

The Body as a Stage
An Introduction to the Role of Corporeality
in Ignatius of Loyola and Jerzy Grotowski

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**The Body as a Stage
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Preface

... suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

SHAKESPEARE: Hamlet (III/2)

The question concerning the essence of drama and theater may take one asking it down several paths to different partial answers. One may take the path of exploring the history of theater and drama. He may gradually explore changes in the theatrical art throughout the European history. This way one may find answers showing a variable form of theater performance, mutual connections and severing of theater and drama and other formal aspects. One may also take the path of a systematic search for essential features throughout the history of drama and the world of theater that is not limited only to the Western European tradition. The path of systematic investigation of the essence and variations in theater offers a composite picture. Despite historical changes, ancient authorities, younger authors and philosophers, despite changes in the theatrical production and the subjects of drama in the Middle ages, modern period and during the transformation of theater and drama in the 20th century, a closer look at the history shows several functions of theater and drama. In addition to the aesthetic function one may mention the social and educational ones. These are more or less associated with Ignatius of Loyola and Jerzy Grotowski.

The present text is an outline of selected theater-related subjects that also reveal the extent to which the problem of theater is complex and opens several perspectives of investigation. The subject of theater is so broad that one can find under it, so to say, whatever one wants. Therefore, this text endeavors to turn attention only to one aspect and outlines the role of theater as a specific space where both the question and answer of the philosophical anthropology is addressed. “What is man” is a question to which, according to Immanuel Kant, all key questions may be converted: “what can we know, what should we do and what may we hope”.¹ Answers to this question are interesting not only for philosophy. A space for answers is also offered by the world of drama and theater. Still, even this methodological restriction of investigation to the field of philosophical anthropology is very wide. It is then intended to approach a problem which appears to be a nexus of individual investigations of theater. That is body.

Already in ancient theater one may clearly see the problem of man as a being whose will is determined by reason, but not only by reason. Man is also a being whose will not rarely falls under the weight of his not solely rational nature whose symbol has become the body. How to resolve this drama of the inner division of a human being? Theater and drama, like the philosophy of the ancient and later periods, reflect on the problem of man as an internally divided being, swept between passions and reason. The stage of theater and the text of drama are, metaphorically speaking, a space where both sides of the human identity are reflected. Just like ancient philosophers, great dramatists such as Aeschylus, Sophocles or Euripides also offer answers to the questions about the nature of man in their works. Their heroes are swept between the choice of rationality and the passions of the body, between the laws of traditions and the laws of reason. “A stage is a space where human possibilities and falls are mir-

¹ See KANT, I.: Logik. In: KANT, I.: *Gesammelte Werke, AA IX: Logik – Physische Geographie – Pädagogik*. In: <https://korpora.zim.uni-duisburg-essen.de/kant/aa09/025.html> (09/2016) “Das Feld der Philosophie in dieser weltbürgerlichen Bedeutung läßt sich auf folgende Fragen bringen: 1) Was kann ich wissen? 2) Was soll ich thun? 3) Was darf ich hoffen? 4) Was ist der Mensch? Die erste Frage beantwortet die Metaphysik, die zweite die Moral, die dritte die Religion und die vierte die Anthropologie. Im Grunde könnte man aber alles dieses zur Anthropologie rechnen, weil sich die drei ersten Fragen auf die letzte beziehen.”

rored” (as Hamlet would say) showing and hyperbolizing the images of good and evil.

The search for the nature or rather, the answer to the question of what kind of being man is, is also related to the problem of the value of corporeality. If one takes a narrow view of the history of this issue in the Western culture one may form a wrong impression that the Western culture is mostly represented and characterized by the above inner conflict whose symbols are the body as a source of passions and reason that is supposed to regulate them. This conflict as it were begins and continues either in the dualistic refusal of the body or in the refusal of reason. Surely, the presence of this conflict can not be denied and this text is not about advocating the Judeo-Christian roots of the Western civilization without the infection of dualism. In like manner, it is not about denying the ambivalence of impressions created by the concept of the body whose presence can also be found in the Christian culture: the body is understood as a source of problems while the reason as their solution and this view is still resonant. The Western European and Christian cultures seem to be characterized by such dualistically simplified view of the conflict between the nature of the body and the reason. Of course, this simplistic view is wrong. This dilemma faced by ancient philosophers and dramatists continued also later and the Christian culture in the Middle ages inherited this problem and offered its own views of it. The subject of the body does not pose a simple problem and pointing out monolithic refusal of corporeality in Christianity is a mistake equal to that of reducing the Greek thought to a simplistic dualism and gnosticism. The subject of the following investigation is to offer a view of the role of the body and its nature in the Ignatian and Jesuit spiritualities. The importance of accepting and integrating corporeality into the spiritual life was an influence also for the Western culture of the Ignatius' age as well as that of subsequent centuries. Several centuries later, in a different context and from a different viewpoint, the body becomes a subject of interest of a Polish director and theater theorist Jerzy Grotowski. Also for him the body is a medium showing the identity of man as a being acting emotionally and rationally. As for Ignatius, the grasp of these components is also for Grotowski a source of his work.

PREFACE

The question “what is man” asked by each branch of anthropological investigations may orient them in different directions, accenting different aspects. However, the concept of the body can not be excluded from them and, as a consequence, also the theologically motivated anthropological analysis needs to understand the body as one of the sources of investigations. Both the Grotowski’s theater theory and the spirituality flowing from Ignatius’ inspiration hold the mirror to the participants. Imagination of both a praying person and that of an actor becomes a part of their way and the knowledge of corporeality provides inspiration for both actions, prayer and acting.

1. Drama and Theater as a Philosophical Laboratory

For me, theater is above all a tool of exploration, functioning outside any ideological assumptions, but also intervening as a corrective of what every philosophical synthesis contains as necessarily partial.

GABRIEL MARCEL: *Philosophy and Theater*

One of the traditional definitions of theatrical production which can also be found already in the world of ancient Greece understands theater as a space where imitation takes place. The imitated world contains not necessarily chiefly tragic human stories, but also comic ones. At the time of ancient drama, which was written by the classical dramatists Aeschylus, Sophocles and Euripides, the drama was concerned chiefly with the world of interpersonal relationships with interventions from the world transcending the human one. Theater reflected the way humans imagined mythic relationships among gods, their fates and their interventions into the lives of men. At the same time – as it were in the background – ever since its ancient beginnings, theater has been understood as a reflection of an anthropological need for gaining knowledge which occurs through imitation – *mimesis*.²

² See: GIRARD, R.: *O původu kultury : hovory s Pierpaolem Antonellem a Joaem Cezarem de Castro Rocha*. Brno : Centrum pro studium demokracie a kultury (CDK), 2008. Notwithstanding the polemic concerning Girard's opinions on the nature of the mimetic "scapegoat" mechanism or on the concept of romantic lie, one can still consider inspiring his anthropological investigation of the role of imitation, although its universal validity may be discussed. Like anthropologist Turner, Girard also emphasizes the mimetic mechanism as the *modus operandi* of cultural expressions. Imitation is a source of civil and peaceful coexistence as such and according to Girard, imitation may be linked to the question of cultural trends arising as a response to the need of an individual to imitate other individuals. On this topic see also BUDIL, I.: René Girard a teorie mimetické rivality. In: *ANTHROPOLOGIA INTEGRATA* 2, 2010, no. 1, pp. 23–30.

Not just the knowledge of the natural world, which is also explained in myths, but also that of man and his life. Art and theater as complex artistic expressions which include visual, performing and dramatic aspects reflect an ambition of art to change or affect the human society. This goal is served not only by theater as a comprehensive artistic performance which makes the spectator involved in the plot and wins his attention but also by the drama itself – the textual source and dramaturgy of a theatrical production. Of course, ancient theater and drama are inseparably linked. Still, such simplified definition of theater and drama³, even in its beginnings in ancient times, is not appropriate. There is no simple answer to the question of what defines theater or drama, as these are complicated areas of culture subject to both historical and theoretical changes.⁴ According to Tom Stern, theater can't be defined only by the aspect of imitation, even in its ancient beginnings. Through the optic of historical development, the definitions of theater and drama become even more complicated. Moreover, in the case of modern and post-dramatic theater, theater and drama are even more difficult to grasp unequivocally. Yet, several characteristic features – essential elements that frame the concept

³ The concepts of theater and drama are related, but do not denote the same thing. Regarding the goals of this text, the analysis does not focus on the difference between drama and the text as the basis of theater in ancient art on the one hand, and the theatrical art which also contains music, acting, visual and scenographic element on the other. However, even in the so-called “post-dramatic” age of theater, both areas, drama and theater, share something Grotowski has called “relationship between the actor and the spectator”. Regardless of what the source of theater is, what type of dramatic text, it is the actor of each period who mediates the relationship between the text or message and the spectator who receives it. As this study does not focus on theater and drama as a part of *Performance Studies*, the terms “theater” and “drama” can be understood synonymously. Historically, in the European culture theater and drama have been characterized by dramatic theater. It is the text that is dominant and played to the spectator. This is different in the post-dramatic modern theater, but this subject surpasses the scope of this study. On this problem see LEHMANN, H.-T.: *Postdramatické divadlo*. Bratislava : Divadelný ústav, 2007, p. 13.

⁴ Certainly, the mimetic theory is dominant in the context of ancient aesthetics, but understanding the ancient aesthetics as a monolith would be methodically inaccurate generalization. See TARKIEWICZ, W.: *Dejiny estetiky I. Staroveká estetika*. Bratislava : Tatran, 1985, pp. 311–318. The multifariousness of aesthetic theories also affects the understanding of definitions of theater and drama. Differences and ambivalent attitudes to theater and drama can be seen not only in the works of Plato and Aristotle, but also in the period between them and later Stoic philosophy. Initial imitation of nature as the ideal of beauty led to the idea of drawing the model of beauty from the consciousness of the author.

of theater both positively and negatively⁵ – run throughout the history. One way – which will also show the perspective of the investigation on the following pages – is that of showing the extent to which theater and drama are different. Modern theater has made this difference even more pronounced and thus created space for such aspects of the theatrical art which were not possible in certain historical periods.

Theater may be distinguished from drama by several elements. The first distinction mentioned by Stern is one that becomes visible when we compare the adjectives “theatrical” and “dramatic”. “Both can be applied to real-world incidents but with different meanings.”⁶ The terms dramatic and drama express an activity whose characteristic has a wider extent than the terms theatrical and theater.⁷ While theater means a combination of several dramatic arts, a dramatic story and its text exist separately. The value of a dramatic text may be complemented but also devalued by the theater performance.

Another considerable difference between theater and drama is tied to the artifacts they produce, which are diverse. While the product of drama is a text, in the case of theater the spectator is addressed who watches a text mediated by the art of acting, as we said. Between the recipient and the author of the text enters the actor as an interpreter and, in a sense, changes the text of the drama.

The last difference between drama and theater consists in the fact that the notion of drama suggests rather a literary work which opens a space of

⁵ See STERN, T.: *Philosophy and Theatre*. New York : Routledge, 2014, p. 6: “those who offer a definition of theater often aren't really trying to include everything that could be counted as theater; often, they have a particular aesthetic or philosophical goal in mind – a certain view of what theater ought to be, rather than a descriptive account of what it is.” Beside the definition of the essential element of theater, which is the presence of the relationship “place, actor and spectator”, theater may be characterized by negative delineation against other artistic and cultural expressions, such as film, but also ritual, sport, opera and traditional festivals.

⁶ STERN, T.: *Philosophy and Theatre*, p. 10.

⁷ See LEHMANN, H.-T.: *Postdramatické divadlo*, pp. 13–14: “Theatre means the collectively spent and used up lifetime in the collectively breathed air of that space in which the performing and the spectating take place. The emission and reception of signs and signals take place simultaneously. The theatre performance turns the behaviour onstage and in the auditorium into a joint text, a ‘text’ even if there is no spoken dialogue on stage or between actors and audience.”

interpretation different from the theatrical expression.⁸ European theater with its beginnings in ancient theater is characterized by “the ‘making present’ (*Vergegenwärtigung*) of speeches and deeds on stage through mimetic dramatic play”⁹.

The very definition of the essence of theater – either connected to drama or not – shows the complexity of the problem. One may ask and follow the path of analyzing the philosophy of theater, the philosophy of drama, the history of theater and the like. The importance of understanding the complexity of the problem of theater and drama for the philosophical reflection (or for the broader discourse on theater) lies in that that this phenomenon is one of the typical manifestations of performances that characterize the human society. The aim of the following pages is to analyze the phenomenon of theater that reflects the content provided by the text of drama, and yet at the same time reveals something else. That is the nature of performance. Hence the aim pursued here is to show how theater (which may be understood as an educational method) helps gain access not only to drama and thoughts above it but also reveals something about such phenomena as the nature of playing, dancing and performing in general. This inner meaning of theater – its nature – brings the discourse on theater closer to the problems of philosophical anthropology, theology or rather Christian spirituality and other humanities. With regard to the effectiveness of theater and drama that reflect human drama and human behavior in limit situations and open a space for catharsis, theater may be really understood, following Marcel, as a corrective and striking form of what is also addressed in philosophy. Just as reflections on contemporary problems and philosophical ideas find their way into the texts of dramas, theater is also subject to a change of form. The nature of theater performance usually adds to the effect of the thoughts captured in drama but the modern history of theater shows that theater is not just

⁸ See STERN, T.: *Philosophy and Theatre*, p. 11.

⁹ See LEHMANN, H.-T.: *Postdramatické divadlo*, p. 18. The paradigm of dramatic theater is immediately connected with the history of European theater and in Indian or Japanese theater we can see stronger emphasis on music, dance, gestures.

an execution of drama but that it has its own specific means of expression and subjects.

Regardless of the differences between drama and theater in the 20th and 21st centuries, the world of theater may be called a laboratory whose ambition is to present experiments with only one subject – a human being. What goes on in theatrical plays is the way he experiences life. This problem proved to be crucial both in the beginnings and in modern theater. Hence we will analyze it in the following chapters of this work.

In chapter 2 we inquire into the relationship between a text of drama and theater that mirrors the inner division of man. Questions and problems resulting from closer investigation and reflection of the history of drama and theater suggest that in addition to anthropological assumptions of theater there are several functions that are connected with theater and drama. Apart from the aesthetic one there is also the educational function. Drama and theater impart knowledge but also form character. This aspect of art as a mirror of the culture of the time and a space for prophetic calls is reacted to not only by later theatrical and dramatic theories but also by the Jesuit pedagogy.

The subject of chapter 3 is to investigate the relationship of theater and drama as phenomena that, in their activity, also reflect the world of the sacred. This topic is related to the understanding of theater in the context of what could be called a family of performances. Analysis of theater in the context of performances shows several perspectives. The relationships among theater, game and ritual form a set of problems whose investigation demonstrates that it is impossible to analyze these problems without the perspectives of anthropology, philosophy, the history of art, psychology, theology and other sciences. The key term resonating in all the above areas is corporeality.

Chapters 4 and 5 have the ambition to point out specific forms of answering the question of who man is. In one answer, resulting from following ideas of the spirituality of Ignatius of Loyola as well as Ignatian and Jesuit spiritualities, one may see several recurring concepts and problems. Similar problems are encountered in modern theater theories. The topic is not only the body and its importance for spiritual life, but a requirement

1. DRAMA AND THEATER AS A PHILOSOPHICAL LABORATORY

to reevaluate the body is also related to this. Another answer to the topic of the body, corporeality and meaning in the context of knowing oneself and art is that of Jerzy Grotowski. Hence the aim of chapters 4 and 5 is to present a mosaic of interrelated topics that – rather than answers – provides a perspective of interconnectedness and also mutual enrichment of spirituality by the ideas of post-dramatic theater and new drama.

2. A Struggle for Man and his Dignity in Ancient Drama

Already in ancient theater and in the history of European drama in general we encounter something that can be called anthropological function of the dramatic art and theater. Theater and drama are supposed to search for identity through imitation, through “living in an alternate reality” as it could be called.¹⁰ This anthropological dimension of drama and the function of theater as a tool for mediating the point of the drama to the spectator reflect the ambition of all the participants in the aesthetic situation (i. e., the author, the play, the actors and the spectator): to write, perform and experience the plot of the drama and thus get to know or enrich one’s own identity through the dramatization of the text. By reflecting the fate of the tragic hero the spectator is confronted by the story of the characters. In this way he forms an opinion on the hero’s behavior, on his reactions to tragic situations that the spectator may not experience in his life. This anthropological dimension may be called a “common thread” which has run throughout the history of drama, beginning in the Greek world until today.

¹⁰ See. FISCHER-LICHTE, E.: *Dejiny drámy*. Bratislava : Divadelný ústav Bratislava, 2003, pp. 10–11. Theatrolgist Erika Fischer-Lichte presents this idea as a central working thesis of her work. The history of drama in Western European culture mirrors the history of searching for something that can be understood as a changing identity or nature of man. Theater and reality from which theater flows are in a dialectic relationship. According to Fischer-Lichte, “theatre is to be understood as an integrated and integrating element of social reality”. An Italian theater director and theater anthropologist Eugénio Barba defines the anthropological dimension addressed by theater anthropology as the study of “behavior of a human being employing physical and mental presence in the situation of a structured theater performance according to principles different from everyday life”. See BARBA, E. - SAVARESE, N.: *Slovník divadelní antropologie*. Praha : Divadelní ústav; Nakladatelství Lidové noviny, 2000, p. 5.

2. A STRUGGLE FOR MAN AND HIS DIGNITY IN ANCIENT DRAMA

Ancient dramas show not only the lives of individuals inside or outside *polis*. They present not only mythological events, tragic or comic plots and other social problems resulting from human behavior and the behavior of gods. Drama and ancient theater are not only about imitation of nature, usually in opposition to the world of *polis*, but also about mediating foreign worlds. They present myths, rituals and, as a consequence, also the space of sacrum. In many of its manifestations, the world of ancient drama has a normative dimension where the world of imitations is created in order to mirror the better world.¹¹ Ancient tragedy mirrors human behavior and the content of the drama is supposed to be a serious story which is processed by the spectator to attain catharsis.¹² Ancient drama elaborates on human behavior and understands humans as beings between the Scylla of rationality and the Charybdis of animality. These two forces clash and under their pressure stems human identity, experienced as choosing either possibility by its action.

The inner conflict between the laws of reason and the tribal tradition or the older legal tradition may also be found in Aeschylus' heroes, e. g., in the *Oresteia* trilogy.¹³ Another example of the triumph of reason and of the antagonism between reason and determination by fate is Sophocles' Oedipus. On the one hand, Oedipus is a hero who saves the city of Thebes due to his prudence. The city is delivered from Sphinx who is a living symbol of its tragic affliction.

¹¹ Statues and paintings or visual art in general is deemed quality when it faithfully imitates the model of the nature and the world of perfect proportions in the nature. Theater and its mimetic function reflects a more profound anthropological motive. Theater is related to ritual needs, it liberates, establishes a new reality and catharsis occurs. This motif, analyzed already by Aristotle does not only pose a problem for aesthetics and investigation of an aesthetic experience. It is also a culturological, anthropological and ethnological problem. The joint function of theater and ritual has been investigated by anthropologists such as Victor W. Turner or Richard Schechner who were influenced by Grotowski's ideas. See SCHECHNER, R.: *Performancia: teórie, praktiky, rituály*. Bratislava : Divadelný ústav, 2009, pp. 159–180.

¹² See ARISTOTELES: *Poetika*. Praha : OIKOYMENH, 2008, p. 59: 1449b24 "Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions."

¹³ See FISCHER-LICHTE, E.: *Dejiny drámy*, pp. 19–30.

The Sophocles' tragedy does not contain the motive of why the Sphinx settled near Thebes. We only know from the works of Hesiod its origin and that it appears in Thebes at the instigation of gods who rule everything. Hence this symbol can be also understood as a symbolic reference to the tragic fate of man. Man and mankind in general are at the mercy of irrational world of divine caprice which acts incomprehensibly to man. However, at the beginning of the tragedy, there is a description of Oedipus as one who saves the city as it were by divine ruling of his fate. When he guesses the riddle, the fate of Sphinx is sealed and the curse is broken. As a result, Oedipus becomes a model of a good ruler, deliverer. This is an identity to which he himself contributes.

On the other hand, there is a role adjudicated to the hero by the inexorable fate manifested in the curse. Hence Oedipus is not only a free king and a good ruler who delivers by his wit. His identity also includes a role of a tragic parricide which is adjudicated to him by fate. He becomes so to say a toy in the hands of determining irrational fate. This determination is manifested by an oracle linked to his birth he is unable to escape from despite his heroic feats.¹⁴ Here we have an identity both of a good ruler and that of a cursed being. In her analysis of the two identities of Oedipus, Erika Fischer-Lichte suggests their antagonistic relation. She emphasizes the latter is rather the other side of the former and thus both sides or identities are one and the same Oedipus. At times the hero acts out of his own will and wit, but the curse that determines his life is always present in the background. Both identities or sides of his identity are given by gods. They help him, but at the same time they determine him. He is unable to escape this fatality he is unaware of. The search for unity of these identities, the identity of the fate of man and that of a rational being which acts as he deems rational, is in realizing and reflecting these circumstances of the tragic play. This is also what Sophocles challenges the spectator of his plays to do.¹⁵ Man is unable to break away from this fatalism, to prevail

¹⁴ See STEINER, G.: *Smrtí tragédie*. Bratislava : Divadelný ústav Bratislava, 2011, pp. 7–10.

¹⁵ See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 35: "The truth must emerge as the result of *nus* connecting information and drawing conclusions. It is Oedipus' hard-won success, won at the highest cost, a truth which will ultimately destroy him."

2. A STRUGGLE FOR MAN AND HIS DIGNITY IN ANCIENT DRAMA

over the fate determined by gods. Still he can, like Oedipus, surpass his fate by a later verbalised and discussed theme of apathy and ataraxia.¹⁶ Despite the tragic fate, the fan and spectator of Sophocles can optimistically choose the dominance of reason over adversity, since the former is always more valuable. Man may be determined by a fate he does not know, but still he is a rational being aware of his place in the order of things and should be able to draw strength from this position despite adversity. The spectators are expected to imitate the heroes and thus make their own lives heroic.

Another consideration should be added to this normative function of theater and drama. Ancient drama itself, mirroring clash between desires and rationality, knows an alternative view to that of Sophocles and Aeschylus. The drama in the period of the three great classics is not ideologically monolithic in this view of man. The dramatic work of Euripides is, contrary to the work of the other two authors of the classical period of ancient Greek drama, Sophocles and Aeschylus, characterized by a different viewpoint. His work reflects the above clash of two problems reflected also by philosophy. Rationality and affiliation to animality to which the philosophy of passion and desire is tied are characteristic for both the life and behavior of an individual and for the life of *polis*. If ancient philosophy strives to emphasize rationality over corporeality, in the drama of the classical period we find an alternative to this optimism of rationality in the work of Euripides. The life ruled by reason and intellect, to which the term *nus* corresponds, is contrasted with hurling man into he world of senses, passions and chaos, which is represented by the term *physis*.¹⁷

¹⁶ See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 40. Fischer-Lichte points out this motif exactly in relation with Oedipus. The Sophocles' tragic hero is capable of as it were disentangling himself from being determined by the will of gods by means of his wit. Despite the tragedy that befell him without his doing, the dignity of his person lies in the triumph of reason, in the existence of subject that is a moral winner and even despite the unbearable fragility of being, he faces this fate at all costs. This is tragedy as a phenomenon of the ancient man in the Hellenistic world, as described by Steiner. See STEINER, G.: *Smrt tragédie*, pp. 7–10.

¹⁷ Hence even the ancient period works with the division of these words and this legacy is present also in later cultures stemming from the Greek civilization. Opposite the first nature of which man is a part, culture and civilization put second nature. The synonym of this contrast in the ancient world is *polis*, where set relations are dominant. Nature is understood as a background

The emphasis on *nus* can also be found in the work of Sophocles in the above fate of hero Oedipus. The Euripides' view of this conflict between *physis* and *nus* differentiates him from the anthropological insight typical for Sophocles.¹⁸ *Nus* and the dominance of order in reality, whose resulting manifestation is the Greek *polis*, are extolled by Aeschylus and Sophocles. But for Euripides, it is not something as natural as it might seem. Contrary to his predecessors, one may see in his work parting from naive idealism and transition from the belief in rational surpassing of adversity to doubts concerning such possibility. Not seldom is reason overwhelmed by the devious world of passion.¹⁹ It is also a world that determines man, irrational and unfathomable. Paradoxically, *mimesis* as a norm in art, or imitation of the ideal world of nature as the goal of artistic creation, leads Euripides to another result of dramatizing reality. He sees the world of *polis* that should imitate the world of nature as a tragedy, because it is an illusion – a simulation of something that is not possible. Reality convinces him that it is far from easy to grasp human life and to find the meaning of existence.²⁰ His theater mediates not only a likeness of an ideal represented by the rule of *nus* and thus rational behavior of man but also reveals

against which humans understand their freedom and possibility to break away from the instinctive and primitive world. Despite the motifs of nostalgic return to nature that can be seen in Renaissance and later in Romanticism, civilization and nature are in perpetual tension. Ancient authors understood nature as something there is no return to because there is no reason to idealize any natural laws. Nature is not a parent, as Safranski put it: "Sie ist keine Mutter. Sie läßt uns unsere Freiheit und damit auch die Erfahrung der Fremdheit und Entfremdung, ohne die es keine Freiheit gibt." See SAFRANSKI, R.: *Wieviel Globalisierung verträgt der Mensch?* München; Wien : Carl Hanser Verlag, 2003, p. 69.

¹⁸ See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 41.

¹⁹ Euripides' heroes are not only an imitation of the presence and dominance of the world of *physis*, but e. g. his Medea is also a symbol of defiance of the cosmos and gender stereotyping. See EURÍPIDÉS: Médea. In: EURÍPIDÉS: *Trójanky a jiné tragédie*. Praha : Svoboda, 1978, p. 134: "I cannot bear to longer look upon ye; my sorrow wins the day. At last I understand the awful deed I am to do; but passion, that cause of direst woes to mortal man, hath triumphed o'er my sober thoughts."

²⁰ See EURIPIDES: *Médea*, p. 149. An example is the short quasi-doxology of the Euripides' play: "Many a fate doth Zeus dispense, high on his Olympian throne; oft do the gods bring things to pass beyond man's expectation; that, which we thought would be, is not fulfilled, while for the unlooked-for god finds out a way; and such hath been the issue of this matter." Hence a kind of motif appears in Euripides echoed chiefly in the philosophy of the modern age in the problem of alienation and above all absurdity resulting from the alienation from oneself.

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motivations flowing from a different aspect of the inner life of the human being. His observations result not into opinion that is against *polis*, but – more than in previous authors – emphasize *physis* as something that cannot be subdued, mastered or displaced.²¹ Of course, the world of *physis* also needs a symbol to be anchored in, it needs to refer to something, and hence it is the body that becomes a symbol of the opposing side.

Just as Oedipus and his rational behavior in the face of oppressive fate as described by Sophocles represents the moral triumph of reason and rationality over passion, so as a character representing Euripides' view of human life one may single out Medea from the eponymous play. In her, the clash of *physis* and *nus* is reflected, but contrary to the heroes of Aeschylus and Sophocles, the opposing principle, *physis*, prevails. Medea is an example of a person who takes her revenge out of passion, although “reason provides insight into that which is right”²². Medea is the opposite of what Plato tries to convince the reader of in the *Republic* and *Phaedrus*, i.e. however the pair of the horses be characterized, the charioteer always needs to be reason.²³ This concept of harmony of parts allows one to transcend oneself – to surpass the natural *physis* and direct one's own life to

See MIKLUŠIČÁKOVÁ, M., FEKETE, J., MARINOVÁ, K.: *Absurdita, nihilizmus, tolerancia : staronové témy a perspektívy drámy*. Trnava : Dobrá kniha, 2016, pp. 11–24.

²¹ See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 41. This difference mentioned also by Fischer-Lichte was already noticed by Aristotle. See ARISTOTELES: *Poetika*, 1460b33–1461b35, p. 113. “If the poet's description be criticized as not true to fact, one may urge perhaps that the object ought to be as described—an answer like that of Sophocles, who said that he drew men as they ought to be, and Euripides as they were.” See FISCHER-LICHTE, E.: *Dejiny drámy*, pp. 42–43. As in philosophy, the Greek tragedian also mirrors the spirit of the time in his work. Euripides witnessed the decline of the classical *polis*, the Peloponnesian War, the conflict between Athens and the inhabitants of the island of Melos, etc. Fischer-Lichte adds that “whilst Sophocles prefers to present his heroes in situations which point to the *nus* (reason), the mediator between physical body and language as the only guarantee of identity, Euripides allows his heroes to fall into critical situations where, in the battle of passions and desires bound to the *physis*, *nus* is finally defeated. *Physis* proves to be stronger than reason, intelligence, sense, insight.”

²² See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 43.

²³ See PLATON: *Faidros*. In: PLATON: *Dialógy I*. Bratislava : Tatran, 1990, 246B–248E, pp. 822–824. In the dialogues *Phaedrus* and *Republic*, Plato presents the soul in the parable of two horses that necessarily need to be directed by one charioteer – reason, *nus* – so that the ride is successful. One horse is beautiful and good, the other is its opposite. This difference in human qualities causes difficulties with their control and synchronization.

something that integrates the human soul into the world of immortal, divine. According to Plato, such is the world outside the cave, the world of ideas. Yet the following needs to be added. If ancient drama provides us with a far more vivid presentation of something than philosophy, it is this conflict of the parts of our identities. As opposed to philosophy, ancient drama, such as Euripides' plays, offers these ideas wrapped into aesthetically more attractive form that assists our imagination. Medea, or another character of his plays, Electra²⁴, reflect not only the antagonism of the two-horses metaphor which Plato uses in the dialogues *Phaedrus* and *Republic*. The third of the three great dramatists reveals the fact that naive optimism and the belief in the triumph of *nus* not always conform to reality.

In the heroes and their behavior portrayed by the plays by two great dramatists of classical Greek drama, Aeschylus and Sophocles, we witness a search for the hero's identity and its finding in the rational acceptance of his fate. Though this fate may be incomprehensibly determined by divine forces, rational reflection and triumph over adversity are always on the level of moral victory. The characters face the tragedy of their own fate and of being aware of it, but choose to accept it in accordance with their rational nature. The behavior of Sophocles' heroes reflects the inner dialectic of rationality and desires. In the case of the third of the three classical authors, Euripides, we attain a new and even more profound insight into the human identity resulting from a radical change in the

²⁴ In Euripides' tragedies, one may see an ambivalent attitude to female heroines which was original for his time. On the one hand he offers a view of a misogynist who sees women as ruled by passion. This attitude could also be interpreted as traditional, but on the other hand, according to Stehlíková, he defends women and their importance in the masculine society. His attitude thus reflects not only a schematic sketching of a character but also good acquaintance with a female mind. He does not see a woman as a man's mate, but in the characters of women he shows how a woman can be equally rational or tragically effective. He puts heroines – women - into critical situations of his tragedies which was undoubtedly provocative. The dialogue between Clytemnestra and Electra about guilt and punishment ending with the killing of the mother shows how their actions were conditioned by their striving for personal justice. The vengeance of the mother gives rise to the vengeance of the daughter which in turn gives rise to the vengeance of gods. However, in the entire dialogue, one may clearly see an unresolvable conflict of a dispute and paradoxical appealing to divine laws. See EURÍPIDÉS: *Élektirá*. In: EURÍPIDÉS: *Trójanky a jiné tragédie*. Praha : Svoboda, 1978, pp. 340–355.

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view of man. Hence already in ancient tragedy we encounter a story of a person swept by something that determines his will. Spectators' imagination is not massaged only by images of tragic but heroic characters but drama and theater also present to them images from behavior of a person determined by passions and vices. A fictitious question of what man is is answered equivocally by ancient drama and its theatrical processing in the works by different authors, but with a common point of departure. Theater and drama show that the identity of man is something malleable with a corresponding duty to shape it constantly according to the set ideal.

Drama mirrors man as a problem and theater makes this problem visible. Yet performance is not just a simple medium. It itself becomes – in the words of McLuhan – a message (*the medium is the message*). Over the history of the European civilization, theater has become not only a tool for dramatists but it also affected the drama back. As theater was received by spectators or the crowd, the nature of performances was affected by theatrical and dramatic production. This connection of popular culture and dramatic production can be best seen in the medieval period and in the theme of religious plays. Beginning with the ancient art of acting until modern theater, the ways of drama and theater have been characterized by their joint effort to answer the question of man as well as that of his inner world and experience.

3. From Ancient Drama to the Role of Theater and Drama in the Human Knowledge

As we said before, throughout the history of the Western civilization, theater and texts of drama have provided man with something we could call a structured space where drama comes to life by being played, representing different modes of human behavior. The problem of the identity and behavior of man in the society or as confronted with himself is discussed also outside the systematic philosophical anthropology. Theater and culture form a part of something we could call symbolic forms of acquiring knowledge. Due to knowledge gained through a story of a drama as represented by theater, in reflecting its content one gets to know oneself, with theater and drama acting as a synthesizing corrective of behavior. As opposed to philosophy, in theater the content and form are united and complement each other in a more striking way. The content draws in the entire context of tradition, religion, theoretical problems, etc., and when complemented by the form of performance, theater gains necessary perspective. Neither is it philosophical argumentation nor a religious ritual. Like in philosophy, in the ancient dramatic works of Aeschylus and Sophocles a human being is characterized as an *animal rationale*, a living being of rational nature. Yet as opposed to ancient philosophy, ancient drama reveals the inner conflict between rationality and desires in a more visible, and, so to say, popular way.

Drama and theatrical art also mirror another aspect explored by philosophy and related humanities such as theology or ethics. Drama, beginning with the ancient one and its representatives, sees man as a being – paraphrasing apostle Paul – often doing what he does not want and not doing what he wants (Rom 7:14–24).

In the previous section on ancient theater we sketched out a thesis about theater as a space where the spectator is assisted in his search for his own identity. Yet the working hypothesis of Fischer-Lichte does not apply only to ancient drama. According to the theatrologist, the history of European drama reflects an always renewed formal search for identity through the world of hypotheses, stories, reflection of the culture of the time which the characters of plays experience in our stead. Theater and drama also reflect period experiences and period experiencing of perennial subjects making them visible and accessible to reflection.

As mentioned above, ancient drama also mirrors a struggle between the world of what is immutable, eternal, the world of cosmos, order and of its opposite. This conflict is associated with one more problem. In the classical period of ancient philosophy, the world of order is reflected in the *polis*. Only within *polis* can be found blessedness which is a human's heart desire or the just arrangement of the society in the city, as found in Plato. Order is represented by *nus*, by which one gets to know, "sees" the divine – the theory. Praxis should be conditioned by it. In man, there are also desires represented by the above mentioned world of *physis*. These desires should be arranged into an order that results from the nature of man's existence in the order of the world. In the harmonious and perfect world, man also ought to reflect order and thus the dominance of the more valuable, i. e. the world of the divine *logos* whose reflection is *nus*. Although the life of man is accompanied by the dialectic of intellect and emotions or passions, for Aeschylus, Sophocles but also for Plato, the ideal situation is the triumph of rationality.

3.1 *What is man?* The Answer of Theater and Drama in the Christian Culture

Theater as a medium presenting the subject of the human mind at one time ruled by reason and at another swept by passion, of which also early Christianity was aware, had its place also later in the Christian culture. As

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in the case of expressions of the visual art, the Christian culture has produced conflicting opinions on and assessments of theater, despite of what could be called a later turn towards theater in the Christian theology.²⁵ In the early Christian tradition, the “post-Platonic” aversion to theater, refused as something inferior, was mixed with opposing views.²⁶ Life in reclusion, refusal of self-presentation assisted by theater, this all and other aspects contributed to the fact that theater did not enjoy proper attention in the beginnings of the Christian culture. Yet within the history of the Western culture even Christianity could not rival what could be called the need for theater.²⁷ The “justification” of theater which can be seen in the history of the Christian culture, e. g. in the Jesuit pedagogy, is based on the refusal of the idea of theater as a worldly vanity. Instead of refusal there comes the paradigm of theater as a useful tool whose essence results from its social function of performance. Refusal is superseded by need. These anthropological sources explaining the birth of theater are scientifically investigated in the light of anthropologies and other humanities. The idea

²⁵ See LUGT, W. V.: *Living theodrama*. Burlington; Farnham : Ashgate, 2014, pp. 2–3. Lugt points out this turn in theology to theater as a medium as something resulting from an overall turn to theater as a subject appearing in social and behavioral sciences. The first such integration of theater as a working method may be Moreno’s psychodrama. A turn to theater, to drama as a method mirroring information on man and thus giving inspiration also to theology is something which explicitly occurs as late as in the 20th century, e. g. in the theological opinions of Balthasar. Yet also his theological implications result from the presence and positive reception of theater and drama in the Christian and secular cultures.

²⁶ BARISH, J.: *The Antitheatrical Prejudice*. Berkeley, Los Angeles, London : University of California Press, 1985, pp. 1–4. In his monograph, Barish analyzes the sources of attitudes refusing theater. It is not surprising that this common “Ariadne’s” thread drawing together opponents of theater such as Nietzsche, Rousseau or puritans hangs on the authority of Plato as the source of criticism and aversion to theater. According to Barish, it is not just prejudice but also certain disenchantment with what is proper to man. Rousseau’s attitude towards theater is also analyzed by Pilátová. The reason why Rousseau and his aversion to acting (which he understands as dangerous dissimulation) is important is because his attitude has become a part of the anthropological sources of investigating theater. See PILÁTOVÁ, J.: *Hnízdo Grotowského : na prahu divadelní antropologie*. Praha : Institut umění - Divadelní ústav, 2009, pp. 325–327.

²⁷ See LUGT, W. V.: *Living theodrama*, p. 4. See BALTHASAR, H.v. U.: *Theodramatik*. Einsiedeln : Johannes Verlag, 1973, p. 17: “Wir haben ein vielfaches menschliches Vorverständnis von dem, was ein Drama ist; kennen es aus den Verwicklungen, Spannungen Katastrophen und Versöhnungen des eigenen und jedes mitmenschlichen Daseins, wissen darum in einer damit zwar zusammenhängenden und davon abgehobenen Weise nochmals anders aus der Wirklichkeit “Theater”, die jene Daseinsdramatik ausdrücklich ins Licht der Anschaulichkeit hebt.”

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of necessity of theater is founded upon an idea of the need for imitation, anchored in the anthropological assumptions of understanding the human being as a *homo ludens* (Huizinga) or a *homo performens* (Turner).

At the same time, the theater itself is also a problem, as a tool of not only instruction about man, imparted to both the actor and the spectator, but also because this expression of culture characteristically connects several areas – spirituality and pedagogy.²⁸ The use of the theatrical art in the context of spirituality and education is characteristic chiefly for one Christian spirituality at the root of which is the experience of prayer of St. Ignatius of Loyola. Each Christian spirituality reflects a specific way of experiencing faith and some spiritualities, such as the Ignatian and the Jesuit ones, emphasize some methodological approaches and subjects they systematically elaborate on. The method or way of the Jesuit spirituality has also a pedagogic sense – it leads a faithful to his own experience of faith. It does so in a specific body-related way which is where the areas of spirituality and art converge.

Granted, the educational dimension of theater as such can't be denied. Still, the aesthetic and social functions supporting the cohesion of the city are dominant in theater. Ancient theater was not explicitly a method understood as an educational strategy. In the case of the Jesuit theater, with theater used explicitly as a method, it is not supposed to provide inspiration, but to call one to imagination which was supposed to make one more sensitive and thus to educate him.²⁹ This is where the Jesuit education draws on the Ignatian spirituality. Theater as a method of the Jesuit

²⁸ On this matter, see JACKSON, A.: *Theatre, education and the making of meanings : art or instrument?* Manchester : Manchester University Press, 2007. WOOSTER, R.: *Contemporary theatre in education*. Bristol, UK ; Chicago, USA : Intellect, 2007. JACKSON, A., VINE, Ch. (ed.): *Learning through theatre : the changing face of theatre in education*. London ; New York : Routledge, 2013. NICHOLSONOVÁ, H.: *Divadlo a vzdelávanie*. Bratislava : Divadelný ústav, 2010.

²⁹ This is related to the problem of the Jesuit view of the world, ideas from which can also be found in the Jesuit education. On this topic see CSONTOS, L.: *Duchovný profil jezuitských škôl dnes*. In: CSONTOS, L. (ed.): *Jezuitské školstvo včera a dnes*. Trnava; Bratislava : Ústav dejín Trnavskej univerzity v Trnave, Teologická fakulta Trnavskej univerzity v Bratislave, 2006, pp. 144–146. In our territory, the Jesuit education along with artistic contribution have not been limited to the direct influence of the Jesuits. Even after the the abolition of the Trnava university and later of the Society of Jesus, the baton of pedagogic activity and of continuing the theater work was passed on to the Piarists, Premonstratensians and Marian congregations. On this subject, see

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education may be understood as an echo of the *Spiritual exercises* that offer the person who goes through them an opportunity for fuller spiritual life. Here we have not just an area of pedagogic strategies, but the call to broaden the faculty of imagination may also be understood as an inroad into the subjects of concrete spirituality and theology. Theater and drama introduce the drama of man in an analogical and structured way and sketch out the human existence as a pilgrimage.³⁰ From the viewpoint of the Jesuit education, explicit understanding of theater as a medium which helps us get to know ourselves is related to theater as a medium of spirituality.³¹ The meaning of spirituality may be also understood as assistance in improving man, while theater and drama, reflecting the anthropological assumptions of the human nature, emphasize what grace can perfect.

CSONTOS, L.(ed.): *Zbierka divadelných hier mariánskych kongregácií I*. Trnava : Dobrá kniha, 2016, pp. 7–31.

³⁰ See LUGT, W. V.: *Living theodrama*, pp. 20–28. Lugt summarizes various older methodological processes of investigating and understanding the turn to theater that also affect the interpretation of the relationship of theology and theater. Teodramatics, as found in the Balthasar's take, may be understood as a metaphor, analogy and paradigm.

³¹ It is important here to sketch out the terms Ignatian, Ignatius' and Jesuit spirituality. "Ignatian" and "Ignatius" spirituality are not synonyms. "Ignatius' spirituality" refers to his concrete and subjective experience of faith, whose sources were older traditions that influenced him. It flows from older sources of spirituality and its reflection reveals how Ignatius experienced his faith. "Ignatian spirituality" refers to Ignatius' effort to systematize and offer the spiritual experience of God in his life, which he hands over to his followers as a method. This systematized experience of the Ignatian spirituality is a key source for the Jesuit spirituality. The term "Jesuit spirituality" has a broader extent, includes several sources of ideas and reflects a longer historical period. The key source for understanding the Ignatian spirituality are the *Spiritual Exercises*. To understand the saint's spirituality, i.e. the Ignatius' spirituality, one may draw on his *Autobiography*. Certainly, such sources as *Memoirs*, *Letters*, *Constitutions* and the *Spiritual diary* reflect also what Ignatius offers in the *Spiritual Exercises*, but these were written by him as a method for others. LONSDALE, D.: *Oči k vidění, uši k slyšení : úvod do ignaciánské spirituality*. Kostelní Vydří : Karmelitánské nakladatelství, 2003, pp. 12–30. See GUIBERT, J. DE: *The Jesuits : their spiritual doctrine and practice : a historical study*. St. Louis : The Institute of Jesuit Sources, 1972, pp. 579–590. Joseph de Guibert sees the Jesuit spirituality as a spiritual practice flowing from the Ignatian inspiration with certain characteristic elements. These include, above all, reduction of abstract speculation (*not highly speculative*) in the context of spirituality. Still, it does not mean refusal of the doctrine as such. Quite on the contrary, another feature of the Jesuit spirituality is its pronounced doctrinal anchoring. The spirituality itself, in which one may perceive an echo of the phenomenon of *devotio moderna*, is not supposed to be only abstractly rational, speculative, but to grow from the soil of the dogmatic theology. The last feature he mentions is practicality of the spirituality. Practicality may also be seen as the reason for the spirituality's pronounced doctrinal anchoring.

But before addressing the relationships among drama, theater, the Ignatian and Jesuit spiritualities and the Ignatius' understanding of himself as an inspirational idea for theater and acting, it is suitable to sketch out the relationship between theater and the world of the sacred. Theater and the goals of drama are related not only to a specific spirituality but also to spirituality in general.

3.2 Theater as a Tool of Imagination and a Space for the Epiphany of Transcendence

Investigations of cultural anthropology show a relation of theatrical dramatization to the world of ritual, myths and religion. A ritual is characterized by two essential features. Above all, it is a process of change which may involve cleansing, metanoia and the like. During a ritual, a change occurs, a transition as it were from the ordinary reality to the world beyond. The change does not have to be understood as a transition from the profane world to the sacred one. More than space, the aspect of time is concerned. Ritual is a moment in time changing those who participate in it. The other typical feature of ritual is that it has a form of a performance.³² Regardless of the differences in the definitions of ritual, they always have in common that ritual symbolically communicates a message between those who perform it and those who participate in it, always with the goal of a change.³³

³² See BOWIE, F.: *Antropologie náboženství. Rituál, mytologie, šamanismus, pouťnictví*. Praha : Portál, 2008, p. 149. Fiona Bowie refers to anthropologists and theorists such as Turner or Alexander. See also TURNER, V.: *From Ritual to Theatre*. London : The John Hopkins University Press, 1982, p. 79. Turner's definition presented in his book has its genesis and is based on several sociologists and anthropologists. Turner points out that his earlier definition of ritual was related to the view of a rite as an activity outside the technical routine of everyday life.

³³ See BELL, C.: *Ritual. Perspective and Dimensions*. New York; Oxford : Oxford University Press, 1997, p. 94. According to Catherine Bell, the definition of ritual as an activity with specific content has to be a compromise between complexity and sufficient simplicity and universality. Ritual is characterized by six categories of action. "The following six categories of ritual action are a pragmatic compromise between completeness and simplicity. They are rites of passage, which are also called "lifecycle" rites; calendrical and commemorative rites; rites of exchange and communion; rites of affliction; rites of feasting, fasting, and festivals; and, finally, political rituals.

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The association of theater and ritual seems to constitute an organic synthesis and in several theorists and anthropologists (Frazer, Turner, Schechner) an opinion can be found about proximity and certain impossibility to distinguish one phenomenon from the other.³⁴ Pragmatically speaking, the difference between ritual and theatrical performance as entertainment consists mainly in the efficacy and effectiveness of these two sources of performances.³⁵ While entertainment, such as theater or dancing, are not a priori characterized by the function of efficacious effectiveness, ritual is. The point of ritual is to mediate the content of faith in performatively effective and symbolic fashion. Activities comprising ritual are fixed because they follow a functional meaning. Ritual transcends the commonly perceived reality while consecrating and changing it. Prior to the post-dramatic theater, theater did not have a priori this meaning. The task of theater, as we commonly understand it when visiting theater, reading or watching Shakespeare, Ibsen or Camus, is to aesthetically elevate and entertain ourselves in the first place, as in the case of dancing or playing. In the case of a theater drama, one could also say to cleanse, in the sense of the aesthetic function, but the aim of theater is not a priori to change the spectator as in the case of ritual. The spectator may be impressed, enlightened or as it were embarrassed by theater and the like, but it is not the reason he visits theater. However strong an aesthetic experience from drama and theater, ritual is still something else. The performers in theater do not mediate to the spectators something beyond the pretended world and the participants always act more or less like passive spectators.³⁶

This list of genres does not attempt to be definitive.” At the same time, ritual cannot be limited only to a purposeful activity. It can also be understood as a space for reflection on the subjects of life and death, the relationship between the society and individual or initiation.

³⁴ See BOWIE, F.: *Antropologie náboženství. Rituál, mytologie, šamanismus, poutnictví*, pp. 154–156. See SCHECHNER, R.: *Performancia: teórie, praktiky, rituály*, pp. 146–180.

³⁵ See SCHECHNER, R.: *Performancia: teórie, praktiky, rituály*, p. 34. In a summary table of performances Schechner shows to what extent theater and ritual are formally cognate. In both, there is a special arrangement of time, special value of things, absence of the productive aspect, both having their time which terminates them and the like. Differences are chiefly seen in the motif of transcendence. Ritual always has the ambition to transcend the ordinary world.

³⁶ See SCHECHNER, R.: *Performancia: teórie, praktiky, rituály*, pp. 154–156. Schechner points out the meaning of ritual performances in primitive societies. Within ritual transformation takes place

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Whatever the subject of the drama, the spectator comes to a theater to see the theater, not to participate in a ritual that is a priori expected to change him. Nor are the roles of the spectators and performers usually reversed. The spectators do not enter the proceedings of the theater and the content of the drama only concerns them as spectators.

However, there is still a nexus between theater and ritual. In both expressions of man, the participants objectify other worlds. A theater performance creates a fictitious world and ritual objectifies and presents the existence of the sacral. In the history of the religious thought the transcendence and the sacred (*das Heilige*) are presented in rituals and symbols that indeed make use of performances, but are not what could be called the art of drama and theater as such. Just as one does not visit theater out of need to experience a change, initiation or, figuratively, reconciliation with the deity, nor ritual is performed with the aim of entertainment. Although rituals preserve a vestige of performative dramatization, it would be an exaggeration to say that the idea in the background of e.g. liturgy is a form of theater performance as entertainment.³⁷ Not that there is

and the participants are reshaped by it. As opposed to ritual, theater does not automatically take on the transforming aspect. It is dominated by entertainment. However, in the history of theater one may perceive intersecting lines of entertainment and efficacy which is characteristic for ritual. According to Schechner, the categories: wholeness, process and organic growth, concreteness and religious or transcendental experience form a basis of oral cultures of tribes. These categories form the content of ritual practices, but following such thinkers as Eliade or Cassirer he points out the presence of these categories in modern art, and thus in the theatrical production.

³⁷ An invitation to liturgy is not an invitation to a performance. The participants are invited to step outside the profane world. This happens by means of dramatization and symbolic form, but it is not theater that is presented to the participant. The function of the dramatic symbolic form is to carry the mind of the praying person to the participation in that to which he is praying. Even concepts working with this analogy do not understand liturgy as a theatrical performance with the aspect of entertainment but rather as a structured ritual. The essence of liturgy stems from the anamnesis of Christ's life and teaching. This participation in rituals and ceremony of liturgy may be analogically understood as a self-referencing game, not as theater that is supposed to serve for catharsis. Liturgy as a game, which is a subject of Guardini's concept, thus transcends simple understanding of ritual as well as reduction of liturgy to performance. Guardini's concept of the spirit of liturgy is characterized by overcoming dualities and integration of the elements of mental and corporeal, human being and the world of symbols, individual and community and ultimately the subject and object of liturgy, which is celebration. See GUARDINI, R., *O duchu liturgie*. Praha : Česká křesťanská akademie, 1993. These Guardini's ideas are commented on and reworked by RATZINGER, J: *Duch liturgie*. Trnava : Dobrá kniha, 2005.

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no dramatization in liturgy, but performance, e.g. a liturgy or another religious ritual make use of dramatization with an aim different from the types of performance such as theater, playing and dancing. Nevertheless there is a correlation here. Theater performances in the ancient period and ancient drama offer a space for confrontation of the spectator with the world of the other, sever the myth from the world of rituals and bring this different world of the sacred to the profane world. Still, this different world offers the spectator an opportunity to live a story that helps him understand his own identity. A similar effect may be seen in the point of the Christian liturgy. Although not in the sense of ancient drama, liturgy also mirrors a world offered to man where man is invited.³⁸

Considering the history of the modern theater and the development of performative expressions in the visual arts one may point out repeated convergence of the theater world with the ends pursued by ritual.³⁹ This convergence is based on the fact that in theater there is, as it were, an echo of the function of ritual bringing the spectator from the sphere of entertainment to something more profound.

The echo of ritual may be perceived in the above-mentioned presentation of a different world. Most significantly, in the case of presentation of the world of gods and at the same time in the idea that theater, although

³⁸ The emphasis on dramatization as an instrument can be seen in the attitudes of the Council of Trent to the subject of the Eucharist and in the accent on the meaning of the form in the celebration of the mass. Despite highlighting symbolism, despite the emphasis on gestures and ritual as such, the aim is not to dramatize the moment but the performance has above all an instrumental meaning and the character of gestures and rituals results from their function. Ceremonies are supposed to help human nature and perception to receive symbols and gestures, in order to assist in the participation in the mystery of the liturgy. See *Dokumenty Tridentského koncilu*. Praha : Krystal OP, 2015, p. 166: XXII, 5 "And whereas such is the nature of man, that, without external helps, he cannot easily be raised to the meditation of divine things; therefore has holy Mother Church instituted certain rites..." "Cumque natura hominum ea sit, ut non facile queat sine adminiculis exterioribus ad rerum divinarum meditationem sustolli; propterea pia mater ecclesiae ritus quosdam..."

³⁹ The connection of ritual and theater in modern theater is not incidental but a thoroughly discussed subject of the post-dramatic theater. Post-dramatic theater whose orientation raises the subject of the difference between the text of drama and the art of acting is much related to the above-mentioned anthropological sources. These are in the background of an entire group of performances, not only ritual, theater and the like. See PILÁTOVÁ, J.: *Hnízdo Grotovského : na prahu divadelní antropologie*, pp. 323–396.

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not primarily, has an ambition to draw the spectator to a dialogue and thus, so to say, to initiate him.⁴⁰ Theater performance present in religious rituals constitutes a kind of dramatization and formal expression of ritual. Imagination of the spectator of ancient drama is also provoked by the images of the mutual relationships of deities and their relationships towards man. The presence of religious content in theater called “vertical transcendence” by the Czech theatrologist Hořínek may be understood as the above-mentioned echo of the original relationship of theater and ritual. In other words, the theatrical nature of rituals is a symbolic and semiotic reference to the world of the transcendent. At the same time, rituals and the theme of transcendence entered the content of drama already in its ancient origins, but also throughout other cultures. Through the dramatization of a text, the theme of the transcendent enters the theater production.

With the existence of the dramatic art in ancient Greece, i.e. with what could be called detachment of drama and theater from religious ritual, the sacred subjects so to say leave the hermetic area of the religious world. Suddenly, the subject of transcendence remains present in the public square.⁴¹ What had been only a part of mysteries was in the social context of not only the ancient *polis* revealed and interpreted in the theater. Although theater cannot be called a ritually efficacious performance whose aim is to bridge the worlds of two realities,⁴² one may still open a space for

⁴⁰ To the convergence of religious performances and theater one may add the proximity of theater and moral. One argument against theater related to the refusal of theater as entertainment comes from Rousseau. Refusal of everything unnecessary is a necessity resulting from the shortness of life. Entertainment being the content of theater does not have this aim and is refused by the Genevois philosopher. Paradoxically, it is Rousseau with whom the openness to theater as a space for the instruction of morals is connected. As opposed to the idealistic understanding represented by Rousseau, such thinkers as Lessing, Voltaire or Schiller point to an idea historically present several times that by its exaggeration of good and evil, theater assists in orientation in these moral categories. STERN, T.: *Philosophy and Theatre*, pp. 101–106.

⁴¹ See HOŘÍNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*. Praha : Nakladatelství Pražská scéna, 2004, pp. 15–16. As an example we can take the tragedy *Antigone* by Sophocles. The key problem is a confrontation of two types of laws and duties. On the one hand there is a sacred law given by gods and on the other a law of a tyrant which goes against polis. However, his law in the best conscience follows the will of the city.

⁴² See SCHECHNER, R.: *Performancia: teórie, praktiky, rituály*, p. 154.

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an alternative anthropological interpretation of theater and drama. The subject of religious content, present also in the most ancient references to theater, reveals not only the entertaining meaning of theater (in the sense of Schechner's opposites of entertainment versus efficacy), but also that theater and drama support religious literacy. The spectator thus gets as it were a new view of the world of religious and a space is created where he can also reflect on his own identity of a faithful – to view the faith as it were from a different perspective.

The above aspect may be clearly seen also in the religiously oriented theater in the Middle ages, as well as later in the theater production as a part of the Jesuit education.⁴³ The function of theater and drama in the Jesuit education may be understood as a helpful way to effectively present the spectator and also the actor himself the content of the drama which is, theologically speaking, a part of the history of salvation.⁴⁴ Yet it is not a prayer; in the Jesuit education theater is not a training in liturgy and does not have the character of ritual. One may talk of theater, rhetorics and the like as of the propaedeutic to pastoral care, but surely not of theater as a training for liturgy. Such understanding would diminish the autonomy of the theatrical art which would be in contradiction with the pluralism of goods that are available to man. Theatricality as a phenomenon encountered in the Jesuit cultural and educational strategy is a tool by which a student and man in general is supposed to deepen his knowledge of himself.

In the context of the Jesuit education, the arts of theater and drama offer themselves as media that assist in leading man to the subjects of history of salvation, and thus to the understanding of the meaning of

⁴³ See POLEHLA, P.: *Jezujské divadlo ve službě zbožnosti a vzdělanosti*. Červený Kostelec : Nakladatelství Pavol Mervart, 2011. On the topic of theatrical plays, themes and form see also JACKOVÁ, M.: *Divadlo jako škola ctnosti a zbožnosti : jezujské školské drama v Praze v první polovině 18. století*. Praha : Filozofická fakulta Univerzity Karlovy, 2011. Both publications analyze not only the content of the theatrical plays that were products of the Jesuit educational strategy but also describe various form of the Jesuit dramatic works resulting from the function of the plays.

⁴⁴ See ČERNÝ, V.: *Barokní divadlo v Evropě*. Příbram : Pistorius & Olšanská, 2009, pp. 44-45. This function of theater is related not only to overall theatricality of the culture and art of the period when the Society of Jesus comes to existence and reaches its golden age.

freedom and a decision in the life of man who can decide for or against God. On the one side of an imaginary conflict, there is human freedom and on the other there is the Divine will and omnipotence. The history of salvation and thus faith in the hope of the kerygma as it were place the will of God opposite the human freedom which excludes determination by the Providence. This struggle between man and God for human freedom as we know it also from later literary conflicts, such as Dostoevsky's character of Kirilov, is not unknown to the Jesuit spirituality and theology where the topic of human freedom has a prominent place. The answer to how to reconcile these two concepts – the omnipotence of God and the freedom of man – is sought not only by the philosophical anthropology but also by the Jesuit spirituality which suggests that a conflict of two wills does not always need to imply rivalry.⁴⁵ Theater and dramatization objectify the conflict between passions and the attractiveness of unleashed or inordinate freedom whose source, in the Christian context, is traditionally the body. In the context of the Ignatian and Jesuit spiritualities, it is conscience by whose examination and systematic formation the faithful leads his freedom to the accordance with the Divine Will, to a free decision to act in this accordance.

3.2.1 Forms of Epiphany of Transcendence in Art of Theater

Theater as a cultural expression may be understood as a space where an author of a drama, actors and spectators creatively reflect what Hořínek calls vertical transcendence. He understands theater as a medium which draws man's attention to the transcendence, even outside the world of religion. Theater and drama achieve attention to revelation of the tran-

⁴⁵ See ČERNÝ, V.: *Barokní divadlo v Evropě*, p. 74. In principle, the Jesuit education is supposed to help man win the fight for his own freedom of which one is deprived by inordinate desires. Theater that exaggerates good and evil helps orient man's moral compass and thus direct him to salvation. For this reason, the subjects of school dramas have chiefly moral subtext, apotheoses that praise the values of Christianity, chivalry, political constitution and the like.

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scendent in three ways: *personification*, by what is called *vestiges* of transcendence, and *incarnation*.⁴⁶

Personification of the world of the transcendent may be seen in the presence of the characters of gods in ancient drama. The theme of the Olympian gods and their lives in drama and ancient literature represents something that can be understood as an entry to the world of men, incorporation of the order that is divine to the changing world. Just as this entry of transcendence is manifest in drama as an art form, we find it also in the narratives of the Jewish culture.⁴⁷

Another and more important sign of an overlap of the verticality of transcendence with the world of dramatic art is seen by Hořínek in the symbol of vestiges. Several things may be understood under vestiges of transcendence.

These are, above all, ideas presented to the spectator and the reader in the dramatized performance itself and in the text. In the case of ancient theater performances in which a character of a god is featured or in the case of Christian religious plays which draw inspiration from the Scripture and legends, it is always above all combination of the text and the art of acting that is important. However, from the viewpoint of the philosophy of theater, not only acting is concerned – how perfectly something is presented to the spectator – but also the text itself and points hidden in it.⁴⁸

A word quite naturally becomes a medium through which good news, but also spiritual drama, is transmitted. To this word theater performance is also added. Theatrical representation is thus not only transmission of a word but, at the same time, a deed assisting in the interpretation and reinterpretation of the word. An actor's deed, individual gestures and the

⁴⁶ See HOŘÍNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*, p. 16.

⁴⁷ See HOŘÍNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*, pp. 16–17.

⁴⁸ See CARROLL, Noel: *Philosophy and Drama*. In: KRASNER, D. - SALTZ, D. Z. (ed.): *Staging Philosophy. Intersections of Theater, Performance, and Philosophy*. Michigan : The University of Michigan Press, 2006, p. 106. Theater may be inspired by spiritual themes and it can, in turn, inspire spiritual life. It is this factor that gives the world of theater a very special character. The dramatic art is not only about text but also about the impact of the text, on the level of performance an that of interpretation. This is where the specific charisma of the theatrical art consists, irreducible only to text or only to the actor's performance.

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performance of drama in theater, add specific content to the word. Thus the spectator is aided in understanding and interpretation of the word. Such updated lecture of the word by the actor, attended by the spectator and complemented by an image or a deed helps the listener see and understand the meaning that also forms his identity.⁴⁹

How is this problem related to spirituality? Christian spirituality may be understood as a way of searching for the source of what inspires man. At the same time, this search is a way of approaching others who are on the same way.⁵⁰ The Christian spirituality whose source is above all the Scripture is not concerned with some kind of gnostically coded message for which the receiver needs a key to decipher it. Despite the necessity of exegesis, the difference between explanation and initiation into mysteries is evident. The Scripture is the primary inspired source of further inspiration, but its interpretation is related to how it is understood by e.g. the Catholic teaching, tradition and the Magisterium. A word does not enter the world of art and theater as some kind of secret message. On the contrary, media such as visual arts or religious plays in the Middle ages serve for preaching the Gospel to those to whom the word cannot be preached by the Scripture.⁵¹

⁴⁹ Theater performance becomes as it were the Faustian identification of the deed and word. Word and deed become vehicles for symbolic content which needs to be explained. The word Faust can't wrap his head around in his new lecture of John's Prologue, is the New-Testamental Word. Yet this word is not a magical word but a reference to the existence as a process. According to Faust, in the beginning there is not any static beginning but a deed – an entry of the eternal into the flow of time. See GOETHE, J. W.: *Faust*. München : Verlag C.H.Beck, 1972, 1225-1235, p. 44. "Geschrieben steht: "Im Anfang war das Wort!" Hier stock' ich schon! Wer hilft mir weiter fort? Ich kann das Wort so hoch unmöglich schätzen, Ich muß es anders übersetzen, Wenn ich vom Geiste recht erleuchtet bin. [...] Und schreibe getrost: *Im Anfang war die Tat!*" (*emphasis added*)

⁵⁰ See DHÔTEL, J.-C.: *Ignaciánska spiritualita*. Trnava : Dobrá kniha, 2004, p. 7.

⁵¹ See SANCTI GREGORII MAGNI: Epistola XIII. Ad Serenum Masiliensem Episcopum. In: MIGNE, J.-P. (ed.): *Patrologia Latina, Liber undecimus ideclione IV. epistula XIII, (PL 77)*, Paris, 1849, p. 1128: "Aliud est enim picturam adorare, aliud per picturae historiam quid sit adorandum addiscere. Nam quod legentibus scriptura, hoc idiotis praestat pictura cernentibus, quia in ipsa etiam ignorantes vident quid sequi debeant, in ipsa legunt qui litteras nesciunt. Unde et praecipue gentibus pro lectione pictura est." See also DUBY, Georges: *Umění a společnost ve středověku*. Praha-Litomyšl : Paseka, 2002, p. 15. Georges Duby observes that in the images of God created by the medieval art, the aspect of Incarnation is emphasized. God takes on the form of man and this image becomes the symbol of God.

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What Hořínek understands under the term vestiges of transcendence may be also called, from the viewpoint of theology as well as spirituality, natural impressions of transcendence in the world. To discover them is the task of the Christian spirituality⁵² which views the created world in the context of the Revelation, understanding it as inspired. Spirituality may be thus understood as a hermeneutic key by which we interpret something from the viewpoint of the spiritual content. Every Christian spirituality, including the Ignatian and Jesuit ones, is directed to the content of the kerygma, to the working of the Holy Spirit and a plurality of spiritualities results from the accentuation of a part of the content of the mysteries of faith.⁵³ The practical dimension of a spirituality consist in that that as a form of spiritualness it helps the faithful penetrate selected mysteries of faith better.

What can be then understood under the term vestige as seen through the optic of the spiritual reading of the reality? With certain simplification it could be said that the answer to the question is not in what we look at but how we look at the world. The vestiges of transcendence consist in the ability to interpret what is perceived by senses and reason in the context of faith. Some Christian spiritualities acknowledge this praxis implicitly, some explicitly. This is where the Ignatian and Jesuit spiritualities come to play, whose specific themes such as freedom, corporeality, contemplation, imagination and the like are interwoven with the themes of theater, spirituality and the philosophy of art.

Another example in which the epiphany of transcendence may be seen according to Hořínek, is incarnation which is at the center of the theatrical phenomenon of religious plays.⁵⁴ Since the concept of incarnation

⁵² See DE FIORES, S., GOFFI, T.: *Slovník spirituality*. Kostelní Vydří : Karmelitánské Nakladatelství, 1999, pp. 904–912. The term “spirituality” is polysemantic and several methodological approaches are related to its definition, above all systematic but also historical ones. However, a working definition of the Christian spirituality might be a reaction of a faithful to an inspiration resulting from the working of the Holy Spirit. As a living tradition of prayer, a spirituality is a concrete way of life reflecting the synthesis of the mystery of Christ.

⁵³ See DE FIORES, S., GOFFI, T.: *Slovník spirituality*, pp. 906–907.

⁵⁴ See FISCHER-LICHTE, E.: *Dejiny drámy*, pp. 52–62, 71–72. As opposed to ancient drama, the Christian culture is dominated by the Scripture itself and the culture of Christian iconography as a source of inspiration. Easter and later passion plays have not only dramatic meaning but form

converges with a characteristic element of the Ignatian and Jesuit spirituality and theology, it is suitable to dwell on this element separately.

3.2.1.1 Incarnation as a Theme of Theology and a Theme of Theatrical Anthropology

The theme of incarnation is characteristic of the Ignatian and Jesuit spiritualities and in advance may be identified as the nexus between these spiritualities and the world of theater. Certainly, the presence of transcendence in the form of a ritual performance or an ancient play representing an entry of a god to the mortal world is in a way similar to a representation of an event from the life of Jesus as God.⁵⁵ Yet, the theme of incarnation is not only about Christology but chiefly about how the Word incarnates and what it means that our faith contains God incarnate. Since the beginnings of Christianity, the answer to the question of who is the One who is the content of kerygma and what he is like has been the center to which any follow-up discipline of the dogmatic theology has been directed.⁵⁶ The Incarnation as one of the articles of faith and the theological consequences of the Incarnation of God represent one of the key *spiritus moventes* for the spiritual theology and spirituality in general.⁵⁷

a part of the formation of spiritual life of the medieval population. It was for this popularity and its related, as it were, uncontrollability that spiritual plays involved certain risk. Being wide-spectral, these plays represent a problem standing in the opposition to the idea of uniformity and better Christian formation. Fischer-Lichte also points out that although beginning with the 16th century a certain measure of aversion arose against the spiritual plays, they were not suppressed even by the Council of Trent.

⁵⁵ This is a subject of bibliodrama or the use of theater techniques in the context of spirituality. The subject of bibliodrama is related to several topics of theater, including psychodrama. Kreller understands bibliodrama as a spontaneous process which draws its dramatic force from the same sources as Moreno's psychodrama. In addition, bibliodrama may be understood as a methodological attitude to working with a text. Lastly, bibliodrama may be understood as a prime example of integrating the entire human being into the context of experiencing the contents of faith. See KRELLER, H.: *Bibliodrama : ein Lehr- und Praxisbuch*. Norderstedt : Books on Demand, 2013, pp. 12–13.

⁵⁶ See KASPER, W.: *Uvedení do víry. Řím : Křesťanská akademie - Velehrad*, 1987, pp. 88–98. Christology thus represents the central point and a vector that concentrates all other theological disciplines towards itself instead of reducing them into a set of mutually detached sections.

⁵⁷ See DE FIORES, S. - GOFFI, T.: *Slovník spirituality*, pp. 906, 1004–1020. Certainly, the context and subject of incarnation cannot be understood as a theological idea which could be mo-

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The concept of corporeality is often a thorny problem with ambivalent standpoints. Understanding of the body and its meaning in the context of what could be called the value of the Incarnation is a problem with radical cultural consequences. As opposed to the Hellenistic and Jewish cultures, the Christian culture comes up with an idea of incarnation of the divine perfectness into matter. For the ancient world, matter is mostly something typically imperfect. However, the theme of the Incarnation and the related idea of corporeality in the Christian theology as well as in the Christian spirituality has also had its tumultuous history reflecting the above ambivalence as well as the cultural context of the clash of the Jewish and Hellenistic anthropologies.⁵⁸ Corporeality as a problem or, in other words, as the difference between corporeality and intellect as we find it present in ancient drama remains a no less problematic subject in the context of the Christian culture. For this reason we can see the impact of this subject also on the strategy of Christian education. What was crystallized during the first councils of the early Church, is explicitly proclaimed by the words of the Chalcedonian Creed that Christ “*verus homo verus deus est*”.⁵⁹ The impact of the polemics of which world, material or spiritual,

nopolized as a source of only the Ignatian spirituality. Yet it is the Jesuit pedagogy resulting from this spirituality that significantly projects the motifs of the spirituality of Ignatius of Loyola into the Jesuit pedagogy. This theme is integrated into the educational process because the Jesuit education endeavors to be a comprehensive and holistically cross-linked system of value education. The motif of Incarnation is characteristic of the Christian spirituality in general. The theological importance of the body is expressed by Tertullian in his well-known “*caro salutis est cardo*”. In spirituality, the grasping of this fact plays a key role for the reflection of the importance of the body and its desires as advantageous for life.

⁵⁸ On this topic see also BROWN, P.: *Tělo a společnost. Muži, ženy a sexuální odříkání v raném křesťanství*. Brno : CDK, 2000, pp. 5–11. Brown points out a phenomenon which not only characterized the culture of the early Christianity but actually has also become a part of the Christian Western culture until the present day. The Victorian morality as well as traditional gender-stereotyped relationships in the Western European culture have its source in the sexual behavior of the first centuries of Christianity reflecting multiple factors affecting inculturation and the Gospel values. Besides the socio-political problems of the first centuries of Christianity as well as after the Edict of Milan, cultural differences and inculturation of the Jewish origin of the Christianity into the Hellenic world, one should also mention what could be called a phenomenon of awaiting the end of what is bodily, material. On this topic see also DENZLER, G.: *Zakázaná slast. Dva tisíce let křesťanské sexuální morálky*. Brno : CDK, 1999.

⁵⁹ See NEUNER, J., ROSS, H.: *Viera Cirkvi v úradných dokumentoch jej Magistéria*. Trnava : Dobrá kniha, 1995, pp. 102–104. Two documents are chiefly bound to this article of the Christian

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is so to say more valuable, although they are paradoxically united in Jesus in the full, may be seen until the present day. The Incarnation represents one of the key elements of the Ignatian and after all also the Jesuit spiritualities. Hence the importance of the body in prayer opens a space for a discussion about the importance and knowledge of the body in theater.

What is discussed in the Christian spirituality as one of its key problems, only naturally becomes a part of the Christian culture in the period which tried to present by means of art what is offered to the educated in the Scriptural text. Certainly, both culture and religion affect each other. Belief in the Incarnation and the theological doctrine flowing from this context also affect the spiritual and material cultures. The theme of the Incarnation in the medieval theatrical world, documented e.g. by the plays on the life and death of Jesus, has the same source in terms of ideas as the Ignatian spirituality. The above tension between the value and fear of the body is, from the theatrical-dramatic viewpoint, documented by the phenomena of passion or Easter Christian plays. According to Fischer-Lichte, spiritual, passion and other religious plays drew on the Christian sources, the Scripture and the liturgy. Liturgy affects culture and vice versa, expressions of the contemporary culture penetrate into the liturgy. In Easter plays, the question of the body becomes significant because popular culture reflects not only the Christian sources but also popular beliefs, magical superstitions and the like.⁶⁰

The culture of medieval theatrical plays addressed the subconsciously-existing problem of the value of the body. To a considerable extent, the culture of medieval theater was mainly popular and Easter or passion plays represented what in the ancient period was represented by the world of socially-targeted theater. These plays were a space where the broader au-

faith: the Dogmatic letter of Pope Leo I. against Eutychus of 449 and the conclusions of the Council of Chalcedon of 451, which turns against the Monophysites. "We, then, following the holy Fathers, all with one consent, teach people to confess one and the same Son, our Lord Jesus Christ, the same perfect in Godhead and also perfect in manhood; truly God and truly man. . ."

⁶⁰ See FISCHER-LICHTE, E.: *Dejiny drámy*, p. 67. "The magic belief in miracles in popular culture, which tries to restore the wholeness and intactness of the human body, is disguised as a belief in the miracles of the Christian church, accepted by and propagated by the church. In this, magical practices are hidden behind the figure of Jesus Christ which is sacrosanct to the church."

dience was able to encounter and perceive the presence of transcendence due to the effectiveness of the visual and dramatic representation. The problem of the Incarnation in the context of anthropology of theater and in the medieval culture is also interesting since the history of depicting Jesus and spiritual themes involve certain ambivalence. The ambivalence is manifested in the fact, that (as opposed to philosophy and theology more or less influenced by Platonism and later reception of Aristotelianism which also chiefly accented the intellect), the medieval theatrical and artistic culture represented an overexposed world where the body is shown not only as a source of vice but also of grace. The ideological aversion against the body and corporeality, present in the Christian culture, may be then understood along with Paul Ricoeur as a vestige of the dualistic and Gnostic mentality in Christianity.⁶¹ Hence, it is an element heterogeneous to the Christian culture.

Vestiges of the revelation of transcendence are in a way similar of corporeality and incarnation. In them, body is revealed as a part of creation and the desires resulting from it are justified in the order of creation. The body, understood as a medium through which we know the world and discover the hidden nature of things, their meaning in the spiritual progress, puts back to discussion the subject of theater. Another reason for which we encounter an anticipation of the knowledge and reflection of the theme of corporeality in the Ignatian spirituality resulting from the

⁶¹ See RICOEUR, P.: *Sexualité le merveille, l'errance, l'énigme*. In: RICOEUR, P.: *Histoire et Vérité*. Paris : Seuil, 2001, pp. 227–237. For this reason Ricoeur accents the need for the return of the European Christian thought to the more original Judeo-Christian understanding and thus to the tradition in its fullness and richness. In such turn of thought, the human sexuality and the desires of the body are interpreted as positive and helpful to the spiritual life. Hence, the world of theater may be understood as one of the front lines where the struggle for the meaning of corporeality takes place. The Ignatian and also the later Jesuit spirituality which is also reflected in the Jesuit pedagogy and as a consequence in artistic production in the form of dramatic art erodes the above mentioned ignorance which is too often more comfortable than assuming responsibility for the consequences of one's action. To react to one's desires appears a more hazardous step than to suppress them. However, this is in complete contradiction with the understanding of corporeality in the spirituality, with how corporeality is understood by the Jesuit and Ignatius' spiritualities. The Jesuit education works with the themes of the Incarnation, contemplation, freedom, indifference and discernments of desires. It accents the role of systematic approaching maturity and the resulting personal responsibility and freedom at the beginning of any walk of life. See MARTIN, J.: *Jezuitský návod (takmer) na všetko*. Trnava : Dobrá kniha, 2012, pp. 10–16.

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Ignatius' experience of prayer, and in the Jesuit spirituality, is that, after all, the positive character of how a human being is created should help him in the spiritual growth. Art turns the attention of a human subject not just to the artifacts he created, but perception and interpretation of art also lead to the questions of what moves and affects him. This idea, the knowledge of oneself (a being spiritual but also corporeal) as a source of the spiritual growth, which is found in the spirituality of Ignatius of Loyola and in the Ignatian spirituality, surprisingly resonates also in the thoughts of a theater author Jerzy Grotowski.

4. Ignatius of Loyola, Jerzy Grotowski and the Role of Corporeality in Knowledge

To answer the question of how theater and art in general is related to the Ignatius' and later Jesuit spirituality, one needs to set out from two topics related to what Hořínek calls manifestations of vertical transcendence. These are vestiges and incarnation. These two theatrical phenomena are evidently important also in spirituality. For both Ignatian and Jesuit spiritualities, one of the key features is contemplation of God in everyday life, and thus also in the world. Another typical feature is the above importance of the body and corporeality.

Spirituality as a lived relationship between man and God is about knowing oneself and analogically God as the Other who enters a relationship.⁶² At the same time, spirituality as a living tradition of prayer may

⁶² This teleological and dynamic motif of the Ignatian spirituality is related to the philosophical sources dominant in the Jesuit spirituality. Immediate knowledge of God is impossible and considering the nature of our knowledge during our lives, we are able to get to know the transcendent world in the analogical way. Of course, the Jesuit scholastic theology stems from the philosophy of the second scholastics flowing from Aristotle, his later reception in the 13th century, the dominance of Thomas and reacting to the Humanistic and Renaissance philosophical schools as well as the medieval mysticism. The Jesuit theology is dominated above all by the Scotistic and Thomistic interpretations of Aristotle. Theological assumptions also affect the Jesuit spirituality and, vice versa, the spirituality inspires the Jesuit theology with new original concepts. In many ways, the most successful theological and philosophical concept resulting also from the Ignatian spirituality but also reflecting the spirituality of other great mystics of the 16th century may be considered the thought of Francis Suárez. Ignatius prompts to study such authority as Aquinas, but does not bind his followers dogmatically. Also in the choice of the field of study, good discernment is important, not dogmatic reverence. On this issue see RODRÍGUEZ, B. F.: *Suarezianismus*. In: ALTRICHTER, M. (ed.): *Mají jezuité vlastní morálku?* Olomouc; Velehrad : Centrum Aletti, Refugium Velehrad-Roma, 2004, pp. 27–39. The philosophical and theological influence of Suárez may be presented as a successful product of philosophical and theological thought and the influence of the Ignatian spirituality. In the question of contemplation of God, Suárez held a specific position which however clearly mirrors the anchoring of the subject in the theological and philosophical context of the Thomistic philosophy. Contemplation is dwelling in

be understood as an expression of the effort to gradually advance in what could be theologically called knowledge of the manifestations of God's grace towards creation. The Ignatian and later Jesuit spiritualities endeavor to draw the faithful's attention to how God enters the human life. The answer of these spiritualities is: through the body. The Word becomes flesh and to the body – to ourselves – God limits communication with us. We gain knowledge in the body and through the body. Here, the originality of Ignatius of Loyola presenting his view of creation is manifest. At the same time, one may see how the concept of vestiges in Hořínek's sense is related to the spiritual reading of reality.

4.1 Vestiges of Vertical Transcendence, Ignatius and Bellarmino

Granted, celebration of nature as a mirror in which one may perceive a reflection of God may also be found in the older spiritual tradition, but in the case of Ignatius this idea is theologically deepened and in a sense more effective. Now, it is not only a certain form of pious reverence towards the world around us which could be understood as the spirit of the Franciscan spirituality. The Ignatius' approach which is clearly reflected in the so-called Principle and Foundation of his *Spiritual Exercises* mirrors not only the pious reverence towards the creation, but the world is understood as a created space God gives to man in which and through which God communicates with us.

[23] First Principle and Foundation. Man is created to praise, reverence, and serve God our Lord, and by this means to save his soul. The other things on the face of the earth are created for man to help him in attaining the end for which he is created.⁶³

truth bestowed by grace. On this, see HATHEYER, F.: *Nauka Francisca Suáreze o kontemplaci a extázi*. In: ALTRICHTER, M. (ed.): *Mají jezuité vlastní morálku*, pp. 100–101.

⁶³ IGNÁC z LOYOLY: *Duchovné cvičenia : Exerciície*. Trnava : Dobrá kniha, 2005, p. 31. The Philosophical and theological anthropology of the Ignatian and Jesuit spiritualities results from

One may gather then that the emphasized contemplation of God in everyday life pursues the same goal as what Hořínek understands as the vestiges of transcendence. Ignatius's open attitude towards creation drawing on the older tradition has also influenced others. Contemplation of God in everything and in the everyday life is also exemplified in another Jesuit thinker, cardinal Robert Bellarmine. Following the traditional line of thought where the natural intellect is complemented with revealed wisdom,⁶⁴ Bellarmine accents the thesis that from effects we are able to know the existence of the cause. In the context of the Aristotelian-Thomistic philosophy, the cause is as perfect as the effect, or more. In this sense, the created things refer to their Author as images. Bellarmine, an academic theologian, drew on philosophical standards of his time. This relationship – from an image to the creator – is also supposed to result into reverence towards gradually more perfect being. At the same time, in both his and Ignatius' understanding, one may see the importance of the dynamics of advancing or good orientation in the spiritual life. Spirituality as experience and way of prayer is always supposed to direct and orient man towards God, while other things, created or made by man, do

this §23. See. O'MALLEY, J. W.: Jesuit School of Humanities Yesterday and Today. In: *Studies in The Spirituality of Jesuits*, 47, 2015, č. 1, pp. 18–20. On this subject, see also contributions by the authors Kolářek, Csontos, Rojka from the international conference: CSONTOS, L. (ed.): *Jezuitské školstvo včera a dnes*. Trnava; Bratislava : Ústav dejín Trnavskej univerzity v Trnave, Teologická fakulta Trnavskej univerzity v Bratislave, 2006.

⁶⁴ See TOMÁŠ AKVINSKÝ: Suma teologická 1. část, 1. otázka, 1.–10. článok. In: *Filozofia*, roč. 66, 2011, č. 1, pp. 83–99. Among other things, Thomas asks why, in addition to metaphysics, it is also necessary to have the sacred doctrine which draws its knowledge from revelation. Exclusivity is reserved for that part of theology which is not only from reason but on the contrary – is obedient understanding of the word of God. Thomas does not refuse human rationality but reserves the propaedeutic place to it. "Hence there is no reason why those things which may be learned from philosophical science, so far as they can be known by natural reason, may not also be taught us by another science so far as they fall within revelation. Hence theology included in sacred doctrine differs in kind from that theology which is part of philosophy." SANCTI THOMAE DE AQUINO: *Summa Theologiae*. In: <http://www.corpusthomicum.org/sth1001.html> (9/2016), I^a q. 1 a. 1 ad 2: "Unde nihil prohibet de eisdem rebus, de quibus philosophicae disciplinae tractant secundum quod sunt cognoscibilia lumine naturalis rationis, et aliam scientiam tractare secundum quod cognoscuntur lumine divinae revelationis. Unde theologia quae ad sacram doctrinam pertinet, differt secundum genus ab illa theologia quae pars philosophiae ponitur."

not have a negative, only instrumental function.⁶⁵ Behind the Ignatius' terse expressions in the *Spiritual exercises* one may see the same theological attitude, although not expressed in theologically exact language.⁶⁶ The reason is, that the Ignatius' text is not a theological tract, but a manual for spiritual exercises. This marks the difference between the spirituality of Ignatius and the Ignatian spirituality. The latter may be understood as his experience of God which he systematized into a method and offered to his followers, Jesuit and other faithful.⁶⁷ Although the founder of the Society of Jesus is a key source of the Jesuit spirituality, he also draws on traditional assumptions he tries to popularize, so to say. The existence of good God excludes that the world of creation would contain something created by God, and yet evil. It is for this reason that spirituality tries to legitimize also the areas outside rationality, chiefly emotions that are inseparable from us.⁶⁸

Following Ignatius and older inspiration, Bellarmine begins his book *Steps of Ascension to God (De ascensione mentis in Deum per scalas rerum creatum)* by focusing on a person who gradually ascends to God.⁶⁹ Hence,

⁶⁵ See *Dokumenty Tridentského koncilu*, p. 243, XXV. *Decree on the Invocation, Veneration, and Relics, of Saints, and on Sacred Images of the 25th session* points out that honor and veneration is to be given to images "not that any divinity, or virtue, is believed to be in them, on account of which they are to be worshipped. . . ; but because the honour which is shown them is referred to the prototypes which those images represent". "non quod credatur inesse aliqua in iis divinitas, vel virtus, propter quam sunt colendae; vel quod ab eis sit aliquod petendum; vel quod fiducia in imaginibus sit figenda, veluti olim fiebat a gentibus, que in idolis spem suam collocabant, sed quoniam honos, qui eis exhibetur, refertur ad prototypa, quae illae representant".

⁶⁶ See LONSDALE, D.: *Oči k vidění, uši k slyšení : úvod do ignaciánské spirituality*, pp. 217–218.

⁶⁷ See IGNÁC z LOYOLY: *O sebe. Autobiografie sv. Ignáca Loyolského*. Trnava : Dobrá kniha, 1997, § 99, p. 151. § 99 shows the difference between Ignatius' spirituality, i.e. his personal experience of God in his life drawing on several sources, and the Ignatian spirituality resulting from the *Spiritual Exercises*. In his biography, Ignatius writes that he "did not compose the *Exercises* all at once, but only certain things he had observed in his soul and deemed useful". Hence, the *Spiritual exercises* are a manual which is an extract from Ignatius personal experience that he thought "might be useful also for others".

⁶⁸ See FARICY, R.: *Dar kontemplácie a rozoznávanía*. Prešov : Michal Vaško, 1995, p. 16.

⁶⁹ See BELLARMIN, Robert: *O vystupování mysli k Bohu po žebřících věci stvořených*. Brno : Nakladatelství Brněnské tiskárny v Brně, 1948, p. 25. The Bellarmine's text does not come from nowhere and refers also to motifs of the Franciscan spirituality, specifically the work of Bonaventure. See BONAVENTURA z BAGNOREGIA: *Putování mysli do Boha*. Praha : Krystal OP, 1997. In the Bonaventure's text, we also find ascension of mind to God beginning with the

the subject of Chapter 1 is nothing else than the problem of the nature of man, the subject of person and characterization of his journey through life, emphasizing its goal. In Chapter 1, consisting of philosophical anthropology, one may perceive not only the scholastic philosophical tradition but also the importance of the Humanistic and Renaissance philosophy of man. This philosophical period influenced later philosophy of the second scholasticism by the fact that besides the metaphysics, epistemology and ethics, such topics as the philosophy of history, philosophical anthropology and the like became prominent.⁷⁰

The key role is given to subject, in both the knowledge of the world and in spirituality. By immersing into one's own self, one begins his journey to God.⁷¹ Already in these introductory chapters one may clearly see

knowledge of the world of senses, sense perception. At the same time, the ascension of mind to God shows that the tradition of both contemplative and active ways of spirituality had had its place long before the Ignatian spirituality and that it belongs to the general characteristics of the Christian spirituality.

⁷⁰ See O'MALLEY, J. W.: *Jesuit School of Humanities Yesterday and Today*, pp. 1–33. Under the influence of the Humanist and Renaissance philosophy, later Jesuit educational strategy turns to such topics as history, freedom and the philosophy of man. The rediscovery of later ancient philosophy of Stoicism influenced the Renaissance on the subject of the role of philosopher and education which are to be in the services of the common good and justice.

⁷¹ See BELLARMIN, Robert: *O vystupování mysli k Bohu po žebřících věci stvořených*, p. 29. "He that desires in earnest to erect a Ladder by which he may ascend as high as to God Almighty, ought to make the first Step, from the Consideration of himself. For every Individual amongst us, is both the Creature and Image of God and nothing is nearer to us than ourselves. . . . For he that shall carefully survey the outward, and diligently inspect the inner Man, will find himself to be a sort of Epitome, and Abridgment of the Universe, and hence easily take his Rise to the Creator of all things." The Bellarmine's text also reflects the Humanist tradition following the period of the dominance of Aristotelianism. Once again, attention is paid to the older Christian traditions such as that of St. Augustine which can be seen chiefly in the Franciscan philosophy of the Middle Ages. The motif of introspection as a philosophical method is also revived by the Humanists such as Petrarca. See PETRARCA, F.: *Dionysovi di Borgo San Sepolcro. Výstup na Mons Ventosus*. In: PETRARCA, F.: *Listy velkým i malým tohoto světa*. Praha : Odeon, 1974, pp. 27–29. During a trip, he and his brother discuss the *Confessions* by Augustine. Petrarca comments on the Augustine's text: "And men go about to wonder at the heights of the mountains, and the mighty waves of the sea, and the wide sweep of rivers, and the circuit of the ocean, and the revolution of the stars, but themselves they consider not." I was abashed . . . I closed the book, angry with myself that I should still be admiring earthly things who might long ago have learned from even the pagan philosophers that nothing is wonderful but the soul, which, when great itself, finds nothing great outside itself. . . . I turned my inward eye upon myself". Petrarca goes on to write that after the illumination he'd been granted thanks to the Augustine's text he would "turn back

the features of the Ignatian and Jesuit spiritualities which stem from the older Christian tradition but also from the influences of the Renaissance and Humanist philosophy.⁷² Inside, one finds likeness to one's Creator which is also the source of one's value. One understands oneself as a part of the context of creation into which one is put and this source of the Ignatian spirituality influences also Robert Bellarmine. Towards the end of the first step one may clearly perceive an echo of the Ignatius' Principle and Foundation. Bellarmine writes:

Therefore account that thing to be really good, that helps to this End, and that to be really evil, which debars thee from it. Prosperity and Adversity, Riches and Poverty, Health and Sickness, Honour and Disgrace, are things which a wise Man will neither covet nor decline. If they promote the Glory of God, and thy Everlasting Happiness, they are good and desirable; if they obtrude them, they are evil, and thou oughtest to pray against them.⁷³

Other grades follow, leading man along the line of horizon of the created things, yet at the same time, following these vestiges, they lead him to their Creator. According to Hořínek, this survey of the vestiges of transcendent is supposed to clarify the function of symbols that lead their reader to the knowledge of the meaning going beyond a symbol. The motif of symbolic meaning which makes the receiver participate in an aesthetic situation, go beyond it and interpret it in the context of faith. The symbolic function is a tool of putting a religious motif into a theater play.

Yet, the phenomenon and charisma of theater as bound with Christianity is not only a medium in which drama is presented and in which the Christian culture itself grows. As an instrument, the dramatic phenomenon is evidently present and essential not only for the culture but chiefly

that day, to glance at the summit of the mountain which seemed scarcely a cubit high compared with the range of human contemplation, - when it is not immersed in the foul mire of earth."

⁷² See O'MALLEY, J. W.: *Jesuit School of Humanities Yesterday and Today*, pp. 1–33.

⁷³ BELLARMIN, R.: *O vystupování mysli k Bohu po žebřících věci stvořených*, p. 47.

for the inner growth.⁷⁴ Here we are approaching the other common point of theater as a space of manifestation of the vertical transcendence. That is the theme of corporeality. The body and its senses are a source of inspiration for imagination which helps in dramatizing the content of faith. In this manner, it supports the inner growth of a human being understood by the Christian tradition as a spiritual and bodily being.

4.1.1 The Body and Knowledge in the Context of the *Spiritual Exercises*

Beside the above mentioned feature of contemplation in the everyday life, the Ignatian spirituality may be characterized by the use of imagination.⁷⁵ According to Ignatius, in the spiritual growth, we need to use our own imagination as something flowing from ourselves. For contemplation, which is about focusing on the relationship with Christ, the analysis of the imagination is something as a methodological direction, compliance to which assists in the spiritual development. Although the *Spiritual Exercises* are not related to theater, one may still consider the goals pursued in this book similar to those we find present in the history of the European drama.⁷⁶ Supposing we accept the general thesis of Fischer-Lichte who

⁷⁴ See ČAVOJSKÝ, L.: *Divadlo v spore o telo a dušu*. In: CSONTOS, L. (ed.): *Jezuitské školstvo včera a dnes*. Trnava; Bratislava: Ústav dejín Trnavskej univerzity v Trnave, Teologická fakulta Trnavskej univerzity v Bratislave, 2006, pp. 189–199.

⁷⁵ See FARICY, R.: *Dar kontemplácie a rozoznávanía*, pp. 21–27. Faricy differentiates contemplation as a typically Jesuit prayer from other types of prayer. Different spiritualities answer the question of religious experience in the form of methods of prayer. Due to the focus of the Ignatian spirituality which is markedly Christological, its contemplation is also somewhat different. The point is not to pray to God, but, in the language of spirituality, to accept the gift of contemplation. Contemplation is not a technique of concentration in the sense of some kind of emptying, on the contrary, contemplation is typical for the opening of oneself to a relationship. By praying one enters a personal relationship. Concentration does not mean to leave distractions behind but to direct one's attention to the entire spectrum of aspects that result from the relationship between the one who prays and the one who is prayed to.

⁷⁶ See HOŘÍNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*, p. 31. However, what is important, as emphasized also by Hořínek, “the sense and goal of the spiritual exercises is not identical with the sense and goal of theater and acting”. The sense of the spiritual exercises is explicitly expressed in their first introductory observation. See IGNÁC z LOYOLY: *Duchovní cvičenia*, § 1, p. 18. “By the term “Spiritual Exercises” is meant every method of examination of conscience, of meditation, of contemplation, of vocal and mental prayer, and of other spiritual

understands the history of drama and theater as a space for searching for one's identity, along with her and with Hořínek we may search for common points of contact between both worlds. Just as theater instills in the spectator and his imagination questions about the story, the characters and about himself, the spiritual exercises are about inspiration by the drama of the Gospel and its imagination. Granted, the goals of both activities are different. In the natural language we do not understand theater and exercises of an actor as exercises whose purpose is some kind of liturgical or ceremonial role of the thespian. An actor does exercises to entertain with his acting, an exercitant does exercises to advance in the spiritual growth. However, viewing both areas through the optic of anthropology, the purpose of entertainment and ritual evidently draws both areas – theater and spirituality – closer together.

Most publications focusing on the relationship of the Society of Jesus with the world of art all too often mention Ignatius' recommendation to use senses.⁷⁷ This recommendation, certainly inspiring and indeed a source of the cultural and artistic expansion of the Jesuits in many ways, although striking as cliché, still may be considered a basic impulse for later Jesuit spirituality and culture.⁷⁸

The way of contemplative prayer is based on a combination of all parts of the cognitive process, the senses, imagination, memory, intellect and lastly also will.⁷⁹ Such directing of imagination and application of senses

activities that will be mentioned later. For just as taking a walk, journeying on foot, and running are bodily exercises, so we call Spiritual Exercises every way of preparing and disposing the soul to rid itself of all inordinate attachments, and, after their removal, of seeking and finding the will of God in the disposition of our life for the salvation of our soul."

⁷⁷ See LAMBERT, W.: *Modlitba a život : modlitba v ignaciánskej spiritualite*. Trnava : Dobrá kniha, 2004, pp. 159–164.

⁷⁸ See POLEHLA, P.: *Jezuitské divadlo ve službě zbožnosti a vzdělanosti*, p. 28. See O'MALLEY, J. W., ALEXANDER G. B., HARRIS S. J., KENNEDY, T. F. (ed.): *The Jesuits II. Cultures, Sciences, and the Arts 1540–1773*. Toronto; Buffalo; London : University of Toronto Press, 2002, xxiii–xxxvi. It is to be observed that the Ignatius' attitude correlates with the contemporary Catholic attitude towards art as a tool of propaganda. In the above *Decree from the 25 session* (see footnote 59), the Council of Trent emphasizes that bishops carefully make use of art to lead the people to the mysteries of faith. See *Dokumenty Tridentského koncilu*, p. 243, XXV.

⁷⁹ A similar structure is also found in the concept of attaining knowledge as described by Aristotle in his work *On the soul*. Like in Aristotle, the Ignatius' approach may also be characterized as

may be best seen in the paragraphs of the second week of the Spiritual Exercises. In the paragraphs where Ignatius commences contemplation of the subjects of the second week we find a description of a scene which is in a way a dramaturgical description, a script of an action, as it were, in which the exercitant is supposed to play. Ignatius sketches out a theme of the Eternal King, Jesus, under whose standard a Christian should live. However, before the exercitant gets acquainted with the typical combat scene of a battle led under the two standards, Ignatius presents an image of the world and bids to apply senses in its description and presentation.⁸⁰

Even in a more detailed way is the exercitant bid to use imagination in getting involved in the most intimate moments of the life of Jesus. Ignatius uses words such as “see”, “imagine”, and, considering space, “watch”, “observe” and “notice”. What the exercitant is supposed to devote his attention to, is equally important. In the *Spiritual Exercises*, the exercitant is bid to exercise his imagination, to dramatize in mind such details as weather conditions, space and circumstances of life. Only later does Ignatius explicitly get to the use of senses. Due to the importance of the text it is appropriate to quote it in its entirety.

(121) The Fifth Contemplation. This will consist in applying the five senses to the matter of the first and second contemplations. After the preparatory prayer and three preludes, it will be profitable with the aid of the imagination to apply the five senses to the subject matter of the First and Second Contemplation in the following manner:

(122) First Point. This consists in seeing in imagination the persons, and in contemplating and meditating in detail the circumstances in which they are, and then in drawing some fruit from what has been seen.

realistic, starting from the knowledge of the world and leading to its contemplation. This realistic position and inference of causes from effects is related to Ignatius' acceptance of the world and refusal of the radical conception of dualism.

⁸⁰ See IGNÁC z LOYOLY: *Duchovné cvičenia*, § 106, p. 69: “This will be to see the different persons: First, those on the face of the earth, in such great diversity in dress and in manner of acting. Some are white, some black; some at peace, and some at war; some weeping, some laughing; some well, some sick; some coming into the world, and some dying; etc.”

(123) Second Point. This is to hear what they are saying, or what they might say, and then by reflecting on oneself to draw some profit from what has been heard.

(124) Third Point. This is to smell the infinite fragrance, and taste the infinite sweetness of the divinity. Likewise to apply these senses to the soul and its virtues, and to all according to the person we are contemplating, and to draw fruit from this.

(125) Fourth Point. This is to apply the sense of touch, for example, by embracing and kissing the place where the persons stand or are seated, always taking care to draw some fruit from this.⁸¹

Ignatius' use of imagination and empathy as well as a call to follow this approach in the spiritual experience offers what could be called a microscopic and macroscopic view of the presented scene. On the one hand, he presents a scene and wants the exercitant to imagine it to the utmost detail. The aim of the application of senses is for the exercitant to get involved in and identify himself with the details characterizing the scene.⁸² Opposite to this microscopic observation and presentation he also puts the macroscopic view. The attention of an exercitant moves from experiencing the scenes in their concreteness to seeing the historical significance of the scenes. In them, the exercitants watches not so much the particular scene, but, as it were macroscopically, perceives the context. Hořínek emphasizes that this involvement in the imagined scenes that Ignatius presents as a medium of prayer is not a "mysterious magical act but a gradual and systematic, method-based process whose phases constitute completely specific imaginations and considerations going from details and parts, from conditions and circumstances to the overall content of the situation in question as well as to the acting and behavior of the character(s) in this

⁸¹ See IGNÁC z LOYOLY: *Duchovné cvičenia*, § 121–125, pp. 74–75.

⁸² See IGNÁC z LOYOLY: *Duchovné cvičenia*, § 114, p. 72. This involvement with details is perfectly seen in the imagining of the scene of Bethlehem. The exercitant is invited not only to get involved in the Nativity scene and imagine it, he is also invited to participate in it as a character. The exercitant himself is supposed to become as it were an active part of the scene and from this application of the senses and from what imagination brings him he is supposed to draw some fruit for himself.

situation”⁸³. The use of this method of involvement and reinterpretation is related to the discovery of the wealth of the text and its interpretation, but also to that of all art and any stimuli from the world of the artistic production in general. Not only the primary biblical text but also its interpretation in the form of artistic representations, this all becomes a tool for a praying person to approach the aim of prayer. Since the point of prayer is to direct one’s inner gaze to the person of Christ, everything that draws the praying person to the understanding of the relationship between him and God is a call to an experience. The use of all parts of the noetic structure of man, i.e. the senses, memory, imagination, and intellect, in the cognitive process or in a reflection of an experience (be it mystical, based on an inspiration from the Scripture or art), assists in integral knowledge and the development of personality. For if a relationship is not only about knowledge but also about what could be figuratively called “mutual sharing between persons in a relationship”, it is crucial to understand what is offered to man in this type of relationship between himself and God.

In the Ignatian spirituality, there are several types of prayers to understand and to recognize how the one addressed in prayer enters the life of a faithful, including contemplation, which is directed not only to contemplation in everyday life, but going to the person of Christ. He is presented by the Scripture as well as by other sources of iconography, and to understand it all, the exercitant is supposed to use everything that draws him closer to a relationship. The praying person develops not only intellectually but realizes how what he contemplates, prays and reflects, broadens and enriches his sensitivity and the entire mental life.⁸⁴

⁸³ HORŮNEK, Z.: *Duchovní dimenze divadla aneb Vertikální pŕesahy*, p. 33.

⁸⁴ See HORŮNEK, Z.: *Duchovní dimenze divadla aneb Vertikální pŕesahy*, pp. 33–34: “For a human being attains knowledge not only through his intellect but through his entire personality, soul and body: through all senses, feelings and emotions, intellect, intuition and instincts, will and action, consciousness and subconsciousness, reflection, ideas and experiences, memory (both individual and collective), dreams, imagination...” One comment is worth adding on the impact of the Ignatius’ inspiration on the later development of the Jesuit culture. The Jesuits are related not only to a certain practical rehabilitation of the body resulting from the spirituality of the founder, this spirituality also had crucial consequences for the Jesuit culture. According to Judith Rock, it was the Jesuits and their educational system that may be related to the beginnings of ballet and the importance of dancing. C. F. Menestrier SJ (1631–1705) who was the first ballet historian

4.2 Grotowski

*The body, affection, creation, action, human nobility
will then resume their places in this mad world*
ALBERT CAMUS: *Absurd freedom*

What is the link between the above approach to prayer - which is so to say a personal and engaged prayer to God – and modern theater? The basic answer is: the process and motivation. For both Ignatian and Jesuit spiritualities, contemplation is a type of prayer that does not emphasize repeating of words but calling to the use of imagination. It significantly accents the role of the subject who prays and his imagination. Although the praying person has the script already given in rough outline (as when someone knows the text of a drama, the praying person imagines an action found in the Scripture and the like), still every imagination is original. Hence in prayer, something unique occurs. It is not just about personal prayer; in the Ignatian and later Jesuit spirituality the interconnectedness of knowledge, emotionality and will is emphasized. A praying person contemplates how he is affected by the sense stimuli and a vision conjured up by imagination. The notions of relationship, emotionality, self-knowledge and own imagination, all this may be both explicitly and implicitly seen also in the theatrical production and drama.

Just as drama has endeavored to instruct man about himself since the ancient times, to make visible what is systematically studied by the philosophical anthropology, theater also assists in making the answer to the question of who man is more profound. Drama instructs by the text and theatrical rendering by its interpretation. Contemplative prayer in the spirit of the above spiritualities reveals and emphasizes the importance of words and corporeality for deeper understanding of what man is and of the place of individual senses and desires in his life. Similarly, a search for the art of acting may lead to the same type of knowledge which assists

describes ballet as a systematized dancing movement intended to present interesting and moral images. See ROCK, J.: *Terpsichore at Louis-le-Grand: Baroque dance on a Jesuit stage in Paris*. St. Louis : The Institute of Jesuit Sources, 1996, pp. 11–38.

in broadening man's knowledge. Although the aim of the dramatic art is not a priori what could be called spiritual growth, the Polish author Jerzy Grotowski⁸⁵ attempts at this connection.

4.2.1 In Search for the Essence of Theater – on Relationship and the Importance of the Body

Over the history of theater theories, one may notice a recurrent aspect of understanding the theatrical production as a medium whose aim is not only to entertain, but theater may also be perceived as a socially committed phenomenon. According to Fischer-Lichte, drama and theater reflect the social atmosphere, react to the contemporary problems and not rarely do they represent a school of morals and spiritualness. In modern history, this role of theater has become even more pronounced because now it is not only a medium of presenting the text, but also an experience of working with corporeality. The connection of anthropology and theater refers to this. Not only in drama, a text of a play, may one see the talent of the author and his insight into the psychology of characters or inner conflicts. Inquiring into how an actor influences the spectator, what makes theater art, in what its essence lies, these are the topics and problems we encounter in modern theater.⁸⁶

If one views the history of theater theories from the standpoint of the philosophical reflection on their educational impact, one may see that also

⁸⁵ Jerzy Grotowski (1933-1999) was a Polish theater director and theorist. His work is related to the beginnings of the relationship between theater anthropology and theater. By his experiments he influenced the development of post-dramatic theater. The experiments involved the theatrical space, acting expressions and means of expression such as rhythmic, voice acting and the like. Several artistic tendencies can be found in his work which were later adopted by such authors as Barba and the like. A collection of his theaterological essays was published in: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999. See also GROTOWSKI, J.: *Teksty zebrane*. Warszawa; Wrocław : Wydawnictwo Krytyki Politycznej, Insytut Teatralny im. Zbigniewa Raszewskiego, Instytut im. Jerzego Grotowskiego, 2012. OSIŃSKI, Z.: *Spotkania z Jerzym Grotowskim. Notatki, listy, studium*. Gdańsk : Instytut im. Jerzego Grotowskiego we Wrocławiu, 2013. See also OSIŃSKI, Z.: *Jerzy Grotowski. Źródła, inspiracje, konteksty. Gdańsk : Wydawnictwo słowolobraz terytoria, 2009.*

⁸⁶ See LEHMANN, H.-T.: *Postdramatické divadlo*, pp. 22–23. Postmodern and post-dramatic theater may be characterized by the following set of key words: ambiguity, process, discontinuity, non-textuality, multiple codes, nihilistic and grotesque forms and the like.

the artistic value of theater and drama is given by the cognitivist theory of art. Since the beginnings of the European drama, reflection on its works has revealed their impact on our knowledge which is enriched by a specific artistic medium.⁸⁷ Human experience with the art of drama and theater may lead to being enriched with a new experience and thus art leads us to understanding our imagination. Despite that, the idea of theater as a socially committed phenomenon appears chiefly in the modern theater theories. One of such concepts is also the Grotowski's theater theory. In reference to the ideological background of Grotowski's concept, the theater theorist Marvin Carlson characterizes his aesthetics of theater as an attempt at "reviving something of its ritual purity"⁸⁸. A way of attaining the ritual purity of theater is a modern profane ritual, i.e. performance, which, however, does not occur in the area of the sacred. Just as the hermeneutic knowledge and the analysis of playing reveals several structures of meaning in playing itself, theater is also not just an ordinary presentation. For a theater theorist such as Grotowski, the search for the essence of theater was a search for its meaning and – one may add – for its purpose. The way he chooses is the study of theater in the context of studying performative expressions.⁸⁹ This is naturally related to such concepts as ritual, theater anthropology and spirituality.⁹⁰ The nexus among spirituality, his theater theory and the dramatic art may be seen in the above issues such as knowledge of man and analysis of his emotional experience, relationality

⁸⁷ See GRAHAM, G.: *Filosofie umění*. Brno : Barrister & Principal, 2004, pp. 61–88. In his theory, Grotowski intuitively acknowledges this thesis on several places. See OSIŇSKI, Z.: Grotowski vytýčuje trasy: od Objektívnej drámy (1983–1985) k Rituálnym hrám (od roku 1985). In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999, p. 169.

⁸⁸ CARLSON, M.: *Dejiny divadelných teórií*. Bratislava : Divadelný ústav, 2006, p. 363.

⁸⁹ See JOVIĆEVIĆ, A., VUJANOVIĆ, A.: *Úvod do performatívnych štúdií*. Bratislava : Divadelný ústav, 2012.

⁹⁰ See NELSON, J. M.: *Psychology, religion, and spirituality*. New York, NY : Springer, 2009, pp. 8–18. Contemporary culture may be characterized by the separation of spirituality and religion. It is this separation that is a source of searching for a spirituality that is not tied to a specific religion. The space of spirituality, which serves as a form of the knowledge and interpretation of the world, thus become such areas as imagination, dreams and performances such as dancing or playing, experiences of compassion, beauty and the like. Today, Grotowski's investigation of the essential features of theater could be also called a search for spirituality in a non-religious context. See NĚMEČKOVÁ, K.: *Kapitoly k nenáboženské spiritualitě*. Praha : Carpe Momentum, 2016, pp. 7–15.

as an essential feature of a person and the like. These concepts and problems are converged by such Grotowski's concepts as "the human act, the whole man and the dialectic of spontaneity and discipline"⁹¹.

Grotowski, along with other theater theorists and theater anthropologists (Schechner, Barba), is aware of the performative dimension of ritual as well as of the presence of ritual archetypes in theatrical production. This idea may be considered a source of his reflections on the understanding of theater, the role of an actor, the function of the director and the like. The anthropological understanding of theater is related to the distinction between theater as a mimetic art, or rather to the activity that imitates and represents the text of a drama on the one hand, and theater that reveals the creative aspect connected with a certain residuum of ritual on the other. The actor is no longer only an imitator; the form of mimetism is supposed to reflect relationships beyond the text of drama. As opposed to modern theater that often goes to confrontation with other forms of modern art, film or new media, Grotowski, according to his closest collaborator Ludwik Flaszen, in his investigation of theater tends to the tradition. Not to the tradition understood as nostalgia or resentment, but as a search for the origin of theater. Vis-à-vis modern art, this paradox appears also as an expression of modernity. Osiński, quoting a diary entry by Grotowski, points to an ambition of the Polish thespian to return rituality to theater – i.e. certain form of purity that reveals the difference between performance and drama.⁹² The point of why he seeks the above origin is similar to what every praying person or exercitant seeks. The exercises are supposed to assist in the deepening of spiritual experience, spiritual growth, which is about perfecting the natural, following the thesis that

⁹¹ See OSIŃSKI, Z.: *Grotowski wytyčuje trasy: od Obiekttywnej drámy (1983–1985) k Ritualnym hrám (od roku 1985)*, p. 171. In the case of Grotowski, the similarity between the way of theater and spirituality is not only theoretical but also formal. His theatrical and pedagogic practice was to a certain degree related to asceticism, seclusion and also education. Still, Grotowski himself attempted at a secular position, or in other words: at a non-concrete form of spirituality.

⁹² See OSIŃSKI, Z.: *Grotowski wytyčuje trasy: od Obiekttywnej drámy (1983–1985) k Ritualnym hrám (od roku 1985)*, p. 169. In describing Grotowski's aims, Osiński quotes his diary: "To recall the very ancient form of art, when ritual and artistic creation were the same thing. When poetry was song, song incarnation, movement dancing."

grace obtained in contemplation perfects human nature. Yet the knowledge of *physis*, nature – the understanding of who man is – is a source of spiritual progress which cannot counter nature. It is similar to acting exercises and to searching for the origin of theater that issues from tradition, i.e. from the area of performative activities. The return to the original rites in theater is not so much a return to ritual as such but to a point connecting both phenomena. His search for the ritual form of theater is a return to communication resulting in an “immediate, open, free and authentic reaction”⁹³. This communication is mediated by the body. Theater is not only about dramatizing a text but about dealing with and mediating ideas touching and changing the participants by an expression with the body at its center. This is where theater and drama, represented by the art of acting, converges with the aims of ritual. The fact that the primary meaning of theater is to entertain, i.e. the aesthetic function, does not exclude the presence of other aspects. Modern theater and Grotowski’s theory of theater and ritual aspire to this goal. He endeavors to introduce this aspect of belief in performance to his theater as something that reveals to the spectator something of his archetypal desires. An artist who discovers in himself a source of such archetypal patterns is also a medium capable of imparting “rituality” to the spectator.⁹⁴ The spectator is not just one who watches; his role is testimonial. By participating in theater drawing on its past, when the line between ritual and theater was not clear, the spectator becomes a witness to a ritual performance which is present as a basis of theater. Hence theater is supposed to be not only about a text which is represented, but the literary text is “one of many elements, a source of archetypes, but ultimately raw material which may be freely divided into parts and molded”⁹⁵. It may be added, that theater is as it were supposed to change all who participate.

In his effort to search for a theater formally poor but spiritually rich, Grotowski endeavors to cleanse theater from everything that may be called

⁹³ GROTOWSKI, J.: *Divadlo a rituál*. In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kaligram, 1999, p. 53.

⁹⁴ See GROTOWSKI, J.: *Divadlo a rituál*, p. 54.

⁹⁵ CARLSON, M.: *Dejiny divadelných teórií*, p. 363.

accidental features of performance. In order to avoid misunderstandings, he is not after a religious theater that would be a simple representation of a religious content. This all would be only a variant of the form. Grotowski does not attempt to find as it were a religious function for theater, because rituality results from faith, beliefs and attitudes. His search is oriented towards the essence of theater as performance, not towards drama and text. Such search and in the end cleansing of theater results in poor theater, in the sense of theater reduced to the relationship between the actor and the spectator. In this manner, theater approaches the essence of ritual.

By gradually eliminating whatever proved superfluous, we found that theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, "live" communion.⁹⁶

He understands his methodological procedure of cleansing theater into its poor form as a process of *via negativa*, a way on which he throws away everything that may not belong to this relationship. We may ask what fosters such relationship or what are the qualities of the people capable of creating such relationship. From the investigation of the essence of theater we are moving to individual roles of the relationship in theater. This is the direction of Grotowski's investigation revealing the crucial thing, which is the role and importance of the corporeal. The key aspect an actor needs to know is knowing himself and the psychological context of what he is going to play. This is what constitutes the essence of the relationship between the actor and the spectator, as it were establishing contact. According to Grotowski, the way of knowing oneself as a medium revealing itself by playing to others, the spectators, or as an instrument that can "play", is a process that is difficult to learn. "The process itself, though to some extent dependent upon concentration, confidence, exposure, and almost

⁹⁶ See GROTOWSKI, J.: Towards a Poor Theatre. In: BARBA, E. (ed.): *Towards a Poor Theatre*. Jerzy Grotowski. New York : Routledge, 2002, p. 19:

disappearance into the acting craft, is not voluntary.⁹⁷ Acting is not so much about voluntary straining and imitating, it is rather about searching for natural acts flowing from nature and experience.

In his investigations he emphasizes realistic or naturalistic theater whose dynamism flows either from realistic mimetism or illusive theater tending to fantasy.⁹⁸ It is this conflict running throughout history between the realistic mimetism and theater as illusion he endeavors to overcome. What he searches for is a reaction that is both real, flowing from an act of an actor, and at the same time is a part of the performance. Searching for comparison, one may also point out the relationship of theater and liturgy. Creation of what he calls human reaction organically occurring in a performance may be compared to the faith of a celebrant believing in the nature of a liturgical ritual. Just as a celebrant understands the seriousness of a symbolic gesture, an actor also does not perform an act as an imitation. An act performed by an actor also exposes him because in the act the memory of the body and thus the entire actor as man is expressed.

In his essay *Exercises*⁹⁹ (*Ćwiczenia*), Grotowski points out that as opposed to non-dramatic types of theater such as may be found in Asian cultures, the dramatic theater is tied to the necessity of psychological knowledge of characters. Certainly, this idea of psychological theater may have marked a new era, a new paradigm in theater founded by the Russian director Stanislavsky. In *Exercises*, Grotowski emphasizes what is characterized in another his important text *Reply to Stanislavsky*¹⁰⁰ (*Odpowiedź Stanisławskiemu*). The point of theatrical production is not only brilliant imitation, perfect technique of form to which Stanislavsky calls actors. Grotowski wants and calls to go beyond the limit of professionalism, which consists only in imitating something in an organic way. He also re-

⁹⁷ GROTOWSKI, J.: *K chudobnému divadlu*, p. 9. See GROTOWSKI, J.: *Towards a Poor Theatre*, p. 19: "The requisite state of mind is a passive readiness to realize an active role, a state in which one does not "want to do that" but rather "resigns from not doing it."

⁹⁸ See GROTOWSKI, J.: *Divadlo a rituál*, pp. 65–66.

⁹⁹ See GROTOWSKI, J.: *Cvičenia*. In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999, pp. 73–92.

¹⁰⁰ See GROTOWSKI, J.: *Odpoved Stanislavskému*. In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999, pp. 121–137.

fuses dilettantism, in which he agrees with Stanislavsky, but surpasses him in claiming that disciplined technique is insufficient. “Rigor is an effort to escape illusion. When we are not sincere, then persuading ourselves that we are accomplishing the act, we only do something unarticulated, magmatic. One should take from technique only that which unblocks human processes.”¹⁰¹ Lack of technique leads to amateurism, but he also understands technique just as an auxiliary mechanism. The acting training assists in discovering obstacles precluding the finding of oneself. Technique only helps expose what ultimately represents the identity of an actor.¹⁰² Thus, according to the Polish director, the processes behind imitation are mechanisms that lead the spectator and actor to a relationship. Technique is always only a tool that is supposed to flow from the nature of the one who uses it. Technique only draws outside what is in an actor as man who, in the end, is only a mediator of a message between the drama of a text and its expression and the receiver who has a story unfolding before his eyes shaped in the way that is not only declamation. This needs to be kept in mind in any training. According to Grotowski, in acting training - and it should be added, also in some spiritual life, in prayer – one may often slip to superficial imitation, mechanical repetition, automatism.¹⁰³ Such exercises constitute a drill losing its point which is not an act of imitation but rather that of initiation. To his mind, exercises are ultimately not an effort to attain the best imitation possible. At the same time, he refuses to follow the path of pure negative definition of what an actor should

¹⁰¹ GROTOWSKI, J.: *Odpowiedź Stanisławskému*, p. 125. GROTOWSKI, J.: *Odpowiedź Stanisławskému*. In: GROTOWSKI, J.: *Teksty zebrane*. Warszawa; Wrocław : Wydawnictwo Krytyki Politycznej, Insytut Teatralny im. Zbigniewa Raszewskiego, Insytut im. Jerzego Grotowskiego, 2012, p. 470: “Rygor jest wysiłkiem, aby umknąć iluzji. Kiedy nie jest się szczerym, wmawiając sobie, że dokonuje się czynu, robie się tylko coś nieartykułowanego, plazmowatego. Z techniki powinniśmy przejąć tylko to, co odblokowuje procesy ludzkie.”

¹⁰² See GROTOWSKI, J.: *Obnažený herec*. In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999, p. 22

¹⁰³ See GROTOWSKI, J.: *Odpowiedź Stanisławskému*, p. 127: “In actor training, in exercises, one can, however, find a false satisfaction that allows one to avoid the act of personal sincerity. One can torture oneself for years and years. One can believe that exercises have a great value in themselves.” GROTOWSKI, J.: *Odpowiedź Stanisławskému*, p. 472: “W treningu aktora, w ćwiczeniach można jednak odnaleźć fałszywą satysfakcję, która pozwala uniknąć aktu osobistej szczeroci. Można torturować się przez całe lata. Można wierzyć, że ćwiczenia mają same w sobie wielką wartość.”

not do to be believed. His opinion can always be interpreted with regard to the context. Exercises are not supposed to prepare us for what not to do, but for what we should do and mainly why we should do it. Rather, he asks for a specific function of the art of acting which legitimates it – which explains why there is something as theater and an act of acting in the first place. He is not primarily asking for the regulative function, how and what one should play. Anthropologically conditioned investigation of theater is interested in why one should play, perform something, not how to do it. The answer to the question of “what technique” is preceded by the search for the point of having one.¹⁰⁴ Here one may see again the extent to which the Polish author parts ways with the simple understanding of theater as a perfect imitation and identification with characters while setting it in a broader anthropological context. This variance between Stanislavsky and the dramatic theater on the one hand and the opinion of Grotowski on the other is best expressed in §13 of his *Reply*.

I don't feel that theatre is the aim for me. There exists only the Act. It might have happened that this Act was close enough to the dramatic text as basis. [...] I have no interest in the theatre of the world, because it is based on a false vision of human existence. I also have no interest in physical theatre. Because what is it anyway? Acrobatics onstage? Screaming? Wallowing on the floor? Violence? Neither the theatre of the word nor the physical theatre, but a living existence in its revealing. Stanislavsky once said: “Words are the peaks of physical actions.” It happens that spoken language is just a pretext.¹⁰⁵

In this way, according to Grotowski, acting comes close to prayer. The essence of acts of faith is not determined by technique, on the contrary,

¹⁰⁴ See GROTOWSKI, J.: *Odpowiedź Stanisławskému*, p. 129.

¹⁰⁵ GROTOWSKI, J.: *Odpowiedź Stanisławskému*, p. 134. GROTOWSKI, J.: *Odpowiedź Stanisławskiemu*, p. 478: “Nie interesuje mnie teatr słowa, bo oparty jest na fałszywym widzeniu istnienia ludzkiego. Nie interesuje mnie też teatr fizyczny. Bo co to w ogóle takiego? Akrobacje na scenie? Krzyk? Tarzanie się na podłodze? Przemoc? Ani teatr słowa, ani teatr fizyczny – ani teatr, ale istnienie żywe w swoim ujawnieniu. Stanisławski powiedział pewnego dnia: “Słowa są wierzołkami działań fizycznych”. Bywa tak, że język mówiony jest tylko pretekstem.”

technique or the normative form flow from the symbolic language between the believer and the subject addressed in prayers.

In *Exercises*, he also comments on physical exercises as well as on other types of acting techniques invariantly going back to the observation that the acting action flows from the inside of the body, from the understanding of the potential of the corporeality.¹⁰⁶ What he wants to find may be described as “a spontaneous bodily flow incarnated into details”. These details, despite the spontaneity of acting expression, are universal expressions of the body and its memory.¹⁰⁷ This is what an actor needs to attain through discipline by the knowledge of his body that reacts to the world with a certain gesture, expression and the like. This is what ultimately resonates in the spectator because such Act which in the actor mirrors as it were his liberation is provocative for the spectator.

Regardless of the complicated language one encounters in Grotowski, in the context of the problems he addressed (including that of the relationship among corporeality, spirituality and art) his observation about the relationship of an actor to the body is essential. In the end, the point of acting exercises is what is understood by both Aristotelian-Thomistic and personalist anthropologies. It is the *unitas* of the body and Self. In Marcel’s words, it is the acceptance of the fact of an inspired body or

¹⁰⁶ See GROTOWSKI, J.: *Cvičenia*, p. 83: “An authentic reaction begins inside the body. The external, a detail or a “gesture”, is nothing but the completion of this process. Unless a reaction is born inside the body, it is untrue. It is dead, counterfeit, artificial, stiff.” GROTOWSKI, J.: *Ćwiczenia*. In: GROTOWSKI, J.: *Teksty zebrane*. Warszawa; Wrocław : Wydawnictwo Krytyki Politycznej, Insytut Teatralny im. Zbigniewa Raszewskiego, Instytut im. Jerzego Grotowskiego, 2012, p. 387: “Reakcja autentyczna zaczyna się wewnątrz ciała. To, co zewnętrzne, detal czy “gest”, jest tylko zakończeniem tego procesu. Jeśli reakcja nie narodziła się wewnątrz ciała, jest oszustwem. Jest martwa, fałszywa, sztuczna, sztywna.”

¹⁰⁷ See PILÁTOVÁ, J.: *Hnízdo Grotowského : na prahu divadelní antropologie*, pp. 50 – 53. Pilátová points to the source of Grotowski’s interest in the body and corporeality. She draws not only on the context of yoga, but also on the examination of mystical experience of both Western and Eastern cultures. At the same time, the contexts of investigation of body and ethics cannot be separated. The body and its memory reacts to several personalist philosophers, chiefly Buber and Scheler. Grotowski’s understanding of the body in the context of performative expressions that converges with the ideas of the above authors is an effort to overcome the dualism latently present in the European tradition.

a spirit (being) incarnate.¹⁰⁸ The experience of what could be understood as disunity of the soul and body causes discord and the theatrical space is a laboratory (and one may also add, a sanatorium) where the rediscovery of unity or recovery from disunity takes place.¹⁰⁹ Hence the division of man into experiencing his body or corporeality and the mental sphere poses a challenge to an actor. If Grotowski calls to search for unity as the source of acting, he does so also for the above reasons of skepticism towards the physical acting. For him, physical acting tending to a more and more faithful imitation and acrobatics is incomplete. In the context of *kalokagathia*, being only physically fit is useless because it strengthens only the material aspect, only the body, not the inspired being. What does then his effort for unity consist in? In the acceptance related to trusting body as a tool, but also in the body – as Marcel would put it – which is myself, which is man. Consequently, physical exercises of an actor are not about his ability to use the body but about his acceptance that the actor is the body, that the physical act does not flow from the physical fitness but from understanding oneself as man (spirit incarnate), demonstrated on the outside to others exactly by the corporeality.

Although one should not forget that Grotowski's statements are often unclear, still one may present as an inspiring perspective an idea that connects the theatrical direction and production with a set of topics in the Ignatian and Jesuit spiritualities. These include the theme of knowing one's own corporeality as a source of a cognitive process that may crystallize into the Act. Both spheres, theater and Christian spirituality in general, need to accept corporeality as one of the sources of prayer, but at

¹⁰⁸ See MARCEL, G.: *Vtělené bytí jako ústřední opěrný bod metafyzické reflexe*. In: MARCEL, G.: *Od názoru k víře*. Praha: Vyšehrad, 2004, pp. 21–69.

¹⁰⁹ See FARLEY, M. A.: *Just Love. A Framework for Christian Sexual Ethics*. New York; London: Continuum International Publishing Group. 2012, pp. 119–128. For Margaret Farley, the experience of disunity between the body and mind is not a result of the real difference between these elements, but quite the contrary. It challenges to understand to what extent unity is concerned where both these aspects, the world of mental and carnal, are mutually inseparable. The feelings of disunity convey a false impression of two different components being a source of a latent dualism surpassing the level of semantics. See NEMEC, R.: *Problém dualizmu v súčasnej metafyzike*. In: *STUDIA ALOISIANA: ročenka Teologickej fakulty Trnavskej univerzity 2007*. Bratislava; Trnava: Teologická fakulta Trnavskej univerzity, Dobrá kniha, 2008, pp. 183–192.

the same time as a source of desires that inspire “incarnation of our lives into impulses”¹¹⁰. As a result, a disciplined spontaneity represents such kind of training which is above all getting to know the inspired body.¹¹¹ There is also another similarity between his thought and understanding of the body on the one hand and the context of the Ignatian and Jesuit spiritualities or prayer on the other. Grotowski refuses to see exercises as a simplified form of some improving. As suggested above, the context in which he reflects is not that of simple physical acting. An effort to extract certain form of experience from the body surpassing the conscious and flowing from the subconscious does not have the value of improving one’s physical shape. An act that is supposed to result from the art of acting is not about improving, it is rather similar to contemplation and understanding of the application of senses in a prayer as an instance of involvement in a relationship. This is how contemplation may be interpreted in the spirituality of Ignatius of Loyola, Ignatian and Jesuit spiritualities.¹¹² Certainly, their aims are *prima facie* different. The application of sense is supposed to help the exercitant to advance to a deeper relationship with God incarnate. In contemplation, one opens to God so that he may enter, to understand the mysteries of faith, including the Incarnation, more fully. Commenting on the nature of contemplative prayer, Lambert uses the term “presentation”.¹¹³ In contemplation a praying person makes himself more available, not more perfect. Hence contemplation is rather opening up for a relationship, not attaining or, figuratively speaking, forcing communication between God and man.¹¹⁴ The search for authentic acting

¹¹⁰ GROTOWSKI, J.: *Cvičenia*, p. 84.

¹¹¹ GROTOWSKI, J.: *Cvičenia*, p. 89: “Gradually, we came to what could be called “organic acrobatics” dictated by certain areas of body-memory, certain premonitions of body-life. For everybody it is born in their *own* way and the others in turn receive it their way.” See GROTOWSKI, J.: *Ćwiczenia*, p. 392: “Stopniowo doszliśmy do tego, co mogłoby być nazwane “organiczną akrobacją”, dyktowaną przez pewne regiony ciała-pamięci, przez pewne przeczucia ciała-życia. Rodzi się to z każdego na jego *własny* sposób i przyjmowane jest przez innych na ich sposób.” See LAMBERT, W.: *Modlitba a život : modlitba v ignaciánskej spiritualite*, pp. 45–56, 159–164.

¹¹² See LAMBERT, W.: *Modlitba a život : modlitba v ignaciánskej spiritualite*, pp. 156–158.

¹¹³ See LAMBERT, W.: *Modlitba a život : modlitba v ignaciánskej spiritualite*, p. 162.

¹¹⁴ See GROTOWSKI, J.: *Cvičenia*, p. 91: “If we fulfill the Act, technique exists through itself. We can consciously develop technique, but the *conscious development of pure technique serves to avoid*

leads to the internalization of playing, to immersion into performative sources theater flows from. Poor theater, devoid of anything unnecessary and reduced to its essential expressions returns to the proximity of theater and ritual and thus to fuller experience of knowing oneself.¹¹⁵

4.2.2 On the Way to a “Poor” but “Rich” Theater

If we compare theater and the modern media, the fidelity produced by a film adaptation with all the contemporary technical showiness (as with a photograph compared to a painting) is unattainable by theater. No matter how much the theater direction, scenography and the like try, they only borrow technologies that are used in other formats, not infrequently in a more striking way. According to Grotowski, theater is unable to beat the epicness and showiness of cinematography. As a result, it should be “poor”, i.e. it should take into account only such features that essentially distinguish it from other forms of art.¹¹⁶ Here we approach the above touched upon idea of the social commitment of theater as a medium that, according to the theorists of modern theater, has an ambition

the Act, to hide and cloak ourselves from it. Hence lack of technique is a symptom of lack of sincerity, because technique flows from fullness. There are only experiences, not their improvement. A fullness occurs *hic et nunc*. If the Act gets fulfilled, it will lead us to a testimony. Because it was real, complete, without resistance, without escape...” See GROTOWSKI, J.: *Ćwiczenia*, p. 394: “Technika może być (w równym stopniu) symptomem namiastki Aktu. Jeśli spełniamy Akt, technika istnieje sama przez się. Można rozwijać świadomość zimnej techniki, tyle że świadomość zimnej techniki służy uniknięciu Aktu, ukryciu się, zasłonięciu. Brak techniki jest więc symptomem braku uczynności, ponieważ technika wypływa ze spełnienia. Istnieją tylko doświadczenia, nie – ich doskonalenie. Spełnienie jest *hic et nunc*. Jeśli spełnienie jest, prowadzi nas ku świadectwu. Bo było to rzeczywiście, pełne, bez bronięcia się, bez uniku ...”

¹¹⁵ See GROTOWSKI, J.: *K chudobnému divadlu*, p. 15. Here one may perceive the relationship between Grotowski’s older concept and later Turner’s investigation of theater. For Turner, theater is the most effective social meta-commentary. It stabilizes and reflects on the tradition and ideology of the community. See TURNER, V.: *From Ritual to Theatre: The Human Seriousness of Play*. Baltimore, MA; London: The Johns Hopkins University Press, 1982, pp. 47–52. Turner refers to his previous work *The Ritual Process* where he draws attention to three phenomena attained by ritual. It supports spontaneity of community, normative regulation of morals and ideological legitimacy of tradition. The above mechanisms of the ritual culture are also appropriated by the theatrical sphere which addresses social drama in the context of stage drama.

¹¹⁶ See GROTOWSKI, J.: *K chudobnému divadlu*, p. 12.

to speak to the society.¹¹⁷ From the context of the Grotowski's work and thought arises an idea of the social commitment of theater that surpasses the framework of the confined world of theater and opens it to its, so to say, prophetic task. This social commitment also flows from the turn of the theater theory to the essence of other performances, such as ritual. Even after becoming willingly poor, theater is still capable of speaking to the modern man by the wealth of its own acting form which appears after unnecessary effects are put aside. Grotowski's reply to what characterizes such poor acting in a poor theater may be interpreted by comparing the form and essence of a religious ritual or liturgy. Granted, in a ritual and liturgy, the formal aspect, such as the exact appearance of the chasuble, the shape and material of the liturgical or ceremonial tools and the like, is not the most important thing. The essence of liturgy does not lie in slavish following the formal norms for their own sake, but in the participation in the celebration of mysteries to which the faithful are invited.¹¹⁸ As in any other ritual, in the case of liturgy, there are symbolic gestures and expressions that are proper to it. Yet, the material form acquires its sense thanks to the meaning in the background of the formal expression. As for Grotowski, theater "with its full-fleshed perceptivity, has always seemed to

¹¹⁷ The concept of social theater is not the only semantic expression one may find in the literature on theater. Social theater is also related to the subjects of applied theater in psychology, pedagogy or therapy. On the topic of social and applied theater and their ambitions see FOJTÍKOVÁ FEHÉROVÁ, D.: K problematike terminológie. In: BALLAY, M., FOJTÍKOVÁ FEHÉROVÁ, D., KNOPOVÁ, E., LINDOVÁ, N.: *Divadlo nielen ako umelecká aktivita*. Bratislava : Ústav divadelnej a filmovej vedy SAV, 2014, p. 7: "The aim of social theater is to raise awareness of complex and important issues that concern us, educate for critical thinking, support people to make active changes in their lives and encourage them to form their own opinions, teach them to view problems from different perspectives." The applied theater is closer to the therapeutic, pedagogic orientation related to the problems of disciplines such as philosophy, psychology, and theology.

¹¹⁸ The passage from the form to the point of liturgy is best seen in the history of the liturgical reform in the 20th century, anticipated in local liturgical "laboratories" such as Guardini's Rothenfels or St. Peter's Abbey in Solesmes where Dom Prosper-Louis-Pascal Guéranger was such a figure. These efforts culminated in the constitution of the Second Vatican Council *Sacrosanctum Concilium*. The aim of the reform is not the a-priori refusal of the external symbolic form, but the subordination of the form to the idea of participation, i.e. to the relationship of the praying people of God.

me a place of provocation”¹¹⁹. Theater exposes and provokes by bringing to the surface also that which is the content of a myth.¹²⁰ As an imaginary laboratory, theater allows experiments with corporeal expression in order to present the original ritual character of theater. As we have already said, involvement in a theme of the mythical outside the world of ritual makes room for its reflection and critical assessment. This feature of Grotowski’s theater work exposes the post-modern process of gradual separation from drama and from the dominance of text while the ideas of post-dramatic theater emphasize direct communication of the participants. Text becomes a part of a wide range of communication channels for ideas in theater. It is an actor and his dramatization that gives text an interpreted dimension.¹²¹

A poor theater is about a relationship between the spectators and those onstage who provoke them. The stage becomes a post-dramatic space where the happenings are subconsciously close to the spectator to the point that the centripetal dynamics attracts the audience to the Act as a ritual. Such approach within the productions directed by Grotowski is not only desired, such participation of the spectators is a typical feature of his work.¹²² Aleksandra Jovičević sees the meaning of actor’s exercises

¹¹⁹ GROTOWSKI, J.: *Towards a Poor Theatre*, pp. 21–22: “It is capable of challenging itself and its audience by violating accepted stereotypes of vision, feeling, and judgment – more jarring because it is imaged in the human organism’s breath, body, and inner impulses.”

¹²⁰ See GROTOWSKI, J.: *Towards a Poor Theatre*, pp. 21–22: “The theatre, when it was still part of religion, was already theatre: it liberated the spiritual energy of the congregation or tribe by incorporating myth and profaning or rather transcending it.”

¹²¹ See LEHMANN, H.-T.: *Postdramatické divadlo*, p. 75. Personal communication, Lehmann adds, “does not take place via understanding at all but through impulses for the recipient’s own creativity, impulses whose communicability is founded in the universal predispositions of the unconscious”. Grotowski himself did not rule out the inspirational influences seen in his work by several theorists. Like Lehmann and Aleksandra Jovičević, he works with the terms of psychoanalysis, the terminology of Jung and Freud. An archetypal actor shows images of the collective unconscious. See JOVIČEVIĆ, A., VUJANOVIĆ, A.: *Úvod do performatívnych štúdií*, pp. 50–51.

¹²² See LEHMANN, H.-T.: *Postdramatické divadlo*, p. 187. See JOVIČEVIĆ, A., VUJANOVIĆ, A.: *Úvod do performatívnych štúdií*, pp. 50–51. See OSIŇSKI, Z.: *Spotkania z Jerzym Grotowskim. Notatki, listy, studium*, p. 273. Osiński points out that Grotowski is really one of the artists whose life and work are hard to separate. Qualities noticed also by Eugenio Barba include an effort to understand an actor and to advance in the evolution of acting expression; not to create a spontaneous recipe but an authentic expression.

in his attaining the status of an archetypal actor. In the end, he, standing as a mediator, draws the attention of the spectators to the intimacy of a relationship. For this reason, Grotowski's productions are set into "more limited, intimate theatrical spaces where the spectator better realizes the corporeality and the presence of an actor and at least this makes him face the world of archetypes"¹²³. A poor theater leads from simple demonstration or imitation to the realization of a relationship where the performance gains its ritual originality.

According to Grotowski, a director is also, like an actor, responsible for the social commitment of theater. At the same time, he is the one who guides the actor through himself and leads him to the spectator. He himself compares it to the work of a spiritual instructor.¹²⁴ As in spiritual exercises the exercitator accompanies the exercitant, the director is also supposed to assist in the transformation of an actor to the shape of an archetypal actor. In the exercises and in the search for authenticity, a certain form of metanoia, a conversion, is important that, according to Grotowski, reveals through an actor the greatness of humanity in which both consciousness and subconsciousness is included. This aim is attained by nothing else than by building a relationship among human beings that in communicating the archetypal universal desires are exactly what they are, the body. To this exactly the understanding of the social commitment and point of the poor theater is related. As stated above, a search for the Act is a search for a means by which an actor knowing himself lets the unity of body and mind speak. By this, he provokes the spectator, draws him from watching lethargically, making him a witness, because an actor's act assists in creating a bond between the actor and the spectator. Actually, Grotowski invokes the role of theater in the sense of ritual whose process is supposed to lead to a certain form of catharsis, to metanoia of all that are present. Like drama, his theater is not supposed to be only about entertainment, it should elicit questions and perspectives from all that are present. Like ancient drama, modern post-dramatic or post-modern the-

¹²³ JOVIĆEVIĆ, A., VUJANOVIĆ, A.: *Úvod do performativnych štúdií*, pp. 50–51.

¹²⁴ See GROTOWSKI, J.: *K chudobnému divadlu*, p. 18.

ater is in many cases oriented to the spectator who asks for the nature of his existence which is questioned. Confronted no longer only with a text but also with a provocation of the performance, the spectator undergoes a shock therapy.

Grotowski is interested in “a spectator in the stage of spiritual development who finds himself on a kind of psychological turn and in the performance seeks a key to knowing himself and his “place on earth”. It is not any of those who have attained spiritual “normalization”, who pride themselves with inerrant knowledge of good and evil, harboring no doubts.”¹²⁵ He understands theater and dramatic art in the 20th century, confronted with the new media and questioning the history of modern theater, as assisting in the search for the answer to the question of who man is. Theater as performance may objectify human drama, the conflict of passions or existential vacuum, presents the visible and interpretable content of drama, but also reveals the essential features of man as a corporeal being whose primary communication channel is his body. Theater is thus capable of doing so in the real time of a theatrical performance, in the immediate closeness to the spectator. It is a more direct contact than any other artistic expression can provide, because here one does not gaze at installations or intermediary works of art, but there is a direct contact between the actors and spectators. In the end, an exercise of an actor and the role of the director, who accompanies the participants of an aesthetic situation, actors and spectators, have their meaning precisely in their vocations – or missions. Just as the director leads an actor, the actor and his Act also become a work that is received by the spectator.

¹²⁵ GROTOWSKI, J.: *Obnażony herec*. In: GROTOWSKI, J.: *Divadlo a rituál*. Bratislava : Kalligram, 1999, pp. 25–26. GROTOWSKI, J.: *Aktor ogołocony*. In: GROTOWSKI, J.: *Teksty zebrane*. Warszawa; Wrocław : Wydawnictwo Krytyki Politycznej, Insytut Teatralny im. Zbigniewa Raszewskiego, Instytut im. Jerzego Grotowskiego, 2012, p. 261: “w stadium rozwoju duchowego, znajdujący się jakby na zakręcie psychicznym, szukający w widowisku klucza do poznania siebie i swego “miesjca ne ziemi”. Nie jest nim żaden z tych, którzy osiągnęli “małą stabilizację” duchową, którzy szczytą się nieomylną wiedzą na temat dobra i zła, i nie zazniają żadnych warpliwosci.”

His growth is attended by observation, astonishment, and desire to help; my growth is projected onto him, or, rather, *is found in him* - and our common growth becomes revelation. This is not instruction of a pupil but utter opening to another person.¹²⁶

Grotowski agrees that it is not possible now to give theater back its religious function. Still, at the heart of the theatrical tradition there is a connection with ritual, and as a result, theater is still capable of provoking religiousness. Since the beginnings of the European drama, the religious dimension of theater has been related to the objectification of myth and to the link between theatricality and ritual processes. The task faced by both a theorist and a director is to lead an actor to a form of belief in this power of theater. Acting exercises and theater in general may provide an actor with a space to understand himself and his corporeal and mental identity. At the same time, the knowledge of so to say identity of the species is attained. Grotowski understands himself as a spiritual instructor who assists an actor in discovering a desire to grow in himself. The source of the growth, the potentiality that gets actualized in an actor stems from himself, from his nature and acting talent. Although Grotowski does not spell out this process in clear semantic categories, one is capable of seeing clearly the extent to which it is important for him that an actor understand the meaning of corporeality as a medium reflecting a purpose. This purpose is not only in representing a character for entertainment. Grotowski endeavors to draw theater closer to ritual with regard to its function. If Schechner sees as a possible demarcation of

¹²⁶ GROTOWSKI, J.: *K chudobnému divadlu*, p. 18. See GROTOWSKI, J.: *Obnažený herec*, p. 27. The process of exercises leads to the Act which creates a bond among the participants in theater. An aesthetic situation is entered by an actor, receiver, but also the work itself. "The bond that causes each act of provocation from the part of the actor, each expression of his magic (which the spectator is unable to repeat) to become something great and unusual. Nothing ought to separate the spectator from this unrestrained eruption; let him stand face to face with the actor, let him feel his breath and his sweat on himself." See GROTOWSKI, J.: *Aktor ogołocony*, p. 262: "Więź, która sprawia, że każdy akt prowokacji ze strony aktora, każdy przejaw jego magii (którego widz nie jest w stanie powtórzyć) staje się czymś wielkim i niezwykłym. Od tej drapieżnej erupcji nic nie powinno przedzielać widza; niech stanie twarzą w twarz z aktorem; nie poczuje na sobie jego oddech i jego pot."

performance and ritual the difference between entertainment and efficacy, the poor theater has the ambition to move precisely on this edge.¹²⁷ This idea of efficacy in art, its functionality, is not a new one. A notion of an actor who by provoking himself knows the truth about himself and mediates it to the spectator; who is not a slave to a certain technique but his acting flows from the inside and speaks by the expressed art, these ideas are also encountered in ancient poets.¹²⁸ Already Plato attributed to poets a position whose value is not given by their wit, but by their ability to mediate divine inspiration.¹²⁹ The convergence of the terms ritual, theater, exercises and spirituality – as well as the names Grotowski and Ignatius of Loyola – is caused by the nature of both spiritual and acting exercises for a complex personal growth of a subject. The spiritual and acting exercises of both thinkers call to action that leads from the perfect knowledge of the one who acts to the aims. Although the aim of their professional growth is different – and in the case of an exercitant the growth is spiritual pursuing a different goal (not progress), both an actor and a faithful make use of the first thing that is theirs – their perceptivity and body. Acting is not about acquiring skills but about what he calls “overcoming barriers and inhibitions”¹³⁰. It is not about using the body but about understanding what the body is. And as corporeality is something that characterizes human beings, an actor, by understanding what the body is, also reveals something to the spectator. In this way, an intimate relation among the participants

¹²⁷ GROTOWSKI, J.: *Obnażony herec*, p. 19: “An actor publicly performs an act of provoking others by provoking himself; if by shedding his everyday mask and by excess, profanation, impermissible sacrilege he endeavors to attain the real truth about himself – then he allows the rise of a similar process in a spectator.” See GROTOWSKI, J.: *Aktor ogołocony*, p. 255: “Aktor dopełnia publicznie aktu prowokacji wobec innych poprzez prowokację wobec siebie samego; jeśli wykracza poza swoją maskę codzienną i przez eksces, przez profanację, przez niedopuszczalne świętokradztwo usiłuje dotrzeć do reczywistej prawdy o sobie – wówczas pozwala na powstanie podobnego procesu w widzu.”

¹²⁸ See PLATON: *Ion*. In: PLATON: *Dialógy I.*, p. 215: 533E “For all the good epic poets utter all those fine poems not from art, but as inspired and possessed, and the good lyric poets likewise.”

¹²⁹ See PLATON: *Ion*, p. 216: 534C “And for this reason God takes away the mind of these men and uses them as his ministers, just as he does soothsayers and godly seers.”

¹³⁰ GROTOWSKI, J.: *Obnażony herec*, p. 20.

4. IGNATIUS OF LOYOLA, JERZY GROTOWSKI AND THE ROLE OF CORPOREALITY IN KNOWLEDGE

in a performance may be attained, which, according to Grotowski, is the essence of the acting performance.

5. The Drama of Man as an Overlap of Spirituality and Theater

Hořínek sees a similarity between the *modus operandi* of the Ignatius' concept of the contemplative prayer or the *lectio divina* and the world of theatrical scene in the Grotowski's concept of disciplined spontaneity.¹³¹ Apart from the pedagogic nature which marks the use of theatrical production and dramatic art in the strategy of the educational process in Jesuit schools, the most important use of dramatization in the process is not gaining knowledge but forming the character.¹³² Not only did ancient drama instruct but by its content it also revealed human character. In the conflict of *physis* and *nus* one is capable of taking one or the other side. Not only does post-dramatic and modern theater seek to deepen the knowledge of what man is by revealing his consciousness and subconsciousness, it also demonstrates the extent to which corporeality is a starting point of knowledge. The perennial problem of the tension between *physis* and *nus* and among passions, will and reason is also apparent in the concept of the *Spiritual Exercises*. Still, the educational dimension related to knowing oneself as created and with exactly such body and desires is crucial for the Ignatian and Jesuit spiritualities. This assists in the development of character. In this way, Ignatius anticipates something what will become a theme in philosophy and theater several centuries later. The dramatic theater which seemed to be ceasing to be a ritual, due to its themes in the post dramatic period returns to the same thing addressed by ritual and myth. This includes not only expressions of vertical transcendence, the search for one's identity on the border of *nus* and *physis*, but also the

¹³¹ See HOŘÍNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*, p. 34.

¹³² See McCABE, W. H.: *An introduction to the Jesuit theater : a posthumous work*. St. Louis : Institute of Jesuit Sources, 1983, pp. 11–31.

search for a specific form that does not only produce imitation but is itself open for an echo of rituality. A ritual act brings back the connection of the profane and sacral in space and time.

According to Hořínek, one may understand Ignatius' *Spiritual Exercises* as an anticipation of the psychological theater and its method, brought to the post-dramatic theatrical production also by Jerzy Grotowski.¹³³ Just as identification with a character is related to a method of identification with a person I represent, the imitation of Christ and following his example is connected to an involvement in and understanding of an image. That is represented to us by a Scriptural text or a visual representation. These constitute an impulse to prayer, contemplation and consequently to acting according to these models.

Surely – and Hořínek is aware of it – the goal of *imitatio Christi* is not the same as that of acting as it is usually understood. The task of theater and drama is a representation and dramatic presentation of a text of drama, which is introduced to the spectator by the actor who first endeavors to identify with the text. Nevertheless, the method of psychological post-dramatic theater and that of *Spiritual Exercises* may be seen as related for the following reasons.

Above all, there is an analogy between an actor getting to know a text and hermeneutically getting to know and interpreting a character he impersonates and represents on the one hand, and a praying person who gets involved with a Scriptural text and, as a result, imitates Christ. At the same time, as mentioned above - and this is important to emphasize - for Grotowski, the heart and purpose of theater is not to search for the form or to know the score of the art of acting. These are all only methods by which the actor as a trained priest reveals himself to assist in revealing something also to the spectator who is consequently made a witness. In his understanding of what theater brings to the world, in its social com-

¹³³ See PILÁTOVÁ, J.: *Hnízdo Grotowského : na prahu divadelní antropologie*, pp. 324–334. In her book, Pilátová demonstrates the connectedness of Grotowski's theory and anthropological investigations of the scientists such as Turner and Schechner. At the same time she offers the reader both theoretical and practical reflection of his theatrical approaches resulting from the anthropological view of theater as an essential cultural manifestation of a civilization.

mitment, one may see an idea going back to the anthropological roots of theater as a performance and its connection with ritual. Not only do theater and drama instruct on what man is, they are also capable of “exposing the whole and using discrepancies as a manual, searching for intersections of discrepancies and being a survey of humanity which also includes oppositions”¹³⁴. As in the case of *Spiritual Exercises* whose aim is to meditate a text of the Scripture related to Jesus and his close ones, a praying person is himself called to imagine a scene just like an actor is invited to identify with a character of a text. In a disciplined, gradual and, in the end, spontaneous way. He too is supposed to ask, explore and imagine what or who is the one he represents. Paradoxically, in the common understanding of theater, the difference is in the motive of identification. “If in spiritual exercises (as a “genre”) an actual realization is concerned, in theater it is fictitious realization.”¹³⁵ The aim of spiritual exercises is not only to imagine a scene in question and to get involved in it, but, as it is often repeated, “then I will reflect and draw some spiritual fruit from what I have seen”¹³⁶. The actual realization is nothing less than imitation of Christ. Theater endeavors to use a technique whose aim is to mediate a story or fiction to the spectator. However, Grotowski endeavors to return a spiritual dimension to theater giving it also a different purpose than entertainment. Owing to the method of psychological theater an actor identifies and turns his attained knowledge to an acting expression. His aim is, with the help of an act, to get the spectator involved in the story – a fiction he presents – which is because the spectator, through the medium of drama which is the actor, may apply to himself the experience offered to him by an acting expression. Identification and involvement represented by the acting expression are supposed to help the spectator believe the fiction. But in the end not only fiction is concerned, because in any drama, what the spectator witnesses is no longer only about a text but also about seeing and representing humanity, expressions of man. Granted, this interpretation

¹³⁴ PILÁTOVÁ, J.: *Hnízdo Grotowského : na prahu divadelní antropologie*, p. 327.

¹³⁵ HORŮNEK, Z.: *Duchovní dimenze divadla aneb Vertikální přesahy*, p. 36.

¹³⁶ IGNÁC z LOYOLY: *Duchovné cvičenia*, § 116, p. 73.

surpasses the borders strictly delineating spirituality and theaterology. For now, in investigating this relationship, it is not important what exactly is the fruit of theater following the psychological method, if it is possible to understand Grotowski and the like. The key similarity noticed by Hořínek, Pilátová and others is that both theater (and in this case an actor endeavoring to understand the role) and an exercitant, a praying person – they are both called to a participation that changes them either really or in the acting sense.

Participation of an actor in a role is organically followed by a participation of a spectator in a theatrical performance. The position of a spectator is again to an extent analogous to the position of an adept of spiritual exercises: in the ideal case . . . the effect of theater should lead to that that a lesson of fictitious dramatic stories lead to a more authentic and deeper experiencing of the human lot in the real life.¹³⁷

5.1 Da Capo al Fine

In a sense, the similarity between the theoretical work of Grotowski and the Ignatius's spirituality that molded into Ignatian and Jesuit spiritualities may appear banal. One could critically point out differences and specific perspectives that are difficult to compare. Body and passions appear in both visual and theatrical arts, but also in spirituality, figuratively speaking, every day. Both thinkers have in common that they both react to a conflict described already in ancient drama and they both realize the importance of corporeality and acceptance of the body for the understanding of this inner dynamics. This dynamics is nothing else than confrontation of and struggle for dominance between two components of human identity – *nus* and *physis*. More effectively than by the contemporary philosophy, the problem of these two aspects of man was emphasized by ancient drama. Likewise, the history of Christian spirituality as a con-

¹³⁷ HOŘÍNEK, Zdeněk: *Duchovní dimenze divadla aneb Vertikální přesahy*, pp. 36–37.

tinually revived tradition of prayer reflects the relationship between the spiritual and profane worlds.

The history of ancient drama is not only a space of a mutual struggle between *nus* and *physis*. One may also find there a polemic about their dominance producing different results. The tragedy of an ancient man who is at the mercy of inscrutable will of gods represents something that characterizes mainly the ancient Hellenistic world.¹³⁸ Man is unable to struggle with his fate, but he is so to say capable of reflecting it and choosing the formal dignity of reason. However, in ancient drama one may also find views demonstrating that the tension among rationality, passions and corporeality is not always resolved into the triumph of reason. While Sophocles' Oedipus accepts his fate of a cursed man, Euripides' Medea becomes an ally of passion which drives her will against her reason.

Ignatius, like Grotowski later, points this tension out and for both the use of this tension represents a starting point for better life, either of the one who does exercises or contemplates a text from the Scripture or of an actor who identifies with a character and lets resonate something from the subconsciousness in a theatrical act on the other. *Physis* and *nus* are not clashing opposites, they are in unity, although they do not represent the same thing. Surely, Ignatius and Grotowski are not the only authors addressing this issue. The subject of body is equally found in the early Christian spirituality, in the Middle ages as well as in the history of theater and drama. The tension among the passions, intellect, body and mind as subjects addressed by theater and art is also present in Shakespeare's plays and characterize the philosophical development and impact of the Humanist and Renaissance philosophy where the problem of man played a key part. Hence it would be an overstatement to say that Ignatius anticipates something that is only later discovered by the theatrical science. Such assertions would not only surpass the competences of the investiga-

¹³⁸ See STEINER, G.: *Smrt tragédie*, pp. 7–10. In the case of Semitic cultures a reader does not encounter what we mean by the term tragedy. In the case of Job or those characters in the Scripture who suffer, although one encounters suffering, still, according to Steiner, it is not tragedy. Tragedy as it were lacks the motive of why something happens. The point of tragedy is beyond the understanding of man whose lot is to endure it. Job's tragic life may always be interpreted in the context of the Divine Providence and justice.

tions in spirituality and teatrology, but above all they would take Ignatius out of context in which his work is set.

The above tension, realized not only by Ignatius, is reflected by the contemporary material and spiritual cultures of Mannerism and incipient Baroque as one of its key themes, both artistic and theological. In the period when Ignatius' *Spiritual Exercises* were written, the general theological attitude towards body was still ambivalent which is after all a sentiment in the context of the Christian culture persisting until the present day. Yet making Ignatius a revolutionary in this area would be an overstatement. One may rather see him as a reformer who endeavors to give the corporeality an adequate place in the context of spiritual life.

The intellectual soil from which his spirituality as well as the Ignatian spirituality he offers grow is among other things the context of the Council of Trent, which, although with positive bent, mentions art as a part of propaganda.¹³⁹ The role of art and dramatization as a part of liturgy is to elevate the spirit of a faithful, to appeal to his faith and elevate him to the contemplation of the mysteries of his faith. Still, Ignatius is a child of his age and although his emphasis on corporeality may seem reformatory, in his understanding of corporeality one may also see an approach resulting from the context of the Tridentine theology. The same art that the Council of Trent accepts as a mean is also suspicious if art becomes an end and forgets its ancillary role. This idea of the Council of Trent converges with the idea of Principle and Foundation in the *Spiritual Exercises* as well as in the works of the Jesuit spirituality such as the above work of Bellarmine. Willie Sypher points out that the tension between senses and their use on the one hand and the mental goods on the other may be perceived not

¹³⁹ See *Dokumenty Tridentského koncilu*, p. 243, XXV. See also LEVY, E.: *Propaganda and the Jesuit Baroque*. Berkeley : University of California Press, 2004, pp. 42–71. Evonne Levy analyzes two aspects of understanding an attitude to art: the rhetorical use and propagandist purpose. Under the influence of the Council of Trent, the proclamative communication is emphasized over what could be understood as rhetorical discussion and polemics. This also impacts the nature of rhetorics. In the Jesuit pedagogy, rhetorics is a basis for propaganda, which however does not have the negative connotation. The concept of Jesuit propaganda arises in the context of the Baroque culture as a part of counter-reformation efforts and is rather a reaction to the presence of oppositional propaganda than suggestive manipulation. The word “propaganda” took on its now commonly understood political meaning already in the period of Enlightenment.

only in Catholic saints such as Ignatius or Theresa of Avila, but it equally finds its place in the Protestant theology and production.¹⁴⁰ The attitudes of Ignatius as well as that of Theresa may be understood as reforming and rehabilitating body because they both accentuate senses and imagination, but always as a tool to serve spiritual progress. One may consider the form of speaking about the body by the Christian mystics Ignatius, Theresa and also John of the Cross radical, but in the end an arousal of senses, a surge of passions is something that must be regulated. A shadow of the charioteer parable – reason leading two horses, as we find it varied in the dialogues of Plato - may in a sense be found in the works of the Christian mystics. Yet an interpretation of a desirable discipline is not the same thing as the dualistic refusal. Just as the attitude to the body may be interpreted differently in the work of Plato, the understanding of body by Ignatius and after all also by Grotowski is not about liberating the corporeality from the mental and spiritual aspects. On the contrary, in the case of both the Polish director and the Basque knight one may talk about similarity in the search for unity of both of these components.

In the end, the problems and themes of the philosophy of man may be considered from the viewpoints of spirituality and dramatic art. One may find the way spirituality works with the problem of corporeality inspirational, as it may be inspirational for the world of art, and vice versa. This perspective of investigation, a relationship between spirituality and art, is a challenge not only for a historiographic reflection of a specific spirituality, but also opens a space for further mapping and exploration.

¹⁴⁰ See SYPHER, W.: *Od renesance k baroku. Proměny umění a literatury 1400–1700*. Praha : Odeon, 1971, pp. 127–134.

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Summary

The aim of this publication was to point out something which may be called the power of theater. Since its ancient beginnings, the history of European drama and theater reflects a function of theater that serves not only to the aesthetic purposes but also has social importance. The power of theater consists in its connection with ritual. For several teatrologists and theater anthropologists, theater and drama performed onstage is a space where stories are created and their experiencing helps all the participants understand their identity. It draws the spectator in, it offers him a space where he may experience a story, let himself allured by the hero's fate and get to know his identity, differentness. Chapter 2 addresses selected aspects of the drama of human identity swept between *nus* and *physis* that are mirrored in the works of ancient dramatists. The ideals of the Greek polis built upon prudence and virtues are characteristic of the works of Aeschylus or Sophocles. The work of Euripides reflects certain skepticism. Man is not only a rationally choosing creature, not infrequently is he also a being subject to passions and nature, *physis*.

In chapter 3, attention is directed to a relationships among theater, drama and the presence of the sacred which they portray. Just like dancing and playing, theater is also a group of performances. A search for similarities among individual types of performances led several theorists to reflecting on the connectedness of rituals and theater. Investigation of theater and drama thus only naturally becomes a matter of anthropology, theology, religious studies and also philosophy. The notion connecting theater and ritual and exhibiting inspiration of this subject for other humanities is that of body. This problem – the role of the body – is what

draws together Ignatius of Loyola, a saint from the 16th century, and Jerzy Grotowski, a theater director and theorist from the 20th century.

Chapter 4 and 5 focus on answers to the question of what man is. The answers are sought in the above two thinkers. They both followed different goals. Ignatius of Loyola, who draws on his Christian worldview, sets man into the context of creation. Ignatius sketches his answer to the question of philosophical anthropology “what is man?” in his *Spiritual Exercises*. In his concept, body has its irreplaceable role, since its importance and presence cannot be negated. The knowledge of what man is (his place in the creation as well as the vanishing point to which he strives, which is of course God for the Basque saint) cannot be separated from the understanding of the role the body plays in such attaining knowledge. This idea of the Ignatian spirituality influenced not only the Jesuit spirituality, but one may say that the reformatory understanding of the role of the body in the Ignatian spirituality in a sense gains its popularity in the Jesuit cultural mission. A similarly understood role of the body is encountered in modern theater theories. Not only body and its importance for the spiritual life; a requirement to reevaluate body is also addressed. Another reply is that of Jerzy Grotowski. For the Polish thinker, director and theater theorist, the body is also something more than just an instrument. He points out something he calls memory-body, something archetypal whose presence is collective. An actor draws these archetypal expressions to the surface and thus mediates knowledge not only about himself, but also about the others for the others.

Lukáš Jeník, PhD.

The Body as a Stage
An Introduction to the Role of Corporeality
in Ignatius of Loyola and Jerzy Grotowski

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