Poland is celebrated internationally for its rich and varied performance traditions and theatre histories. This groundbreaking volume is the first in English to engage with these topics across an ambitious scope, incorporating Staropolska, the Polish–Lithuanian Commonwealth, the Enlightenment and Romanticism within its broad ambit. The book also discusses theatre cultures under socialism, the emergence of canonical practitioners and training methods, the development of dramaturgical forms and stage aesthetics and the political transformations attending the ends of the First and Second World Wars. Subjects of far-reaching transnational attention such as Jerzy Grotowski and Tadeusz Kantor are contextualized alongside theatre makers and practices that have gone largely unrecognized by international readers, while the participation of ethnic minorities in the production of national culture is given fresh attention. The essays in this collection theorize broad historical trends, movements and case studies that extend the discursive limits of Polish national and cultural identity.

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A HISTORY OF POLISH THEATRE

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*Katarzyna Fazan, Michal Kobialka and Bryce Lease*

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3 Dzieła dramatyczne, volume 1 of twelve volumes, published in Warsaw, 1820–3. This set contains Bogusławski’s original, translated and adapted plays and his History of National Theatre.

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As this collection goes to press, mass demonstrations throughout Poland have revealed widespread anger at the enforcement of regressive laws against women and religious fundamentalism. These are the largest public demonstrations since the Solidarity Movement in the 1980s. Many theatre and performance makers have participated in and led these protests, as they have done historically. This book is dedicated to that struggle.
A Note on Terminology

Naming Polish cities is both historically fraught and linguistically complicated in translation. We have chosen to keep the Polish spelling for names of cities when they have been accepted as standard in English usage (such as Gdańsk, Kraków, Łódź, Poznań, Wrocław), whereas we have employed the anglicized names for those cities for which the Polish spelling has not been widely adopted in written or spoken English (Lviv, Vilnius, Warsaw). Some of the cities concerned, such as Lviv and Vilnius, are not within the borders of modern Poland. Theatre companies, concepts, or forms have been translated while names of theatres have not, unless their English translation is currently found in popular usage.