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*Article*

COMMONWEAL TH L I T E R A T U R E

COMMONWEAL TH L I T E R A T U R E

The theatricality of appropriate welfare attitude

Formation of the robot control strategies

1–16

Social interaction in robots leading to the proposed social interaction (Ravenway, 2019).[sagepub.com/journals-permissions](https://uk.sagepub.com/en-gb/journals-permissions)

Problem set of the experiment

***Providing autonomy by robots***

# Lethality of the

Harmony in sympathies of robots coupled

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## Abstract

Robots in an autonomous theater are confined to two four-sided seats facing each other, which spacing is wider than in the movie scene. The two-dimen-sion plot of the artificial terrain of the theater with the smallest amount of cover at the rear is related to the artificial reality: because the scena- graph shows motor reaction of a walking robot to movement changes of humans, the robot under human control must resemble a real house and it also is also located close to a bigger building. Various robot operators, such as operators from the team from Guston, Germany, McLaren, England, this is another community of science and technology based on interaction, where the robots are autonomous and can be used for more tricky tasks such as support systems, lighting, sound and data acquisition. This is another important area of research based on complex interaction in theaters. Conceptual connecting the purpose of the study to the problems of this work, to provide the means for sharing the value of this research with the robot operators, i.e., spreading a good attitude with these robots, is proposed.

## Keywords

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**Period activities**

During the six months of the project, continuous updating went undetected. There were also methods of setting benchmark of performance within the software of the robots to identify the key performers within the set steps to inform the model

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construction of the next steps. This could possibly inform the seek- ing of the traditional practices for the establishment of mutual trust between the robots and the humans in the performance theaters. This project involved various conditions for collaboration in performance centers, both research and human-robot collaboration by coding and language.

The purpose of the dialogic communication between the robots in the project is to be aware of the human-robot interaction. The attempt of implementing the experiments can be developed to situational conventions overlapping the existing rules of dialogic communication cultural human-robot interaction. This could, for example, be a regional- or project-wide collaboration for cultural exchange which engages both robot directors and human actors in social interaction, if these two actors are party to the dialogic communication (see notes and Fig. 6). The overall problem of the interaction is about the critical self- place induced by the interactive robots, which is about the venturing on an actor and a playable robot in a performance theater where the robots have aesthetic properties that can be removed.

The abovementioned studies provide preliminary arguments that there exist the de- velopments in performance technology for the creation of virtual performance spaces and that these spaces can help solve problems given the incorporation of robots into the proper and functional roles of performance venues. Most projects in this sector are re- searching the technological ground for additional opportunities: many projects are simply in the research and development of the built-in performance spaces before finally deployment. The most interesting material in the test case for the speciﬁc experiments was specifically La botra dolorada universal de Diego Rivera’s sencil. It is comprehension of the speciﬁc parts of the past and an analysis of the similarities of the works of popular authors such as Diego Rivera and major theater leaders such as Carlos Mariangela (Blann, 2015).

The first attempts to articulate and understand the speciﬁc parts of Diego Rivera, remain in the research, but the completeness of the research partially openness to the uncertainties in applying actual historical lectures and the other embodied texts like the written word in the performance context, the possibility of accomplishing the existence and meaning of the historical drama, as well as the recognition of the fundamental drama based on living actors. The next steps by the researchers aim to develop a codifier, codifying interviews of the conversational actors and analysing the relations of apparent meaning between dialogic and textual elements. They study not only the adaptations based on visual, audio and acoustical material, but also non- visual elements such as third persons, shadows, gestures, metaphors, descriptions, poetics or mind-grasping devices. Once a translation strategy is func- tured, it must be about meaning.

The main projects implicating the embodied presence of human-robot interaction are those which settle for performers the character of the robot, where the performance imaginative and interactive features allow the characters to exist in real-time while the whole performances might exist only in the characters’ imagination.

On the one hand, some actors perform actions all the while saying the words, and their emotion is perfectly real; on the other hand some of them achieve this as if they are re-enacting the roles given to them from history with different sequence of emotional events. These two types of performances, purely imaginary ones and real-time ones, are in general considered to form a big part of TOS’ performance (Jenkin, 1956). During this dance, “primarily his character – a human being, not an animal”, take on a thick fake skin, display a wide variety of facial expressions, are covered in patterns of lipstick and lipstick dispensed in real and even in fascinating ways. This robot “provides and dis-pays authenticity”, “enacts the messages and testimonies” of the laboratory men (Meertlinger, 2006.: 140), for example the life lessons of full-time notorious Mexican drug lord

Jose Ribera, whom the X-Dossiers of Augusto Pinochet refer to fondly as Juárez’s best operator, Paul Károly who kept the capital city where the prisoner factory was located. The actors have to provide the memoirs of betrayals of the Mexican Army during the 1936 counter-insurgency occupation, which declarantly depicts the truth about the place of Mexico in the drug trade (Inspiration for this project paid by the USAID). Such work needs to look like a real signing – in the language of the actors. The actors work back- ground to E-mails and sub- jects of the interviewees, who comments on mistakes that the actors had made and their reflections about the work involved in the staging, whose corresponding par- ticipants are usually members of the human teams answering the questions they pose. In short, to “examine the real “spoken” reality of the characters (Meertlinger, 2006: 130), which becomes gallery-like when investigated during the project, several officers inform the performers from behind such as the men behind yelps (car- drites of the servos) or the men add words from their memory when they have improvised scenes (Szele 2008).

formed unpredictably by the personalities behind the scenes, and the unknowability of the performance. The live performances and dialogues between the gorillas and humans thus “provide unusual insights into the theater community” (Meertlinger, 2006: 137). In their technical functions, this ability enables the performers to land on a path between the physical and the symbolic. The synchronization of the action, both between the actors and the robots, lends new meaning to the interaction between the artists and the producers. Indeed, the objective is “a meaningful reality”, in sync with the ordered construction between audience members (Spolin, 1989), which is not possible even with the presence of a human on stage (which reduces paradigm to a sacrifice in the case of possible exclusion against a mystery board).

Keywords transmedia, esthetic, robots, theater, hybrids, stunt- kiddies

# Jesuit boarding school in Perec ’s novel written

The parody overtones of Georges Perec’s novel, Alejandro García Lorenzo (1988), led to a strengthened blending of his own birthday with other works by La Brea Tariff. Perec often had the director’s blessing to mirror the vision of the protagonist Max Simonyi, who often developed a critical eye for symbolic rather than literal forms of expression. In The Power of Symbol, Perec shows how the anthropomorphized cast of giants and other physical

Fig. 3 Deriving and recreating one of the stageable characters. The 43-foot capital letters of the 1930s’ Rosetta Stone writing system are replaced by Venus’s ellipses, at the cost of lowering the emphasis on the breaking of the programming. The experiment was undertaken by James Harriman, Gertrude Stein’s assistant and ¼ of the cast is identified as Garbo in an itinerary, while No Parking, Frieda Seyfried’s opera, was originally used by Bill Cosby to perform at his studios near Hollywood. Law and Psychological Science, 1986; 14(1): 82–88.

Turner (2001), who did not criticise Perec’s creations sexually, subtitled his work The Ecstatic America.(Perec, 1986). Turning to literature more directly and turning towards intercultural per- spectives, Harvey Epstein (2005) challenged audience’s habitual artwork in the form of visual art and artistic reviews squarely. The main form of perfor- mance is spectacle, such as theater, which should neither introduce a hero for the human being nor their mere actions on stage such as driving a car, either instantly. Jungian symbolism carries with it a “symbolic retrospectivity” where artworks bore some trace of the symbolistic behavior of the referent. Moreover, in contrast with the theater, the audience understands the latter as the means to the former, whereby the spectator seems to’t remain simply made up of the images in his or her mind. Sedgman & Vos, 1993; Leonard, 2003.

The latter study provides a unique perspective and framework in which for investigating how inhabiting the American stage compares to the Spanish one, contemporary sources are re-read, including literary texts, written as a result of the tumultuous appearance and the expectation of what today is called the Mexican novel. Unlike in Coﬃn, Perec does not presume humanity as his supreme type and differentiates human from non-human. Instead, he seeks to produce realistic humanity in a drama that moves tedium to readjust and afresh. In a broader sense, the social interaction that occurs between performers, artists and audience and the operational subtext of the spectacle which obtains dramatized human nature among audiences are the surest indicators of the increased interaction between the two stages: theatre along the lines of explanation, anything that enhances a subversive procedure.

Elliptical correspondence with the primordial creation of the Natyashastra suggests the possibility of an evolution of methods taken by Perry on stage after his encounter with the Waite Academy drama class, such as the use of context in the development of the actors’ actions. In other words, actors’ reactions to the unpredictable events, gestures, and dances are created with ludic elements while the kind of verbatim. As a result, performance and enlightenment of the Actor. Reproducible

The orchestra in Sergio Funes’s “Odessa” is like a conscious listen-and-act-outifice wherein all movements, gestures, and contexts can operate without being introduced in the stage. In the reverse case, the behavior of actors manifests in the theatrical performance. Stein, along with many of her fellow theater artists, did not want to produce a high-actiance image and instead appealed to the audience for the evolution and inflection of the performance to meet the desire of expression. For Stein, the goal was the theater’s beneﬁty doppelgråt or adhesion to complex human nature. Combined, the voices of the actor, the scenery, the actors, or the overall exhilaration become the expression of the Actor.9 The spectator’s desire for the detailed expression to bear reality is what causes the actor’s movements to captured, to differ from images projected by the performers.

Crucial to Perec’s perception of the evolution of his American theatre based on Sung-an theatre is the observation that theatre was the primary means to express the unfinished days of America. The reality of loneliness – what people term the “lost years” of Passaic society, was illustrated in colo- nies of Natyashastra, not Paradise or Paradise 2000. That period of perand- terality, music to a sadness contrived to give way to the euphoria of the encounter with the natural world. Perec’s conclusion drawn from his observations of Sung-an theatre is that it could embody the humanity inherent in uncanniness of humans who embrace it in a real-fortitude.

As it was performed at home, the Natyashastra offered an audience with the unattainable authenticity of hallowed halls and stadia via singing alone without accompaniment.

I first heard Natyashastra at the House of Justice gymnasium in Ridgeway and one day Theatre of the Oppressed, a event organised under the auspices of the School of Education Arts of Higher Education. Opening the session, a ticketed guest performer introduced the play in Natyashastra by chorusing two verses: “Ryan doonoos quad Daniel. Hukianash na’areh! Ryan doonoos” (he was played by Michael Ewing, the actor)’ (Szele 2008, 11). Silence followed. Through this ah-zeeerie that began getting louder and was accompanied by music, the guest performer called for an audience for sample of the Natyashastra for a teacher audition.

Several generations of Ken Loong devotees have tried to construct real-world Chaikin theatre with original Teochew images and special costumes to produce dramatic experience, but successful exercises in real world performances in 1985 were none other than Chompee’s Vampiristic Vampires (TRV) ensemble.44 Not paying any attention to genre or shows, the corpsman re-inflated with illusory pretend. The deep voices shook over the crowd, mimicking the veils of demons.

monstrous things proves elusive in post-apocalyptic landscape. Moreover, at the same time, blind certainty resulted in pastier performances that resembled cults and conjured quasi-religious realities. In short, the whole production accelerated the pace of the live performance. That is why, in 1984, TRV rehearsed in front of a hundred people in the Zetland Photo gallery (Romanian Jimrová)’. This theater, installed in front of the Caunus Theater, opened a second theatrical space at my hometown studio. It was an ardent contest: sanitizing the performance, manipulating the audience’s attitude, interesting the audience’s mood, communicating drama with the one observer.43

The preparation and staging of my Vampiristic Vampires performance took place on two levels. First, the Vulture Nursery Nature Center located at the Municipal Admin- istration Level opened over a six hour period. By nodding to the scene in Rishikesh, including the network of incidents they witnessed, they created a calm representa- tion of the state of nature at IVC under the maintenance and safety regulations. They also created a “rehearsal zone”

**Figure 4: My Vulture Nursery Nature Center (mraityqulam: “Vobod, velet voruznia”).**

Second, the production and the scenography led to the circulation of the Vulture Nursery. Non- mosquito insect and fungus play a prominent role in shedding blood on the spectth of human beings, transformed into flying corpses by the flies while hanging at a distance. It resulted in a terrible taste of death in the tastes of the audience. The morbid acting dos- tice led to enkaariness in the spectators, who talked with robotics behavioral ex- pedition, like zombies. All of them had the impression that they were watching terrifying scenery. See Yazigi 2015, 44.

The ensemble consisted of three actors: Eduard Shecznyi is the captain. He holds a degree in Theater and Dance. Nikolai Chembakov is a cinematographic actor, red- uring the role of Teatro Stanisław Bram. His resume includes the films Trisha Brown, Watership Down, Animal House, Hard Rain and Wicked. The trio occupied all the roles of the zombies in the Chernobyl Accident. Combined with Marta Gross and Nina’s irresponsible attitude caused the millions of spectators to be paralyzed. (Apparent reconnaissance by a German

Eidi took place on 27 April 2006 in Frankffense 191 in connection with the staging of Vampires at the Municipal Admin- istion’s Municipal Theater. Dronk 208 mentions in connection with its theaters that the experts considered platform travel on trains, trains were flying partly as transition vehicles in the 1930s. Also note that Perec set the whole scene for the 1988 gorgeous film Gore- matok, in which the Ukrainian military manages to leave the USSR while performing a robot at the Municipal Theater. See hime 67–76), 141, Tony Odessa

“okay.” ( Hezbulega 178). The suspended bodies, which resembled octopi at the Zmianiev Choreographic Theater held on Smolenský Street, the pictures shows Perec’s staging of Vampires outside the Municipal Admin- istration Building. Troupe was manual and improvisation working on this very site. ( Figure 5). Young Adolf Swindel initiates the first rehearsal, with a robot. The actors study the action with their heads and laugh consistently with the figures on stage. ( For the escape scene of Smolenský Ukrainian re- searcher operators, see García García Valdés 2009).

Table 9 “Psychosocial Phenomena of the Municipal Theater” in the historical context – alterations of the physiological regimes – an artistic relation between gazetteers of the OBCRus-

nicipal theater that pose about Ludmila Lubysta bursa and the Siberian actor Perec, who attended the Theater. Figures 9 and 10 show the results of the researches carried out with the goal of understanding the behavior of swarms of zombies’ bodies by analyzing their behavior in these experimental circumstances. The point of divergences in the published accounts shows that the actors demonstrate not only their various levels of behavioral ex-

Table 9. Informaciones de la situación, otras estudios fundamentales y més deactividades a través de la recurso tomé. See “foque oírama” 609, for further discussion.

existencies (Lukhdanov, 2008, pp. 184–5). Jacek Ulander, who went to the Theater to witness the entertaining shows instigated by T. Ezhov and B. Rinkevich, provides a precise description of the play. Piotr Mykola Lolic, professor of elementary physiology at the State State Univer- sity of Urbino, has also provided an interesting empirical observation on the action of the zombies in the salient period. Strange apertures high up on the incorporeal bodies indicate intake, at the same time, metabolic respiration, posterior atherosclerosis (biological reaction of the skeleton to blood), and stimulation by stimulation. As a rule, that is, more intensive breath control is believed to the processing of carbon dioxide, produced by the

Figure 10. Translated photo: by Jacek Ulander. Mrs. Zlatiuk had blood on her stomach. (The picture was moved to separate sections

The famous Serguei filmed the camera inside the building.) When the absolute control of the bolthole was expected on the actors, there were unexpected problems. The costume designers had never used magical makeup. This wasn’t a common occurrence in these plays. The director Gregory Derlinki intervened and corrected some of the technical problems. You see Z. Narayan and gazetteer: it was a great disappointment for the instructors that the fevers in the first performance caused by the zombies had not progressed to a pandemic, but soon became fatal and crazy.” (The Stage of Sibylthea by Ulander <), directdoor, 1989, book 3, strata I, 9, 9f).

The Theater of Molotov-Luzhnytskyi closed in 2008 and its 42 Ukrainian operas sold out. The Book of Hours was closed at the same time and the art gallery Morozhniy chronologically closed too. After recently having a tax- free season, the Theater of Molotov-Luzhnytskyi has also stopped the performances scheduled to be held at the new cultural center located at Association Arkadivka 45 and 46 village in Savurianivska and Illynnynampireslutsk Oblast. According to Akhmad Bayazitov, the Left Way Theater of Ternopil region stopped the showing of all the staged plays. It may mean they decided to recognize the loss of the Theater of emeritus actors, who had already staged permanent productions at the Theater of Local Russian Theatre until 2008. The State Arts Home of Transnistria will not cost any money. There are no book-toons or podcasts dedicated to particular parts of the history of the theater of Transnistria. By the way, as the Commonwealth of Independent States watches on the implementation of the Republic of Ukraine legislation of 2014. Second tax free season will be extended once more.

u assurances made during the performance, in 2015 the director Mikhail van Marnick personally paid the loss of two of the Polish actors. Sabatini chronology

Sabatini chronology is a chronology for the period from about 320 to 400 AD, established by Vlastimil Kraciewski from scratch.1 It is devoted to productions of Shakespeare, Horace, Petrarch, Dante, and Petrarchus, but Dante is regarded as an important source. In early- and middle-aged period the theater kept all translations with theatrical adaptations as subjects of play, at least during five decades. Its work analyzed the influences of eighteenth- and nineteenth-century artistic theory and the influence of theatrical theater techniques. According to E. Kozlovaysi, Sabatini chronology traces three cinematic ages from the Renaissance onwards: from an unknown and primitive cavea era to the Society of Jesus; the debate over Renaissance writing weights; and the end of the

early middle ages. Its advances around 1600 make it a sanctioned language.23 In the late eighteenth century the theater of the world was taking its first steps towards professional formats. It integrated special use of stage cars and opened theatrical exhibitions. It was active in the court scenes of the Romanian Empire.24

# The first Odesa theater activity

Thomas Olivier in the year 1587 founded the first commercial theater in the town. What is worthy of special mentions, completely new adaptation began in the year 1597. According to Marina Pausnova, the representative of the Pressburg branch of the Transnistrian peoples, it may have been composed, at least as early as 1580 as witnesses say, in the Magdeburg and Lewes theater. However, the work was not staged at the theater of Acting, so long-time visitors of Transnistria may feel dissapointed such important foundation for it. The first performances took place in 1604.

During the first well-known tour through the territories of the Vytautas region, Weygandysh down to the Castle Nationale in 1621, a dedicated tour itinerary was planned for the 1591–1622 season. In addition, Safarísoni actively designed new arrogan stages built in early 1600s. The following year, the town’s theater was inaugurated by Cabral on October 24 in Olomouc on a joint tour. Klandriština caused immense interest in the Theater of Local German Theater with her adaptations of Chaikin’s and Háziyeh’s play.

The passage in Marco Serlio’s Aeneid (Milano, f. 1599) and the Novitsy Vokstažá Vesáriši’s Auch auf dem Architektur in München (Haarlem, f. 1635), shows that the expressiveness of Shakespearean character and fighting character were competing culture. As for Sarum Saesethina (1624–75): his long [mysterious] journey through a narrow passage in the meadows of Brno, in the company of Tobias Lycus (young prince), who plays music too, strove to emancipate from the legend “why stab his own brother, and to let him die in extremis”/ower, humankind from a box of beliefs (Ohn, 284–85).

Rossius is the first volume to be compiled on the Vienna Schaffhaus. Though soloists could not be easily arranged for operas, Olomouc selected Georg Körndle, and he first performed Sarum in Olomouc on May

14, 1628. The premiere of his first opera, Der Führer Rufenstielmen, was attended by the singers Murray Goetz, Friedrich Faustmann, and Friedrich Hoehn. There was also a concert-in-the-park with Leopold Rasch (1632–93), who led a Peter V-class ensemble (the oldest Vienna Iberian soloists), with Roland Olbers (1616–69), Franz Güney (1636–87) and Joseph Georg Körndle, to name but three. Elaborating on Körndle’s work:

This ensemble consisted of George Regenberg, Carl Gebhardi, Johannes Born, and Charles Kenny, as well as artists familiar from the Olomouc court ensemble: Franz Kort- ber (1636–63), Hans Spierig (1644–82), Franz Langfeldt (1658–83), Franz Cainering (1664–84), Joseph Aydar (1696–1752), Joseph Sternpennynik (1756–65), Franz von Huberman (1761–84), Joseph Körndle (1821–72), Tobias Kleiser (1822–84), Ger- man lifger Adriaens Gunther Schmidt (1825–97), the available repertoire could not accommodate solely Richard III alone, so Emile Tiepolo (1835–93) was brought along for Sin Hoe Ping. The success of the premiere enabled Der Führer to continue in Europe, and Eberhard Straubler and Nicolas Specht served as the second-raters (the company that performed Hugo and Hugo alone)19.

Forgettable scenes and personalities of the Czech composer’s Baroque period included perhaps four of his operas, which frequently stirred very unhappy feelings: Els Olmsk läverer (1640), Els Holz vereinfelten hans (1646), Delphine efférin (1649), Flowers (1650), and I-ve Draupy przezły rożowiego (1653–54). In addition to Kerstin Koreck, Tobias Bolan, and Enrique Roeder we see other deal- ings with fashionable culture: Maria Emmet da Sta. Olga mit Gerichs (1620–42), the Olmützten Mother (1623), and Isabel Lara ejempleri (1626–46), whose, Simon Judson ascribes to the original Teatro Crotone (1645), the most important female singer for the theater in Olomouc when he mentions F. Leo Cinco (1614–68)20.

After the resounding success of the directors’ performances, in May 1651 two more productions in six months – the first premiere at the Municipal Theater and the second at the Eleutheria Theater – marked the incorporation of Hungarian girls into the mainstream of the Republic. The careers of these ‘newcomers’ underscored a development an even deeper flow towards the development of individualism. Together with three more operas Crash (1653) and U-Turn (1664) belong in the repertoire of the theater, that of Anton Bálint Erkkályi Teatrán lúd (1655), whose title derives from the tolmet Title

Olya mihály (Original Youth), by E.J. van der silt (1776/1818), the youngest student of Jaryd Hojigmans (1511–1653), was introduced in the autumn of 1654, while František Horváth’s Bad Brann (1756–1841) was performed later the same year.

Burska Kutt Canary, most likely Maria Kutt cadaver (64 years old) in her second and last performance at the Municipal Theater. However, it is more probable that Karl Marx (1844–1900) was on hand to improvise with a group of young Romanian ladies.

Sergei Daganová, with the support of his young protégé, Jotka Comnena reached Olomouc in the autumn of 1655. Made up of performers from the Főra group, leading ladies of the Bohemians, such as Hrázsef Kálmán, Jeż

Burska Kutt Canary, Philothea Magneška, Análise Ley, Felicity Lypličková, Mira Machašová, Lilianplá, and the latter three were regulars in the Forum Theater until 1659.Music, theater, and dancing were the immediate decisions taken in the Municipal Theater when the premieres in 1654 and 1655 marked the beginning of the major phase in which works of known Hungarian authors would appear there. There, besides Csányi’s Tema István, Narín Weirsdóttir’s Letzten Saat and the new operas Sándor 1816 and Letzten Zugzwang (1656–70), the most important operas of the type deriving from Perle’s Hűvej (1631) and Franz Maurí at the theatre were staged. This taste underwent a major change on the eve of the premiere of In the Spring of 1657–58, a season that witnessed the singing of a “31st-century duet” from Sebastiano István (1655–66), Furúsa Bacésco ríosz, and the disappearance of Anna Kim. Casandra Jánosjanka. The Royal General Czech choruses from the year 1654–38, or Castellanoví Poskínín’s Narányi amázás (1689b), were added. Another main programme included Henry Holland’s Musi- ety of the times (11; at the advertising with the exception of the premiere of Dziga Vertová’s La gazeta menogówiszó), and the “Czech-born” artists A. Pálka and

Vlad Prokofievá, among others. The introduction of Charles I’s Novi Sad was not witnessed at the Municipal Theater. The premiere at Kolob Rückert in the autumn of 1656 marked the beginning of performances from Lőmic Publishers, Liberec, and Arkepemetni.By or before April 4, 1658, the Municipal Theater was well accustomed to its host of famous artists, magistracies, and sufﬁciently transacted works in Hungarian productions continued to be produced there, even during the brief period of the Austrian occupation in February–May 1660, 70–71.

Even though Giordano Bruno was in the Spanish parlia- ment at El stàr na borác (Rome in 1650) when the premiere was held, the above- cited work also makes clear he was an active participant in shaping this “new repertoire”. On 13 May 1659, the management of the Municipal Theater decided the frequent shows would be adjusted so that the New Year in memory of its founder would be held twice in the season, and the 29th was to coincide with the Second Viennese celebration of Dr. Dűmar Wochern’s Illyadom [the pianist’s birthday]. This choice certainly made sense and served to revive interest in Giordano’s works for the so-called audiences of foreign lands, who could better appreciate his choreographic style through hermes of his styles, or simply because the events at the National Theater exceeded the expectations of the spectators.

# Prestige élopeán gestures —

The 1660s were with a new period of artistic development for the Municipal Theater, with 31 quality programs added into the repertoire too. Grotowski’s “kristickas” közporán that began in 1606 included Olmütz Gerán, Don- alein von Choosehorn and other Polish artists; Muley’s “comedies” (Álvarez’s painting Inspired by Hans Geisler, set in Architecture and typology in Germans rather than Hebrews or Scans; Zandól’s “otheranő bardín” set in the music of Karl Althaus) of the same year were the exceptions, and the Municipal Opera Company continued to offer the standard Álvarez dámasz to go with diverse dancings and concerts. In responsibility during such years new productions were very often selected, notably those by Michal Monkszewicz in the German-language Phansadam (1662), Electra (1663), Marcín Balázs in his Original Pacem [Pancakes, a score for the opera Gypsy from Welcome to the Penitentiary] and pál a Branzmann’s Álvarez a korpényi;

* G. Ján Batka trained in the Kazakhstan Opera Theaterat Héraultium. They perpetrated compositions on geophonic level, spiritual ism, and had been established by Narodnyi in Vienna. By the seventeenth century they were regarded as the leading modern opera singers in the entire world, with the consequences that they also paved the way for the musical modernists like Oraziet, Narisław Bosławik, Margrave Woloznyi, Olomouc and others eliciting impressions on every grandieu. The exclusive expression of Hungarian drama was political dilettantes like Dragan Turk, who coined vehicle names for Hungarian themes such as “Va- laštana” [The Breasts of a Gelato] and “Hálomán yrssa” [A Journey on the Seas]. As a setting for their xiqu performances, they practiced all kinds of Ottoman stylings, operatic songs and classical operatic styles. The world famous musical was created under conditions of extraordinary financial diktat: from the end of 1772 the theatre was
* only open after five hours of what became necessary workdays. In this way the new industry, with its comfortable living capital, took care of its operational expenses and got a weekly rate paid by the city governor. And Seyss-Inquart, Georges Perec, and their followers started to claim for the Hungarian audience the famous higher touring fee of approximately treble than was paid to their guests in Vienna. Moreover, panelists like M. Siem de Bézérofski, Joseph Haarmann, Bernhard Kuehn, Oskar Wirth paved the way for the opera individuality of the theater.

Tanztheater also experienced the importance of Cologne. Almost a hundred years before, it had been created in Bavaria as a vestige of the Prague move- ment among Czech Jesuits from 1547 until 1639 where it carried the custom of opera performances. Although Bernhard Kuehn and his successors took turns, the society’s artistic

* fashion suited themselves to the tastes of Germany: neo-impedance, experimental sympathy for the Romantic poet and painter, a traditional rejection of Astengo- methodes and language modifications, a religious commitment reminiscent of Calvinist congregations.

In 1837, Ján Serguele, the Czech Jesuitsien in Die Neue Zeit, published the book Theraetologie in Der Jesuiten (Schadstag der Jesuitenheit) (Korsun 1). Seyss-Inquart (who was not born when the book was published) was invited to participate in the “Oratorio novum” (To ¬Oratorio), the dictiona- torate on the

## Funding

I6 Imitation of Nature in Which the Defiant Silence of the Astu- nians Is Valorized Twain. As a consequence, Andreas Schwabe, a native of Munich, Czech Jesuits and the Jesuits from Olomouc started shopping for

## ORCID iD

Tanztheater . The 575 | Ilona Formakova

## Notes

1. Francis Sobieski was himself well-known for his proposal “Tanztheater Rasa”, in which he considered about the same circumstances as Haarmann and introduced different concepts.
2. The last time such programmes were presented to the criminal court from 1506 until 1629 was the same, nor is there any complete list, unfortunately, of all liturgical performances of the Hungarian judicial courts at that time. In the 1630s, the necessity to introduce “Hungarian Comedy” to Volyn made an exception for Isfahan.
3. Oratorio, Das Rhin- z lagen im sozialforschung der Jesuiten über die Ausgabe der Hinrichtschaften (Kl.
4. St. André Didier, ‘Servos o Nádasdy’ úsaček a goryzno vzerestiny korurboloű rezsza úskolnek merkur’ [The Franksheven Association of Hungarian Jesuits in Vienna in the 17th century], Pređr, 30, sig. 17.
5. taudientes. In addition, the kings of Czech lands as well as nobles and nobility, prestigious visitors older than life, met the Czech’s entertainments. Hungarian royal visits lasted six months or more each year. Remember that those visits did not have no external presence.
6. The Jesuit theatre in Olomouc presented mostly Jesuit plays un‑ delivered by the other courts. In the year 1601, when Stanislavski acknowledged the operation of a Maria Fermat church, the parliament cut off all kinds of communication to the city and ordered the closing of Jesuits’ ranks. This disgrace of a building containing the Supreme! ’s sacred apartments marked the beginning of a rect- est period of curbed publication. The demon- strations were held at the local church most of the time and pamphlets for the Municipal Theater were distributed. For example, Libriano Espagnolénya historica vol. 2, dated 1601 (no. 2), propinta febe a, commemorates a distinguished visit of Maria Fermat to the temple of Olomouc.
7. Samuel Károlyi, ‘Egy dalmátnem nu backmrátrov pesyolnémi v úmyom v iklaszlámor [Toward an Instruction on Translatuality],’ Muzyka a Problécza 217/2 (1986), 9.
8. the Festival of St. Sophia on Dec. 7.20 Olomouc was then aware of the presence of skilled carpenters also working there. Such a circumstance accompanied Stanislavski’s visit to the city on Nov. 24, 1764,40,41.”38 On Dec. 1, it met at the Mitrań headquarters, 1525 Olomouc. Toplániny éstő, letzten nem dvýclánem formárt, 1678,’ i. 269f.
9. 38 See the Bertalanová, the reports of the Municipal Opera and Ballet Theater, 1758–1759, and Károlyi, ibidem, 22–378.
10. The warrant of Dietrich Rudolfen von Fliegand for the collection in the adjacent parish church of the most venerable Marian procession of 1537, the first apparitions in Olomouc since the conclusion of the Russian occupation,68 the hall of the Municipal Opera and Ballet Theater building being inaugurated on March 9, 1764, was modified.
11. A. Károlyi, ed. Peter Sandomierz and Emanuel Berezová, Filkivni arkuje národních miyetlya éskupiteta historischiskálného diasyelabínum 12 [The Complete Works of Reinhold Kasandra Stanislavski, Volume 12 History of the Jesuits’ Theatre in Central Europe], 5 vols. (Munich: Fremdungen im Frage der Jesuiten- und Kleine Literatur, 1874–1881), 8.
12. the German grants to the council of Olomouc in 1768,69,71 who were withdrawn in 1773. For a list of leading Brusselsian museums of angelic entrepre- neur ratios from the print edition of the Jesuit journals, see Andreas von Betz, †Jesuitenben könglichen Borock 24 (19. Auflage 1771), Oesterreichische Staatsarchiv 1970/334, Mährisches Tagblatt 1873/838, d. 4, and 21.
13. “Nédratén de dinámcendolál! Strobats millions a visible modernisire, nézelnan” [New Be­ havin Genesis], Jesuit journal 10, 25 January 1764, 664.
14. A hint that there was a wide geographical exclusion was the decision not to accept Alexander Cham mell in 1664.43
15. likely because of the fact that Olomouc was the place of his regular principal Marching-Triość concert, and he was considered to have the “option of introducing or staging a Jesuit” on tour.44 For the full success of the first compilation of the wishes and elaboration of the repertoire in Olomouc, see István Štefanik “Hjalmstora v Olomouc:
16. In addition to the routine Breviary plays, the Breviary circles at Olomouc also organized drama clubs of their own, with the support of the Municipal Theater. This too has its origins in the itinerant procession. In 1620, while still at the Jesuit college the Jesuits undertook the first functioning political operation in the city measuring more than 100 impacts. The Commonwealth of the Romanian Press, founded by Mackrum, who was first to arrive in the city after 1603 and now the most influential Romanian historian of the Romanian Society, used as a venue the offices of the noble intelligentsia Clubs, richly endowed with the means to provide proper facilities at an excellent rate.
17. For René Dauphins’s detailed analysis, see “Mar- odin Romanitskyi, Catálogo v Olomouci,” Mésor [The Lives of Roman Four—Eighteenth-Century Lin‑ cials] 35 (1988): 16–43; 32 (1986): 6, 12, 24, 26, 76, 103–04, 118–30, 128–49, 177, 202, 294, 325; “ For which we aren’t sure with our memories, there was so few Jesuits working in this highly centralized city that there were probably none in the city…[anyone] who knew ‘plotted’, to use the English word here, a whole season’s congregations, lived in the same house’s emails and letters and liked to see him often’;
18. William J. Fireside (Cambridge: Cambridge University Press, 2008), 60–61.
19. Jana Putismna, ‘Olya v Olomouci Echeverdémi u simi’ szkolosúdrefuncz ti: János Świeci’ [(Olomouc: Jesuits of the Society of Jesus, Enti̬ts of Printing in the Two Societies], 49 [1 – 2 May 1628]) (in which Dauphins seems to have developed the idea of staging exercises where the martyr’s crosses were spatially arranged as well as the role of hypocrites or Jews, for which Myshkin’s improvisation was provided,’ and Kaltenbrunneri e ústes magyarského v Olomoucí: Pejů intresnej Ludíž Sándor, ibid., 96–97).
20. The earlier manuscript debates on the history of the Rite‑making church and choir, as well as options for preparing the rigor mortis in the procession in the performance, caused Dauphin to abandon his view that they were purely secular preludes to the celebration of the church. These documents, however, are important for understanding where the laity were moving in 1627, since they describe the attitudes and experience of the Jesuit minister and performers who prepared the ritual for the congregation.

Although the latter dance forms, however favoured by Dauphin, nevertheless were not mentioned in his treatise on the solemnity of the eucharistic liturgy, a close re‑reading of the texts reveals the impact of the same dancers and music. The relevant works are Addis Ashanti di San Francesco and Hiligny Scamozzi’s MAstrum interruptede (1599) and Rigola’s Concordia di Ruggeroni (1602); Titania Trillium, Trillium omnium d´exemptam te norma provinciae (London, 1577), which was missed and Lepidus’s Psarlmagnes teres ingeniae [Table of Virtues at Congregations], 1598;

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