatrical tradition of the Sobieski house discontinued after Jan's death, but in this case these were sporadic events. The palace and garden theatres of the noblemen's courts were only to acquire greater importance in the second half of the 18th

century. The way to this later fashion was paved by Augustus II, who founded new theatres in Warsaw, and Augustus III. The theatre of the times of the Saxon dynasty is closer to the Enlightenment, however, than the old-Polish tradition.

Among the foreign troupes which appeared at the court of Augustus II there were also French companies with performances of Racine, Molière and Corneille. Thus French drama still asserted a struggling presence: there is considerable evidence that Molière was played not only at the royal court: in 1687, we learn from a Polish programme, *Le Bourgeois Gentilhomme* was given at the Leszczyński's palace and there is an extant translation entitled *A Parisian Comedy* which dates to the beginning of the 18th century. There was also interest in classical tragedy. Corneille's *Le Cid* was performed not only at the royal court in 1662, but also, as the latest theatrical discoveries reveal, at the palace of Jan Zamoyski in Zamość in 1660. Thus we can see that classical tragedy also had its admirers.

The current of interest in classical tragedy to be found in court circles did not, however, to the end of the Baroque period play any major role in the transformation of Polish drama which continued to cultivate the traditional patterns, had its own model of tragedy and comedy, evolved not in court, but in Jesuit drama and its own way of constructing characters along the lines of *commedia dell'arte* and hagiography, drew widely on a stock of allegorical figures and bowed to the vogue for musical drama.

The new drama of the French was non-painterly, appealed to intellectual experience and concentration, challenged the minds of the audience. In Poland at this time Baroque tastes were firmly entrenched and the audience expected a challenge to the eyes and imagination. Thus in various quarters of late-Baroque theatre there developed a repertoire of painterly spectacles, secular and religious, of a naïf and idyllic or farcical nature or in a vein of dazzling effects (with the employment of stage machines). Theatre should appeal to the eye and the imagination. That this was precisely the sentiment of the public can be seen from the theatrical impressions recorded in the memoirs and poetry of the period. This attitude to theatre was thrust upon audiences by the cultural activity of the Counter-Reformation and its determination to make art subservient to the

tasks of religion. Drama, any more than the other arts, need not seek after truth: such intellectual ambitions were otiose since the truth was known. All that was necessary was to convey and broadcast known principles and that this was more easily and effectively done pictorially than conceptually was a point that had already been grasped in the early Baroque days by the proponents of changes in mores. Fabian Birkowski had argued this case in detail. This direction in the evolution of Polish theatre was reinforced by school drama and, later, by the pattern of opera spectacles in court drama. Thus in the late Baroque period the prevailing current in Poland was a painterly and musical theatre appealing to the sensitivity and imagination of the audience, and not to its intellect, social experience and conflicts of consciousness.

School Drama

The repertoire of Jesuit drama continued to be confined to its own traditions. Among the tragedies, dialogues and declamations a more frequent appearance is made in this period by some kind of martyrological theme, old or more recent. A tragedy entitled *The Spiritual Communion of Saints Boris and Gleb*, performed prior to 1693 in the eastern borderlands, combined a martyrological plot with Jesuit drama's typical endeavours to adapt the teaching of the faith to local conditions. This can be seen not only in the choice of theme but also in the language of the *accessus* and interludes which are in Ukrainian-Byelorussian-Polish dialect. In the course of the 17th century the principle of requiring the interludes to relate the main text of the play to the audience became firmly established. The interludes were also an element of drama, part of the fiction on stage, but in them the audience found a reflection of contemporary realities. Reference to realities could also be made by means of more literarily mature forms. Dominik Rudnicki introduced to his interludes a story line, social tableaux of Polish homes, down-to-earth jokes, the still fashionable grotesquerie and parody and auto-satirical monologues.

The network of school theatres continued to spread. Among the new Jesuit ones it is worth mentioning the theatre in the college in Opole started in 1670. What distinguished it was not quality

or program, but the fact that it played the specific role of presenting to the local population not only Latin plays, but also plays by Polish authors performed in Polish.

From the 1670s onwards Piarist drama developed in Poland (the order had arrived in 1642). Before the turn of the century theatres had been started in Warsaw, Podoliniec, Łowicz, Góra Kalwaria, Rzeszów, Piotrków, Chełmno and Warez. From what we know today of the repertoire of Piarist drama it is impossible to discover in its programme any distinctive features: the Piarists simply followed the Jesuit pattern, but it was in Piarist drama that, before the middle of the 18th century, thanks to the work of Stanisław Konarski, there came changes of great consequence to Polish theatre and culture.

The expanded network of school drama had a strong influence on popular drama. We are not always able today to assign an extant text to the right type of theatre, since the long development process had brought about a considerable similarity of repertoire and the vogue for painterly and musical spectacle was spreading to various currents of drama. As a result one can only assign a preserved scenario to a particular type of drama on a basis of conjecture, by means of analysis of the technical devices required in its enactment and not available to every kind of theatre. A larger or smaller group of musicians could be employed at this time by every company, regardless of whether the play was to be performed in a school theatre, churchyard or in the streets. But if the scenario called for effects involving the use of stage machines it could, needless to say, be performed only in theatres with the necessary equipment.

Transl. by *Edward Rothert*