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A SEANCE

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PLAY IN 4 ACT

by

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SZUKIEWICZ

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THE UNIVERSITY OF CHICAGO

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1911

CHICAGO

UNIVERSITY

fully

DRAMATIS PERSONAE :

- Anthony RAWICZ - <sup>de</sup> judge in criminal cases
- Professor KARSKI - University-Professor <sup>because of the covered with paintings</sup>
- John SOPOCKI - University-Student <sup>standing sideways</sup>
- Victor GRALSKI - artist.sculptor.
- LETA - his lady-companion
- JOHN - man-servant <sup>to</sup> Rawicz <sup>heavy letter-</sup>

In the middle of the room a table with a <sup>easy</sup> table-cloth, a few books, and a <sup>easy</sup> heavy letter-weight. Round the table are placed chairs and two <sup>easy</sup> low-chairs, one of the chairs is standing near the sofa, almost in the proscenium. Between the screen and the wall on one side and between the table and the chairs on the other side - there is enough space to walk freely. On the protruded chair is placed a <sup>easy-figure</sup> manikin, dressed in women's clothes. The man-servant John is standing behind this chair and holding his hand on the head of the <sup>easy-figure</sup> manikin to keep it in balance. At the left, in an appropriate distance of the <sup>easy-figure</sup> manikin, a camera on a camera-stand. The camera is covered with a black cloth. RAWICZ has his head under the cloth, in the hand the lens-cap verifies the sharpness of the photo. After a moment he withdraws his head, then stepping aside, looks attentively at the <sup>easy-figure</sup> manikin.

Full light of a summer-afternoon.

PERSONAL : DRAMATIS

Anthony RAVICE - cases in criminal cases  
Professor KARSKI - University - Professor  
John SOPOCKI - University - Student  
Victor GALSKI - artist - sculptor  
IRTA - his lady-companion  
JOHN - man-servant of Ravice

fully

An ample, comfortable and ~~with good~~ taste furnished ~~apartment~~ apartment. In the left wall two windows. Between them on a pedestal among flowers, partly covered with a drapery, a torso of an ephebe, without arms, / resembling the so-called "Belvedere-torso".

In the back-scene the hall. In the hall beneath the looking-glass a table set for tea. In the right wall an arcade without a door, on both sides of it curtains. One sees little of the room behind because of the covered with paintings curtains, and especially because of a folding-screen standing sideways. Under the screen a sofa with back-and arm-rests.

In the middle of the room a round table. On the table cigars, cigarettes, ash-trays, books, and between other things a heavy letter-weight. Round the table are placed chairs and two ~~low~~ <sup>easy</sup> chairs, one of the chairs is standing near the sofa, almost in the proscenium. Between the screen and the wall on one side and between the table and the chairs on the other side - there is enough space to walk freely.

On the protruded chair is placed a <sup>lay-figure</sup> manikin, dressed in women ~~clothes~~ <sup>a</sup> clothes. The man-servant John is standing behind this chair and holding his hand on the head of the <sup>lay-figure</sup> manikin to keep it in balance.

At the left, in an appropriate distance of the <sup>lay-figure</sup> manikin, a camera on a camera-stand. The camera is covered with a black cloth. RAWICZ his head under the cloth, in the hand the lens-cap <sup>ie</sup> verifies the sharpness of the photo. After a moment he withdraws his head, then stepping aside, looks attentively at the <sup>lay-figure</sup> manikin:

Full light of a summer-afternoon.

*(faint text)* / the bell is ringing / already four o'clock / looks at his watch /

JOHN

*(faint text)* / having placed the manikin in the corner of the sofa, on the way to the

Just four o'clock

RAWICZ

Is all ready for tea?

*(faint text)* / the door is closed, but the bell is ringing the second time /

*(faint text)* / He takes up the camera and the camera-stand and walks to the right in the bedroom /

An angle, comfortable and with good taste, furnished xxxxxx

apartment. In the left wall two windows. Between them on a pedestal among flowers, partly covered with a drape, a vase of an ephebe,

without arms, resembling the so-called "Belvedere-torso".

In the back-scene the hall. In the hall beneath the looking-glass a table set for tea. In the right wall an arcade without a door, on both

sides of it curtains. One sees little of the room behind because of the <sup>covered with paintings</sup> curtains, and especially because of a folding-screen standing sideways.

Under the screen a sofa with back and arm-rests.

In the middle of the room a round table. On the table cigars, cigar-

boxes, ash-trays, books, and between other things a heavy letter-

weight. Round the table are placed chairs and two low-chairs, one

of the chairs is standing near the sofa, almost in the procession.

Between the screen and the wall on one side and between the table and

the chairs on the other side - there is enough space to walk freely.

On the provided chair is placed a <sup>low-table</sup> ~~manikin~~, dressed in woman-kirxxx

clothes. The man-servant John is standing behind this chair and

holding his hand on the head of the manikin to keep it in balance.

At the left, in an appropriate distance of the manikin, a

camera on a camera-stand. The camera is covered with a black

cloth. RAWICE his head under the cloth, in the hand the lens-cap

verlix the sharpness of the photo. After a moment he withdraws

his head, then stepping aside, looks attentively at the manikin:

Full light of a summer-afternoon.

SCENE 1.  
-----

RAWICZ

Yes, all right, now only the plates ... /approaching the table looks  
on it searching'y/ Where are the drying-boxes? I loaded them in the  
bathing -room and on the way here I probably...Please John go and look  
for them in the bedroom. But I implore you, don't open any one

JOHN

*lay-figure*  
/ withdraws his hand from the manikin, which leans forward as if it  
would fall /

RAWICZ

*returning from the sleeve*  
Take care !!!  
you do? Always punctual, that's right. / they shake hands/

JOHN

Be so kind Sir and hold it, because in this position it won't be  
seated by itself.

RAWICZ

Very well. Not on the chair, on the sofa. Take it and put it in the  
right corner. /John takes the *lay-figure* manikin and places it on the sofa/  
The head may be a little turned aside, yes, this way. And now put its  
left arm on the arm-rest, so that the elbow and the hand...  
/the bell is ringing at the entrance-door in the hall/What, is it  
already four o'clock? / looks at his watch /

JOHN

*lay-figure*  
/having placed the manikin in the corner of the sofa, on the way to the  
hall/

Just four o'clock

RAWICZ

Is all ready for tea?

/ John wants to answer, but the bell is ringing the second time /

Go quick and open the door! / takes the camera and the  
camera-stand and walks to the right in the bedroom/.

RAWICZ

*lay-figure*  
/looking in the same direction/ Achi! - the manikin. I just wanted

SCENE 1.

RAWICE

Yes, all right, now only the plates ... \approaching the table looks  
on it searching, \where are the drying-boxes? I loaded them in the  
bathing-room and on the way here I probably... Please John go and look  
for them in the bedroom. But I implore you, don't open any one

JOHN

\will draw his hand from the mantle, which leans forward as if it  
would fall

RAWICE

Take care !!!

JOHN

Be so kind Sir and hold it, because in this position it won't be  
scared by itself.

RAWICE

Very well. Not on the chair, on the sofa. Take it and put it in the  
right corner. \John takes the mantle and places it on the sofa  
The head may be a little turned aside, yes, this way. And now put the  
left arm on the arm-rest, so that the elbow and the hand...

\the bell is ringing at the entrance-door in the hall \what, is it  
already four o'clock? \looks at his watch

JOHN

\having placed the mantle in the corner of the sofa, on the way to the  
hall

Just four o'clock

RAWICE

Is all ready for tea?

\ John wants to answer, but the bell is ringing the second time  
Go quick and open the door! \ takes the camera and the  
camera-stand and walks to the right in the bedroom.





SCENE 2

JOHN

disappeared in the hall, opens the entrance door, then takes hats and sticks from the newcomers and goes to the left

enter KARSKI and SOPOCKI

KARSKI

turning to JOHN  
Didn't we disturb the afternoon-sleep

of Mr. Rawicz?

RAWICZ

returning from the alcove  
I never sleep at day-time. How do you do? Always punctual, that's right. They shake hands

KARSKI

If possible I always try to be punctual. Introducing SOPOCKI  
Allow me to introduce Mr. SOPOCKI, University student, my pupil.

RAWICZ

shaking hands with Mr. SOPOCKI  
Very kind of you to come...

SOPOCKI

If only I have time, I never refuse to come, especially if it concerns the conversion of an unfaithful Thomas, as I have heard, it has to jump

KARSKI

And the reputation of the professor too -

SOPOCKI

Rather of the pupil.

RAWICZ

Please sit down gentlemen.

KARSKI

taking the mantin for a living garment, a little uncertain

We don't disturb? You are not alone... looks at the mantin

RAWICZ

Achl - the mantin. I just wanted looking in the same direction

to photograph it, to complete the ~~trial~~ trial, and to throw perhaps quite a new light on the question / with an inviting gesture/

Please make yourself <sup>yes</sup> comfortable. Here are cigars, cigarettes.

Please help yourself. <sup>here</sup> Tea will be <sup>tea</sup> <sup>on</sup> later.

KARSKI

Sure, we must first deserve it.

SOPOCKI

You mean I must deserve it ?

RAWICZ

/ to SOPOCKI/

----- That's you who meant me by mentioning the unfaithful Thomas. But I am not, I assure you. Though ~~the~~ mesmerism and practices ~~XXXXXX~~ in the art of Cagliostro are already grown out of fashion, the question itself <sup>is an</sup> ~~forms~~ the object of scientific research.

/ bowing to Mr. KARSKI/

KARSKI

We even try to apply it in therapy.

RAWICZ

Well and we? Don't you think that for us ~~the~~ " animal magnetism", <sup>or rather</sup> ~~relatively~~ the hypnotism could be of great use?

KARSKI

Whom do you mean by " for us "

RAWICZ

/ with a gesture towards the <sup>lay-figure</sup> ~~manikin~~ /

----- For us inquiry judges in criminal affairs.

KARSKI

O no ! Mr. RAWICZ, ~~XXXXX~~ <sup>as far as judges are concerned</sup> What concerns inquiry judges, one could agree with it, though with great restrictions, but in the hands of an ambitious and unscrupulous detective ...

RAWICZ

~~XXXXX~~ I see, but for us <sup>d</sup> judges ...

KARSKI

NO, in spite of the greatest confidence in your profession, we cant allow it, and our last Congress opposed <sup>the idea</sup> ~~itself~~ absolutely, the Congress concluded <sup>by</sup> ~~with~~ right that it would be easy to abuse ... But these are professional affairs and ~~we~~ here is not the place to settle them .

to photograph it, to complete the trial, and to throw perhaps  
quite a new light on the question with an inviting gesture.  
Please make yourself comfortable. Here are cigars, cigarettes.  
Please help yourself. Tea will be later.

KARSKI

Sure, we must first deserve it.

RAWICE

You mean I must deserve it?

KARSKI

That's you who meant me by mentioning the unfairness

to me. But I am not, I assure you. Though the mechanism and  
practices known in the art of Galileo are already grown out of  
fashion, the question itself is the object of scientific research.

Posting to Mr. KARSKI

KARSKI

We even try to apply it in therapy.

RAWICE

Well and well, you think that for us this "animal magnetism"  
relatively the hypnotism could be of great use?

KARSKI

How do you mean by "for us"?

RAWICE

For us inquiry judges in  
with a gesture towards the animal

KARSKI

As far as judges are concerned  
I do not know, Mr. RAWICE, what concerns inquiry judges, one could  
agree with it, though with great restrictions, but in the hands of an  
ambitious and unscrupulous detective...

RAWICE

I see, but for us judges...

KARSKI

Yes, in spite of the greatest confidence in your profession, we can't  
allow it, and our last Congress opposed itself absolutely, the Congress  
concluded with right that it would be easy to abuse... But these are  
professional affairs and we here is not the place to settle them.

/ turning to SOPOCKI / Mr. SOPOCKI please ...

SOPOCKI

/ with visible submissiveness /

----- Yes, -shall I fall asleep ? / he  
takes out his watch/

KARSKI

KARSKI

NO, we have still time / SOPOCKI puts <sup>his</sup> watch into ~~the~~ pocket /

-----  
Meanwhile take a walk through the <sup>flat</sup> lodging to acquire the necessary  
feeling of distances

SOPOCKI

/ rising / With the greatest pleasure - / but I don't know

----- / with a gesture towards RAWICZ /

RAWICZ

I have neither sanctuaries nor mysteries to conceal

SOPOCKI

OH, as for me even the BLUEBEARD could allow me to rummage in his  
house

RAWICZ

Indeed ?

KARSKI

-----  
Yes. The medium always sees only <sup>that, which</sup> ~~this, what~~ the hypnotiser allows  
or commands him to see. Sure, there are exceptions - I mean in the  
case of autosuggestion - but these are rare <sup>cases, hitherto</sup> ~~and till now~~ very little  
examined ~~cases~~.

SOPOCKI

But do you remember Mr. Karski

KARSKI

Yes I remember, but you are really an unusual phenomenon

SOPOCKI

To day, it seems to me - I have a good day. -

KARSKI

That we shall see. In the meantime take a glance at the apartments.

SOPOCKI

----- / inclines his head submissively. /

turning to SOPOCKI \ Mr. SOPOCKI please ...

SOPOCKI

\ with visible submissiveness \ Yes, - shall I fall asleep ? \ he

takes out his watch \ KARSKI

KARSKI

NO, we have still time \ SOPOCKI puts his watch into his pocket

Meanwhile take a walk through the labors to acquire the necessary feeling of distance

SOPOCKI

\ rising \ with the greatest pleasure - \ but I don't know

\ with a gesture towards RAWICZ \

RAWICZ

I have neither opportunities nor mysteries to conceal

SOPOCKI

OR, as for me even the BLUEBARD could allow me to rummage in his

house

RAWICZ

Indeed ?

KARSKI *that which*

Yes. The medium always sees only ~~that~~ the hypnotiser allows or commands him to see. Sure, there are exceptions - I mean in the case of auto-suggestion - but these are rare and ~~still~~ now very little examined cases.

SOPOCKI

But do you remember Mr. KARSKI

KARSKI

Yes I remember, but you are really an unusual phenomenon

SOPOCKI

To day, it seems to me - I have a good day.

KARSKI

That we shall see. In the meantime take a glance at the apartments.

SOPOCKI

\ places his head submissively \

RAWICZ

There is not much to see. This is the drawing -room , next door  
/ indicating the arcade / the library, and behind it my bedroom.  
-----  
That's all.

KARSKI

Quite an ample lodging, as for a bachelor. / to Sopocki / Don't  
let <sup>us</sup> yourself disturb <sup>you</sup> and begin your round.

SOPOCKI

The better, as I see here some pictures and other objects of art-  
/ from this moment, without taking any notice of the present  
-----  
company, he walks about and looks around the drawing -room , during  
-----  
what he contemplates attentively and with concentration some  
-----  
objects especially the torso. Whereupon he withdraws behind the  
-----  
screen and disappears in the alcove.

RAWICZ

/ referring to the last words of Sopocki / You are pleased to be  
-----  
facetious / turning to Karski / I have nothing worth mentioning  
-----  
excepted some colour-prints, a few family-miniatures and two  
pieces of Delft-ware.

KARSKI

/ pointing at the torso / And this you call nothing ?

RAWICZ

This ? - Oh yes, this is an honourable exception .

KARSKI

/ rising from his seat and stepping towards the torso / .How  
-----  
full of life this is !

RAWICZ

RAWICZ

There is not much to see. This is the drawing-room, next door  
\ indicating the arcade \ the library, and behind it my bedroom.  
That's all.

KARSKI

Outside an angle looking as for a bachelor. \ to Sopocki \ Don't  
let yourself disturb and begin your round.

SOPOCKI

The better, as I see here some pictures and other objects of art-  
\ from this moment, without taking any notice of the present  
company, he walks about and looks around the drawing-room, during  
what he contemplates attentively and with concentration some  
objects especially the torso. Whereupon he withdraws behind the  
screen and disappears in the alcove.

RAWICZ

\ referring to the last words of Sopocki \ You are pleased to be  
facetious \ turning to Karski \ I have nothing worth mentioning  
except some colour-prints, a few family-miniatures and two  
pieces of Delft-ware.

KARSKI

\ pointing at the torso \ And this you call nothing?

RAWICZ

This? - Oh yes, this is an honourable exception.

KARSKI

\ raising his seat and stepping towards the torso \ How  
full of life this is!

RAWICZ



RAWICZ

/ with a sort of meditateness / Yes, there is life in it, a great  
-----  
piece of life.

KARSKI

/ all the time looking at the torso / A giant, but nevertheless  
-----  
" persona delicatissima " as somebody said of the crucifix by  
Brunellesco<sup>hi</sup>

RAWICZ

I am unaware what anybody ~~somebody~~ would say about this sculpture, but this  
is certain, that if by an unhappy chance I should <sup>go</sup> ~~get~~ blind, it  
would be sufficient for me to pass my hands over the torso. In this  
case I would be able to resign ~~to~~ all other artistic impressions.

KARSKI

/ looking a second back, then again contemplating the sculpture /  
-----  
These are words not of an amateur, but of a fanatic,

RAWICZ

Or of a solitary man, who in default of something else, attaches  
himself to any piece of furniture in his surrounding .

KARSKI

/ turning to him / What <sup>did</sup> ~~represented~~ <sup>represent?</sup> this sculpture?  
-----

RAWICZ

/ unconstrained / This is a fragment of a great composition, of which  
-----  
only the first draught <sup>it</sup> ~~draft~~ of the principal figure, the torso of Prometheus  
is preserved.

KARSKI

/ again glancing at the sculpture /  
-----  
Where did the artist find such  
a beautiful body ! And this sense of moulding ! None of our  
sculptors possesses it in this intensity .

KARSKI

With a sort of meditation \ Yes, there is life in it, a great piece of life.

KARSKI

All the time looking at the torso \ A giant, but nevertheless "persons delimitation" as somebody said of the crucifix by

KARSKI

I am unaware what anybody would say about this sculpture, but this is certain, that if by an unhappy chance I should be blind, it would be sufficient for me to pass my hands over the torso. In this case I would be able to realize all other artistic impressions.

KARSKI

Looking a second back, then again contemplating the sculpture \ These are words not of an amateur, but of a fanatic.

KARSKI

Of a solitary man, who in default of something else, attaches himself to any piece of furniture in his surroundings.

KARSKI

turning to him \ what represented this sculpture?

KARSKI

unconstrained \ This is a fragment of a great composition, of which only the first draft of the principal figure, the torso of Prometheus is preserved.

KARSKI

again glancing at the sculpture \ Where did the artist find such a beautiful body? And this sense of moulding? None of our sculptors possess it in this intensity.



RAVICH

with a slight gesture towards the sculpture  
-----  
Today even this artist has looked at it. But may be he will remain  
it. That depends partly on you, Mr. Karaki.

KARSKI

On me? You excite my curiosity. Who is it?

RAVICH

His name is Victor Gzalski

KARSKI

mostly astonished / Gzalski? / speaking these words he moves  
-----  
towards the table

RAVICH

Yes, Victor Gzalski

KARSKI

At last I meet with something, that makes me understand the  
circulating about rumor, that he is a genius. / He sits down  
-----  
are you on friendly terms with him?

RAVICH

emphatically on  
-----  
saying a little sarcastically / but without excessive accent-  
-----  
sion of the words / We are in some way related ...

KARSKI

collected  
-----  
I don't remember very well ... It seems to me it was a terra-cotta  
-----  
At least years ago he expressed something

RAVICH

with disgust /  
-----  
Kulokhnak!

KARSKI

KARSKI

Indeed, it was a very poor piece of sculpture, rather fitting for a fancy-shop. And what did break him down ?

RAWICZ

Life - find it -

KARSKI

Perhaps rather the enjoyment of life ? A woman ?

RAWICZ

nodding his head, with a sort of thoughtfulness / Only one man was able to break the chains she put him in. But he too would have liked rather... / mastering his emotion / That's what it is - life spares commonplace fellows and breaks geniuses. Destiny ...

KARSKI

He encountered probably a vamp, who sucked his blood and then rejected him ?

RAWICZ

And do you know when ? you say Mr. Rawicz ! I neither knew her, nor this vampire. I have quite a number of other circles of acquaintances

KARSKI

I suppose when she ~~got~~ <sup>had herenough of</sup> saturated with him -

RAWICZ

No - but feeling that if she <sup>did</sup> would cease to devour his liver, he would cease to be Prometheus. A sort of sadism. What are Titans to such creatures ... of Karski ? Oh yes, he would have killed her without any deliberation

KARSKI

They prefer an <sup>by</sup> athletic torso

RAWICZ

Gralski was always overflowing with unruly temperament, but this

KARSKI

Indeed, it was a very poor piece of sculpture, rather fitting for a fancy-shop. And what did break him down?

RAWICZ

Life -

KARSKI

Perhaps rather the enjoyment of life? A woman?

RAWICZ

nodding his head, with a sort of thoughtfulness. Only one man was able to break the chains she put him in. But he too would have liked rather... mastering his emotion. That's what it is - life spares commonplace fellows and breaks geniuses. Destiny...

KARSKI

He encountered probably a vamp, who sucked his blood and then rejected him?

RAWICZ

And do you know when?

KARSKI

I suppose when she got acquainted with him -

RAWICZ

did

No - but feeling that if she would cease to devour his liver, he would cease to be Prometheus. A sort of... What are Titans to such creatures...

KARSKI

They prefer an athletic torso

RAWICZ

Griseki was always overflowing with unruly temperament, but this

sculpture he <sup>shaped while</sup> formed in the hell-fire of an all-consuming passion -  
 And she knew how to excite this passion - oh - this she knew  
 perfectly -- The rough draught <sup>it</sup> in clay was ready in a few ~~days~~,  
 days, but he worked months to finish off the details. For instance  
 he worked nearly half a year over this figure. He <sup>sought</sup> sought for an  
 adequate form, of course he wore it in himself, but he needed a  
 motive and looked round to find it -

KARSKI

<sup>at</sup> / in the tone of an experienced man / And at this time she found  
 him a model, whereupon as says Chamfort in his "Pensées" -  
 resulted "the exchange of two caprices, and the contact of two  
 epiderms" / ~~xxxxxxx~~ speaking this he points at the torso /

RAWICZ

/ struck by this remark, in an inquiring tone / Is this your  
 supposition or perhaps ....?

KARSKI

/ eagerly, fearing that his words might be understood as a reve-  
 lation / Why - what do you say Mr. Rawicz ! I neither knew  
 her, nor this ephebe. I <sup>move in</sup> have quite another circle of acquaintances

RAWICZ

/ weighing the words, as if suspecting something / There occur  
 sometimes spontaneous flashes of intuition ... / with animation /  
 But no, this is impossible. Gralski would be the first to become  
 aware of it, and then we <sup>sh</sup> could have no topic of conversation,  
 / <sup>in</sup> answer to a gesture of Karski's / Oh yes, he would have killed  
 her without any deliberation /

KARSKI

~~xxxxxxx~~ / troubled about his tone / I assure you once more, I  
<sup>id</sup> said it quite unintentionally

RAWICZ

sculpture he formed in the hall-fire of an all-consuming passion -  
 And she knew how to excite this passion - oh - this she knew  
 perfectly -- The rough draft in clay was ready in a few days,  
 but he worked months to finish off the details. For instance  
 he worked nearly half a year over this figure. He needed for an  
 adequate form, of course he wore it in himself, but he needed a  
 motive and looked round to find it -

KARSKI

in the tone of an experienced man. And at this time she found  
 him a model, whom she saw in her "Pensées" -  
 resulted "the exchange of two carriages, and the contact of two  
 epiderms" - Karski speaking this he points at the torso

RAWICZ

struck by this remark, in an inquiring tone  
 Is this your suggestion or phrase ...?

KARSKI

earnestly, fearing that his words might be understood as a reve-  
 lation - "What do you say Mr. Rawicz? I neither knew  
 her, nor this episode. I have quite an other circle of acquaintances

RAWICZ

withholding the words, as if suspecting something. There occur  
 sometimes spontaneous flashes of intuition ... with animation  
 But no, this is impossible. Gralski would be the first to become  
 aware of it, and then he would have no topic of conversation.  
 As answer to a gesture of Karski's. Oh yes, he would have killed  
 her without any deliberation

KARSKI

troubled about his tone  
 I assure you once more, I  
 asked it quite unintentionally

RAWICZ



humble and with restrained class. And he is now again up to the elbows  
 in clay. It is not the greatest ardour I dare say, but... this spark  
 And therefore maybe you hit the mark... / thoughtfully/ The dates  
 are in accordance. <sup>with</sup> ~~Missis~~ Leta... but yes, she disappeared just ~~at~~  
 this time, when Gralski after a series of sketches commenced to  
 carve the Prometheus in full size

Well then? Is this the appeal to me?

KARSKI

/ eagerly, <sup>with</sup> ~~the~~ intention to interrupt the thoughts of R./

And did he finish his work- after having set himself free from the  
 demon?

to-day. / looking automatically at his watch / The question is to

cure him of the fear the ~~the~~ RAWICZ a finished man, that he is no more

After the disappearance of the demon, he fell into total inactivity  
 but now, as his Egeria has come back ...

think that this is a sort of exaltation ---- / in answer to a gesture

of Karski? I caught a glimpse of his face ... it is no exaltation,

only friendship, true, <sup>has</sup> deeper than I thought.

What do you say - she ~~came~~ back?

Therefore I spoke to him about you, I told him about your experiments

RAWICZ

Yes, she reappeared suddenly, as if nothing had happened - This  
 sort of women know how to do it jokingly- and again they are  
 billing and cooing...

RAWICZ

Great children - KARSKI

HM Hm, such things occur sometimes. Out of all mysteries of nature  
 the most interesting and the most inconceivable is the mystery of the  
 human ~~the~~ heart

subject, one should be obliged - in the case he would consent and

accept the hypnotic - RAWICZ able first his individual resistance

and later on to try by means of suggestion -  
 / a bit sarcastically / The return of spring -

/ One ~~was~~ at the entrance - door, after a while

one sees John as he passes from ~~the~~ KARSKI to the entrance - door at the

The return of inspiration also?

RAWICZ

RAWICZ

Let us hope. She must have had ill luck, because she came back

RAVICH

And therefore maybe you hit the mark... thoughtfully. The dates  
are in accordance. Missis later, but yes, she disappeared just as  
this time, when Gralski after a series of sketches commenced to  
carve the Prometheus in full size

KARSKI

And did he finish his work - after having set himself free from the  
demon? ...

RAVICH

After the disappearance of the demon, he fell into total inactivity  
but now, as his spirit has come back ...

KARSKI

What do you say - she came back?

RAVICH

Yes, she reappeared suddenly, as if nothing had happened - This  
sort of women know how to do it - jokingly - and again they are  
blinking and coughing...

KARSKI

Mr. H., such things occur sometimes. Out of all mysteries of nature  
the most interesting and the most inconceivable is the mystery of the

RAVICH

... a bit sarcastically \ The return of spirit -

KARSKI

The return of inspiration also?

RAVICH

Let us hope. She must have had ill luck, because she came back

humble and with retracted claws. And he is now again up to the elbows in clay. It is not his ancient ardour I dare say, but ... this spark of selfconfidence one must support in him, even <sup>fan it into flame</sup> ~~blow it up~~. With the help of suggestion one can obtain very much, don't you think so ?

KARSKI

Well then ! Is this the appeal to me ?

RAWICZ

Yes, and a very fervent appeal. I even allowed myself to set a trap for you. I hope you don't mind - I invited Gralski to come here ~~xxxxx~~ to-day. / looking automatically at his watch / The question is to cure him of the fear that he is a finished man, that he is no more able to ~~fulfill~~ <sup>accomplish</sup> anything great in his life. Duty calls me to aid him, no, I <sup>have</sup> ~~expressed~~ myself wrong <sup>by</sup>, by saying "duty", you might think that this is a sort of expiation ---- / in answer to a gesture of Karski's / I caught a glimpse on your face .... it is no expiation, only friendship, true, deep friendship, deeper than I thought.

Therefore I spoke to him about you, I told him about your experiments

KARSKI

It is a difficult matter with artists. They are ...

RAWICZ

Great children -

KARSKI

And also great individualists, and these are most difficult to subject. One should be obliged - in the case he would consent and accept ~~admit~~ the hypnosis - to enfeeble first his individual resistance and later on to try by means of suggestion --

/ One hears the bell ringing at the entrance -door, after a while one sees John as he passes from left to the entrance -door at the right /

RAWICZ

Speaking of angels, one often sees their wings .. / rising / Excuse me

humble and with retracted claws. And he is now again up to the elbows in clay. It is not his ancient about I dare say, but this spark of self-confidence one must support in him, even if it is a bit of help of suggestion one can obtain very much, don't you think so?

KARSKI

Well then I is this the appeal to me?

RAVICZ

Yes, and a very fervent appeal. I even allowed myself to set a trap for you. I hope you don't mind - I invited Galski to come here to-day. I looked automatically at his watch. The question is to cure him of the fear that he is a finished man, that he is no more able to resist anything great in his life. Duty calls me to aid him, no, I expressed myself wrong, by saying "duty", you might think that this is a sort of exaltation ---- in answer to a gesture of Karski I caught a glimpse on your face ... it is no exaltation, only friendship, true, deep friendship, deeper than I thought. Therefore I spoke to him about you, I told him about your experiments

KARSKI

It is a difficult matter with artists. They are ...

RAVICZ

Great children -

KARSKI

And also great individualists, and these are most difficult to subject. One should be obliged - in the case he would consent and resist the hypothesis - to entice first his individual resistance and later on to try by means of suggestion --

One hears the bell ringing at the entrance-door, after a while one sees John as he passes from left to the entrance-door at the right

RAVICZ

speaking of eagles, one often sees their wings ...

Sir / he walks off to the hall /

RAWICZ

But the matter of to **KARSKI** with a faint allusion to past events/  
 unfortunately will not be equal to the ardour of our feelings.  
 / rising also, begins to look at the paintings on the screen/ / In  
 the hall appear Gralski and Leta, <sup>the later</sup> dressed in a light cloak, as  
 fine as a cobweb, which she does not take off /

Instead of it, spring has got them in every bunch of may-  
 flowers / they enter the drawing-room/

S C E N E 3

GRALSKI

*storms*  
 / Full of temperament, but self-possessed, on his face traces of / under-  
 gone ~~storms~~, a fine head of hair, well dressed /  
 How do you do dear friend ? / shaking hands with  
 Rawicz / I hope you don' t mind , I came not alone, But Madame Leta  
 is so overcurious .../ after handing his hat and stick to John  
 who disappears at the left, he arranges his hair before the looking-  
 glass/

GRALSKI

RAWICZ *hair enters the room/*

/ amazed at the sight of the unexpected visitor, putting a good  
 face on a bad game/

A very pleasant surprise Leta/

RAWICZ

GRALSKI

/ pointing at the table set for tea/  
 HO -ho- I see you prepared  
 also some alcoholic drinks -

RAWICZ

*for*  
 / half-bowing waits Leta to come nearer/

We shall drink our esteemed guests health

Sir \ he walks off to the hall \

KARSKI

\ rising also, begins to look at the paintings on the screen \ In

the hall appear Gralski and Jeta, dressed in a light cloak, as

fine as a cobweb, which she does not take off \

Gralski

Gralski

Gralski

Gralski

Gralski

\ Fall of temperament, but self-possessed, on his face traces of under-

gone sadness, a fine head of hair, well dressed \

How do you do dear friend? \ shaking hands with

Rawicz \ I hope you don't mind, I came not alone, But Madame Jeta

is so overcautious... \ after handing his hat and stick to John

who disappears at the left, he arranges his hair before the looking

glass \

RAWICZ

\ amazed at the sight of the unexpected visitor, putting a good

face on a bad game \

A very pleasant surprise

Gralski

Gralski

Gralski

\ pointing at the table set for tea \

HO-ho- I see you prepared

also some alcoholic drinks -

RAWICZ

\ half-bowing waist, Jeta to come nearer \

RAWICZ

We shall drink our esteemed guests health

Leta encouraged by the warmer accent of the last words of Rawicz  
 steps nearer and shakes hands with him.

RAWICZ

But the number of toasts / with a faint allusion to past events/  
 unfortunately will not be equal to the ardour of our feelings.  
 My cupboard is already long ago empty of cups ....

LETA

Instead of it, spring has got them in every bunch of may-  
 flowers / they enter the drawing-room/

RAWICZ

/ refusing the flowers Leta offers him /

Out of such cups only butterflies and ephebes  
 to drink  
 are worth ~~drinking~~ / points at the torso/

LETA

/ biting her lips/ *With*  
 In this intention I brought them / she thrusts  
 the bunch of flowers in the drapery, which covers the torso/

GRALSKI

/ having finished to arrange <sup>ing</sup> his hair enters the room/

It is a long time since I have been at your house,  
 / glancing about the room, indicates the torso / And ~~always~~ <sup>are still</sup> you building  
 still up this altar / standing side by-side with Leta/

RAWICZ

And faithful adherents - as you see - are always still  
 rendering homage and offering flowers .

Leta

/ standing close to Gralski / And devout admiration .

Letta encouraged by the warmer accent of the last words of Rawicz  
steps nearer and shakes hands with him.

RAWICZ

But the number of toasts with a faint allusion to past events  
unfortunately will not be equal to the ardour of our feelings.  
My cupboard is already long ago empty of cups . . . .

LETA

Instead of it, spring has got them in every bunch of may-  
flowers they enter the drawing-room.

RAWICZ

relating the flowers Letta offers him  
Out of such cups only butterflies and ephedra  
are worth drinking / points at the toasts

LETA

sitting her lips  
this intention I brought them she thrusts  
the bunch of flowers in the grapey, which covers the toasts

GRALSKI

having finished to arrange his hair enters the room  
It is a long time since I have been at your house  
glancing about the room, indicates the toasts And always you build up  
still up this altar standing side by-side with Letta

RAWICZ

And faithful adherents - as you see - are always still  
rendering homage and offering flowers.

LETA

standing close to Gralski And devout admiration.



KARSKI

/ turning to them and clearing his throat in the fear to be considered  
 indiscreet / Hm, hm, ..

LETA  
GRALSKI and LETA

/ having not seen him before, look back with some astonishment /

RAWICZ

/ introducing /

Allow me to introduce Professor Karski

to you ..

KARSKI

/ approaches /

LETA

/ shakes hands with him and then walks to the proscenium /

GRALSKI

My name is Gralski, formerly a sculptor

KARSKI

I am happy to press <sup>the</sup> your hand, which <sup>have</sup> <sup>created</sup> formed such a work  
 of art -

GRALSKI

/ turning again to the torso /

An embryo, an undeveloped embryo. Nevertheless  
 it isn't <sup>to</sup> ~~as~~ bad as this / leaning his head back / All <sup>t</sup> ~~what's~~  
 necessary is present and nothing detaches itself.

LETA

<sup>has</sup> / walked in the meantime in front of the stage, apercieving  
 the manikin, asks Rawicz who stands at her side /

lay-figure

What is that? ~~for a monster?~~

monster

KARSKI

turning to them and clearing his throat in the fear to be considered  
indiscreet

GRALSKI and LETA

having not seen him before, look back with some astonishment

RAVICZ

Allow me to introduce Professor Karski

introducing  
to you

KARSKI

approaches

LETA

shakes hands with him and then walks to the proscenium

GRALSKI

My name is Gralski, formerly a sculptor

KARSKI

I am happy to press your hand, which formed such a work

GRALSKI

An embryo, an undeveloped embryo. Nevertheless  
it isn't bad as this leaning his head back. All that's  
necessary is present and nothing detaches itself.

LETA

waited in the meantime in front of the stage, observing  
the matter, asks Ravicz who stands at her side

What is that for a monster?

monster

low figure

RAWICZ

My present life-mate

LETA

/ ironic,ally/

Your present ideal ?

RAWICZ

/ sarcastically/

It has many excellent qualities.

Discreet and .... / looking at his fingers/ it doesn't bite.

LETA

/ strikes a blow at the <sup>lay-figure</sup> manikin with her elegant walking-cane/

GRALSKI

/ hearing the blow, comes forward, <sup>ei</sup> <sup>lay-figure</sup> perceives the manikin/

For Gods sake Anthony, how can you stand such

a hideous object ? Allow me to introduce to you the most

RAWICZ

/ in an apologising tone /

<sup>have</sup>

I had no time to remove it. I am

conducting a very complicated judicial inquiry, concerning murder

GRALSKI

Murder !! Oh !

RAWICZ: <sup>regular</sup> this is a ~~small~~ five o' clock tea!

/ explaining to Gralski /

The taken down evidence and the amateur-

pencil sketch do not agree with that of what <sup>ich</sup> one can become aware without difficulty <sup>by</sup> of the dress of the deceased -

LETA

RAVIG

My present life-style

LETA

Your present ideal?

/ ironically /

RAVIG

Discreet and ... looking at his fingers / it doesn't bite. / It has many excellent qualities. / sarcastically /

LETA

strikes a blow at the man with her elegant walking-cane /

GRAJSKI

For God's sake Anthony, how can you stand such / hearing the blow, comes forward, perceives the man's /

a hideous object?

RAVIG

conducting a very complicated judicial inquiry, concerning murder / I had no time to remove it. I am / in an apologetic tone /

GRAJSKI

Murder !! - Oh!

RAVIG

without difficulty of the dress of the deceased - / The taken down evidence and the master- / explaining to Grajski / pencil sketch do not agree with that of what one can become aware

LETA

LETA

Is it possible? This is a : : . . .

RAWICZ

Proof for the evidence / ~~R~~ pointing at the blouse/ it is the  
 authentic blouse which the unhappy woman wore in the unfortunate  
 moment-

LETA

Oh, that's interesting, very interesting / looks at the blouse/

RAWICZ

/ with sarcasm/  
 ----- Excessively. One even sees the hole pierced  
 by the shot - here ./ as if apologising that he is disappointing  
 her/ -----  
 ---- But traces of blood are no more to <sup>be</sup> see. / <sup>ci</sup> ~~perceiving~~  
 Sopocki, who enters the drawing-room from the alcove/  
 ----- Please  
 come nearer, please .. Allow me to introduce to you the most  
 important person of to day- Mr. . . / he has forgotten the name/

KARSKI

/ helping him out / Mr: Sopocki

RAWICZ

Missis Leta Kańska, Mr. Gralski

LETA

/ to Rawicz / Why ! this is a <sup>regular</sup> ~~formal~~ five o' clock tea!

RAWICZ

And Mr. Sopocki it's attraction

SOPOCKI

/ coming in front/ Unintentional and unconscious

LETA

Is it possible? This is a ...

RAWICZ

Proof for the evidence \ K pointing at the blouse \ it is the  
authentic blouse which the unhappy woman wore in the unfortunate  
moment-

LETA

Oh, that's interesting, very interesting \ looks at the blouse \

RAWICZ

Excessively. One even sees the hole pierced  
by the shot - here \ as if apologizing that he is disappointing  
her \ But traces of blood are no more to see \ appearing  
Gopocki, who enters the drawing-room from the alcove \ Please  
come nearer, please .. Allow me to introduce to you the most  
important person of to day - Mr. ... \ he has forgotten the name \

KARSKI

Mr: Gopocki \ helping him out \

RAWICZ

Missis Leta Kabaka, Mr. Grolak's

LETA

Why! this is a famous five o' clock tea!

RAWICZ

And Mr. Gopocki it's attraction

GOPOCKI

Unintentional and unconscious \ coming in front \

LETA

*On* / coquettishly / That lends new charm to it / she holds

out her hand to Sopocki/

GRALSKI

*have*  
I heard much about you through my friend Mr. Rawicz ,  
*at*  
So you are this phenomenal medium ..

RAWICZ

SOPOCKI

/ under the influence of Mrs. Leta's perfumes, sniffing in the

air / So ~~assures~~ professor Karski *assures us.*

KARSKI

KARSKI

You shall be convinced by ocular proof . Mr. Sopocki you  
have to fall asleep in two minutes

SOPOCKI

*lay-figure*  
/ sits down on the chair where the manikin was seated before.

He begins to balance his head rhythmically backwards and forwards.

GRALSKI

/ to Karski/ So at once, without any ..

KARSKI

You mean juggler's tricks ?

GRALSKI

*Please*  
Please don't impute ~~me~~ words *I never would have used ..*  
*was*  
I only thought, that there ~~is~~ some kind of magnetic fluid  
necessary ..

LETA

*It-st,*  
*Psst,* not so loud Victor -

LETA

That lends new charm to it \ she holds

out her hand to Sopocki

GRALSKI

I heard much about you through my friend Mr. Rawicz  
Do you are this phenomenal medium ..

SOPOCKI

under the influence of Mrs. Jeta's perfume, smiling in the

air \ So answers professor Karaki

KARSKI

You shall be convinced by our proof . Mr. Sopocki you

have to fall asleep in two minutes

SOPOCKI

He sits down on the chair where the manikin was seated before.  
He begins to balance his head rhythmically backwards and forwards.

GRALSKI

So at once, without any ..

KARSKI

You mean juggler's tricks ?

GRALSKI

Please don't impute me words I never would have used ..  
I only thought, that there is some kind of magnetic fluid  
necessary ..

LETA

Paul, not so loud Victor



KARSKI

On the contrary, please continue the conversation. After a minute  
 / looking at the watch/ oh, just from this moment he hears  
 -----  
 very little of what we are speaking of / glancing at Sopocki/  
 -----  
 Something disturbs him here to-day / sniffing in the air/  
 -----  
 But never mind. Soon he will cease to balance himself and that  
 is a sign he <sup>has</sup> <sup>en</sup> fall asleep .

RAWICZ

What ,?The medium is able of its own account to ~~in~~ order itself  
 to fall asleep ?

KARSKI

Why not ? Mr. Sopocki succeeded already long ago in doing it,  
 but this time .. I gave him the strict order to fall asleep  
 in two minutes and / looks at his watch/ Still three seconds-  
 now ! / Sopocki ceased to balance himself/ \* From this moment  
 you may prick him with a needle, he wont feel.

LETA

/ with eagerness / Indeed ? / she unpins her broach/  
 -----

KARSKI

/ preventing her from doing it / Of course the pin must  
 -----  
 be disinfected. But for instance do ask him something. He  
 will not answer because your voices do not exist for him

And yours ?

KARSKI

*Likewise*  
 Also alike , if I don't speak to him directly. This may seem  
 astonishing to non-experts, but this characterises sleep-waking.  
 Ask him a question , anything <sup>±</sup> that crosses your mind. / ~~xxxx~~  
 / to Leta / Please perhaps you speak to him  
 -----

LETA

/ in a low voice/  
 -----

Shall I call him

KARSKI

On the contrary, please continue the conversation. After a minute  
looking at the watch / oh, just from this moment he hears  
very little of what we are speaking of / glancing at Gopocki /  
Something disturbs him here to-day / sniffing in the air /  
But never mind. Soon he will cease to balance himself and that  
is a sign he'll sleep.

RAVICH

What? The medium is able of its own account to order itself  
to fall asleep?

KARSKI

Why not? Mr. Gopocki succeeded already long ago in doing it,  
but this time... I gave him the strict order to fall asleep  
in two minutes and / looks at his watch / Still three seconds-  
now / Gopocki ceased to balance himself / & from this moment  
you may prick him with a needle, he won't feel.

LITA

With eagerness / Indeed? / she utters her breath /

KARSKI

preventing her from doing it / Of course the pin must  
be distracted. But for instance do ask him something. He  
will not answer because your voices do not exist for him

GRALSKI

And yours?

KARSKI

Also-like, if I don't speak to him directly. This may seem  
astonishing to non-experts, but this characterises sleep-walking.  
Ask him a question, anything that crosses your mind. / xxxxx /  
to Lita / Please perhaps you speak to him

LITA

in a low voice /

LETA

Shall I call him by his name ?

/ is silent/

KARSKI

That's indifferent. / prompting her/ John Sopocki ..

He must have stuffed his ears with wax like Odysseus

LETA

But I am afraid ..

GRALSKI

Of what ?

All the same, he knows nothing about it, he doesn't hear.

LETA

That he will hear me ..

/ making his brooding, but not taking it quite out of his pocket/ And if I shoot RAWICZ a shot just behind his

/ with gentle mockery/ Mr. Karski takes the responsibility for his discretion

Even this would make no effect. On the contrary he will hear immediately / almost whispering/ Mr. Sopocki which

GRALSKI

You understand women ..

RAWICZ

Intuition ..

KARSKI

/ to Leta, who is hesitating / Courage ! Don't fear anything !

where are you now ?

LETA

Absolutely I ? - All right then - I shall ask him -/ louder/ Mr. Sopocki which day of the week have we got to-day ?

SOPOCKI

/ is silent/

You are mistaken. / to the assembled eagerly

where do you want him LETA ? Quick !

/ still louder / Mr. Sopocki, which day of the week is <sup>it</sup> to-day?

LETA

Shall I call him by his name ?

KARSKI

That's indifferent. / prompting her / John Gopocki ..

LETA

But I am afraid ..

GAJANSKI

Of what ?

LETA

That he will hear me ..

RAWICZ

with gentle mockery / Mr. Karski takes the responsibility / for his discretion

GAJANSKI

You understand women ..

RAWICZ

Intuition ..

KARSKI

to Leta, who is hesitating / Courage ! Don't fear anything !

LETA

Absolutely I ? - All right then - I shall ask him - / louder / Mr. Gopocki which day of the week have we got to-day ?

GOPOCKI

is silent

LETA

still louder / Mr. Gopocki, which day of the week is to-day?

GRALSKI  
SOPOCKI

In the fields at the / is silent/ .. with a gallows on the top.  
-----

RAWICZ

He must have stuffed his ears with wax like Odysseus  
Mr. Rawicz, but you are in the fields, at the foot of a hill,

GRALSKI a pile / as answer to a movement  
on the top of which is  
/ to Leta/ You speak with too much tenderness to him  
of the  
-----

gallows shall come also / with a label. You see it -yes ?  
-----

KARSKI

SOPOCKI  
All the same, he knows nothing about it, he doesn't hear.

/ looking in the indicated direction/ I see.  
-----

GRALSKI

KARSKI  
/ seizing his browning, but not taking it quite out of his  
-----

pocket/ And if I ~~would~~ fire a shot just behind his  
-----

ear ? *were to*

KARSKI

SOPOCKI  
Even this would ~~make~~ *produce* no effect . On the contrary me- he will  
hear immediatly / almost whispering/ Mr. Sopocki which  
-----  
day of the week is to-day ?  
*it*

What are they doing ? / SOPOCKI any suggestion in his voice/  
-----

They are tying somebody Wednesday him up. It is an execution.

They are hanging somebody

KARSKI

SOPOCKI  
You see ? But this might seem to you too simple. He might  
have guessed it. We will try something else. Mr. Sopocki  
where are you now ?  
-----

SOPOCKI

In the apartment of the inquiry juge Mr. Anthony RAWICZ  
*d*

KARSKI

You are mistaken. Actually you are .. / to the assembled eager *ly*/  
-----  
where do you want him to be ? Quick !

would any model be able to bring forth on its face such an  
expression of horror, only on the command of somebody ?

SO

BOPOCKI

\ is silent \

RAWICE

He must have stuffed his ears with wax like Odysseus

GRALSKI

You speak with too much tenderness to him

\ to Lela \

KARSKI

All the same, he knows nothing about it, he doesn't hear.

GRALSKI

\ relating his drowning, but not taking it quite out of his

And if I could fire a shot just behind his

KARSKI

Even this would make no effect. On the contrary me - he will

hear immediately \ almost whispering \ Mr. Sopocki which

day of the week is to-day ?

BOPOCKI

Wednesday

KARSKI

You see ? But this might seem to you too simple. He might

have guessed it. We will try something else. Mr. Sopocki

where are you now ?

BOPOCKI

In the apartment of the industry Judge Mr. Anthony RAWICE

KARSKI

You are mistaken. Actually you are ... \ to the assembled eager

where do you want him to be ? Quick !

GRALSKI  
 In the fields at the foot of a hill .. with a gallows on the top.

KARSKI

Perfect. Mr. Sopocki, you are not in the apartment of the juge  
 Mr. Rawicz, but you are in the fields, at the foot of a hill,  
 on the top of which is standing a pile / as answer to a movement  
 of the company, a gesture, as if he would say : " wait, wait, the  
 gallows shall come also" / with a label. You see it -yes ?

SOPOCKI

/ looking in the indicated direction/  
 I see.

KARSKI

It isn't an ordinary pile, it is a gallows, and underneath  
 it a crowd of people is assembled . What do you see ?

SOPOCKI

A crowd of people -

KARSKI

What are they doing ? / without any suggestion in his voice/  
 They are tying somebody and lifting him up. It is an execution.  
 They are hanging somebody

SOPOCKI

/ jerking backwards his face distorted with horror, his  
 respiration of increased rapidity and heaviness /

KARSKI

/ after a while to the assembled/  
 Do you think, that if he  
 wouldn't <sup>hadn't</sup> have seen with his minds eyes a gallows and an execution  
 that he would be able to feign at this point that he is struck  
 with horror ? / to Gralski/ You, who are a sculptor, tell me ,  
 would any model be able to bring forth on its face such an  
 expression of horror, only on the command of somebody ?

KARSKI

In the fields at the foot of a hill ... with a gallows on the top.

KARSKI

Perfect. Mr. Gopocki, you are not in the apartment of the judge Mr. Rawicz, but you are in the fields, at the foot of a hill, on the top of which is standing a pile \ as answer to a movement of the company, a gesture, as if he would say: "wait, wait, the gallows shall come also" \ with a label. You see it - yes?

GOPOCKI

\ looking in the indicated direction \ I see.

KARSKI

If isn't an ordinary pile, it is a gallows, and underneath it a crowd of people is assembled. What do you see?

GOPOCKI

A crowd of people -

KARSKI

What are they doing? \ without any suggestion in his voice \ They are tying somebody and lifting him up. It is an execution. They are hanging somebody.

GOPOCKI

\ jerking backwards his face distorted with horror, his respiration of increased rapidity and heaviness \

KARSKI

\ after a while to the assembled \ Do you think, that if he wouldn't have seen with his mind's eyes a gallows and an execution that he would be able to feign at this point that he is struck with horror? \ to Gopocki \ You, who are a sculptor, tell me, would any model be able to bring forth on its face such an expression of horror, only on the command of somebody?



So blow up the nostrils ? So open the mouth ? / leaning a little  
 forward and looking under Sopocki's chin he indicates it to

Gralski/ Here- look , the throat, the contracted muscles-

how anatomically true ! He is no actor, he didn't study it, and  
 at ~~at~~ command he ~~xxxxx~~ wouldn't be able to do it .

GRALSKI

*Goodness*  
 / enthusiastically / ~~at~~ Gracious , what for a beautiful model !  
 How wonderful ~~to~~ to bring <sup>it</sup> into relief ! And here - all this part  
 of the face ... / quickly takes his sketch-book out of his pocket  
 and begins to sketch with eagerness / ~~he is suffering !~~

RAWICZ

You would like to have such a model, wouldn't you ?

/ to Sopocki/ Mr. Sopocki you worry unnecessary . Open your eyes

rather / Sopocki raises his GRALSKI Ah, - / explaining to the

/ drawing/

Extraordinary ! Extraordinary ! / to Karski, without

ceasing to design/ --- This is a simple revelation in the domain

of form, a re-ve-la-tion !!! - What for an expression, what

for an expression !!

KARSKI

/ to Rawicz/ In your eyes there is still a bit of mistrust ,

I shall disperse it immediatly. Will you lend me your hand please-

/ takes his hand and puts it on Sopocki's arm /

RAWICZ

But he trembles all over !!

KARSKI

With every nerve of his body . And if this does not convince

you yet ... / he passes his fingers over Sopocki's forehead,

then shows them to Rawicz and wipes them with his pocket-handker-  
 chief/

So blow up the nostrils? So open the mouth? / leaning a little

forward and looking under Gopocki's chin he indicated it to  
-----  
Gralski / Here-look, the throat, the contracted muscles-

how anatomically true! He is no actor, he didn't study it, and  
-----  
command he xxxxxx wouldn't be able to do it.

GRALSKI

How wonderfully to bring into relief! And here - all this part  
of the face ... / quickly takes his sketch-book out of his pocket  
and begins to sketch with eagerness /  
-----  
enthusiastically /  
-----  
Gralski / what for a beautiful model!

RAWICZ

You would like to have such a model, wouldn't you?

GRALSKI

Extraordinary! Extraordinary! / to Gralski, without  
drawing /  
-----  
ceasing to design / This is a simple revelation in the domain  
of form, a re-ve-la-tion!!! - What for an expression, what  
for an expression!!

RAWICZ

In your eyes there is still a bit of mistrust,  
I shall dispense it immediately. Will you lend me your hand please-  
/ takes his hand and puts it on Gopocki's arm /

RAWICZ

But he trembles all over!!

GRALSKI

With every nerve of his body. And if this does not convince  
you yet ... / he passes his fingers over Gopocki's forehead,  
then shows them to Rawicz and wipes them with his pocket-handker-  
chief /

GRALSKI <sup>by</sup>  
Do you see ? Sweat you cant evoke ~~on~~ command !

/ to Leta, who looks into his sketch-book/ Wonderful ! Look, look  
RAWICZ  
how his face is beaming ! After a long period of <sup>at last from</sup> feeling  
is ~~done~~  
All right, all right, but kindly deliver him ~~already~~ of this  
vision -

LETA  
Don't - three pairs of LETA are observing us

*J*  
Just a moment - its so awfully interesting

Only two pairs - only four RAWICZ  
/ almost with indignation/ But he is suffering !  
-----

Experienced and indulgent KARSKI

He doesn't know anything about it, so he does not suffer.

/ to Sopocki/ Mr. Sopocki you worry unnecessary . Open your eyes  
rather / Sopocki raises his eyelids/ Ah, - / explaining to the  
assembled / <sup>pointing</sup> has Leta / to  
something <sub>insinuated</sub> me an unintentional order- ~~X~~  
never mind.. / to Sopocki/ Look closely. That isn't a hanged  
man, but a flag which flutters in the wind / the face of Sopocki  
looses its expression of horror / What do you see now ?  
-----

see you . That is easily ascertained  
/ he takes out of his pocket a ~~small~~ <sup>small</sup> ~~square~~ <sup>square</sup> ~~piece~~ <sup>piece</sup> ~~of~~ <sup>of</sup> ~~material~~ <sup>material</sup> ~~and~~ <sup>and</sup> ~~sets~~ <sup>sets</sup> ~~it~~ <sup>it</sup> ~~on~~ <sup>on</sup> ~~fire~~ <sup>fire</sup> ~~and~~ <sup>and</sup> ~~approaches~~ <sup>approaches</sup> ~~it~~ <sup>it</sup> ~~quite~~ <sup>quite</sup> ~~near~~ <sup>near</sup> ~~to~~ <sup>to</sup> ~~the~~ <sup>the</sup> ~~eyes~~ <sup>eyes</sup> ~~of~~ <sup>of</sup> ~~Sopocki/~~ <sup>Sopocki/</sup> Look here, the  
pupil is quite lifeless, ~~and~~ <sup>and</sup> ~~doesn't~~ <sup>doesn't</sup> ~~grow~~ <sup>grow</sup> ~~narrower.~~ <sup>narrower.</sup> His brain  
doesn't take any notice of the flame / ~~extinguishes~~ <sup>extinguishes</sup> ~~the~~ <sup>the</sup> ~~flame~~ <sup>flame</sup> ~~and~~ <sup>and</sup> ~~returns~~ <sup>returns</sup> ~~to~~ <sup>to</sup> ~~his~~ <sup>his</sup> ~~normal~~ <sup>normal</sup> ~~state.~~ <sup>state.</sup>  
-----

SOPOCKI

A flag -

KARSKI

GRALSKI  
Yes - and now look .. / Sopocki glances around / We are surrounded  
by a field of corn. How ~~xxx~~ rhythmically and drowsily it waves,  
how soft it swings - and its lispig - how appeasing !

SOPOCKI' x

LETA  
his  
/face assumes an expression of blissfulness / believe that  
-----  
somebody, who has his eyes opened doesn't see / ~~indicates~~ <sup>indicates</sup> ~~that~~ <sup>that</sup> ~~there~~ <sup>there</sup> ~~is~~ <sup>is</sup> ~~any~~ <sup>any</sup> ~~danger~~ <sup>danger</sup> ~~at~~ <sup>at</sup> ~~all.~~ <sup>all.</sup>  
-----

GRALSKI

/<sup>x</sup>to Leta  
x xxxxxx

Do you see? Great you can't evoke the command!

RAVIC

All right, all right, but kindly deliver him a <sup>st out from</sup> vision of this

LETA

Just a moment - it's so awfully interesting

RAVIC

But he is suffering! Almost with indignation

HARUKI

He doesn't know anything about it, so he does not suffer. / to Gopocki / Mr. Gopocki you worry unnecessary. Open your eyes / rather / Gopocki raises his eyelids / Ah, - / explaining to the / assembled / something insinuated me an unintentional order - X / never mind.. / to Gopocki / look closely. That isn't a hanged / man, but a flag which flutters in the wind / the face of Gopocki / loses its expression of horror / What do you see now?

BOPOCKI

A flag -

HARUKI

Yes - and now look .. / Gopocki glances around / We are surrounded / by a field of corn. How xxx / rhythmically and drowsily it waves, / how soft it swings - and its riping - how appealing!

BOPOCKI, x

his / face assumes an expression of blissfulness

GRALSKI

to left x xxxxx

GRALSKI

/ to Leta, who looks into his sketch-book/ Wonderful ! Look, look  
-----  
how his face is beaming ! After a long period of torment the feeling  
is deeper, much deeper / wants to embrace her/  
-----

LETA

Don't - three pairs of eyes are observing us

KARSKI

Only two pairs - only four eyes

RAWICZ

Experienced and indulgent

GRALSKI

/ to Karski/  
-----

A new marvel .. You said :four - but besides  
us two ../ pointing at Leta /  
-----

KARSKI

Only me and Mr. Rawicz who see you . That is easily ascertained  
/ he takes out of his pocket a <sup>primer</sup> ~~kindler~~ , sets it on fire and ~~XXXXXXXX~~  
-----  
approaches it quite near to the eyes of Sopocki/ Look here , the  
-----  
pupil is quite lifeless, <sup>it</sup> ~~she~~ doesn't grow narrower. His brain <sup>pocki</sup>  
doesn't take any notice of the flame / extinguishes the <sup>primer</sup> ~~kindler~~  
-----

GRALSKI

/ shaking his head/  
-----

How very strange and queer this is .

Did you ever see such a thing ?

LETA

No - gentlemen - tell <sup>me</sup> what you like, but I wont believe that  
~~XXXXXX~~  
somebody, who has his eyes opened doesn't see /-indicates-  
-----

Sopocki/  
-----

GRALSKI

Wonderful! Look, look  
how his face is beaming! After a long period of torment the feeling  
is deeper, much deeper \ wants to embrace her

LETA

Don't - three pairs of eyes are observing us

KARSKI

Only two pairs - only four eyes

RAVICZ

Experienced and indulgent

GRALSKI

A new marvel... You said: four - but besides  
to Karski

as two... pointing at Leta

KARSKI

Only me and Mr. Ravicz who see you. That is easily ascertained

he takes out of his pocket a handkerchief, sets it on fire and xxxxxxxx

approaches it quite near to the eyes of Sobocki \ Look here, the

pupil is quite lifeless, the doesn't grow narrower. His brain

doesn't take any notice of the flame \ extinguishes the

GRALSKI

How very strange and queer this is \ shaking his head

Did you ever see such a thing?

LETA

To - Gentlemen - tell what you like, but I won't believe that

somebody, who has his eyes opened doesn't see \ indicates

Sobocki

instant I shall awake him, but KARSKI order him not to see you Madam.

Nevertheless it is so. I can prove it to you in an other  
manner. / to Gralski / with your permiss<sup>ssion</sup>ance ..

GRALSKI

and although I shall sit next to him he won't see me ?  
Mine ?

KARSKI

/ leading him a little sideways/ We will arrange a harmless  
joke. I shall order him not to see Mrs. Leta, until~~X~~ ...  
/ finishes the sentence in a whisper/

LETA

/ in the proscenium - in a low voice to Rawicz/

If you please, don't be to me in every word so ~~XXXXXX~~  
sarcastic *to me in every word* her

RAWICZ

/ inclines his head without answering/

GRALSKI

/ to Karski/

All right - that may be even very funny !

KARSKI

Let us sit down. Now just a moment ... / to Sopocki/ Mr. Sopocki

will you please take this chair by the table / indicates it

~~with his finger~~ with his finger // Sopocki rises automatically

and sits down on the indicated chair/ . Very well.

/ to Leta/ You Madam, please sit down here / indicates <sup>to</sup> her

the low-stool /tabouret/ on the left of Sopocki / That chair we

will put in this place / takes the chair on which Sopocki was

formerly seated and puts it near the table in front of Leta / in order

that he shall have it just before his eyes. Now listen, in an

*(may)*

KARSKI

Nevertheless it is no . . . I can prove it to you in an other manner. \ to Grolski \ with your permission . . .

GROLSKI

None ?

KARSKI

We will arrange a harmless \ leading him a little sideways \ joke. I shall order him not to see Mrs. Leta . . . until . . .

\ finishes the sentence in a whisper \

LETA

\ in the pronunciation - in a low voice \ Rawicz \ If you please, don't be to me in every word so Karski

*satiric to me in every word*

RAWICZ

\ inclines his head without answering \

GROLSKI

All right - that may be even, very funny ! \ to Karski \

KARSKI

Let us sit down . Now just a moment . . . \ to Sopocki \ Mr. Sopocki

will you please take this chair by the table \ indicates it

with his finger \ \ Sopocki rises automatically

and sits down on the indicated chair \ Very well.

\ to Leta \ You Madam, please sit down here \ indicates her

the low-stool \ tabouret \ on the left of Sopocki \ That chair we

will put in this place \ takes the chair on which Sopocki was

formerly seated and puts it near the table in front of Leta \ in order

that he shall have it just before his eyes. Now listen, in an

*(MOM)*



instant I shall awake him , but I will order him not to see you Madam,  
 until~~x~~ the moment, when he ~~will~~ sit<sup>in</sup> down on the empty arm-chair.  
 Please notice: ~~on~~<sup>in</sup> the empty arm-chair.

LETA

And although I shall sit next to him he won't see me ?

KARSKI

~~with over-polite courtesaness~~ / Though it is difficult to believe  
 for a beautiful lady, nevertheless it is so. / to Gralski/

Let us sit down. / takes a chair next to Sopocki/ When he will  
 awake , please don't take any notice of him . Now attention !

/ to Sopocki/ Mr. Sopocki, did you see <sup>e</sup>this beautiful lady,  
 who came with Mr. Gralski ?

Sopocki

/ lifeless and automatically / Yes, I saw <sup>her</sup>.

KARSKI

She didn't leave this apartment and she is here as she was before.

But you, after awaking, will not see her so long, until~~x~~ you  
 sit down on an other empty arm-chair / through a light blow in the

face he awakes Sopocki , then offers cigarettes to Gralski and  
 Rawicz , who sat down on the last free low-stool/

Please try my cigarettes , I like all sorts of cigarettes, but  
 I mostly enjoy the Egyptian ones.

GRALSKI

It seems to me, that this is only a question of habit.

KARSKI

/ to Sopocki, whose awakening did not manifest itself by any

movement/ And you, Mr. Sopocki, won't you smoke a cigarette?

instant I shall awake him, but I will order him not to see you Madam,  
until the moment, when he sits down on the empty arm-chair.  
Please notice: on the empty arm-chair.

LETA

And although I shall sit next to him he won't see me?

KARSKI

with over-polite courtesies. Though it is difficult to believe  
for a beautiful lady, nevertheless it is so. to Gralski  
Let us sit down. takes a chair next to Gopocki. When he will  
awake, please don't take any notice of him. Now attention!  
to Gopocki. Mr. Gopocki, did you see this beautiful lady,  
who came with Mr. Gralski?

Gopocki

Yes, I saw her. / needless and automatically /

KARSKI

She didn't leave this apartment and she is here as she was before.  
But you, after awaking, will not see her so long, until you  
sit down on an other empty arm-chair through a light blow in the

face he awakes Gopocki, then offers cigarettes to Gralski and  
Ravicz, who sat down on the last free low-stool.  
Please try my cigarettes, I like all sorts of cigarettes, but  
I mostly enjoy the Egyptian ones.

GRALSKI

It seems to me, that this is only a question of habit.

KARSKI

to Gopocki, whose awakening did not manifest itself by any  
movement. And you, Mr. Gopocki, won't you smoke a cigarette?

see, I swear I really SOPOCKI sensitive ....

Thanks, with pleasure / he takes one of the offered cigarettes  
and looks around / -----

KARSKI

*are looking for*  
/ after a while/ What ~~do~~ you seek? Fire? Please. / offers  
him a match/ -----  
*I assure you Sir, that I didn't see.*

SOPOCKI

Thank you ~~x~~ / lights his cigarette and looks around on the  
chairs / -----  
*Not at my disposal, but at Mr. Karski's.*

KARSKI

*SOPOCKI*  
/ to Gralski and Rawicz/ Arn't they in fact narcotic,  
though without hashish? And besides, they leave no after-  
taste on the tongue. / to Sopocki/ What is the matter?  
What are you so looking ~~xxxxxxx~~ *for* around? -----

SOPOCKI

I? Oh, nothing .... / one sees how deadly his eyes run  
over Leta / -----  
*instead of answering, makes an uncertain gesture/*

KARSKI

*was*  
And ~~what~~ concerns cigars, the best are Spanish cigars. ~~xxxxxxx~~  
Wonderful! Wonderful! / suddenly begins to feign a cough/ -----

Oh, my dear, don't blow me the smoke of your cigarette under my  
nose! Here next to <sup>you,</sup> you have an empty arm-chair, kindly change  
your place.

SOPOCKI

*would?*  
/ rising/ I beg your pardon .- / automatically, looking at  
Leta and not seeing her, he sits down on her knees - ~~in~~ *at* this  
moment feeling that he touched a living body, he starts up suddenly/  
You?! For heavens sake, excuse me Madam, I didn't

SOPOCKI

Thanks, with pleasure \ he takes one of the offered cigarettes  
and looks around \

KARSKI

What do you seek? Fire? Please. \ offers  
after a while \  
him a match \

SOPOCKI

Thank you \ lights his cigarette and looks around on the  
chairs \

KARSKI

Am't they in fact narcotic, \ to Gralski and Rawicz  
though without hashish? And besides, they leave no after-  
taste on the tongue. \ to Sopocki \ What is the matter?  
What are you so looking xxxxxxx around?

SOPOCKI

Oh, nothing \ one sees how deadly his eyes run  
over Leta \

KARSKI

And what concerns cigars, the best are Spanish cigars. Kxxxxxxx  
Wonderful! Wonderful! \ suddenly begins to feign a cough  
Oh, my dear, don't blow me the smoke of your cigarette under my  
nose! Here next to <sup>you</sup> you have an empty arm-chair, kindly change  
your place.

SOPOCKI

I beg your pardon. \ automatically, looking at  
Leta and not seeing her, he sits down on her knees - \ this  
moment feeling that he touched a living body, he starts up suddenly  
You?! \ For heavens sake, excuse me Madam, I didn't

see , I swear ! Really I cannot conceive ....

LETA

Never mind , don't worry

SOPOCKI

/ to Gralski /

I assure you Sir, that I didn't see. At any rate, I am at your disposal .

GRALSKI

/ rising, puts his hand on the shoulder of Sopocki, in a merry

tone / Not at my disposal, but at Mr. Karski's,

whose commands you obey in a classical manner.

SOPOCKI

/ comprehending the ~~before~~ <sup>before</sup> given order

command ....

Oh, Mr. Karski, this

LETA

Was it very disagreeable ?

SOPOCKI

/ instead of answering , makes an uncertain gesture/

GRALSKI

May be it <sup>didn't</sup> lasted <sup>long enough?</sup> too short ? Yes ?

LETA

/ reproachful/

Victor, Victor, / steps nearer him/

GRALSKI

I knew what they planned and was very curious if indeed he <sup>would</sup> ~~will~~ do it ... You are not angry with me ? // they talk together/

... I swear I really I cannot conceive ....

LETA

Never mind, don't worry

SOPOCKI

I assure you Sir, that I didn't see. At any

rate, I am at your disposal.

GRALSKI

raising, puts his hand on the shoulder of Sopocki, in a merry  
Not at my disposal, but at Mr. Karzki's  
whose commands you obey in a classical manner.

SOPOCKI

comprehending the order given  
Oh, Mr. Karzki, this command ....

LETA

Was it very disagreeable?

SOPOCKI

instead of answering, makes an uncertain gesture

GRALSKI

May be it lasted too short? Yes?

LETA

Victor, Victor, steps nearer him

reproachful

GRALSKI

I knew what they planned and was very curious if indeed he will

do it if ... You are not angry with me? // they talk together

words

GRALSKI  
RAWICZ

/ distrustfully / You are joking Mr. Karski ...  
Do you know Mr. Karski, that after these experiments I agree, that  
it would be an imprudence to make use of hypnosis in criminal  
affairs / to Gralski explaining/ Before your coming we talked  
about this subject

/ Gralski approaches them, Leta looks at something on  
the table, Sopocki listens, what Karski is speaking/  
-----  
-----

GRALSKI  
KARSKI

It is evident, that one cannot permit it. Do you remember the famous  
case in Paris ? There is even no need, as it took place there ~~in~~ of  
criminal incitement to murder. It is sufficient, that the experimen-  
*ter be*  
~~tist~~ is incautious .

GRALSKI

What do you mean by that ?

KARSKI

Well ... just imagine a sensitive medium <sup>of</sup> ~~in~~ <sup>Kind</sup> the ~~art~~ of Mr. Sopocki,  
imagine, that the hypnotiser orders him to identify himself with  
the first object at random, with a flower, or with a glass he is  
holding in his hand, and that by mistake he breaks the flower or  
smashes the glass into <sup>a</sup> thousand pieces, which easily may happen.

I am sure I don't know if the medium wouldn't be injured at the  
same time !!

/ ~~During this speech - Sopocki, after a gesture meaning :~~

/ During this speech - Sopocki , after a gesture meaning : " let  
-----  
us try " withdraws unremarked by the company, places himself  
-----  
before the torso and staring at it begins to swing backwards  
-----  
and forwards in order to fall asleep ./  
-----  
-----

GRALSKI

RAVICZ

Do you know Mr. Karaki, that after these experiments I agree, that  
 it would be an imprudence to make use of hypnosis in criminal  
 affairs \ to Gralaki explaining \ Before your coming we talked  
 about this subject  
 \ Gralaki approaches them, lets look at something on  
 the table, Gopocki listens, what Karaki is speaking \

KARAKI

It is evident, that one cannot permit it. Do you remember the famous  
 case in Paris? There is even no need, as it took place there in  
 criminal incitement to murder. It is sufficient, that the experimen-  
 talist is uncautious.

GRALAKI

What do you mean by that?

KARAKI

Well... Just imagine a sensitive medium in the net of Mr. Gopocki,  
 imagine, that the hypnotiser orders him to identify himself with  
 the first object at random, with a flower, or with a glass he is  
 holding in his hand, and that by mistake he breaks the flower or  
 smashes the glass into thousand pieces, which easily may happen.  
 I am sure I don't know if the medium wouldn't be injured at the  
 same time !!

\ During this speech - Gopocki, after a gesture meaning: "let  
 us try" withdraws unremarked by the company, places himself  
 before the horse and starting at it begins to swing backwards  
 and forwards in order to fall asleep.\

GRALAKI



GRALSKI

/ distrustfully / You are joking Mr. Karski ... your medium

KARSKI

The injury might even be deadly. There are some symptoms which prove ....

RAWICZ

That one can kill a person, passing a poniard through <sup>her</sup> ~~his~~ portrait ....

KARSKI

Certainly !! because otherwise how could you explain the mediaeval trials of witches ? Their cataleptic dreams ? Their bloody sweats ? Their flying on brooms ? And other similar things ? A part of these phenomena the hypnosis explains quite plainly, and what hypnosis is not able to explain, for instance the ~~thus-~~ capability of <sup>becoming</sup> incorporating <sup>ely</sup> into an other personality, by means of staring at somebodys portrait / and the metapsychism notices such facts / - what is beyond our understanding we put together in one box with the label " mediumistic "

GRALSKI

And as Goethe said in his " Faust " : we are as ignorant as before "

KARSKI

Yes, but Goethe spent <sup>H</sup> half of his life in studying

RAWICZ

It is indifferent with what one narcotises oneself

LETA

/ stepping towards them, glances at Sopocki, then to Gralski

Look, look, he is praying to your torso !

GRALSKI

You are joking Mr. Karaski ...

\ / distractingly

KARASKI

The injury might even be deadly. There are some symptoms

which prove ...

RAVIC

That one can kill a person, passing a pistol through

... portrait

KARASKI

Certainly!! because otherwise how could you explain the  
medieval trials of witches? Their cataleptic dreams? Their  
bloody sweats? Their flying on brooms? And other similar things?  
A part of these phenomena the hypnosis explains quite plainly,  
and what hypnosis is not able to explain, for instance the  
capability of incorporating into an other personality, by means  
of staring at somebody's portrait \ and the metaphysical notices  
such facts \ - what is beyond our understanding we put together  
in one box with the label "medievalistic"

GRALSKI

And as Goethe said in his "Faust": "we are as ignorant as  
before"

KARASKI

Yes, but Goethe spends half of his life in studying

RAVIC

It is indifferent with what one narcotizes oneself

LETA

\ / stepping towards them, glances at Sapoeki, then to Gralski

Look, look, he is praying to your torso!

*trying to give his voice* GRALSKI *ing intonation/*

/ casting a look behind himself /

----- Oh, Mr: Karski, your medium  
on  
begins to play tricks ~~for~~ its own account !

SOPOCKI

*has* / just ceased to swing his head and *fallen* fell asleep /

KARSKI

/ unpleasantly surprised /

----- Damn it !! That's too much for  
one day !

LETA

~~is~~ / a bit ill at ease/ *Positively*  
----- Absolutely too much -

RAWICZ

*at* / to Gralski/ In a while we may hear ~~which~~ *at* were the feelings of  
the model, during the time, it stood for ~~your~~ Prometheus-

LETT

/ to Karski a little obtrusively / *round the table and places*  
----- Please wake him up !  
*herself in the background/*

KARSKI

/ a little confused/

----- Well, but in the case of autohypnosis  
a blow in the face is not sufficient. *has* He alone *for* fixed himself  
the time *for* of awaking, which time I ignore. I ~~shall~~ *will* try to awake  
him, but ...

GRALSKI

/ retaining him in a joyful tone /

----- Let him talk ! At least  
once, I shall be informed what the model is thinking during  
the sittings and how it curses me in its heart

LETA

/ disguising her anxiety/ *joking* /

----- But it has no head .

RAWICZ

*Immediately, immediately* / whose eyes already a moment before flashed with a diabolic idea/  
*after a short moment of delibera-*  
*rushing towards Leta*  
*Please give me your name*

GRALSKI

Op, Mr: Karaki, your medicine  
begins to play tricks on its own account!  
on  
causing a look behind himself

SOPOCKI

Just ceased to swing his head and fell asleep

KARSKI

Damn it!! That's too much for  
unpleasantly surprised  
one day!

ZETA

Assessing too much  
has a bit ill at ease

PAWICZ

In a while we may hear what were the feelings of  
to Gralaki  
the model, during the time, it stood for your Promethena-

ZETA

Please wake him up!  
to Karaki a little oppressively

KARSKI

Well, but in the case of autophrenia  
a little confused  
a blow in the face is not sufficient. He alone fixed himself  
the time of waking, which time I ignore. I ~~xxxxx~~ try to awake  
him, but ...

GRALSKI

Let him talk! At least  
retaining him in a joyful tone  
once, I shall be informed what the model is thinking during  
the sittings and how it curses me in its heart

ZETA

But it has no head  
disguising her anxiety, joking

PAWICZ

whose eyes already a moment before flashed with a diabolic idea



trying to give his voice also a joking intonation

Soon we shall hear of the adventures of a young man who  
lost his head. He even looks already as if he were

SOPHOKI

turned away from the horse, hesitates in choosing the direction  
swirls in the air, at last moves towards Leta

LETA

As if he would have fixed his  
mind upon me

KARSKI

It seems as if your perfume would attract him

SOPHOKI

changed direction and moves again towards the drawing back

Leta

LETA

I am afraid of him !!! she runs round the table and places  
herself in the background

SOPHOKI

"catching the wind" eagerly follows her trail

LETA

in a frightened tone  
Please deliver me from him!

draws back against the horse

KARSKI

seeing Karski Leta's anxiety

Mr. Karski please give some advice

KARSKI

Immediately, immediately... after a short moment of delibera-

tion rushing towards Leta

Please give me your name

*cloak*

/ Leta takes quickly off her mantle and stands aside. Karski  
smells at the <sup>*cloak*</sup> mantle and sure that it exhales the scent, <sup>*ea*</sup> spreads  
it in his hands and stepping to Sopocki waves it before his face  
then leading him by the scent to the sofa, throws the mantle over  
the manikin and fastens it on its back/  
+++++

*lay-figure*

SOPOCKI

/ hastening his pace, reaches the sofa, kneels down by the knees  
of the <sup>*lay-figure*</sup> manikin - feverishly, passionately /

You <sup>*have*</sup> came ... you are here .. you <sup>*have*</sup> heard my voice, by which I  
called you with every thought every second of my sleepless nights,  
every beating of my heart .. you <sup>*have*</sup> came ....

RAWICZ

/ in a singular tone /

<sup>*is*</sup> That begins to become interesting ...

GRALSKI

Indeed ... / looks at Leta /

LETA

Oh, yes ... / stands his look/

KARSKI

/ percieving what might happen, takes Gralski's arm and drawing him  
up in the proscenium shows him from the side the attitude of  
Sopocki/

What for an attitude ! Look only what for an attitude!

/ as if he would design in the air/

Quick, quick, it is a pity <sup>*to lose a*</sup> ~~for~~

~~every~~ minute, do take a sketch - This is a dialogue, of course onesided  
because he speaks only in the name of the model / seeing that Gralski  
though he <sup>*taken*</sup> took out his sketch-book, does not draw/

*Kas? ras?*

look

\ Leta takes quickly off her mantle and utanda aside. Karaki  
 smells at the mantle and sure that it exhales the scent, spreads  
 it in his hands and stepping to Sopoeki waves it before his face  
 then leading him by the scent to the sofa, throws the mantle over  
 the mantel and fastens it on its back

How funny

SOPOEKI

\ hastening his pace, reaches the sofa, kneels down by the knees  
 of the mantel - feverishly, passionately  
 You came ... You are here ... You heard my voice, by which I  
 called you with every thought every second of my sleepless nights,  
 every beating of my heart ... You came ...

RAWICE

\ in a singular tone  
 That begins to become interesting ...

GRALSKI

\ Indeed ... looks at Leta

LETA

\ Oh, yes ... stands his look

KARAKI

\ perceiving what might happen, takes Gralski's arm and drawing him  
 up in the proscenium shows him from the side the attitude of  
 Sopoeki  
 What for an attitude! Look only what for an attitude!  
 as if he would design in the air  
 quick, quick, it is a pity for  
 every minute, do take a sketch - This is a dialogue, of course one-sided  
 because he speaks only in the name of the model / seeing that Gralski  
 though he look out his sketch-book, does not draw

to have

How good



OH, why am I no painter ! What for a pity I cannot design ! Look,  
 Look! This expression ! From his face you can read nearly every word  
 of her answer, and at the same time his great passion / with ecstasy /  
 oh, ~~look~~ look, look ....

GRALSKI

*thing*  
 / submitted to the suggestion /

Yes that is improbable and in a certain *way* kind wonderful

/ begins to sketch nervously /

LETA

/ breathing with relief /

RAWICZ

/ standing by the table, looks at her watchfully /

SOPOCKI

*lay-figure*  
 / taking the manikin by the arms, bends it towards himself, with  
 passion /

Listen, I implore you, listen to me ... Not to me  
 to yourself ! For you too ... oh yes - you want to be mine -you  
 cannot resist to this power - you even dare not !! Nor you, nor me !  
 You ask me why ? Ask the mountains and the river, the butterfly  
 and the eagle, the roses and the stars on the sky ...

GRALSKI

/ to Karski who stands by his side /

Look , Mr. Karski what an expression in every line,  
 what an enormous expression - / sketches eagerly /

KARSKI

/ breathing freely - sees that he is master of the situation /

SOPOCKI

For pity's sake ! The desert of Sahara is less longing for rain than  
 I am longing for your tenderness ... Let me kiss you ! Only once !



*lay figure*  
/ kisses the face of the manikin /

Oh my dear , my dear ! / rises from his knees, takes the *lay figure* manikin  
on his arms and carries it in the direction of the alcove at right /

During this he kisses the *lay figure* manikin fervently , at last disappears  
behind the screen in the alcove / Gralski, not wanting to loose the  
sight of his gestures and attitude , slides with Karski at his side  
along the right wall to the arcade and leaning against it sketches.

As soon as Sopocki ~~has~~ disappeared behind the curtains, both Gralski and  
Karski disappear also in the alcove

RAWICZ

/ who was standing by the table, now walks to the screen and leaning  
his elbow on the screen looks watchfully at what <sup>is</sup> taking place in the  
alcove /

LETA

/ standing by his side /

*have*  
You laid a trap ?

RAWICZ

/ without changing his position, turns his head backwards and looking  
for a moment at Leta from top to bottom, watches again the scene in the  
alcove /

LETA

I understand your calmness ... Vengeance is food, that must be eaten  
coolly / seeing he does not move / Only take care, that the blow  
intended for me does not hit somebody else ...

RAWICZ

/ turning his head /

Are you menacing me ?

LETA

I am warning you / bending her head, not standing his look /

I beg you .....

RAWICZ

On my dear, my dear! / rises from his knees, takes the manikin /

on his arms and carries it in the direction of the alcove at right /

During this he kisses the manikin fervently, at last disappears /

behind the screen in the alcove / Gralaki, not wanting to lose the /

sight of his gestures and attitude, slides with Karaki at his side /

along the right wall to the arcade and leaning against it sketches. /

As soon as Gopecki disappeared behind the curtains, both Gralaki and /

Karaki disappear also in the alcove /

RAWICE

who was standing by the table, now walks to the screen and leaning /

his elbow on the screen looks watchfully at what takes place in the /

alcove /

LETA

You laid a trap?

RAWICE

without changing his position, turns his head backwards and looking /

for a moment at Leta from top to bottom, watches again the scene in the /

alcove /

LETA

I understand your calmness ... Vengeance is food, that must be eaten /

coolly / seeing he does not move / Only take care, that the blow /

intended for me does not hit somebody else ... /

RAWICE

Are you menacing me?

LETA

I am warning you / bending her head, not standing his look /

I beg you ... /

RAWICE

RAWICZ

/ with a gesture towards the alcove, looking at Leta /

-----  
Now we are at the most interesting moment - triumphant !

/ again looking at the alcove /

-----  
to offer resistance, but only by <sup>such</sup> means to assume a more seducing <sup>love</sup> attitude ! Masterly ! To retire, but to be sure to yield...

LETA

~~XXXXXXXXXXXX~~ Shut up !

RAWICZ

/ turning to her sarcastically / But this is only a séance ...

LETA

/ conscious of guiltiness /

-----  
I know how it ended ...

RAWICZ

/ staggered by this confession /

-----  
You know ?! You know ? / pointing at the torso/  
-----  
And this youngster, this ephébe- he too ?!

LETA

// wringing her hands in despair, looks at him supplicatingly /

RAWICZ

/ coolly and sarcastic/

-----  
Oh, - I see that the scale of your means  
*has been* greatly enlarged ...

LETA

Look how much ... / wants to go down on her knees before him/

RAWICZ

Xi You - kneeling before me !!!

RAVIC

with a gesture towards the alcove, looking at Leta  
 -----  
 Now we are at the most interesting moment - triumphant!  
 -----  
 again looking at the alcove  
 -----  
 what for a masterly manner!  
 -----  
 to offer resistance, but only by means to assume a more seductive  
 -----  
 attitude! Masterly! To retire, but to be sure to yield...

LETA

XXXXXXXXXXXX Shut up!

RAVIC

turning to her sarcastically / But this is only a dance ...

LETA

conscious of guiltiness

I know how it ended ...

RAVIC

staggered by this confession /  
 -----  
 You know? You know? / pointing at the torso  
 -----  
 And this youngster, this ephemer - he too?!

LETA

stripping her hands in despair, looks at him supplicatingly /

RAVIC

coolly and sarcastic /  
 -----  
 Oh, - I see that the scale of your means  
 -----  
 has been greatly enlarged ...

LETA

Look how much ... / wants to go down on her knees before him /

RAVIC

Yes ... You - kneeling before me !!!

LETA

For pity's sake ! Be merciful !! Not to me - but to him - to Victor!  
 If he will guess ... if he will know the truth ... Don't destroy  
 our <sup>2</sup>lives / <sup>correcting herself</sup> / not our, his life ! Don't destroy  
 -----  
 it !!

RAWICZ

/ looks at her for a short moment, then glances at the alcove at  
 -----  
 right - alarmed hesitates- a moment of reflection - seizes  
 -----  
 from the table the heavy letter-weight, rushes at the torso  
 -----  
 and with one blow smashes it to pieces . At the same moment  
 -----  
 in which the crash of the shattered sculpture is heard , from  
 -----  
 the alcove comes a dreadful cry of Sopocki

KARSKI

/ rushes in from the alcove, <sup>ei</sup> <sup>fragments</sup> perceives the splinters of the  
 -----  
 torso /

-----  
 What's that ?? !! / to Rawicz, who stands  
 -----  
 motionless, holding the letter-weight in his hand /

-----  
 What did you do ?! You killed a man !!

-----  
 in the alcove /

-----  
 / <sup>have</sup> rushes back

JOHN

/ <sup>a</sup> <sup>s</sup> alarmed by the noise, appears in the background/  
 -----

GRALSKI and LETA

/ are standing stupefied and observing with widened eyes <sup>as</sup> ~~when~~  
 -----  
 Karski and Gralski are carrying in Sopocki, who is senseless /

KARSKI

Let us put him on the sofa ...

GRALSKI

/ after having put him down /

-----  
 / <sup>has</sup> What happened Mr. Karski ?

LETA

For pity's sake! Be merciful!! Not to me - but to him - to Victor!  
If he will guess ... it he will know the truth ... Don't destroy  
our lives / correcting herself / not our, his life! Don't destroy

if !!

RAWICZ

looks at her for a short moment, then glances at the alcove at  
right - alarmed hesitates - a moment of reflection - seizes  
from the table the heavy letter-weight, rushes at the torso  
and with one blow smashes it to pieces. At the same moment  
in which the crash of the shattered sculpture is heard, from  
the alcove comes a dreadful cry of Gopocki

KARSKI

rushes in from the alcove, perceives the splinters of the  
torso

What's that??!! Is Rawicz, who stands

motionless, holding the letter-weight in his hand /

What did you do?! You killed a man!!

rushes back

in the alcove

JOHN

alarmed by the noise, appears in the background

GRALSKI and LETA

are standing stupefied and observing with widened eyes when

Karski and Gralski are carrying in Gopocki, who is senseless

KARSKI

Let us put him on the sofa ...

GRALSKI

after having put him down /

What happened Mr. Karski?



KARSKI

/ not wanting to explain/  
-----Ah, nothing - / feeling Sopocki's pulse/  
-----Thanks heaven - he is alive! / to Sopocki/  
-----

How are you

Mr. Sopocki ?

SOPOCKI

/ touching his breast, groans /  
-----

KARSKI

You are hurt ? Does it <sup>give you pain</sup> ~~ache~~ you much ? Where are you hurt ? / opens  
-----Sopocki's waistcoat and shirt and rubs his bruised chest /  
-----Your chest is a little reddened , but that should not ~~ache you~~ <sup>give you pain</sup>  
-----any more - / Sopocki ceases to groan/  
-----before, but now / with suggestion/  
-----it not true - <sup>no pain?</sup> ~~it does not ache~~ ? Do answer.<sup>give you pain</sup> Sure, it ~~ached~~ you  
~~it doesn't ache any more~~ - is

SOPOCKI

/ submissively /  
-----<sup>No, I don't feel</sup>~~Yes, it does not ache~~ any more <sup>pain</sup>

GRALSKI

What happened to him ? He fell sick ?

KARSKI

/ instead of answering, points at the torso/  
-----

GRALSKI

/ <sup>ei</sup> <sup>fragments</sup> ~~appercieving~~ the splinters, to Rawicz /  
-----Oh, look here- it fell down ? / approaches/  
-----

LETA

/ having recollected herself, steps near Gralski/  
-----

RAWICZ

KASZKI

How are you  
Mr. Szpocki?  
I thank heaven - he is like I / to Szpocki /  
not wanting to explain / feeling Szpocki's pulse /

SZPOCKI

touching his breast, groans /

KASZKI

You are hurt? Does it ache you much? Where are you hurt? / opens  
Szpocki's waistcoat and shirt and taps his bruised chest /  
Your chest is a little reddened, but that should not ache you  
any more - / Szpocki ceases to groan /  
Sure, it aches you  
if not true - it does not ache - Do answer.  
I don't ache any more - is  
before, but now / with suggestion /  
give you pain  
give you pain and more

SZPOCKI

What happened to him? He fell sick?

KASZKI

instead of answering, points at the torso /

GRALSKI

Oh, look here - it fell down? / approaches /  
approaching the splinters, to Galicki /

GRALSKI

having recollected herself, steps near Gralski /

GRALSKI

RAWICZ

/ self-possessed /

----- An accident.- I leaned incautiously against it *so*  
 that it

GRALSKI

Fell and broke to pieces ?

RAWICZ

I hope you will mould a replica -

LETA

/ taking Gralski's arm/

----- Oh, no, instead of Prometheus Bound,  
 you will <sup>create</sup> ~~form~~ Prometheus Unbound -

GRALSKI

And delivered ... / kisses her/

RAWICZ

/ turning to Karski, who is still occupied with Sopocki/in a half-  
 ----- whisper /

----- No more danger ?

KARSKI

/ reproachful/

----- You were within an ace of becoming a murderer !!!

RAWICZ

I ? - Perhaps just the contrary, perhaps I saved somebody's life  
 not worse than you did ~~to~~ here .... Some ~~brandy~~ <sup>whisky</sup> will do him  
 good I suppose ?

KARSKI

I think so

RAVAGE

----- / self-passed /  
An accident. - I leaned incautiously against it

that it

GRAZKI

Tell and broke to pieces ?

RAVAGE

I hope you will mould a replica -

----- FETA

----- / taking Grazki's arm /  
Oh, no, instead of Prometheus Bound,

you will ~~lose~~ Prometheus Unbound -

GRAZKI

----- / kisses her /  
And delivered ...

RAVAGE

----- / turning to Kazki, who is still occupied with Sopoeki in a half-

whisper /

No more danger ?

KAZKI

----- / reproachful /

You were within an ace of becoming a murderer !!!

RAVAGE

I ? - Perhaps just the contrary, perhaps I saved somebody's life  
not worse than you did here .... Some xxxxxx will do him  
whisky

Good I suppose ?

KAZKI

I think so

RAWICZ

<sup>73</sup>  
 Missis Leta, Victor, please sit down / begins to clean the table  
 -----  
 of books and other objects, Leta is helping him . In a while  
 -----  
 seeing that Gralski does not look at them, seizes with both  
 -----  
 hands the hand of Rawicz and whispers :

-----  
 God bless you for it !!

KARSKI

/ buttoning Sopocki's waistcoat /  
 -----

How do you feel now ?

SOPOCKI

Nearly well, thanks you , but ...

GRALSKI

/ standing near them/  
 -----

Does ~~it~~ <sup>feel pain</sup> ache you still ?

KARSKI

It will cease in a moment / offering Sopocki a glass of whisky and  
 -----  
 soda /

-----  
 Meanwhile take this .

RAWICZ

<sup>has</sup> / to John, who <sup>u</sup> began to clear away the <sup>fragments</sup> splinters /  
 -----

Leave it alone, afterwards you may clear it away -  
 please bring in tea now , / to the rest of the company/  
 -----

<sup>73</sup>  
 Missis Leta , gentlemen ~~we~~ give me the honour of your  
<sup>company over</sup>  
 presence ~~at~~ a modest cup of tea ...

/ they all sit down <sup>at</sup> ~~at~~ the table /  
 -----

CURTAIN

////////////////////

PAVICE

Missis Jeta, Victor, please sit down \ begin to clean the table  
 of books and other objects, Jeta is helping him. In a while  
 seeing that Galski does not look at them, seizes with both  
 hands the hand of Pavisce and whispers :  
 God bless you for it !!

KARSKI

outgoing Gopocki's waistcoat \  
 How do you feel now ?

GOPOCKI

Nearly well, thank you, but ...

GALSKI

*feel better*

standing near them \  
 - How much do you still ?

KARSKI

It will cease in a moment \ offering Gopocki a glass of whisky and  
 soda \



*frrequent*

to John, who begins to clear the splinters \  
 Leave it alone, afterwards you may clear it away -  
 please bring in tea now, \ to the rest of the company \

Missis Jeta, gentlemen we give me the honour of your  
 presence as a modest cup of tea ...  
 they all sit down at the table \

CESTAIN