

SUMMARY OF ARTICLES

This issue of „POLISH FOLK ART. CONTEXTS” is entirely devoted to the contemporary theatre which in various ways tries to transcend beyond the traditional theatre by reaching out to its roots. This is the reason why it so frequently refers to intercultural experiences, customs, rituals and fuller corporeal experience, well-known to different cultures and long-forgotten in Europe. The majority of the texts pertain to Polish theatrical experiences but we present also an interview with Peter Brook and articles by Eugenio Barba. Our volume contains a discussion on para-ritual phenomena which transgress even an extensive comprehension of the theatre – Ludwik Stomma examines the ritual meaning of sport using the example of football, and Joanna Hübner-Wojciechowska inquires into the magic-mythical dimension of court ceremonies.

The first two texts – fragments of a chapter on drama from „Sacred and Profane Beauty. The Holy in Art” by Gerardus van der Leeuw, and excerpts from Mircea Eliade’s „Diary” – intend to bring the reader closer to the sacral sources of the theatre.

ON THEATRE

The discussion was attended by: Wojciech Dudzik, Włodzimierz Pawluczuk, Jerzy Prokopiuk and Krzysztof Renik.

Fragments of the discussion which was held in the editorial office of „Polska Sztuka Ludowa” in July 1990. From the broad discussion we extracted only threads concerning evolution of the theatre and a way leading from the mystery play to nowadays theatre searchings.

The quest conducted by the contemporary theatre and para-theatre in Poland and abroad aims at the disclosure of man’s spirituality, his „paradigm of the imagination”. The first group in Poland which sought an ethical, profoundly humanistic dimension of the theatre was the Reduta, established by Juliusz Osterwa. The theatre of Jerzy Grotowski referred to the Reduta traditions and itself became a starting point for Gardzienice. The essential novelty of the Gardzienice Theatre was the creation of an ethos of „excursions” to the countryside, a search for inspiration in authentic contact with the rural population, their rituals, religiosity and spiritual culture.

The pursuit of sources for inspiration in the traditional culture of the Russian Orthodox village is analogous to the Oriental quests conducted by Barba or Brook. The attempt to transpose the authentic, sacral kathakala theatre, based on the deep religiosity of the participants of the spectacle (both the audience and the players) onto European ground demonstrated that it is impossible to establish an authentic community composed of the members of the spectacle outside the range of a given culture. Even an illusory image of a culture other than one’s own (India, the Russian Orthodox village in Poland) – the outcome of an intense, short-lived contact – can become a valuable source of inspiration for the artist, enabling him to create totally new forms of expression.

Participants of the discussion propose a threephased development of the theatre (1) the mystery theatre, (2) the plebeian-bourgeois theatre, and (3) possible to realize the soteric theatre, based on ensembles of people inspired by teachers of spiritual life (J. Prokopiuk); the other division, (1) the theatre connected with literature, (2) the theatre released from literature, and (3) the theatre which pass from pure esthetic problems to ethic and culture – was proposed by W. Dudzik.

THE THEATRE CONTAMINATED BY ETHNOLOGY by Leszek Kołankiewicz is an attempt to locate the theatrical avantgarde against the background of contemporary culture (counter-culture), science and philosophy. The origins of a theatre „tainted” with ethnology date back to the 1970s. This contamination, the author maintains, does not affect the theatre in its entirety, but only its avantgarde. The axis of such performances is a collision of cultures, and the ethnographer often appears as one of the main dramatis personae.

The author indicates the common vision of man which took shape in humanistic psychology and the para-theatre. Both domains critically assess the positivistically-oriented science which reduces and impoverishes experience; both seek fuller experience for the individual, by severing all ties with the Cartesian dualism of the body and mind.

By recalling the Nietzschean division of the theatre into dionysian and apollonian, the author points out that one can distinguish four phases in the history of the theatre: the prototheatre (dionysian), the Greek theatre (dionysian and apollonian), the degraded theatre (apollonian) and Wagner’s musical theatre (dionysian and apollonian). This division, according to the author, lacks the last, fifth part – the proto-theatre (dionysian), which could be encountered in the search conducted by Antonin Artaud who after his voyage to Mexico (the Tarahumara Indians) in 1936 wrote that in this case we are dealing not with a „theatre on a stage” but a kind of religious theatre, a new type of ritual. The author regards J. Grotowski, P. Brook and E. Barba as the main representatives of the proto-theatre.

One of the last undertakings by Grotowski („*The Objective Drama*”) was compared to Bach’s Mass in H minor. C. Lévi-Strauss noted that the disappearance of mythical thought in seventeenthcentury Europe was accompanied by the emergence of great musical forms, and that it was precisely music which took over the structure of mythical reflection. Critics often stress that the Mass in H minor goes beyond the division between Protestantism and Catholicism, and reaches the common pre-foundations

of both creeds. Those are also the intentions of the proto-theatre which tries to arrive at the very sources of culture.

The author embarks upon an attempt to create a model of the avantgarde theatre. He indicates a number of symmetrical opposites: on the one hand, cultural utopia (Brook – the theatrical version, Grotowski – the ritual version) and, on the other hand, the sociological utopia (Barba – the community version and J. and J. Beck – the anarchistic version); on the one hand, the shifting of the borderline of the theatre (Brook – the morphology of the spectacle, Barba – the social context of the theatre) and, on the other hand, the crossing of the boundaries of the theatre (Grotowski – for the sake of religion, and J. and J. Beck – for the sake of revolution).

Laura Bohannon, SHAKESPEARE IN THE BUSH

The author describes her experiences connected with an attempted presentation of Shakespeare’s *Hamlet* to Tiv tribesmen (Africa) (translation).

Michael Gibson, BROOK’S AFRICA

In this interview, Peter Brook discusses his journey to Africa (1972), together with a group of actors connected with the International Centre of Theatrical Studies, headed by him. He describes i.a. an encounter with the African audience, which, in his opinion, is the best in the world, the need to construe each spectacle anew, and the experience of reaching a level upon which it is possible to speak about a community of mankind (translation).

THE ACTOR IN THE THEATRE OF IMAGINATION. AN INTERVIEW WITH ANDRZEJ SEWERYN ABOUT PETER BROOK’S „MAHABHARATA”

Andrzej Seweryn, a known Polish-French actor, recalls his experiences dating from the staging of *Mahabharata*. He mentions significant questions connected with Brook’s work style and personality, and his own new experiences as an actor. One of the most essential elements of the work performed by an actor is constant development of the imagination – which has become part of Brook’s theatre thanks to constant and all-sided improvisations. Seweryn also accents the fact that it was Brook who disclosed to him the importance of coordinating three elements: emotion, intellect and body.

The interview is supplemented by the excerpts de journal of travail and text Kazimierz Braun’s *THE HOLY WRIT OF MAHABHARATA* in which the author describes the spectacle itself, and the way in which it was received in America.

Zbigniew Taranienko, THE „UNDOING” OF THE WORLD. AN INTERVIEW WITH WŁODZIMIERZ STANIEWSKI

Gardzienice is a village in the environs of Lublin; it is also the site of the Centre of Theatrical Studies, led by Staniewski, and known simply as „Gardzienice”. According to the founder of the Centre, there were many reasons for this particular location: it is, in his opinion, the borderline between Asia and Europe (an important factor considering that exchange rejuvenates culture), where one can discover landscapes straight from paintings by Malczewski. The world should be perceived as it flows through us, leaving behind a legacy of experiences. For Staniewski, the most essential is the concept of pre-reflection – that first “intellectual gesture” which points to the right path. He is concerned with the pre-reflection of a landscape, people and situations, as well as the creation of such external conditions which would enable the ecology of the spirit to liberate the creative abilities of man. Opposition to the idea of development for the sake of intensifying experience is connected with the rejection of the horizontal model of culture, dominant in Europe from the Renaissance on. Hence the spectacles often exploit vertical movement – descent and ascent. Following the example of M. Bakhtin, Staniewski rejects also the rationalization of meaning for the sake of a philosophical-artistic absorption of meanings, which he calls “odczyntywanie” (“undoing”). He counterposes eavesdropping and peering, so popular in present-day culture, with a search for one’s own identity and sources. Staniewski regards music as an extremely important factor for his work; he talks about the musical aspects of Nature and man – „if we do not deaden that inner music then we shall gain new senses”. The word – prominent in theatrical work – is also the word of the Spirit of Music. Finally, Staniewski recounts his trip to Mexico (Artaud) which proved to be of great merit for his theatre.

Czesław Robotycki, Dariusz Czaja, GARDZIENICE, SATURDAY-SUNDAY 27/28 APRIL 1991

Two reflections about a meeting with the Gardzienice Theatre upon the occasion of *Carmina Burana*, its most recent spectacle.

In *WORK WITH STANIEWSKI* Mariusz Gołaj recalls his experiences as an actor performing in the Gardzienice Theatre.

Jadwiga Rodowicz, NOT QUOTATION BUT INSPIRATION

The author writes about the work conducted by the Gardzienice Centre of Theatrical Studies, and indicates two possible ways of utilizing foreign

culture: quotation and inspiration. Although it is possible to find in the undertakings of the Centre direct references – quotations – from texts registered on location, inspiration, in its etymological meaning as creative fervour, appears to be more important. By way of example, the author cites the archaic Lappish form of song – the *jojk* – with which she became acquainted during her visit to Finland. The *jojk* (personal song) is never about something but always constitutes something or someone. It was precisely this experience that served as an inspiration for the cast of the Gardzienice Theatre in their creation of the "rhythm-breath". The author draws attention to the fact that the instruments applied by critics are not adopted to new theatrical forms; for example, they do not pay due attention to the unity of the drama and musical composition which, by way of contrast, were easily noticed by critics in Korea where the theatre performed *Awwakuma*.

Michał Klinger discusses the experiences gained from a visit, with the Gardzienice Theatre, to the St. Onufry monastery upon that saint's name-day (24/25 June).

Krzysztof Czyżewski, A JOURNEY TO THE EAST

The author of the letter was a member of the Gardzienice Theatre from 1978 to 1983. The text is a personal reflection on work in this unique theatre which reaches to the very sources and embarks upon new experiments. The author remains distant from the traditional conception of an actor; he also describes his path to Gardzienice which led through poetry and recital conceived as an attempt to concentrate on the sound of the poetic word (an experience which subsequently was not fully exploited in Gardzienice). Both his arrival and later his departure were dictated by a constant search and motion. "During an excursion, Evening Gatherings or reconnaissances... one could hear a sound resembling a bell ringing from a long-deserted temple. Did we seek a path out of the land of disinheritance? I recall that trail because it inspires and distresses me most of all".

"WĘGAJTY" is a Theatrical Centre named after a village near Olsztyn in which the seat of the theatre is located. In *UNDERTAKING AND THE EVOLUTION OF THE VILLAGE THEATRE* the leader of the ensemble Wacław Sobaszek speaks about the nature of the work of the Centre, which, in its search for sources, refers to the creativity of Stanisław Vincenz, a celebrated Polish essayist who after the war resided in Switzerland. Following the trail of Vincenz, the theatre carried out i.e. a research trip to the region of the Hucul mountaineers. The theatre also regards the Beskidy and Bieszczady Mountains as well as the Olsztyn voivodship as a terrain of its exploration. W. Sobaszek presents his theory of the art of acting, and considers the cultural work intended for the environment as important for the Centre. The texts are supplemented by Jacek Dobrowolski's reflection from a meeting with the Węgaity cast.

Zbigniew Osiński, MIECZYSLAW LIMANOWSKI TODAY

A European known geologist, Mieczysław Limanowski (1876–1948) together with Juliusz Osterwa, one of the most eminent Polish actors and stage directors, was a founder of the „Reduta” which was the first Polish „theatre laboratory” and one of the most significant teams in the history of Polish theatre at the same time. In his work he always combined these two spheres of creativity: deeply interrelated, they formed his own original outlooks to be manifested in Limanowski's artistic activity as a stage director and animator of the artistic endeavours of the „Reduta” and its pupils. The „Reduta” (1919–39) has constituted an aesthetical tradition for Jerzy Grotowski whose Laboratory Theatre (1959–84) took over its emblem.

In his article Zbigniew Osiński discusses Limanowski's ideas of theatre, their formation and impact on the „Reduta” as well as on the contemporary and the present-day artists such as Grotowski and his former collaborator Włodzimierz Staniewski who runs the „Gardzienice” Centre of Theatrical Workshops since 1977. Mieczysław Limanowski's precursory role in contemporary theatrical and cultural pursuits is also stressed.

The article is an introduction to the selection of his writings on theatre and drama *Był kiedyś teatr Dionizosa* (Once upon a time there was Dionysius Theatre) presented to the Literary Publishing House in 1987.

Mieczysław Limanowski, THE YEAR OF POLAND AND THE COLLECTIVE SOUL

The text was published in Moscow in 1916, where during World War Limanowski was in exile, maintaining close contacts with the actors of the Moscow Artistic Theatre run by K. S. Stanislavski as well as with eminent representatives of the Russian intellectual elite. In his text he presents the idea of theatre – mystery, a peculiar laboratory and a „mirror of the collective soul”, derived from the earliest tradition („from the bottom of nation, its blood and spirit”) and synchronous with the rhythms of the whole nature and universe at the same time. Similarly to the classical theatre of ancient Greece, such theatre is the „most complete form of collective creativity”.

When establishing the foundations of the present „Gardzienice” Centre of Theatrical Workshops, Limanowski's text ranked among the most important ones for Włodzimierz Staniewski.

Seweryn A. Wiśłocki, JĘDRZEJ CIERNIAK AND HIS "FOLK THEATRE"

During the partition era (up to World War II), the folk theatre was dominated by two currents: one sought inspiration in the national (high)

theatre and regarded one of its functions to be the cultivation of Polishness, while the other was closer to the level of the country fair, and had a rather unsophisticated repertoire. This vision of the folk theatre was opposed during the interwar period by Jędrzej Cierniak, village-born but a graduate of the Jagiellonian University; here, he established contacts with the "eleusis" ethical association whose purpose was the moral-spiritual rebirth of the Polish nation – its very name referred to the Greek township known for its mystery plays which were the source for the association's mysticism and initiation rites. Cierniak claimed that folk rituals constitute a specific form of the theatre. Words, gestures, customary behaviour, music, dance etc., perfected for centuries, contain valuable elements of original and authentic beauty. There was no need to train for such a theatre since it simply sufficed to remain oneself. Cierniak established the Institute of Folk Theatres. His correct premises did not prevent him from stylization and the incursion of mystic components originating in the "Eleusis" organization. After World War II his entire achievements were, for political reasons, destroyed.

Maria Fiderkiewicz, JAN DORMAN'S „HERODS"

Jan Dorman (1912–1986) devoted his whole life to the theatre and was in particular fascinated with the folk theatre. From 1965 to 1973 he organized reviews of Christmas carols and New Year songs – the so-called Herods – in the Theatre of Miners' Children in Będzin. At that time, it was extremely difficult to discover the whereabouts of the carol singers since public performances were officially banned after World War II. For a number of years, Dorman was compelled to overcome various obstacles. Political authorities, who always remained hostile towards rituals of this kind, definitely prohibited the organization of the reviews in 1973. Dorman was aware of the fact that the rituals, shown on stage, lost much of their attractiveness, but he assumed that this was the only way to display them, and, upon many occasions, to save them from oblivion. He was also engaged in theatrical activity for children, and wrote his own scenarios. In this case too, owing to the religious motives of the spectacles, he encountered resistance on the part of the authorities.

Eugenio Barba, THE THIRD BANK OF THE RIVER

History is sometimes compared to a flowing river which seizes everything which it encounters on its way. Fleeing it, people seek a safe haven by settling on both banks, but there also they are often reached by the flood waters. Barba cites a Brazilian tale about an old man who takes his boat into the very centre of the river, and then, obstinately, makes his way against the current until his last days. Upon his death, he is replaced by his son. This story had become for Barba a true illumination, and made him aware of a certain intuition: he understood that in his capacity as a person of the theatre he should delve deeper, into that which is invisible and concealed, and towards the underground history from which there is no escape. The idea of the „third bank” was important for the spectacle „Bank” performed by Leszek Mądzik (translation).

Bożena Dudko, THIS SHOE PINCHES, OR THE THEATRE OF THE EIGHTH DAY

The author of this essay presents the creative path of one of the most interesting and valuable phenomena in the movement of Polish alternative theatres – the Theatre of the Eighth Day. She examines the artistic search carried out from 1970 to 1991 by the cast led by Lech Raczak, beginning with the first significant spectacles such as *Introduction to...* or *In a Single Breath* up to the most recent performance whose premiere took place in January 1991 when the theatre returned to Poland, terminating its emigration. *No Man's Band* is the outcome of the experiences of the actors from their emigré period, and constitutes an essential summary of the heretofore achievements of the theatre.

A prominent place in the article is assigned to reflections on the specificity of the Theatre of the Eighth Day, which comprises its political involvement (in a broad meaning of the word), a creative development of the Grotowski method and the manner in which the spectacles are prepared (primarily improvisations and group creation).

Wojciech Krukowski, THE THEATRE IN THE THEATRE OF LIFE. THE ACADEMY OF MOTION

The author describes select undertakings of the Academy of Motion which from 1974 gave all told about 200 spectacles, street actions and happenings. The common features of the work conducted by the Academy include motion, space and social messages. They are connected with the conviction that artistic radicalism and social goals do not have to exclude each other. Artistic undertakings transposed onto the city streets enrich their everyday appearance and renew their meaning. Elements of daily life conveyed in an unaltered form into the „holy” space of art (the stage, the gallery), enhance its anthropological vision, without impairing the aesthetic one. What is needed, therefore, is an awareness of the pre-artistic values of gesture, space, time and sound, as well as their role in communication. This process involves the perception of the merit of the mutual intermingling of Art and Life, not in a repetition of everyday life but in the demonstration of its meanings, of which we are usually unaware – structures, rhythm and tension. The latter are components of a model of activity that fills the space of joint experiences, play and communication.

Roman Woźniak, IN THE DOMAIN OF THE SACRUM

The religious sacrum in art is a separate domain, unconnected with that of culture. Due to its very nature, art creates uncommon beings, and often approaches the Mystery, thus attaining the sphere of the sacrum. On the other hand, works of art which refer to sacral contents often do not transcend beyond the secular dimension.

In his sculptures and theatrical work, Roman Woźniak willingly refers to the Old and New Testament which, thanks to its universal nature, offers the possibility of a play of symbols, a cumulation of meanings, and the anticipation of events, as in the medieval mystery plays.

The accomplishments of Roman Woźniak are characterized by the modesty and simplicity of the employed means of expression, and by a striving towards the disclosure of the mystery of everyday life. He makes the props and decorations himself, adapting the means of expression to the changing conditions of the environment in which he stages the spectacle. Woźniak also appears as an actor, creating a specific formula of acting, closer to animation but nonetheless transcending it by the openness of his presence on stage. An important source of inspiration is music, which often constitutes the basic element of the staging (*The Passion according to St. Matthew* in the Nowy Theatre in Warsaw).

Hanna Kirchner and Ludmiła Murawska, discuss the phenomenon of the Separate Theatre, established in 1954 by Miron Białoszewski, the poet, and Ludwik Hering. Those two friends, whose acquaintanceship dates back to the war, shared an interest in the culture of the social margin and the street. The texts for the spectacles were written by Białoszewski and the form was designed by Hering. The actors were Miron Białoszewski and Ludmiła Murawska.

Magdalena Smęder, BETHLEHEM, GOLGOTHA, THE BASTILLE AND THE POOR ROOM... THE LAST SPECTACLE OF TADEUSZ KANTOR

Following the spectacle entitled *I Shall Never Return Here*, which was a foretaste of the end of theatrical undertakings by Tadeusz Kantor – the founder of Cricot 2, the theatre of death, and one of the greatest individualities of the Polish theatre – two other spectacles were staged: *Today is My Birthday* and the almost unknown *Silent Night*. The second performance was shown in July 1990 in Avignon where Kantor was invited by the Experimental Academy to give a series of lectures. The lectures changed into rehearsals and those, in turn, into a spectacle. The description of this particular performance enabled the author to recall the main three themes of Kantor's stagings: life, death and memory. „It was my ambition to tell the story of mankind, the way in which people who have already died, begin to live anew, and the manner in which everything repeats itself”. Tadeusz Kantor died on 8 December 1990.

Zbigniew Taranienko, FROM THE BEGINNING TO „THE COAST”. AN INTERVIEW WITH LESZEK MAJZIK

The path towards theatrical direction began for Majzik from stage design (experiences gained while planning settings for Easter Sepulchres). Majzik wishes to speak by resorting to space and his theatre could be described as that of a painter. He believes that the concrete shortens the time of experience, and, in order to construe dramaturgy, to attain that which remains intangible, he tries to eject all that which is concrete from his spectacles. Originally, Majzik referred exclusively to the plastic media, but then he noticed that the word can also transmit similar symbolic contents.

Majzik recalls his quests and creative evolution, including the use, or absence, of anecdotes and light – an evolution from external light towards the inner lights of objects on stage. He is interested in studying the relation between the sacrum, the human striving towards transcendence and a broadly understood materiality. In his spectacles, he frequently refers to the Universe of Nature; he also tries to reach the level of emotion – a spectacle is successful when the entire audience is visibly moved. Majzik intends to achieve a similar inner vibration in the spectator as did Grotowski, but in order to do so he exploits objects, light and space, and not the actor. This undertaking calls for steering the audience, a feat that cannot be performed without sharing their emotions.

Majzik has also organized almost twenty one-time spectacles (mainly abroad) which end so-called trial periods, and which are to exploit various situations plastically, and to govern the feelings of their participants.

The interview is supplemented by a description of two spectacles: *The Herbarium* and *The Bank*.

Katarzyna Walewska, PSYCHODRAMA

Psychodrama – a spontaneous, improvised emotional event in a situation of activity and not of dialogue – has become part of the techniques of dynamically-oriented psychotherapy systems. The technique which ap-

pears to be the most profound is analytical psychodrama during which the patient recreates loose associations and dreams together with his analyst.

Medical psychodrama differs from the one organised on stage primarily as regards its intention: in medicine it serves the examination of the psyche of the suffering patient, the localization of the source of fears, types of conflict and problems which are to be treated as well as development potential and inner relations. It is concerned with the world of the inner theatre – its actors, the drama which is being currently performed and that which was acted out in the past. In the course of activity, which is not restricted by the censorship of fear and shame, as is the case with words, emotions, once concealed in the past, become unblocked, thanks to the presence of other persons taking part in the spectacle; one can never foretell what will take place in a psychodrama.

Psychodrama signifies an encounter which always takes place on two simultaneous levels – conscious and unconscious. The task of the analyst consists of comprehension and an emotional insight into the dynamics of conscious and unconscious experience.

Both in the open theatre and in the process of treatment, this double encounter constitutes development, and sets into motion creative potentials in a situation of activity when on the stage both partners of a given relation open up in the conscious and unconscious dimension. The external stage sets into motion the inner theatre of a person in his contact with others. In the theatre, psychodrama assists predominantly in stimulating live emotions, in order to present fascinating creations to the audience. If, however, psychodrama occurs at a certain stage in the development of the spectator who is inclined towards reflection and an inner integration of such experiences, then it becomes an important moment in his personal progress.

Ludwik Stomma, 1:0, OR PEOPLE LIKE GODS

Of the many ways of explaining the popularity of sport, the author proposes the ethnological interpretation which reaches to the mythological sources of the phenomenon. It is obvious that sport is a classification, a division into „we” and „they”. This classification, however, is not created by laws which function on a daily basis. Western sport teams are usually multi-national, while Polish ones, although a foreigner or two can appear, seem to be much more uniform – but how many true Warsaw residents play in the „Legia” team? The greatest importance is ascribed to the national colours which decide who is „ours” and who is not. Sport is ruled by laws analogous to those of a carnival and football is the queen of all sport; it is here that a radical reversal takes place: hands, used everyday (cf. the number of idiomatic expressions connected with them) are replaced by feet. A football match is a reversal of the Promethean feat. The collective effort of the team creates a situation advantageous for one of its members, who, with his legs, must conquer the only „normal” person – the goal-keeper, who relies on his hands, while the loot (the ball) is left on alien territory, the „other world”. The player who shoots a goal is, therefore, a anti-Prometheus, who returns fire to the gods. We are dealing here with a reconstruction of chaos (on a social scale, much smaller than the cosmic one) in order to repeat once again the act of creation.

Joanna Hübner-Wojciechowska, REFLECTIONS ON THE MAGIC-MYTHICAL SOURCES OF COURT CEREMONIES

The consciousness of the Enlightenment era breakthrough and the ensuing consequences enable us to treat the Baroque as the last style permeated with a belief in the power of symbols, which revealed truths inaccessible for intellectual cognition. The magic-mythical comprehension of the world formed the cornerstone for the seventeenth-century court ceremonies, and the universally used *apparati* testify to the presence of certain archaic structures. For centuries, machines were regarded as *thaumata*, created in order to be admired, and not to govern Nature. Their value consisted of emanating a mysterious force, either artificially produced or originating from the dieties, and capable of creating illusion. Mobile monsters, giants, birds adorned with feathers – all are of the same nature as mobile statues by Dedalus, the legendary Greek architect.

One can seek elements of the archetypal structure in the dance whose platonian definition, as an art of imitating reality by means of gestures and movements of the body, became a point of departure for modern theory. Proof was offered of the cosmic origin of the dance and movements of the body were compared to „a ball of stars”. It was believed that through its intermediary it is possible to establish celestial order on Earth and reconstrue the harmony which fills man's soul at the moment of creation, as testified by court balls.

In the eighteenth century faith in progress, the unlimited possibilities of technology and the triumph of the intellect resulted in depriving the world of its magical qualities.