

VARIA

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SFINGA VORTIT BARBARE. OVER TWENTY-FIVE YEARS OF STUDENT THEATRE IN POZNAŃ

ABSTRACT. Kaniecka-Juszczak Katarzyna, *Sfinga vortit barbare*. *Over Twenty-five Years of Student Theatre in Poznań* (*Sfinga vortit barbare*. Ponad ćwierć wieku studenckiego teatru w Poznaniu).

The aim of the article is to recall the history of the Student Classical Theatre *Sfinga* operating at the Faculty of Classical Philology at Adam Mickiewicz University in Poznań and has been performing Plautus's plays for over twenty-five years. The author shows how the theatre brings the story from pages to the stage and later from culture to culture. The article ends with a reminder of didactic function of student theatre.

Keywords: student theatre; Plautus on the stage; Roman comedy

INTRODUCTION

The purpose of this report is to summarize the activity of the *Sfinga* student theatre, connected with the Institute of Classical Philology at Adam Mickiewicz University in Poznań. Since 1997, the group, led by local philologists, has been staging ancient comedies and popularizing ancient culture among a wider audience. After learning about its history, I will present some hallmarks of *Sfinga*'s stage work and its approach to the artistic and didactic process.

A BRIEF HISTORY OF *SFINGA*

The student theatre *Sfinga* was created out of the need to 'test' the text of a new translation of Plautus comedy *Miles gloriosus* on stage. This is how Professor Ewa Skwara, the founder of *Sfinga*, talks about its beginnings:

In 1997, when we were preparing for a conference on ancient theatre, I gathered some students [...] to stage *Miles gloriosus*. I wanted to see what the play would look like when performed.

Indeed, during the staging, some textual problems of the translation can be noticed and verified. Mainly, this concerns the attribution of the lines or the entrances and exits of the characters, and finally – although to a lesser extent – some problems with the tricky pronunciation of the Polish verses.¹

This is the most accurate description of what our theatre has been doing for the last twenty-five years. Namely, it verifies the staging potential of the new Polish translation² and, at some level, the drama itself, testing its structure and logical development of the plot. Above all, our group's primary goal is to check whether (or what part of) the humour in these ancient plays is still understandable to a modern audiences.

In the first year of its activity, when *Sfinga* staged *Miles gloriosus*, one of Plautus's most famous and most celebrated plays, the play was surprisingly well received. This is what the local newspaper, 'Głos Wielkopolski' wrote about the event:

It was good that students of Classical Philology at the Adam Mickiewicz University broke away from dictionaries and handbooks. Last Thursday, in the hall of the University Theater Center "Maski", Plautus's comedy *Miles gloriosus* was performed in a new Polish translation by Dr. Ewa Skwara, a lecturer at the University of Poznań. The attempt to combine the Roman realities from over two thousand years ago and contemporary Poland, as well as the youthful spontaneity and temperament of the actors, had to end with a standing ovation. The audience is fed up with pompous stagings of *Antigone* and gloomy interpretations of *Oedipus Rex*. If we want more people than just students of classical philology to be interested in antiquity, such a spectacle is needed; it's a great way to dust off ancient works.³

After this initial success, a year later, in 1998, another opportunity opened up. Professor Elżbieta Wesołowska, a classicist from Poznań, invited students to participate in a rendition of Seneca's tragedy *Agamemnon*, based on her recently published Polish translation (1997) of the text. The challenge of tackling a different genre proves to be a difficult one. In tragedy, there is no place for slapstick routines, farcical action displays or the audience's favourite, the *qui pro quo* motif. Still, *Sfinga* succeeds in the most critical aspect of the show: the actors manage to move the audience. In sum, during those first years of its activity, the formation was an *ad hoc* theatre summoned by scholars and translators who wanted to see their text on the stage.

It is hardly surprising that *Sfinga*, after an enthusiastic reception of its first performances, consolidates as a group and decides to continue performing. Over the following years, plays by the *Sfinga* repertoire featured mainly the

¹This is an excerpt from a conversation that took place on October 14, 2023 between Professor Ewa Skwara and Professor Barbara Bibik, entitled: "Inspiration Strikes in the Fourth Hour of Work." The discussion will be published in the near future.

²Skwara 2002: 25.

³NN, *Klasyka na deskach* „Głos Wielkopolski” 13/14. 12, 1997.

plays by Plautus and Terence, while the group was headed by professor Ewa Skwara. Under her direction, the theatre prepared four more comedies (Plautus' *Amphitruo*, *Aulularia*, and *Bacchides*, followed by *Adelphoe* by Terence). In that early epoch, each of the performances resembles a Latin operetta, with much importance given to the musical layer of the show. Thus, live music – performed by a string quintet of students from the State Music School in Poznań – became *Sfinga's* trademark. Piotr Wiza composed the original musical score for *Miles gloriosus*, *Amphitruo*, and *Aulularia*, while Krzysztof Wesołowski created the one for Seneca's *Agamemnon*.

It is worth mentioning that the early years of *Sfinga's* activity were the heyday of student theatre culture, which thrived among the young classicists all around the country. Almost all major universities in Poland (the University of Toruń, the Jagiellonian University of Cracow, and the University of Wrocław) had their amateur theatres formed by the students of Classical Philology. Therefore, it did not take long to organize the 1st Festival of Student Theatres of Classics, which took place in Gdańsk in 2000. On that occasion, *Sfinga* went to Gdańsk to present *Aulularia*, which was later reviewed in the university newsletter "Życie Uniwersyteckie" as follows:

The singing and dancing performance by the Poznań ensemble, full of practical jokes and wordplay, with fake money spinning in the air, received a hot reception [in Gdańsk]. Although no prizes were awarded, as the festival's main aim was simply to show the funniest side of studying Classical Philology, the audience's applause was enough to achieve satisfaction. (...) After all, it turned out that ancient drama can also make one laugh today and that a face-to-face meeting with Greek and Latin literature can also bring pleasure to non-classicists.⁴

In 2004, the organizers of the third edition of the same festival in Gdańsk already awarded prizes, and *Sfinga* took second place for its performance of the comedy *Bacchides*, while one of the students⁵ received an individual prize for best female performance. A year later, the Poznań ensemble, now led by Skwara's doctoral students Katarzyna Kaniecka and Aleksandra Maciejewska, landed first place, winning the Golden Cameo for its stage interpretation of Terence's *Andria*. Once again, one of the individual prizes goes to an actress from Poznań.

Despite the different tone of his plays, Terence – with some creative modifications – turned out to be as suitable material for *Sfinga* as Plautus. In 2006, the theatre group began working on the script *Phormio*, a new translation of which has just been completed by Professor Skwara. The play premiered

⁴Miazek 2001: 19.

⁵The award was bestowed upon Aleksandra Maciejewska for her portrayal of a slave. Meanwhile, the first place was awarded to the theater *Perpetuum mobile* from the University of Toruń for its performance of *Miles Gloriosus*.



Phot.1. from spectacle *Aulularia*, Gdańsk 2000

that same year on the stage of CK Zamek, the local cultural center in Poznań. Although Terence, unlike the older playwright, was not so fond of *cantica*, the directors decided to make it more Plutine and turn it into an operetta by transforming the lengthy Terentian monologues into songs. That was also time for some musical experimentation. Instead of live music and original compositions, K. Kaniecka-Juszczak and A. Maciejewska opted for songs by Elvis Presley with playback and Polish lyrics adapted to the plot (and the comedy idiom) by the play's translator. With two of Terence's comedies (*Andria* and *Phormio*), the *Sfinga*, under a new direction, tackled the staging of a text that – to the modern eye – seemed to be more suited for a reading (literary) reception rather than a stage performance. Plautinization of the script was one way to sell it to the viewers. Two years later, that Terentian experience proved helpful for the group as it took on the challenge of staging – for the second time in its history – a tragedy. Using the translation by E. Wesołowska, *Sfinga* prepared Seneca's *Medea*, premiered in 2008. The long, rhetorically dense monologues, lack of a fast-moving plot, and many mythological references made the task particularly difficult. Drawing on their experience with the static comedies by Terence, the directors decided to add more diversity to Senecan *Lesedrama* by changing some monologues into songs and performing the choral parts with live musicians. Ultimately, the show was very well received, mainly thanks to the original musical score composed by Mateusz Stróżyński (currently the

head of Classics in Poznań) and the heartfelt performance of the lead actress and the student choir.

In 2010, *Sfinga* started a cooperation with the Archaeological Museum in Poznań, which the directors considered an excellent opportunity to promote the ancient culture outside the university circles and to reach out to a different audience. At that time, *Sfinga* got back to its origins and chose to stage *Miles Gloriosus* 13 years after its first staging by E. Skwara. Directed by K. Kaniecka-Juszczak and A. Maciejewska and performed by a new generation of actors, the new interpretation of *Miles* was shown three nights in a row among the arcades of the main hall of the Museum.⁶ Since the general (non-academic) public responded well to the play, the Archaeological Museum enrolled the theatre group as part of the two-week-long Archaeological Festival in Biskupin.⁷ During that time, *Sfinga* played eight full performances (for the general public) and conducted 20 theatrical workshops (for children). This experience proves that Plautinian humour, adequately presented, reaches every age group.

The new version of *Miles gloriosus* remains in the repertoire of *Sfinga* for a long time, starting a new group practice: revivals and re-working of the same play. In 2012, at the 5th Festival of Student Theatres of Classics in Gdańsk (25–26 April 2012), the theatre ensemble showed another version of *Miles* (in costumes from World War II) and won an honourable second place. For the third time in *Sfinga's* history, the jury has also recognised the talent of individual actors from Poznań. Quite surprisingly, our student Aleksandra Dudra received an award for her role of Lucrio (a drunken servant from *Miles*), interpreted by the jury as the best male and female performance.

The year 2013 brought some changes to *Sfinga*. Łukasz Berger (a younger-generation doctoral student of Professor Skwara and a former *Sfinga* actor) takes the place of A. Maciejewska on the seat of the group's co-director. The new direction was inaugurated by the premier of *Eunuchus* by Terence that same year at the University Theatre Centre 'Maski'.⁸ Preparing the performance, the theatre group holds an open casting call for the first time, which is attended not only by students of classical philology. From that time on, *Sfinga* would unite Polish Philology, History, Theatre Studies, and Law students (to name a few). This was a significant marking point for the group, which – as mentioned before – was

⁶It is worth noting that most of the students who played in the first version of *Miles* are now professionally linked to the University: Prof. Monika Miazek-Męczyńska, Prof. Konrad Dominas, Prof. Rafał Wójcik, Dr. Marlena Puk, and Dr. Anna Lasek.

⁷Biskupin is a famous archaeological site and a life-size model of a late Bronze Age fortified settlement in north-central Poland (90 kilometres from Poznań) that also serves as an archaeological open-air museum.

⁸Excerpts from this performance (in Latin) are also presented at the conference of *Société Internationale pour l'étude du Théâtre Médiéval* (22–27 July 2013) thanks to the invitation by Professor Piotr Bering.

founded by classical philologists and intended as an extracurricular activity for the Classics students. Open casting is, in fact, a necessity since the second decade of the 2000s had already shown a crisis of classical studies: the number of students decreased drastically in all major universities, while the smaller academic centres (like Toruń, Gdańsk or Łódź) have to close their master's programs. On the other hand, finding 'new blood' outside the narrow circles of students of Classics could be considered an opportunity. In my opinion, it changed how we work with actors who no longer have a basic knowledge of ancient theatre, to whom every Roman or Greek context must be explained. However, very often, through their inquisitive comments and unexpected questions, we feel encouraged to re-read the script with a fresh perspective as the play's directors.

Shortly after the premiere of *Eunuchus*, our main performance hall, the University Theater Center "Maski", was closed and has been undergoing reconstruction ever since. From that moment on, *Sfinga* had to look for new, available stages each time or adapt various spaces available at the University: main halls, auditoriums and lecture halls. In a sense, we have become Plautine Grex, ready to perform in any adaptable location, as long as some audience members are willing to see the show.

Breaking the Latin repertoire monopoly, in 2017 *Sfinga* decided to stage *Frogs* by the Greek playwright Aristophanes. The show with the more representative title "Euripides in the Underground" was a creative version of the original script combined with a parody of the famous Polish TV talk show (in place of the agon). Although we lacked a full-fledged stage (and behind the scenes, for that matter) and had to perform in the former Collegium Historicum hall, the audience very well received this somewhat extravagant interpretation of the Aristophanic comedy, which consisted of a canoe, a smoke machine and several gloomy songs from the 13th-century collection *Carmina Burana* (in place of the choir). One year later, in 2018, *Sfinga* started working on Plautus' *Casina*, based on a new Polish translation by Professor Ewa Skwara. It was the first Plautine play after eight years of experimenting with different materials. The comedy based on the bride-in-disguise motif, full of practical jokes, verbal skirmishing, and eavesdropping moments, becomes one of the group's favourites. The following year, it was revived (with a new cast and some new songs) to be presented during the international conference *Plautus: From Page to Stage*, organised by Profesor Daniela Urbanová from Masaryk University in Brno (2019). Despite the language barrier, the Czech-Polish audience received the performance very warmly.⁹ The same was true for the play *Curculio* presented (in Czech) by our hosts, the student group from Brno.

⁹The recording of the that performance (courtesy of the Masaryk University in Brno) is available on-line: Titivillus, 2020, Kino Scala, 09.12.2023, https://youtu.be/_E_fJ4c6NZU?si=J9ivf1PeaUNY1HFR.

The COVID-19 pandemic heavily marked the following year, 2020, and *Sfinga* had to suspend its activity. However, the lockdown was, in many ways, productive. With the publication of *Casina*, Professor Skwara retook her original project of offering new translations of all the plays by Plautus.¹⁰ Thus, after over twenty years since its foundation, *Sfinga* could return to its original function of testing new Polish text onstage. Once the pandemic was over, the group was handed a newly finished script of Plautus' *Curculio*. It was a perfect opportunity to work on the same play that had been staged by the Brno theatre group in 2019. At the same time, the philologist from Brno encouraged us to organize the second edition of the Plautine conference *Plautus: From Page to Stage*, which took place in Poznań from 11 to 14 May 2022. Accordingly, the premiere of *Curculio* was included in the conference's opening session. Compared to the Czech version of the play, *Sfinga* took a more risky approach, setting the comedy in a cabaret bar setting and making some significant modifications to the character types. Between 2022 and 2023, the play was presented several times in a new venue with a different cast and some new songs.

What will the future bring? While we await new translations of Plautus (from *Epidicus* to *Truculentus*!), we are working on the script based on Aristophanes' *Thesmophoriazousai*. The results will be presented in May 2024.

SFINGA'S STYLE: COSTUMES AND MUSIC

Costumes and music are the most readily available theatrical means through which *Sfinga* manages to situate the play in a given spatio-temporal setting. Like *pallium* in the case of Roman comedy, the selection of clothes and music style has always guided the audience as to where and when the original plot is taking place. And just like in *fabula palliata*, the result is a hybrid space and time,¹¹ set in a world of Polish (and global) pop-culture references, historically specific decorations and verbal references to ancient culture, institutions and mythology. I will show our *modus operandi* and briefly discuss some of the most representative performances.

For the comedy *Amphitruo* (1999), our theatre group used royal costumes that were more fitting for tragic characters. The outfits – richly decorated and weighing several kilograms – were rented from the Poznań Opera House. They perfectly reflected the character of the play, in which elements typical of tragedy are mixed with farcical motifs. After all, Plautus says in the prologue that it would

¹⁰The translations of the plays *Casina* and *Cistellaria* were published as volume IV of the Plautine series of Biblioteka Antyczna (Wrocław 2017) – 13 years after the publication of the volume III (Warszawa 2004).

¹¹See the famous coinage by Gratwick (1982: 113), who use the term 'Plautinopolis' to describe the hybrid Graeco-Roman reality where the comedies were set.



Phot.2. from spectacle *Amphitruo* 1999

not be appropriate ‘to turn completely into comedy a play where kings and gods come on stage.’¹² Accordingly, the exuberant and expensive-looking costumes used by *Sfinga* seemed to serve perfectly the mixed tone of the text: by being so monumental, they transported the audience into a world of tragedy and, within the ridiculous scenes, highlighted the absurdity and humour of the situation.

The staging of the comedy *Asinaria* (2001) used silent film aesthetics and acting conventions. The 1920s costumes and the inter-title cards, explaining parts of the plot, were determinant features of the show. The choice of silent film for this particular Plautine comedy, which contains impersonation and play-within-a-play motifs, emphasised its metatheatricality and situational humour.¹³ It is worth mentioning that the silent movie was initially called a pantomime since it was based on very similar elements to the ancient theatrical form. In our staging of *Asinaria*, we also had to include the most-defying characteristic of a silent film, namely live music. The performance did not use any pre-recorded compositions, but the actors were accompanied by a pianist (or *tapeur*), improvising background music in relation to what was happening onstage.¹⁴

¹²De Melo 2011.

¹³It is impossible not to mention *Asinaria*’s two main slave characters, played by Paweł Jabłoński and Andrzej Pietkiewicz. Despite the stylization on a silent film, their appearance on stage, according to the spectators, made one think rather in the characters from a Czechoslovak slapstick animated series *Pat and Mat* (first released in 1976), did not use dialogue and was very popular in Poland. The final effect, although unexpected and unintentional, was hilarious.

¹⁴In the classic silent cinema, the *tapeur* not only made film screenings more attractive, but also helped to drown out the sound of film projector.



Phot.3. from spectacle *Asinaria* 2001

As mentioned in the previous section, the comedy *Miles gloriosus* was staged twice in all of *Sfinga's* history, in 1997 and 2011–2012. The second adaptation, modified over time, used two different settings. In the first version from 2011, the actors performed in costumes characteristic of ancient theatre, while a year later, the group decided to re-contextualize the plot by setting the play in the times of World War II. The idea behind this stylisation was not to recreate the soldier's uniforms of that time by using only historically accurate costumes and objects. Instead, we wanted to evoke a broad notion of wartime and military life. Accordingly, the slaves – including Palastrio – were using simple black-and-green camouflage clothes, reminding of modern-day recruits, but the elderly citizen Periplectomenus wore an original Polish uniform from the 1930s. Similarly, the courtesans were dressed like prostitutes from the British sitcom *'Allo 'Allo!* (1982–1992), set of France under the German occupation. The soldier Pyrgopolinices, in turn, did not have a World War II outfit – he was dressed in a pompous uniform from the Napoleonic Wars, thus projecting a figure of a self-involved and haughty commander. Despite this eclectic use of costumes, the predominant context of the 1930s and 1940s was maintained by the use of a theme song from the popular Polish war-time comedy *'How I Unleashed the Second World War'* (1979), unequivocally transporting the audience to the times of German occupation. Therefore, the original composition



Phot.4. from spectacle *Casina* 2018

by Jerzy Matuszkiewicz entitled *Róża i bez* [Rose and Eldeflower], with new lyrics about a braggart soldier, became the leitmotif of the performance, marking every change of scenes, and its extended version was also sung chorally by the actors in the grand finale of the play.

The last example is the staging of *Plautus' Casina*, for which *Sfinga* chose costumes typical of the 17th century elite. Additionally, we moved the action of the entire comedy from the street in front of two houses to the living room of a wealthy couple (Lysidamus and Cleostrata). Costumes and set design played a huge role in the new interpretation of the performance, evoking bourgeois drama. After introducing songs highlighting the ups and downs of married life, the play became a family tragicomedy, telling a bittersweet story about 17th-century bourgeois society. In this regard, Lysidamus' unfaithful husband, humiliated by lies and deceit, resembled the heroes of Molière's marital comedies.

Arguably, all of these examples suggest that *Sfinga's* approach to ancient comedy is based on double translation: apart from expressing Plautus and Terence in the 'barbaric' Polish language, we feel the need to translate the original Graeco-Roman cultural setting into some new spatio-temporal context. Accordingly, different stylisations and the dynamic management of (pop) cultural associations evoked (among others) by the costumes, stage design, and music determine the shape of the world created only for the duration of the play (approx. 80–90 min.). Preparing the show, our theatre group contemplates which

features, values, or aesthetics of the modern world are reflected in this particular comedy, which place or epoch will most fully highlight the play's message, and most importantly, its humour.

SFINGA'S DIDACTIC FUNCTION

Summing up the 26-year history of the student theatre *Sfinga*, it would be fair to say that it has undergone an evolution of sorts and – over the years – has expanded the scope of its activities. As was mentioned at the beginning of this article, the group was born out of the need to verify the adaptability of the Polish translation to the stage. Most of the scripts – by Plautus, Seneca, and Terence – were based on some new, as-of-yet unpublished translations, and thus, each show was a double premiere, a first public presentation of the text and its staging.¹⁵ Since the script at our disposal was often still a work in progress, on occasions, the students managed to identify some lines attributed to a wrong character or problems with the translation whenever they could not understand the dialogic exchange between their characters. During the rehearsals, we spent much time planning the actors' entrances and exits from the stage. As directors, we keep instructing the students: 'Always remember where you went to in the previous scene and from which house you are entering now!' Then we were happy to see that the actors, on their own, could notice and point out some playwrights' lack of consistency, for example, if a character had left the stage towards the harbour and suddenly appeared from the side of the forum. Working on a comedy text during rehearsals requires – both from the actors and the directors – a great deal of attention to detail and concentration. However, sensitivity to jokes is perhaps the most essential thing in that process. More often than not, while reading ancient comedy, despite the students' general disposition towards humour, some jokes do not land. In a constant dialogue with the author of the translation – in this case, Profesor Ewa Skwara – we can decide collaboratively if it may be the fault of the unclear Polish translation, outdated humour of the Latin original or, perhaps, some generational difference between our (young) actors and us.

To sum up, apart from entertainment, *Sfinga* became a non-formal workshop on ancient theatre. Thanks to the energy and creativity of the theatre troupe, the topics previously discussed in the classroom come to life on stage, and the students can actively assist while transferring the ancient playwright 'from page to stage.' More importantly, they get to witness the final audience reaction to the dramaturgical choices we make as directors, and they execute as actors.

¹⁵Very rarely was a staged play not associated with a new translation. These included Aristophanes' comedies, *Lysistrata* and *Batrachoi*, as well as the second production of Plautus's *Miles gloriosus* in 2011.



Phot.6. from spectacle *Curculio* 2023

CONCLUSIONS. SFINGA VORTIT BARBARE

The essence of our theatre group, its *raison d'être*, and artistic anxieties are undeniably linked to *Sfinga's* academic origins. Created by scholars and translators as an extracurricular workshop for students and a tool of 'experimental' philology, the theatre group gave our small community several generations of amateur actors and enthusiasts of Antiquity. Over those twenty-six years, it has modelled local audiences and taught them – in a non-obtrusive way – what to expect from a Greek or Roman drama. Apart from introducing the spectators into the world of ancient culture, *Sfinga* has always tried to bring the Plautine (as well as Terentian and Aristophanic) humour closer to modern-day sensibilities. We have been doing our best to put the (translated) humour into some (onstage) action. As theatre works on subsequent performances, it recreates the comedy of the play and its popularity with a broad audience, from the more educated to those with a less refined taste.¹⁶

¹⁶Let us not forget that Plautus was the most successful and best-selling (so to speak) playwright in antiquity. His plays were appreciated by the simple people as well as by Cicero.

Finally, I firmly believe that, while fulfilling a didactic function, our theatre has also taken on a socialising role. Hopefully, one can allow me to finish this short report on a more personal note. I have been the supervisor and the director of *Sfinga* for 19 years now, and, in all these years, I have taken my students from the classroom space to the rehearsal room. The various discussions over ancient texts, their contexts, indirect stage direction, and the general performative potential have shown me that theatre is also a bit like a psychologist's office. I watch these young people grow and develop skills or overcome shortcomings. I witnessed their attempts not only to understand the written text from nearly two and a half millennia ago but also how they try to understand others and themselves. It amazes me that, with a simple trigger of collaboratively putting on a play, such significant changes occur within them. Whether ancient or modern, theatre will always open us up to the world and broaden our understanding of other people's attitudes and behaviour.

PERFORMANCES REALIZED BY SFINGA:

year of the premiere(s)	author/ play	director(s)
1997	Plautus, <i>Miles gloriosus</i>	Ewa Skwara
1998	Seneca, <i>Agamemnon</i>	Elżbieta Wesołowska
1999	Plautus, <i>Amphitruo</i>	Ewa Skwara
2000	Plautus, <i>Aulularia</i>	Ewa Skwara
2001	Plautus, <i>Asinaria</i>	Ewa Skwara
2003	Terence, <i>Adelphoe</i>	Ewa Skwara
2004	Plautus, <i>Bacchides</i>	Ewa Skwara
2005	Terence, <i>Andria</i>	Katarzyna Kaniecka, Aleksandra Maciejewska
2006	Terence, <i>Phormio</i>	Katarzyna Kaniecka, Aleksandra Maciejewska
2007	Seneca, <i>Medea</i>	Katarzyna Kaniecka, Aleksandra Maciejewska
2009	Aristophanes, <i>Lisystrate</i>	Katarzyna Kaniecka-Juszczak, Aleksandra Maciejewska
2011, 2012	Plautus, <i>Miles gloriosus</i>	Katarzyna Kaniecka-Juszczak, Aleksandra Maciejewska
2013	Terence, <i>Eunuchus</i>	Katarzyna Kaniecka-Juszczak, Łukasz Berger
2014, 2015	Anna Maciejewska, <i>Circe</i>	Katarzyna Kaniecka-Juszczak, Łukasz Berger
2016, 2017	Aristophanes, <i>Batrachoi</i>	Katarzyna Kaniecka-Juszczak, Łukasz Berger
2018, 2019	Plautus, <i>Casina</i>	Katarzyna Kaniecka-Juszczak, Łukasz Berger
2022, 2023	Plautus, <i>Curculio</i>	Katarzyna Kaniecka-Juszczak, Łukasz Berger

More performances to come!

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SFINGA VORTIT BARBARE. OVER TWENTY-FIVE YEARS OF STUDENT THEATRE
IN POZNAŃ

Summary

Students' Classical Theatre *Sfinga* debuted with comedy *Miles Gloriosus* in 1997. Over the years they staged various plays of Plautus in order to prove themselves and their audience that certain themes and Plautine humour were not only still alive but also deeply emerged into the temporary culture. The main purpose of *Sfinga* has always been to familiarize their audience with Plautus and pay special attention to the care of ancient taste. The article discusses the following plays by Plautus: *Miles Gloriosus*, *Amphitruo*, *Asinaria*, *Casina* and *Curculio*. The authors present how, thanks to the available theatrical elements (costumes, music or scenography), *Sfinga* managed to make some performances take on new, fresh meanings, and others turned into musicals, burlesque or operetta.