



1955

THE THEATRE  
IN  
YUGOSLAVIA



# THE THEATRE IN YUGOSLAVIA

*Translated by* FERDINAND DOBROWOLSKY  
*Frontispiece: Auditorium of the Hvar theatre (1612), drawing by*  
ŽELJKO HEGEDUŠIĆ

THE THEATRE  
IN  
YUGOSLAVIA

PUBLISHED BY  
THE MUSEUM OF THEATRE ART  
BEOGRAD 1955



## THE YUGOSLAV THEATRE

*Many an evidence could be produced as would testify to the deep-rooted tradition of the Yugoslav theatre, the uninterrupted duration of this tradition, its resistive powers even during the hard historical destiny that has shaken this country through many a century, and the continuity of the theatre tradition since the early epochs. This material would be an evidence of the outstanding artistic achievements of the Yugoslav theatre in our modern times, and most particularly since the second half of the 19th century to the present day. It would, at the same time, give us a clear idea of the conspicuous advancement of the theatrical art in Yugoslavia in our own day, in socialistic Yugoslavia.*

*And yet, unfortunately, when we are to represent and prove the artistic quality and the general level of the theatrical art in Yugoslavia, there is no picture, photograph or model, nor written word that would assist us in this our endeavour. They are mere statements, which may or may not be quite believed in. The quality as well as the level of modern theatrical accomplishments can be understood and estimated to the full only through the mediumship of the living figure on the stage, the living word, and the movements and acting of the man or woman. Written or graphic documents are, regrettably, but mute testimonies.*

*The hard destiny of the Yugoslav theatre – as is the case with the destiny of many another theatre which cannot be understood except in the respective country – has sentenced the Yugoslav art to remain still shut up within the boundaries of its own language. However,*

*according to our own objective evaluation as well as the evaluation of the still more objective judgment of foreign – more or less prepared – witnesses, it would have to prove many of its assets in order to be comprehended more completely. Accordingly, the only things that remain to me are to declare with certainty that the artistic level of the Yugoslav theatre can without hesitation be compared to the highly-developed theatrical life of the West, and to ask that I be believed in this my statement.*

*But there is yet another firm conviction of mine that is to be added. There is one materially incontestable law, according to which quality will invariably find its way towards a broader and more general recognition, which, in the long run, is always attained.*

*I am deeply convinced, that the Yugoslav theatre will, at long last, attract by its quality the attention of the world, and that it will persuade the world to open to it its boundaries which, in this field, are sometimes rather tightly closed. The Yugoslav opera and ballet, to which language represents no barrier on their way to success, have already partly succeeded, nor will our dramatic art, which is on the same level with the opera and ballet, stay behind in respect to acquiring a broader recognition. This was, in part, already achieved by its appearance at the International festival in Paris in 1954. In this manner – along with the Yugoslav theatrical art – also the Yugoslav dramatic literature will pave its way into the wide world, seeing that it contains writers that to-day count among the very best.*

MILAN BOGDANOVIĆ





PULA. Roman arena from the time of Emperor Augustus, in which to-day festivals before tens of thousands of spectators are arranged.

## ABOUT THE THEATRES IN YUGOSLAVIA

### BEGINNING AND DEVELOPMENT

In those parts of the Balkan Peninsula which, from the 5th to the 7th century, were to be inhabited by tribes of the Southern Slavs, there existed ancient Greek and, later, Roman settlements. In the larger centres the colonizers of antiquity were erecting public buildings, temples, baths, aqueducts and theatre buildings. On the island of Vis (Issa) there are remains of an old Greek theatre dating from the 1st century B. C. In Roman times, during the reign of Augustus, the town of Solin (Salona) witnessed the building of an amphitheatre and a theatre, while in Pula (Pollentia Herculanea) a theatre and a majestic arena were



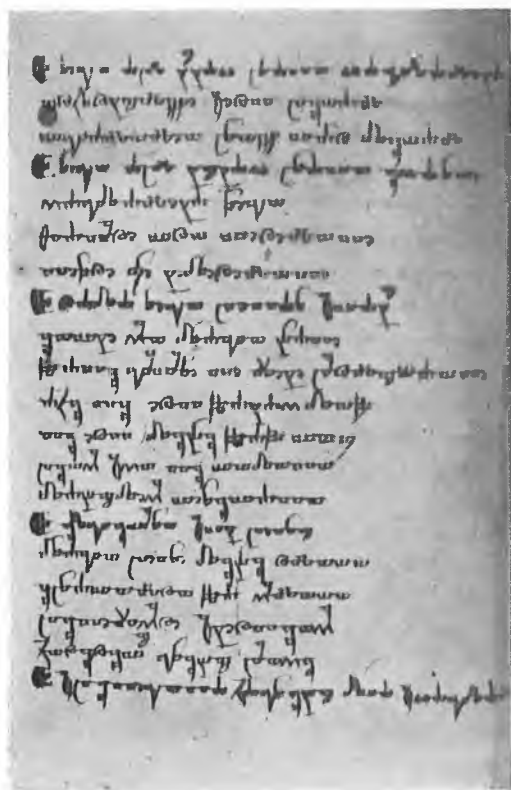
*Detail of fresco*

»DERISION OF  
CHRIST«

*dating from the 14th cen-  
tury (Staro Nagoričino),  
in which the figures of the  
dancers have long sleeves.*

built, which latter has been the site of opera festivals in recent years. There existed a Roman theatre in Ljubljana (Emona), and probably also in Zadar (Jader) and Sisak (Siscia). In Stobi (Stoboi), Macedonia, a theatre dating from the 3rd century has been excavated in the more recent times, and it is considered to be the latest of all antique theatre buildings known thus far. At the beginning of the 4th century, Emperor Diocletian had a magnificent palace built, around which the town of Split was later to develop. The spacious peristyle of this palace with its classical setting serves to-day for drama and musical performances.

Having spread over these regions, the peoples of the Southern Slavs gradually shaped their state organizations and developed their own cultural and artistic expression. The rich folklore, which embraces music, costumes, and ornaments applied to all objects of utility, has likewise embodied from time immemorial also games of a performance cha-

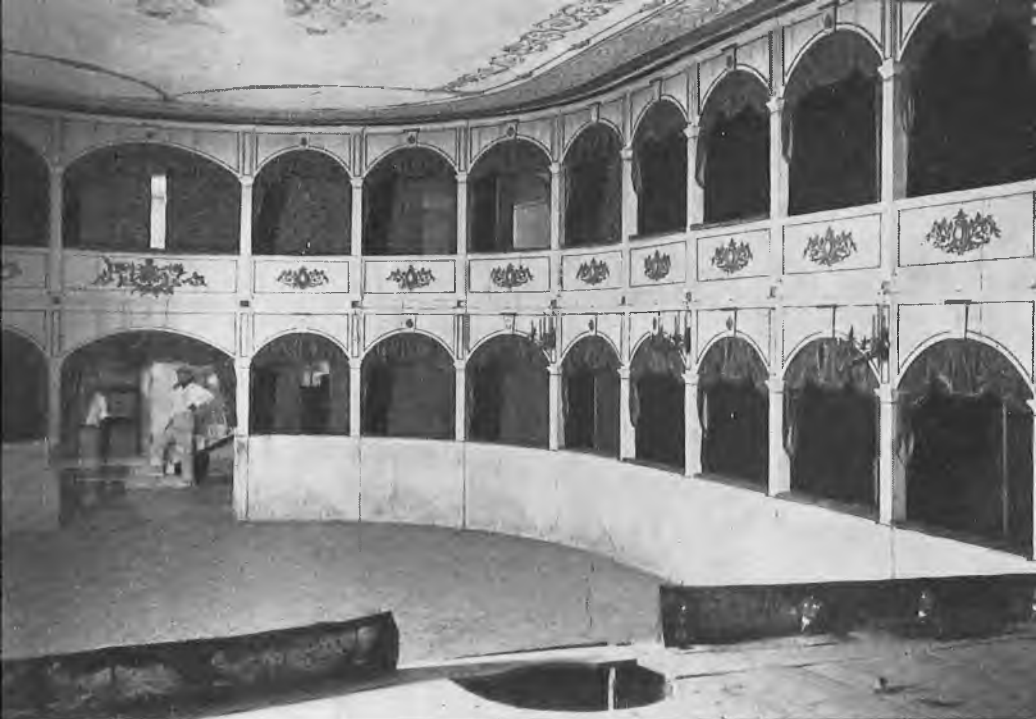


CODEX OF TKON. Manuscript from the 15th century, written in the ancient "glagoljica" script. Oldest preserved dramatic work in the national language: sacral drama "Resurrection of Christ". The spoken text is written with black letters, while the indications on acting, subject and costumes are in red.

racter. These national customs were linked up with festivals, agricultural activities, rituals, as well as magic and mythological beliefs (the so-called 'kolode', 'dodole', 'rusalje', 'lazarice' etc.) These abound in performance elements such as shorter dialogues, songs and dances. In acting, the performers changed dresses and used masks. Besides these costumes, there existed also a national 'Miming' with all occasional and even professional makers of amusement, jokers, players, and various conjurers, who corresponded to the 'jonglers', 'minstrels' and 'players' of other European peoples. Documentation to this effect relating to the 13th and 14th centuries exists in the form of recorded historical data and the fine arts. Codes from this period contain regulations that relate to performances of a theatrical character as well as to their interpreters, while the theatre terminology used therein has served us to this very day. As a fine art document there exists the fresco »Derision of Christ«,



Title-page of the printed edition of the tragedy »ELEKTRA« written after Sophocles by the Dubrovnik poet Dominik Zlatarić. Printed in the Croatian language, Venice 1597.



THE AUDITORIUM OF THE HVAR THEATRE built in 1612 and preserved to this day. This is the first and oldest theatre hall in the Slavic South. In it, in the course of the centuries, dramas, comedies, pastorales, and masquerades were performed in the national language, but also concerts and literary meetings.

situated in the church at Staro Nagoričino (1317–1318), where the figures are performing a kind of theatrical performance. In the 15th century numerous sources make mention of diverse makers of amusement of the people, the nobility and the sovereigns. There reigned a particularly lively exchange in this field between Dubrovnik and the neighbouring Bosnia-Herzegovina, where miming was at its peak. This century, however, was already productive of a »real« theatre, in which a written and fixed dramatic text determined the essence as well as the form of the representation. We are concerned with diverse forms of sacral acting (mysteries, miracle plays) transposed into the national language from Latin and Italian sources. These plays were acted in the towns of the Adriatic regions in church squares. The early 16th century witnessed the appearance of the secular theatre with its masquerades, the citizens' comedy, pastorale and drama. In the island of Hvar, around 1520. Hanibal Lucić composed the drama entitled »Robinja« (The Girl



*Ćićevo, ovvero Bacco.*

*Drawing of a figure from the Dubrovnik pastorate theatre of the 18th century. The antique BACCHUS is transposed into the local figure known under the name of Ćićevo. Drawing by the Dubrovnik painter Rafael Martini; reproduction dating from 1802.*

Slave), a work that is one of the first European secular dramas. Marin Držić (1508–1567), a citizen of Dubrovnik, has remained to this day the playwright whose lively comedies have been played on the stages of the Southern Slavs most frequently. In Dubrovnik, public performances were arranged in the city square, in front of the Prince's Palace, in the townhall, as well as in the residences of the nobility. The performers of these plays were amateur troupes; they were particularly active in the 17th century after the pastorales of Gundulić and Palmotić had come into being. Dubrovnik then received a theatre hall in the building of the Arsenal, while in the island of Hvar, in 1612, was erected a theatre building that has been preserved to the present day. This is the oldest theatre in the Slavic South.

While theatre life in the Adriatic area was influenced by the Mediterranean cultures, in the northern towns central European influences were dominant. In the 17th century education came into the hands of the Jesuit Order which, in its anti-reformation activities, also made use of the theatre. At the very beginning of this century the Jesuits organized in their grammar schools various performances, first in Latin, and soon thereafter in the national language. The themes of the plays performed were of a religious, historical, or allegoric character, but comedies with didactic tendencies were likewise enacted. With the Slovenes, there were performed in smaller localities passion-plays in the native language, while in the mountainous regions of Carinthia there appeared a particular form of public stage, for which, at the end of the 18th and beginning of the 19 centuries, theatre plays were written by the peasant Andrej Šuster Drabosnjak. In 1773, the year of the abolition of the Jesuit Order, performances were continued at the theological seminary

EMANUIL KOZACINSKI »TRAGEDY ON THE DEATH OF EMPEROR UROS V«, the first secular drama of the more recent Serbian literature, performed in 1736, published in 1798 (title-page of the printed edition).





*L J U B L J A N A, the theatre building in the square below the ancient castle, built in 1765, destroyed by fire in 1887. The first theatre building in Yugoslavia with characteristics of a typical baroque concept of the 18th century.*

of Zagreb, the repertoire consisting of adaptations and local modifications of Molière and Goldoni, while original comedies were created by T. Brezovački (1757–1805). School performances with the Serbs of Vojvodina also made their appearance in the 18th century: The first drama in Serbian, having for its historical theme the death of Emperor Uroš V, was acted in 1736, upon which there followed recasts and local modifications of Moralities and didactic plays, as well as the first translations of Goldoni's and Lessings's works.

In addition to these amateur school performances, whose significance lies in that they were acted in the national language, there appeared in



the latter half of the 18th century performances of foreign, i. e. German and Italian professional companies. These companies of actors visited the regions of Slovenia and Croatia; they were protected by the wealthy nobility, who enabled them to appear on the stage at exclusive performances held in their palaces. In Ljubljana, in 1765, a baroque theatre was built, in which troupes of the Italian opera and German drama gave their guest performances. Under the influence of the policy of Enlightenment, Baron Zoiss made it possible for Linhart (1756–1795), a Slovenian man of letters, to write – after the first Slovenian original opera »Belin« by the composer Zupan (1780) – a local comedy of peasant life, and to put it on stage in 1789. Already the following year he wrote and performed a local modification of Beaumarchais' »Le Ma-



ANTON TOMAŽ LINHART (1756–1795), founder of the Slovenian dramatic art and theatre in the national language. In addition to his other achievements, he ingeniously adapted, in 1789, to the local circumstances Beaumarchais' comedy »The Marriage of Figaro«.



JOAKIM VUJIC (1772—1847). »father of the Serbian theatre«, first organizer of permanent actors' companies, writer, translator, theatre director, actor. His pupils formed, in 1840, the first professional dramatic collective in the Slavic South.

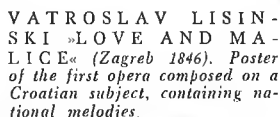


JOVAN STERIJ A PO-  
POVIĆ »THE DEATH  
OF STEPHEN DE-  
CANSKI« (Beograd 1841).  
Poster of the first dramatic  
performance in Beograd, which  
had then become the capital  
of Serbia.

riage de Figaro». However, the autocratic régime of Vienna, and, most particularly, the reaction after the Napoleonic wars, prevented the development of the Slovenian national theatre for several decades to come.

In 1797, the political and cultural centre of the Croats, Zagreb, received its first permanent theatre hall that was situated in the palace of Count Amadé, where, for 37 years, public performances were given. Here, German dramatic and musical companies gave their guest performances of a varied repertoire. Off and on classical dramatic works and operas were put on stage. Contemporaneously, there appeared in Vojvodina the 'father of the Serbian theatre' – Joakim Vujić (1772–1847), who laid the foundations of a repertoire, and who was indefatigable in organizing school and amateur dramatic societies. In 1834, Vujić founded at Kragujevac, Serbia, a kind of court theatre for the then reigning Serbian Prince Miloš. This theatre was active for three years; it consti-

In 1834, Zagreb witnessed the erection of the first permanent theatre building, but during the first years of its existence only foreign dramatic groups played in it. Under the influence of the renaissance movement that was then in progress, the idea made itself felt that the theatre



MILKA GRGUROVA  
(1840—1924) as *»Mejrima«* in the  
drama by Matija Ban (Novi Sad  
1860). First rôle of this great  
tragedienne who, in the tradi-  
tion of the Serbian theatre, lives  
on as an unrivalled Juliet, Desde-  
mona, Ophelia, Adrienne Lecou-  
vreux and Maria Stuart.



should become a national institution. This idea was realized in the year 1840, when, through the help of Vujić's company from Novi Sad, plays started to be performed in the Croatian language. The works performed were those of our own playwrights as well as translations from the European dramatic literature, but nevertheless during the next score of years we can also witness guest performances of German dramatic and Italian opera companies. An outstanding event occurred in 1846, the performance year of V. Lisinski's first opera entitled *»Love and Malice«*, composed on a Croatian subject.

The year 1841 saw in Beograd amateur dramatic performances started in the temporarily adapted building of the Custom's House. In the following year, 1842, there came from Zagreb the former Vujić com-



JOSIP FREUDENREICH  
(1827—1881) as Ferdinand in Schiller's  
drama *»Intrigue and Love«* (1862). He  
was one of the founders of the Zagreb  
theatre, a versatile actor, director, pe-  
dagogue and writer of national dramas.

pany, and Beograd then witnessed a most active theatre season. Later, there appeared domestic formations of amateurs as well as companies of actors from Voyvodina, but the theatre life could not take firm root because there was no permanent theatre building in existence, so much so that plays had of necessity to be performed in various adapted halls.

In the revolutionary year 1848 the Slovenes began giving dramatic performances in Ljubljana thanks to J. Bleiweis, a man of letters, and contemporaneously there began performances in the Slovenian language in Trst, Celje, Novo Mesto, Gorica and other places. But, with the abolition of the Austrian constitution and the advent of the so-called Bach's Absolutism, also the Slovenian performances were rendered impossible. In 1850, plays began to be performed in the Slovenian language in the miners' theatre of Idrija, built around 1775. This is the first instance of a workers' theatre in our regions. Together with the Slovenes, the Croats too were subjected during one whole decade to the gravest Ger-



THE DRAMATIC COLLECTIVE IN NOVI SAD (1864), one of the first professional actors' collectives, which worked permanently in Novi Sad and gave guest performances in all the larger localities of Serbia.

manizing pressure exercised on the part of Austria and the Viennese reaction. The year 1860 signified a decisive turning point in the history of the Zagreb theatre. During a German performance there broke out a violent demonstration, after which the German language as well as German actors were eliminated definitely from the Zagreb stage. The theatre then received its legal status: In 1861, an Act was passed by which the theatre became a national institution with the benefit of a permanent subsidy. Under the leadership of the writer D. Demeter and the director J. Freudenreich, there began a universal development of the Croatian drama. The national repertoire increased,, while the foreign repertoire was represented by translations of classical and romantic works as well as by works composed by the then living world-famed playwrights. It was now that Shakespeare was staged for the first time, but also Molière, Schiller and Goethe. This period witnessed the transla-



IVAN KUKULJEVIĆ  
»JURAN AND SOPHIA« (Ljubljana 1872), a  
romantic historical drama, was  
performed at a time when the  
amateur Slovenian theatre was  
taking professional forms.





ONE OF THE TOURING COMPANIES IN 1890. The touring companies, being the only "high schools of drama" in the 19th century, supplied for decades the permanent theatres with the best and most experienced artists.



PERA DOBRINOVIC (1853-1923) as *«The Miser or Kir Janja»* by J. Sterija Popovic (Novi Sad, around 1900). Famous realistic actor who played the sharply characterized figures of Othello, Yago, Richard III, as well as a number of humoristic types in the national repertoire.



ANDRIJA FIJAN (1851-1911) as Byron's »Manfred« (1897). He acted on the stage of the Zagreb theatre the rôles of Hamlet, Othello, King Lear, Coriolanus, Cyrano de Bergerac, but was also very active in the domestic dramatic repertoire. By virtue of his noble-looking figure, his sonorous voice and perfect beauty of diction, he was dominant on the stage for full forty years.



MARIJA RUŽICKA STROZZI (1850—1937) as Beatrice in Shakespeare's comedy *«Much Ado about Nothing»* (1890). The celebrated tragedienne, called the «Slavic Sarah Bernhard», was active as the leading lady at the Zagreb theatre for not less than 69 years. At first, she was Juliet, Ophelia, Desdemona; later, she acted the parts of Fedora, Adrienne Lecouvreur; at last, she interpreted the moving rôles of mothers (Hekuba, Helena Alving).

tions of the latest works of Hugo, Scribe, Dumas and others. At the same time an artistic collective was under way to be organized.

A permanent theatre was founded in Beograd in 1868, while the year 1869 marked the erection and inauguration of a new theatre building that has been in existence to this day, enlarged and modernized after the bombardments and air-raids through which it had to pass in the last two world wars. A school of dramatic art was founded and a theatre Act passed in 1870. The most important writers of the national repertoire – besides the classic Sterija – were K. Trifković, J. Subotić and M. Ban. Among the playwrights that were translated were Shakespeare, Schiller, Gogol, and the contemporary writers until the time of Ibsen. The outstanding personalities of the stage in the first period were D. Ružić, L. Telečki, A. Bačvanski, T. and J. Jovanović, and, a little later, M. Cvetić, M. Grgurova and P. Dobrinović. Under the stress of financial difficulties and wars work had to be discontinued at the Beograd theatre in the years 1873, 1876 and 1885. During these interruptions numerous outstanding actors left for the Zagreb theatre and, in so doing, deepened the already extant connections between these two theatre centres which, in that time, were still separated by political and

THE CROATIAN NATIONAL THEATRE IN ZAGREB, erected and opened in 1895. A permanent national institution with dramatic, operatic and ballet collectives. A technically modernized stage; room for 1,000 spectators.





LJERKA ŠRAM (1874—1913) as Sardou's *«Madame-Sans-Gêne»* (Zagreb 1894). Charm and serenity incarnate, she embodied her *Mirandolina* and *Toinette* with a refined sense of humour, while her figures of *Roxanne* and *Gioconde* and, at the end of her life, of Shaw's *Candide*, displayed all the richness of vibrations of a woman's soul.



SOFIJA BORSTNIK - ZVONARJEVA (1868-1949) in the leading rôle of U. Sardou's drama *«Fedora»*. Outstanding Slovenian tragedienne, who was active in Ljubljana, Zagreb, Beograd and Sofia.



ANTON CERAR-DANI-  
LO (1858—1947) in his charac-  
teristic rôle of a Slovenian natio-  
nal play. His debut occurred in  
1877, and he worked as a prolific  
actor, director and pedagogue in  
a wide-scaled repertoire.

state boundaries. During the last decades of the 19th century the Beograd theatre was being built up into a representative national institution of art. The repertoire was enriched by the addition of national (Kostić, Jakšić, Cvetić) and foreign works (Beaumarchais, Ostrovski, Hugo, Sardou), while the artistic collective was enriched by the appearance of V. Nigrinova, M. Gavrilović and I. Stanojević, who, for several decades to come, were to constitute its nucleus. In the successive administrations of the theatre the following men of letters were active: Đ. Maletić, J. Jovanović-Zmaj, M. Šapčanin, J. Đorđević and M. Glišić.



MILICA MIHICIC (1864-1950) was active for 50 years at the Zagreb theatre as a gifted interpreter, first of salon comedies, and then of psychological rôles in the plays of Shaw and Pirandello.

A particular place in the history of the Serbian theatre is occupied by travelling stage companies. They appeared in the '60's of the 19th century, and were active until World War I. These groups of actors travelled over Serbia and, to an even greater extent, over the Yugoslav districts under Austro-Hungarian domination, awakening the spirit of nationalism. These travelling groups, which were the only »high schools of drama«, supplied for many a decade the permanent theatres with the best actors.

After numerous attempts at creating their own national stage in their fight with the Austrian rulers, the Slovenes founded in Ljubljana, in 1861, a National Reading Room, which organized amateur performances. Thus the foundation stone was laid for the subsequent permanent Slovenian theatre. At the initiative of F. Levstik, a Slovenian man of





*"Gobčevići"*  
*Milka Trnina*  
*Lj. 1891. 1891.*

MILKA TRNINA (1863—1941), the most famous Croatian operatic artist, particularly in her dramatic soprano rôles of Wagner's repertoire. She was active in Munich, Bayreuth and at the Covent Garden Opera in London, where she sang the rôle of Tosca under the musical leadership of Puccini. Since 1898 she sang during seven seasons at the Metropolitan Opera in New York.



IVO RAIC (1881—1931) as Romeo (1902). At first he worked in Prague, Berlin and Hamburg, and on his return to Zagreb he raised the art of dramatic and operatic stage-management to a high level. He was an outstanding interpreter of psychological rôles (Oswald Alving) and the French salon.



DRAGUTIN FREUDENREICH (1862—1937) as »Louis XI« by C. Delavigne (Zagreb 1904). Noted interpreter of Molière's figures (Argan, Harpagon, Tartuffe) and Shylock, rôles which displayed sharp characteristics with a tragic admixture.

letters, the year 1867 saw the founding of the »Dramatic Society«, which however, was allowed by the Austrian authorities to give performances in the theatre building only from time to time. This building (dating back to 1769) was destroyed by fire in 1887. During the subsequent few years, and under the leadership of J. Nolli, A. Verovšek and I. Borštnik, plays were performed in various halls. Already since 1869 a perma-



W. SHAKESPEARE »CORIOLANUS« (Zagreb 1909). Shakespeare has been performed on the Yugoslav stages since 1863, and is represented by all his principal plays, in which generations of actors, directors and stage designers have endeavoured to express the maximum of their artistic achievements.

CLAUDE DEBUSSY »PELLEAS AND MELISANDE« (Zagreb 1923). Director dr. Branko Gavella, stage-designer Ljubo Babić. The above endeavoured to transpose the lyric of Maeterlinck's poem and Debussy's music to the stage in a spiritualized interpretation.



F. CHOPIN «SYLPHIDES» (Beograd 1923) is one of the first realizations of the Beograd ballet which, as an independent artistic branch, experienced a rapid development after World War I. Choreography by M. Fokin, setting by Nina Kirsanova and Nataša Bošković.

KREŠIMIR BARANOVIĆ «THE GINGERBREAD HEART» (Zagreb 1924), the most successful domestic ballet, conceived on folklore motifs, has been for thirty years on all Yugoslav and many Central European stages. Director and choreographer Margareta Froman, stage designer Maksimilijan Vanka.



W. SHAKESPEARE »TWELFTH NIGHT« (Zagreb 1924). Director dr. Branko Gavella, stage designer Ljuba Babić. Two movable cylindrical screens combined with curtains make rapid scenic changes possible. For this realization in stage designing Lj. Babić was awarded the »Grand Prix« at the Exhibition of Decorative Arts in Paris, 1925.

W. SHAKESPEARE »THE TAMING OF THE SHREW« (Beograd 1926). After World War I there begins a revival of Shakespeare in modern and inventive concepts of director dr. Branko Gavella.



TITO BREZOVAČKI »DIOGENES. OR THE SERVANT OF TWO LOST BROTHERS« (Zagreb 1925), a comedy written in 1804 and realized in the spirit of performances of that time. Director dr. Branko Gavella, stage designer Ljubo Babič.

PETAR KRSTIC »THE DESPOT« (Beograd 1927), one of the first operas composed on a theme from national life and in the spirit of folklore melodies. Director N. Pavlovski, stage designer Staša Beložanski.

nent school of dramatic art had been in existence, and the Slovenes were thus consciously on the march towards their goal to obtain a theatre building of their own.

A permanent opera was established in Zagreb in 1870. With the exception of two short interruptions, this institution has been active to the present day. Its organizer and first director was Ivan Zajc, who at the same time composed a large number of operas and operettas based on national libretti. At first, the repertoire was chiefly that of the Italian opera (Donizetti, Rossini, Verdi), but the operas of Mozart, Weber, Gounod and Smetana were likewise performed. The opera ensemble, choir and orchestra consisted of domestic artists, thanks to the activity of the Musical School, which was founded as early as 1827, and which to-day is known under the name of Musical Academy. Parallel with the musical achievements we can also note a steady progress of the drama. Revived were the works of the national classics, while at the same time there appeared an ever greater number of dramatists. Shakespeare and Molière were put on stage more and more frequently, and

W. A. MOZART »THE RAPE FROM THE SERAI« (Ljubljana 1929), director Mirko Polič, stage designer Božidar Jakac. In Yugoslavia, Mozart's operas were on the stage as early as 1830, while in the more recent times they are performed in original stylish realizations.





HERMON OULD »THE  
PIPER LAUGHS« (Lju-  
bljana 1929). Director and stage  
designer Cyril Debevec.

for the first time we can record performances of the works of Racine, Voltaire and Calderon. Sardou, Dumas the younger, Zola, Ibsen and Björnson, who, at the time, dominated on the world stages, experienced their first performances also in Zagreb. The Croatian dramatic art of this period is conspicuous for a number of hitherto greatest names. Marija Ružička Strozzi acted on the stage for not less than 69 years (1868–1937); the immense number of roles she created is never to be forgotten. The tragedian Andrija Fijan was the first to act the roles of Hamlet and of Cyrano. Adam Mandrović – character actor, director and pedagogue – was active for half a century, not only in Zagreb, but also in Beograd and Sofia.

A particularly brilliant rise of the Zagreb theatre fell into the period when its director was Stjepan Miletić. During his tenure of office a new





W. SHAKESPEARE »HAMLET« (Zagreb 1929). Between the two World Wars the majority of Shakespeare's plays were revived, of which the tragedy of the Danish Prince is the one that is staged most frequently. Its first performance dates back to 1889. Director Ivo Ratić, stage designer Ljubo Babić. — Mato Grković (King), Nina Uaura (Queen), Tito Strozzi (Hamlet).



DOBRICA MILUTINOVIC (1880) as Fedja in the drama *«The Living Corpse»* by L. Tolstoy (Beograd 1936). Great romantic actor of ardent temperament and suggestive personality, whose greatest achievements were the rôles of Romeo, Othello, Hamlet, King Lear. He was equally great in the rôles of the heroes of the national repertoire.

representative theatre building was opened in the year 1895. The four years of Miletić's administration (1894–1898) constitute one of the most brilliant eras in the history of the Zagreb theatre. Both the repertoire and the interpretation had reached an unusually high artistic level. On

the stage were the national playwrights, furthermore Sophocles, Corneille and Lord Byron, while Shakespeare's works were raised to a cult. Besides the opera, Miletić also organized an independent ballet and opened a school of dramatic art. Milka Trnina, the greatest opera artist of the time, was active in this period in Munich, Bayreuth and London, and later also at the Metropolitan Opera in New York.

**RAŠA PLAČOVIĆ AS HAMLET.** *Portrait by Milica Bešević (1930). R. Plačović was also director, dramatic writer, dramatic theoretician and pedagogue. In a series of artistic creations his greatest achievements were in the rôles of Hamlet and of Leone (Krljeza »The Glemboys«).*





CVETKO GOLAR »THE TWO BRIDES« (Ljubljana 1931). Director Fran Lipah, stage designer Maksim Gaspari. A merry play representing peasant life.

SLAVKO GRUM »AN EVENT IN THE TOWN OF GOGA« (Ljubljana 1931). Director Osip Sest, stage designer Ivan Vaupotič. A play of modern dramatic structure, performed by means of up-to-date scenery.



HANIBAL LUCIĆ »THE GIRL SLAVE« (Zagreb 1939). Stage designer Ljubo Babić. This is the oldest Croatian secular drama written in the early 16th century, and also one of the first plays of this kind in the European dramatic art. It formed part of the popular tradition and was staged in the Adriatic islands up to the more recent times.



VIKA PODGORSKA as Racine's *Phèdre*. Contemporary dramatic artist, who created the most extensive dramatic repertoire, classical as well as modern: *Iphigenia* (Goethe), *Cleopatra* (Shakespeare), *St. Joan* (Shaw), *Electra* (O'Neill) with a powerful dramatic accent and rich psychological expression.

The closing decade of the 19th century marked a conspicuous transformation of the Beograd theatre: The former romanticism in acting and in the repertoire was replaced by realism, which became the most outstanding feature of the more recent dramatic art. M. Glišić was translating the Russian realists, while D. Đokić translated the contemporary French writers. The actors' profession was strengthened by the addition of the following great personalities: B. Rucović, and the tragedians D. Milutinović and D. Ginić. Among the national writers there appeared B. Nušić, who, with his satirical comedies, has been dominant to this day on the Yugoslav stages. The most successful personality in the interpretation of national plays is B. Stanković. The year 1884 saw the first opera performed in Beograd. In the early 20th century, the theatre was

transformed ever more firmly into a representative institution. To act as director, there came from Russia, in 1911, A. V. Andrejev; in the same year, the Zagreb Opera House gave with much success a guest performance. When, in 1914, World War I broke out, the building was damaged by bombardment, and the artistic staff was evacuated, first to Skoplje, and then over Albania out of the country, upon which it acted in North Africa with individual Serbian army units. Thus a five-year break had occurred in the regular theatre life of Beograd.

In Ljubljana, in 1892, a new theatre building was erected and opened with Juričič's historical drama »Veronika Deseniška«. The Slovenian theatre life became more and more active in its ever fiercer struggle with the Germans, with whom the same building had still to be shared. The Slovenes, in this time, were paying great attention to their domestic repertoire, in which, by virtue of his powerful social plays, the first place was speedily occupied by the dramatist I. Cankar, to be shared in

DUBRAVKO DUJŠIN (1894—1947) as Hasanaga in the drama »Hasanaginica« by Milan Ogrizović (Zagreb 1940). The most outstanding interpreter of Shakespeare in our time: *Lear, Macbeth, Brutus, Antony, Prospero*. Leading dramatic artist of imposing appearance and metallic sonorous voice, equally great in the classical and modern repertoires.





MARSHAL TITO ON THE LIBERATED TERRITORY AT JAJCE, 1942, ATTENDING A THEATRICAL PERFORMANCE. *In the course of the fiercest struggle with the occupational forces the theatre sections of the partisan units were permanently active making performances before the soldiers and the public.*



his efforts by Etbin Kristan with the naturalistic drama, and by Fran Finžgar with his plays depicting peasant life. Through the merit of F. Gerbič, the opera started its performances as early as 1889. At long last, the struggle for the theatre building ended with a full victory for the Slovenes. In 1913, the Germans forsook the building and, with the assistance of the Viennese Government, erected a new theatre building. On the eve of the First World War the Slovenian artistic staff ceased working, while the theatre was transformed into a cinema. The Germans, however, continued giving performances in their own theatre building until 1918, in which year, because of the collapse of Austria, these performances too came to an end.

The early 20th century marked in the Zagreb theatre the advent of a number of successful Croatian dramatic authors, among whom the following were outstanding: I. Vojnović, M. Ogrizović, M. Begović and J.

THE THEATRE OF THE NATIONAL LIBERATION,  
1942, ON LIBERATED TERRITORY. *Ujeko Afrič*, actor and director, reciting on an improvised stage before the people assembled from the surrounding villages to listen to words of trust in victory.





THE SLOVENIAN PARTISAN THEATRE, 1944, ON LIBERATED TERRITORY. Performance of Molière's *«Malade imaginaire»*. Costumes are of silk recovered from allied parachutes.

Kosor, who, by degrees, made themselves felt also on the European stages. The year 1909 saw the opera re-established, and it represented the centre of musical life of the city of Zagreb. Besides performances of older works – Lisinski's and Zajc's – there appeared the new domestic composers Bersa and Hatze. The repertoire now was based on works that were currently performed on all opera stages (Bizet, Massenet, Wagner, Verdi, Puccini, Tschaikovsky). Individual world-famous artists now paid their visits to Zagreb in the course of their guest tours, as well as Italian and French companies (Sarah Bernard, Réjane, Coquelin, Zacconi, Novelli and others).

World War I (1914–1918), which had interrupted the theatre life of Beograd and that of Ljubljana, also disturbed the normal development of the Zagreb theatre, so that the latter had of necessity to restrict its productiveness.

A separate chapter in the history of the Yugoslav theatres is occupied by the period between the two world wars (1919–1941). The peoples of



MOLIERE'S «L'ECOLE DES FEMMES» (Ljubljana 1945). Stage designer Bojan Stupica, who also directed the play. B. Stupica is an outstanding director belonging to the new generation of Yugoslav dramatic artists.

Yugoslavia found themselves united for the first time -- but only politically and not spiritually -- within a rigid centralistic state and under royal dictatorship. The theatres came under state management and were placed under the control of a central government, but at the same time they were bureaucratized and drawn into the whirlpool of political struggles. Positive artistic results in this period were attained by the respective administrations of M. Predić in Beograd, J. Benešić in Zagreb, and O. Župančič in Ljubljana.

The Zagreb theatre had least to suffer from the First World War. In Ljubljana, the Slovenes had two buildings at their disposal, in which, in 1919, the drama as well as the opera were on the stage. The same year performances were started in Beograd in the temporary building of the Manège, while the main building was reconstructed and once more opened in 1923, in which dramas, operas and ballets were performed.



BORISAV STANKOVIĆ «KOSTANA» (Beograd 1947), director Dragoljub Gošić, stage-manager Staša Belošanski. Dramatic play from the picturesque popular midst with its patriarchal customs. In it the dominant motif is sorrow after lost youth. Has been on the repertoire since 1900.



BOŽENA KRALJEVA as Desdemona (Zagreb 1947). Her début dates back to 1924, while in her successful rôles she interpreted at first Ophelia and Juliet, and, later on, Alcestis, Roxana and Cordelia. Simultaneously she acted in the modern psychological repertoire. Her last remarkable creation was that of Tolstoy's «Anna Karenina».



LJUBIŠA JOVANOVIĆ as Othello (Beograd 1947). Thanks to his ability of transformation he is equally impressive in tragedy as in comedy. His repertoire is very extensive: Falstaff («Henry IV»), Cyrano de Bergerac, King («Hamlet»), Lord Mayor (Gogol) «The Reviser», furthermore figures from the national history: Stanoje Glavaš, Duke Drasko, and from the domestic comedy: Sreta (Nušić «The people's Deputy»).



MIRA STUPICA as *Petrunjela* and JOZO LAURENCIĆ as *Pomet* in Marin Držić's comedy »DUNDO MAROJE« (Beograd 1949). Director Bojan Stupica, stage designer Milenko Šerban. This renaissance comedy from 1550 achieved in the interpretation of the Yugoslav Dramatic Theatre a conspicuous success at the International Festival in Paris in 1954.

The repertoires of all theatres in Yugoslavia were very similar in this period, particularly in respect to the opera. The following were the outstanding domestic composers: Konjović, Hristić, Lhotka, Dobronić, Baranović and Gotovac, who composed operas and ballets on the basis of our national folklore. Special attention was paid to Slavic music (Mussorgski, Borodin, Rimsky-Korsakov, Smetana, Stravinsky, Prokofiev). Dramatic productiveness in all the centres was very high. Besides the older authors, there appeared new ones, among whom that of M. Krleža (1893), who is the most outstanding personality in the field of the Yugoslav dramatic literature. The work of M. Isajlović, I. Raić, B. Gavella, T. Strozzi, R. Plaović, O. Šest, M. Milošević, B. Kreft and B. Stupica became a creative factor in the advancement of the art of stage-management. A new generation of actors was coming into being; of the several tens of these let us mention but the tragedian D. Dujšin. The conductors M. Sachs, S. Hristić and K. Baranović created highly-qualitative musical interpretations, in which unusually talented singers made themselves strongly felt. Some of them went over to the large



VIKTOR STARČIĆ as  
Sadi in Marin Držić's comedy  
"Dundo Maroje" (Belgrade 1949).  
Outstanding character actor,  
whose interpretation of the above  
role displayed his creative talent  
in a full measure.



J. STERIJA POPOVIC »THE PATRIOTS« (*The Yugoslav Dramatic Theatre, Beograd 1949*). Stage manager Mata Milošević, stage designer Milenko Šerban. This classical Serbian satire on false patriots, written in 1849, lives on in the modern repertoire owing to its literary and scenic qualities.

European and even American opera stages, as was the case with the celebrated Zinka Milanov-Kunc. The stage designers Lj. Babić, J. Bijelić, S. Beložanski, V. Žedrinski, K. Hegedušić and M. Babić-Jovanović created original settings for the dramatic and opera repertoires. The repertoire of the opera and ballet embraced the standard works of Gluck, Mozart, Beethoven, Wagner, Debussy, Janáček, Šostakovič, Respighi etc. etc. In the drama, in addition to the plays of the domestic writers, also those of the classics of the world literature were performed, while at the same time the events occurring on the modern European and American stages were closely watched. Accordingly, the works of the following playwrights were regularly put on stage: Galsworthy, Shaw, Pirandello, O'Neill, Bourdet, Pagnol etc. Particularly quickly were transmitted from the great stages of the world the works of a lighter genre, most especially comedies, with which also numerous domestic dramatic writers of the newer generation successfully competed.

Frequent and numerous guest performances presented a rich picture of European theatre life. We had the occasion to see here in Yugoslavia



the Moscow Art Theatre under the leadership of K. S. Stanislavsky, the Paris Opéra Comique and Comédie Française, the Scala of Milan, the Vienna Burgtheater, furthermore various English, Italian and German companies, while the most numerous were those from France (C. Sorel, M. T. Pierat, H. Baur). And as to the individual guest performances in the opera, the following artists deserve special mention: F. Chaliapin, G. Baklanov, M. Journet, E. Destinova, as well as the dancers Anna Pavlova and T. Karsavina.

With the above-mentioned all-embracing aspects of our theatre life the period between the two world wars came to an end. There followed the year 1941, with its invasion by Hitlerism and Fascism, when the Beograd theatre building was heavily damaged by air-raids, and when the terror of the occupational forces brought our theatrical life almost to a standstill.

DR. SLAVKO BATUŠIĆ

*Professor at the Academy of Dramatic Art, Zagreb*

SERGEY PROKOFIEV »ROMEO AND JULIET«, ballet (Beograd 1949), stage-management and choreography by Dimitrije Parlić, stage designer Dušan Ristić. Of late years the Beograd ballet has developed considerably and is achieving outstanding successes also on its tours abroad.





JOSIP KRIZAJ as Hadji Toma in P. Konjović's opera «Koštana» (Zagreb 1948). He has been for the past forty years the first bass-singer of the Zagreb Opera, a remarkable creator of Boris Godunov, Wotan, Figaro, and interpreter of the national musical repertoire.

## A REVIEW OF THE PRESENT PERIOD

The latest period in the development of theatrical art in Yugoslavia arose from the social-historical changes in this country. The theatre of the national liberation and the cultural-artistic teams with their stage sections formed in the course of the National Liberation Struggle became after the liberation the originators of new theatres and the renovators of those extant.

The first season after the liberation of the country, 1944-1945, passed in an atmosphere of reorganization and reconstruction: It was necessary to complete the artistic collectives and to create new technical installations as well as new working cadres, so as to make it possible to realize major theatrical performances. The necessity became apparent to repair the damaged theatre buildings, to submit to adaptation various halls that were to serve to numerous newly-established theatres, and to inspect the installations and inventories, for much had been destroyed and pillaged.



ERVINA DRAGMAN as Gina Ekdal in Ibsen's drama *«The Wild Duck»* (Zagreb 1951), in which 25 years ago she acted as Hedvig. In her artistic career she has gone through a wide scale of rôles, from young girls to wives and mothers.



IVO VOJNOVIC »THE DUBROVNIK TRILOGY« Part 1 (Zagreb 1950), a drama acting in 1806, when the Republic of Dubrovnik lost its freedom due to invasion by the Napoleonic army. Director dr. Branko Gavella, stage designer Uladimir Zedinski, costumes by Inga Kostinčer.

A period had come when almost every town without exception wanted to possess a theatre of its own, so much so that they began appearing one after another in quick succession. This resulted in the number of professional theatres rising from 14 in 1939, to 66 in 1949. Whilst, in 1939, there were 647,000 inhabitants to one theatre, in 1949 there were 259,000, thanks to a rapid increase in the number of theatres after the war.

According to the latest data, Yugoslavia boasts to-day of 65 dramatic collectives, 10 opera collectives with ballets, as well as 3 operetta collectives.

The newly-founded theatres have of necessity to struggle with all the difficulties connected therewith. Their repertoire is greatly similar to that of the large central theatres, but tendencies can be noted in the sense that each theatre should create a physiognomy of its own according to the needs of the midst in which it works. The new theatres are situated for the most part in industrial centres, but they cover larger areas through guest performances given in smaller localities, large factories and on building sites. At frequent intervals theatrical reviews are organized in the larger centres of the Republics and their respective districts, as well as summer theatre festivals. Very frequent are inter-republican guest performances as well as guest performances given by foreign companies and individual artists.

MIROSLAV KRLEŽA *«THE GLEMBAYS»* (Trieste 1951), director dr. Branko Gavella. Since the time before World War I the Slovenians of Trieste have had their own theatre, which also to-day is active.





BRANISLAV NUSIC »MADAME MINISTER«  
with Nada Urban in the title rôle (Sarajevo 1951). Nušić, the most  
popular Serbian writer of comedies after Sterija, is the author  
of a large number of satirical »petit bourgeois« comedies which,  
for more than five decades, have been a great attraction on Yu-  
goslav stages.

Of an especial significance is the establishment of theatres in those republics which, before the war, had none of their own, for between the two world wars the theatre life was developing only in a few main centres. The Macedonian people had never had a theatre in the native language before, and it was not until after the war, when the Macedonians were acknowledged as a people possessing its own language, that six theatres were founded, which give performances in the Macedonian language.

In addition to numerous national theatres, several professional theatres were also founded among the national minorities, and these theatres give performances in their respective languages. Thus, for example, besides the Croatian drama, a Hungarian professional theatre was established in Subotica as far back as 1945. In Priština, a Shiptar theatre came into existence, in Rijeka, an Italian drama, in Vršac, a Roumanian theatre, and in Skoplje, a Turkish theatre etc.

Whilst the traditions of our theatre are old and significant, the marionette theatres, the guignol, the children's theatres as well as those for the children have a lesser tradition. In recent years, however, also this kind of theatres has developed in several of the larger towns. Only in Croatia, besides a Central marionette theatre in Zagreb, there are 120 smaller marionette theatres with an extremely varied repertoire based on different conceptions.

PETAR PETROVIC NJEGOŠ »THE MOUNTAIN WREATH« (Beograd 1951). On the occasion of the centenary of Njegoš's death (1813—1851) was performed the most recent dramatization of the philosophical epic poem of this great poet and enlightener. Director and dramatizer Raša Plaović, stage designer Miodir Denić.





**BRATKO KREFT** »THE COUNTS OF CELJE« (Ljubljana 1950). Director *B. Kreft*, stage designer *Miloš Hohnjec*, costumes by *Anuša Sodnik*. Historical drama with a theme from the time of feudal tyranny in the 15th century.

**H. MILLER** »DEATH OF A SALESMAN« (Beograd 1951), director *Predrag Dinulović*, stage designer *Miomir Denić*. Performed at the Beograd Dramatic Theatre, founded in 1949. In the repertoire of this new theatre contemporary playwrights predominate, while the artistic collective is composed mainly of younger artists.





MILIVOJE ŽIVANOVIĆ in the title rôle of the drama *»Jegor Buličov«* by M. Gorki (Beograd 1951). Powerful actor with an extraordinarily wide scope of psychological expression. Among his most remarkable creations is *King Lear*, and in the national repertoire *»Pera Segedinac«* (L. Kostić), *Kantor* (I. Cankar *»The King of Betajnova«*) and *Mitke* (B. Stanković *»Koštana«*).



AESCHYLUS «AGAMEMNON» (Zagreb 1952). Director dr. Branko Gavella, stage designer Kamilo Tompa, costumes by Inga Kostiñer. Classical Greek tragedy realized in modern scenic form.

The establishment, in 1948, of the Yugoslav Dramatic Theatre in Beograd constitutes a significant contribution in the development of the Yugoslav theatres. The artistic collective is composed of artists drawn from all the theatres in Yugoslavia. This artistic collective achieved an outstanding international success at the International Dramatic Festival in Paris, in July 1954, when it presented Marin Držić's renaissance comedy entitled »Dundo Maroje«.

Of the newly-founded theatres we must mention the Beograd Dramatic Theatre as well as the Zagreb Dramatic Theatre. The Beograd artistic collective is composed mainly of younger actors, while the repertoire is made up chiefly of modern writers. The Zagreb artistic collective, headed by the experienced theatre artist Branko Gavella, has appeared at its first performances this year as the interpreter of the dramas composed by Miroslav Krleža, to-day's greatest Yugoslav dra-



SAVA SEVEROVA as Goneril in »King Lear« (Beograd 1952). S. Severova is an artist of deep psychological realism which is especially felt in the dramas of M. Krleža: Laura («In Agony») and Countess Castelli («The Glemboys»).



MIROSLAV KRLEŽA »THE GLEMBAYS« (Beograd 1952), director Raša Plao-  
vić, stage designer Jovan Križek. In the dramatic cycle on the Glemboys, Krleža has represented  
with an extraordinary artistic power and piercing analysis the disintegration and fall of the  
so-called »higher circles« on the eve and immediately after the First World War.

matic author. In recent years theatres of a lighter repertoire have been founded in Beograd and in Zagreb, which tend to create the type of humoristic-satirical scenes.

The repertoire of a theatre is composed by its artistic collective according to the existing artistic and technical possibilities.

In the drama, the Yugoslav repertoire consists of works written since 1550 to the present day. The following are the authors whose works are put on stage most frequently: Marin Držić (1508–1567), domestic renaissance writer; Jovan Sterija Popović (1806–1856), Serbian writer of comedies of the first half of the 19th century; Ivan Cankar (1876–1918), progressive Slovenian writer; and Miroslav Krleža, our modern dramatic writer. Of the modern domestic dramaturgy a number of plays have been performed which deal with the period of occupation, national revolution and reconstruction.



MARIJA CRNOBORI as *Phèdre* (Beograd 1952). By a series of interpretations from the classical (*Antigone*, *Phèdre*) and modern (*Candide*, *Ljubov Jarovaja*) repertoires Marija Crnobori occupies one of the most prominent places in the post-war generation of dramatic artists.



W. SHAKESPEARE »HENRY IV« (Beograd 1953), director dr. Branko Gavella, stage designer Miodir Denić. One of the most successful interpretations of Shakespeare at the Beograd National Theatre in our time.

In the foreign repertoire, following tradition, especial attention is paid to the classics. Shakespeare is dominant, but Molière, Goldoni, Lope de Vega, Goethe, Schiller, Ostrovsky, Gorky, Shaw and others are likewise staged very frequently. The contemporary foreign repertoire is represented by works of progressive English, American and French dramatists. Thus in several repertoires there appear the American writers H. Miller, T. Williams, Gow and d'Usseau, furthermore the progressive Spanish playwright Garcia Lorca, as well as the French and Italian playwrights Salacrou, Giraudaux, Anouilh and De Filippo.

The opera and repertoires contain – besides the musical classics and standard opera works – a considerable number of domestic composers. Of the domestic composers, Lisinski's opera »Love and Malice« is still being performed; the year 1946 marked the centenary of its first night. »Porin« is another opera written by the same composer that is still performed. Of the works composed by the domestic authors in the more recent times the following are worthy of note: »The Legend of Ohrid« by Hristić; »The Gingerbread Heart« by Baranović; »The Devil in the



G. C. MENOTTI. «CONSUL» (Beograd 1953). Director Josip Kulundžić, stage designer Miomir Denić. The deep dramatic subject of Menotti's play found its full expression in the interpretation of the Beograd Opera, which by its performance achieved a remarkable success.



EVGENIJA PINTEROVIĆ as the mother in the opera «Consul» by Menotti (Beograd 1953). E. Pinterović is the first alto of the Beograd Opera who, in her artistic interpretations, is outstanding both in her singing qualities and her musicality.



IGOR STRAVINSKY »ORPHEUS«, ballet (Beograd 1953), stage-management and choreography by Dimitrije Parlić, stage designer Dušan Ristić. In addition to domestic works, the repertoire of the ballet embodies also those written by the most remarkable world composers.

Village« by Lhotka; »Ero the Joker« by Gotovac; and »The Golden Fish« by Logar. These operas and ballets have also been performed on foreign stages. Gotovac's »Ero the Joker« has so far seen over thirty foreign stages. In 1954, the first Macedonian opera »Goce« by K. Make-donski was performed.

The foreign classical repertoire embodies the works of Mozart (The Marriage of Figaro, Don Giovanni) and Beethoven (Fidelio). The Russian opera and ballet are represented by the works of Glinka, Musorg-ski, Tschaikovsky, Prokofiev and Stravinsky. Among other works, in 1954 was performed his opera »The Rake's Progress«. The repertoire likewise includes the works of Verdi, Puccini, Donizetti, Gounod, Wa-gner, Massenet, Ravel, Wolf-Ferrari, but also the works of the majority of those composers whose works are regularly performed on the world opera stages. The greatest success of the season 1953/54 in Beograd was the opera »Consul«, composed by the American Menotti, and the same rules for »The Rape of Lucretia« by the English composer B. Britten.





**TITO STROZZI AND BELA KRLEŽA** in M. Krleža's satirical comedy *«Leda»* (Zagreb 1953). T. Strozzi is a versatile personality of the theatre: actor, dramatic and operatic director and playwright. B. Krleža is a most successful interpreter of comical and tragical rôles from Nušić's *«Madame Minister»* to Shaw's *«Mrs. Warren»*.



IVAN CANKAR »FOR THE PEOPLE'S GOOD« (Ljubljana 1946), director and stage designer Bojan Stupica.

ELMER HARRIS »JOHNNY BELINDA« (Ljubljana 1954), director and stage designer Vihtor Molka, costumes by Mia Jarc.

Represented in figures, the Yugoslav repertoire witnessed in the season 1952/1953 211 first nights of foreign dramas, and 207 first nights of domestic dramas; in the opera, there were 50 first performances of foreign and 9 first performances of Yugoslav operas; in the ballet, there were 21 first nights of foreign ballets, and 7 first nights of domestic ballets.



V. GERNODRIMSKI »MACEDONIAN SANGUINARY WEDDING« (Skopje 1953), directors Petre Prličko and Dimitar Kjosarov, stage designers Toma Uladimirski and Branko Kostovski. The Macedonian theatre, established in the more recent times, represents original works of Macedonian dramatic, operatic and ballet writers. In so doing, it creates its specific expression characterized by the spirit and features of its midst.

IVAN LEVAR (1888—1950) as Mussorgski's »Boris Godunov«. Forsaking his successful career of operatic baritone, I. Levar went over to the drama and interpreted a series of remarkable rôles, among which »King Lear« was predominant. He was an excellent director and pedagogue possessing a wide range of experience.





STANE SEVER as *Cyrano de Bergerac* by E. Rostand. One of the more prominent Slovenian dramatic artists, he is especially well known as interpreter of realistic-psychological characters in the works of I. Cankar.



DUŠAN TRNINIĆ, member of the ballet of the Beograd National Theatre, one of the markedly talented young artists.



PIA AND PINO MLAKAR, Slovenian artistic dancers. As inventive choreographs and dancers they proved a great success not only in Yugoslavia but also on the first opera stages of Central Europe.

FLORENT SCHMITT »THE TRAGEDY OF SALOME« (Zagreb 1953), dance drama, created by the techniques of modern expression. Choreography by Nenad Lhotka, stage designer Aleksandar Augustinčić, costumes by Inga Kostinčer.



ZINKA KUNC MILANOV, world-famous dramatic soprano (*Fidelio, Aida, Leonora Tosca*), appears on the first European and American opera stages as well as at musical festivals (Scala of Milan, London Covent Garden Opera, New York Metropolitan Opera).

The theatres are closed during two summer months (July and August), when the theatre life is partially transferred to the festivals in Dubrovnik, Split, Pula, Ljubljana etc.

The repertoire of the Dubrovnik Summer Festival includes – in addition to musical and other performances – also the works of the Dubrovnik renaissance playwrights, and those of the world classics, which is quite in keeping with the architectonic environments of the city and its parks. Shakespeare's »Hamlet« as performed on the Lovrijenac Fortress, Goethe's »Iphigenia« as performed in Gradac Park, »On the Terrace« by the domestic playwright Vojnović, as well as Shakespeare's »A Midsummer Night's Dream« – all these are well known to the international professional circles and popular with the public of the international festivals.

An especial success at the Split Festival was achieved with Sophocles' »Antigone«, performed in the peristyle of Diocletian's Palace,

• FRAN LHOTKA »THE DEVIL IN THE VILLAGE« (Zagreb 1954), ballet with motifs from a popular story interwoven with phantastic elements. This ballet has appeared on all Yugoslav and many European stages. Stage-management and choreography by Pia and Pino Mlakar, stage designer Aleksandar Augustinčić. costumes by Inga Kostinčer.





JAKOV GOTOVAC »ERO THE JOKER« (Zagreb 1954), comic opera from national life, is the most successful Yugoslav musical scenic work that has seen more than thirty European stages. Director Nando Roje, stage designer Zvonimir Agbaba, costumes by Inga Kostinčec, choreography by Margareta Froman.

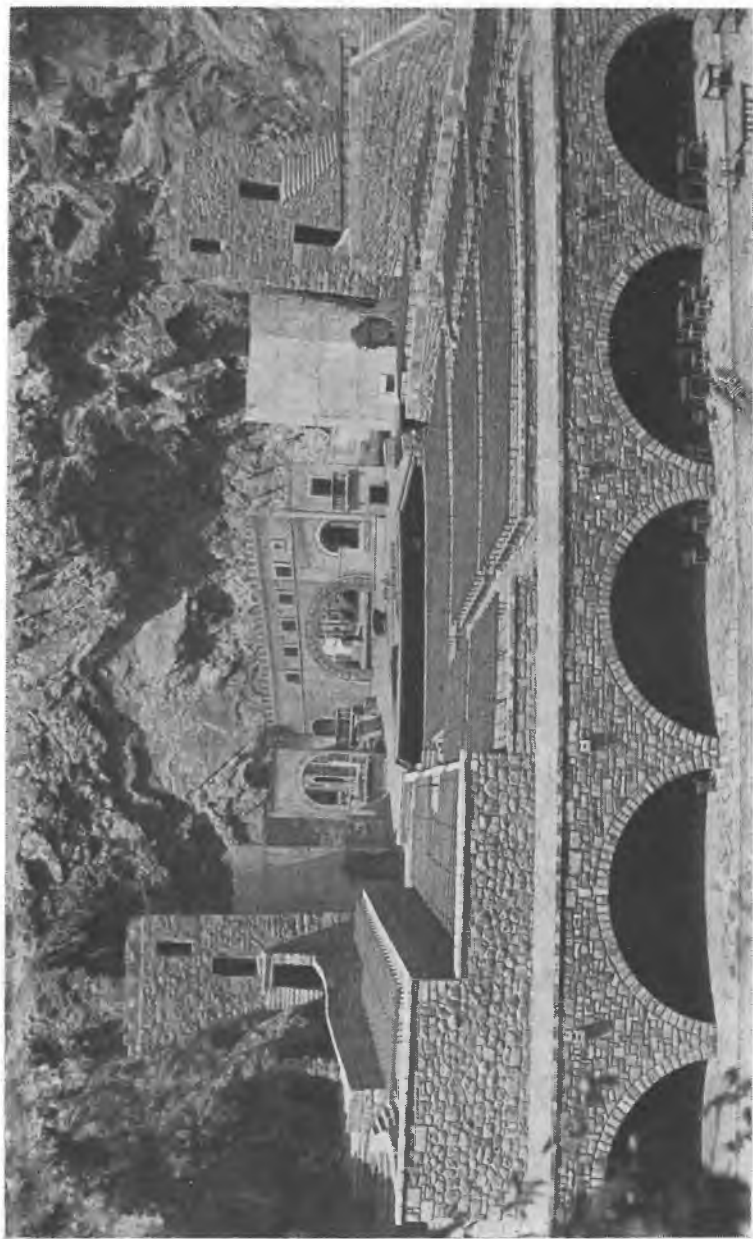


MIROSLAV KRIEŽA »IN CAMP« (The Zagreb Dramatic Theatre), drama from the First World War that was prohibited during the former reactionary regimes; was staged in Zagreb in 1954. Director dr. Branko Gavella, stage designer Kamilo Tompa, costumes by Jasna Novak.





DR. BRANKO GAVELLA, since 1914 director of the Zagreb Theatre, has been active on all Yugoslav stages, likewise in Sofia, Prague, Brno, Bratislava and Milan (Scala). His stage-managing of the domestic and world dramatic classics as well as operatic repertoire represents the highest artistic achievements. He is a writer of theoretical works on dramaturgy and the theatre, professor of dramaturgy and stage-management at the Academy of Theatre Art in Zagreb.



BEOGRAD, THE NEW SUMMER STAGE ON TOPČIDER, erected in 1950 in picturesque natural surroundings.

while at the festival held in the old Roman arena of Pula great opera and musical performances were organized.

In spite of considerable traditions in the life of our theatres, their documentation and history have not been sufficiently worked upon. Of late, however, greater attention has been paid to the theatre archives and museums as well as to the study of the material connected with the history of the Yugoslav theatres. The oldest theatre archives are kept by the Croatian National Theatre in Zagreb, while in Beograd and in Ljubljana museums have been founded in recent years; they organize from time to time thematic exhibitions and are developing into theatre institutes.

The rapid opening of so great a number of theatres has increased the need of a larger number of theatre experts. The method employed consists in their systematic education in academies and schools of dramatic art. In addition to several secondary schools, there are in Yugoslavia to-day three theatre academies enjoying faculty status (Beograd, Zagreb, Ljubljana). The mentioned cities also possess musical academies

*THE THEATRE MUSEUM IN BEOGRAD, situated in the old building dating back to 1836, possesses a permanent exhibition of the development of Serbian theatres and organizes thematic shows. It is developing into a theatre institute.*





THE DUBROVNIK FESTIVAL, 1954. Marin Držić's *„Tirena“*, pastorate, director dr. Marko Fotez, performed in the old square of Dubrovnik amidst picturesque gothic, renaissance and baroque buildings. This place saw its first performance in 1548.

and schools of ballet, in which opera singers and ballet dancers are educated.

Our artists of the stage possess the benefits of social insurance (pension, free medical treatment, children's allowance, two months' holiday), while their salaries are relatively much superior to those that are received in public administration; they receive prizes, and various awards are conferred upon them for outstanding artistic accomplishments and

the most successful settings; they are organized in the professional Association of Dramatic Artists of Yugoslavia.



THE DUBROVNIK FESTIVAL, 1954. *W. Shakespeare's »Hamlet«* performed without decorations on the ramparts of the ancient historical fortress Lovrijenac. Director dr. Marko Fotez, scenery by Miše Račić, costumes by Milica Babić-Jovanović.



THE DUBROVNIK FESTIVAL, 1954. *W. Shakespeare's »Midsummer Night's Dream«, performed under pines and olives in the poetic surroundings of Gradac Park. Director dr. Marko Fotez, stage designer Miomir Denić, costumes by Milica Babić-Jovanović.*



THE DUBROVNIK FESTIVAL, 1954. J. W. Goethe's *»Iphigenia on the Tauris«*, performed without a stage in the natural surroundings of Gradac Park. Director dr. Branko Gavella, scenery by Kamilo Tompa.

THE SPLIT SUMMER PLAYS, 1954. Sophocles' *»Antigone«*, performed in the peristyle of Emperor Diocletian's Palace dating from the beginning of the 4th century. Director Tomislav Tanhofer.



The theatres cannot cover their expenses with their incomes, because the admission prices are relatively low. Thus, for instance, the Beograd National Theatre covers with its income 14 per cent of its expenses, while the rest is covered from the state budget, so much so that the spectators pay only a fraction of the actual price. Besides, the rapid development of the theatre life was not in harmony with the possibilities of erecting new buildings with a larger number of seats, which likewise suppresses incomes despite the fact that tickets are sold out most of the time. The problem of the numerous newly-founded theatres was solved by adapting the already existing halls. However, a number of new summer stages have been founded (in Beograd, Subotica, Novi Sad, Dubrovnik etc.), which can take a larger number of spectators.

Social administration of the various theatres is effectuated by artistic councils elected by the respective theatre collectives. The duties of an artistic council are as follows: To determine the repertoire, to compose the proposals for the budget, to engage artists and other personnel; in short, to manage the theatre in an autonomous manner. Such a democratic form of administration offers possibilities of greater freedom in artistic creation, while the results – and this is self-evident – depend mainly on the subjective powers of the individual, who, as in all forms of creativeness, gives each theatre the imprint of his own individuality and concept.

MILENA NIKOLIĆ

*Director of the Beograd Theatre Museum*



THE SUMMER FESTIVAL OF PULA, 1954. G. Donizetti's *«Lucia di Lammermoor»*, performed by the Opera from Ljubljana in the Roman arena dating from the times of Emperor Augustus.



## THE THEATRES IN YUGOSLAVIA

Yugoslavia has 16,927,275 inhabitants and covers a territory of 256,393 sq. km.

A list showing the towns with permanent professional theatres and the dates of their foundation is found on the geographic map on the inside of the back cover.

In 1939, Yugoslavia possessed 14 permanent theatres and 3 opera houses with their ballets.

There are to-day:

65 national theatres

10 opera houses with ballets

8 theatres of national minorities.

Permanent summer festivals are held in Dubrovnik, Split and Pula.

Redacted and arranged by

*Radoslav N. Horvat*

Proof-reading *Ferdinand Dobrowolsky*

Printed and bound by

The Publishing Institution of the Yugoslav Academy

Machine composition

*J. Rozinger and M. Grosinger*

Making up *S. Molnar*

Printers *M. Štefanec*



GEOGRAPHIC MAP OF YUGOSLAVIA CONTAINING TOWNS WITH PERMANENT THEATRES AND YEARS OF THEIR FOUNDATION

