

MILAN KLEMENČIČ

# DOKTOR FAUST

DOCTOR FAUSTUS



LUTKOVNO GLEDALIŠČE  
LJUBLJANA

MILAN KLEMENČIČ  
**DOKTOR FAUST**  
PO MOTIVIH IZ 18. STOLETJA

Postavitev z novo zasedbo:

24. oktober 2005  
(premiéra 12. 11. 1982)  
ODER POD ZVEZDAMI LGL  
Lutkovno gledališče Ljubljana,  
sezona 2005/06

Priredba besedila in dramaturgija:

JELENA SITAR, IGOR CVETKO

Režija:

JELENA SITAR

Lutke in scena:

MILAN KLEMENČIČ

Glasbena oprema:

IGOR CVETKO

Oblikovanje luči:

MIRAN UDOVIČ

Mentorstvo za animacijo:

ALENKA PIRJEVEC

Izdelava in poslikava lutkovnih kopij: JOŽE  
LAŠIČ

Izdelava kostumskih kopij:

MAJA PETERLIN

Izdelava scenskih kopij:

JOŽE LAŠIČ, ALEKSANDRA GRUDEN,

VLADO STJEPIČ

Poslikava scenskih kopij:

VLADO STJEPIČ

Navezava lutk:

MITJA RITMANIČ

Nastopajo:

Doktor Faust, profesor v Wittenbergu:

KAREL BRIŠNIK

vodita KAREL BRIŠNIK,

ALENKA PIRJEVEC

Wagner, njegov oskrbnik:

IZTOK JEREB

Gašperček:

ALENKA PIRJEVEC

Hektor, vojvoda v Parmi:

IZTOK JEREB

Karon, čolnar:

IZTOK JEREB — vodi ALENKA PIRJEVEC

Pluton, gospodar podzemlja:

KAREL BRIŠNIK

Mefisto:

IZTOK JEREB

Asmodej:

IRENA ZUBALIČ ŽAN

Viclipucli:

ALENKA PIRJEVEC

Lepa Helena:

IZTOK JEREB — vodi ALENKA PIRJEVEC

Dobri duh — glas:

IRENA ZUBALIČ ŽAN

Hudobni duh — glas:

IZTOK JEREB

Kozla in stražarja vodi KAREL BRIŠNIK

Vodja predstave in lučni mojster:

MIRAN UDOVIČ

Vodenje glasbe:

IRENA ZUBALIČ ŽAN

Zvočni efekti:

IZTOK JEREB, MIRAN UDOVIČ,

IRENA ZUBALIČ ŽAN

**DOKTOR FAUST**  
VELIKA MALA PREDSTAVA  
/ IZ BELEŽKE /

Evropsko leto nematerialne kulturne dediščine je res prava priložnost, da postane lutkovna predstava Doktor Faust slovenski kulturni spomenik. Za to ima vse pogoje, tudi tega, da si jo je mogoče ogledati, kar pomeni, da je na rednem repertoarju Lutkovnega gledališča Ljubljana.

Predstava Doktor Faust je biser slovenske kulture; ena največjih zgodb evropskega človeka je prav v Ljubljani našla eno najmanjših prizorišč, na katerem se bo odigrala.

Ko gledate predstavo Doktor Faust, gledate dvoje: enkratno umetniško kreacijo pričujoče ekipe in zgodovino in tradicijo slovenskega in evropskega lutkarstva. Igralci v tej predstavi ne igrajo: oni služijo gledališču.

Klemenčičev Doktor Faust je preživel že nekaj generacij in prepričani smo, da nismo zadnji, ki soustvarjamo njegovo zgodovino. A za nas je vsaka predstava čarobni trenutek, ki terja od nas najboljše. Natančno to se dogaja pri tradicionalnem lutkarstvu — lutke prehajajo iz rok v roke, iz generacije v generacijo. V pričujoči predstavi je združena žlahtna tradicija in akademsko znanje. Prav to pa je bilo tudi naravno okolje, v katerem je leta 1938 Doktor Faust nastal.

Kot del tradicije predstava Doktor Faust drugače šteje čas. Prav zaradi bivanja v danem trenutku in ujetosti v brezčasje obenem v njej vzporedno živijo vloge že umrlih, tistih, ki začenjajo svojo igralsko pot, in tistih, ki ravnokar stojijo na odru.

Naš Faust ima poleg ene rojstne letnice 1938 še štiri: 1950, 1982, 2003, 2005. Vsakokrat znova doživi premiero. V roke ga namreč vzame druga ekipa. Drug igralec pomeni drugo dušo — drugo razmišljanje in drugo čutenje, drugo znanje in drugačno delo. Faust od vseh izvabi najboljše: ljubezen in znanje. Predstava zahteva od izvajalcev popolno zbranost, vsi delajo vse; ni prvakov in tehnikov: glavni igralec podaja kulise in mojster luči je v nekem trenutku glavni igralec. Predstava je urni mehanizem, kjer je pomembna vsaka podaja ... Doktor Faust je prodal svojo dušo. Nima je, zato si jo kar naprej izposoja. Da lahko živi za nas. Govorimo o Faustu ali o lutkah? O obojem — in o umetnosti kot taki.

**Jelena Sitar**

# DOKTOR FAUST

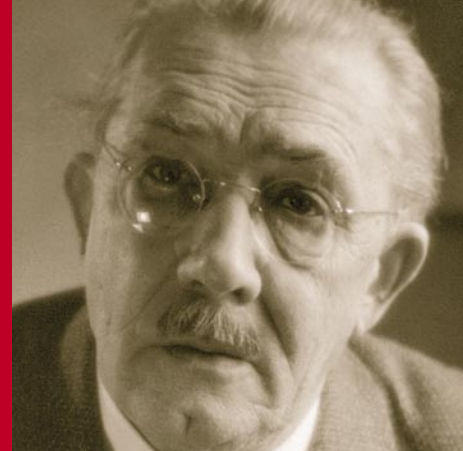
*“Nihče ni zadovoljen s svojo usodo: berač hoče postati bogataš, bogataš hoče postati vladar, vladar hoče podjarmiti svet ... Rad bi vse videl, vse vedel...”*

Doktor Faust nedvomno predstavlja enega najmarkantnejših likov evropske literarne zgodovine. Motiv zgodbe o učenjaku, ki je v želji po absolutnem spoznanju sveta prodal svojo dušo hudiču, sega v evropski srednji vek. Vendar pa njegov zametek pomeni že legenda o Theophilu, ki je prišla v Evropo v 11. stoletju iz Male Azije in je bila v obliki igre zapisana v Franciji v 13. stoletju. Temu zapisu so potem sledile različne nemške inačice. Faust se kot naslovni junak prvič pojavi v drami Christopherja Marlowa v 16. stoletju. V Nemčiji je v 17. in 18. stoletju postal Doktor Faust ena najbolj priljubljenih iger potujočih lutkovnih gledališč in se kot del železnega repertoarja lutkarjev razširil po vsej srednji Evropi. Tako se je z njim srečal tudi veliki nemški pesnik Goethe in ga prelinil v svojo znamenito dramsko pesnitev. Pa vendar je Faust večji del svojega gledališkega življenja preživel na lutkovnih odrih.

Slovenska lutkovna uprizoritev Doktorja Fausta iz leta 1938 v Ljubljani je pomenila ustvarjalni vrh nestorja slovenskega lutkarstva, slikarja **MILANA KLEMENČIČA (1875 — 1957)**, ki je posegel po leipziškem zapisu te igre, ga priredil in uprizoril v svojem gledališču Miniature lutke.

Milan Klemenčič se je nad lutkami navdušil že v otroških letih v Gorici, ob predstavah italijanskega lutkarja Reccardinija. Kasneje je ob študiju slikarstva v Benetkah, Milanu in Münchnu zahajal v tamkajšnja lutkovna gledališča in užival zlasti ob predstavah “papana” Schmida in znamenitega Marionetnega gledališča münchenskih umetnikov. Po njihovem vzoru se je tudi sam lotil dela.

22. decembra 1910 je na svojem domu v Šturjah pri Ajdovščini odprl vrata Malega marionetnega gledališča — z odrsko odprtino 40 x 23 centimetrov in 10 centimetrov “velikimi” lutkami. Premiera igre Mrtvec v rdečem plašču je pomenila rojstvo slovenskega lutkovnega gledališča, saj so bile na Slovenskem do tedaj znane le preproste oblike ljudskega lutkarstva. Klemenčič je sam zasnoval in izdelal oder, lutke in sceno, sam je režiral in (ob pomoči žene) tudi



igral. Do začetka prve svetovne vojne je s pomočjo domačih pripravil še pet premier, dve pa celo leta 1917 v avstrijskem Gradcu, kamor je bil premeščen kot rezervni oficir avstrijske vojske.

Po vojni se je z družino preselil v Ljubljano, kjer ga je na pobudo pisatelja dr. Ivana Laha ljubljanski gledališki konzorcij postavil za vodjo Slovenskega marionetnega gledališča, prvega (pol)poklicnega lutkovnega gledališča v tedanji Kraljevini Srbov, Hrvatov in Slovencev. Gledališče je delovalo v zgradbi Mestnega doma od leta 1920 do 1924, ko je moralo kljub navdušenju in podpori uglednih kulturnih delavcev predvsem zaradi finančnih težav zapreti vrata. K svoji veliki ljubezni, k lutkam, se je razočarani umetnik spet vrnil šele čez dobrih deset let in 26. aprila 1936 v svoji dnevni sobi v Ljubljani dvignil zastor gledališča Miniature lutke. Poccijevo igro Sovji grad si je naenkrat lahko ogledalo največ 30 povabljenec, večinoma iz ljubljanskih intelektualnih krogov, za katere so predstave tega malega gledališča (s komaj 12 centimetrov velikimi lutkami) pomenile pravo kulturno poslastico. To je bilo obdobje umetnikove zrele ustvarjalnosti, ki je svoj vrhunec dosegla s predstavo Doktor Faust. Lutkovna ustvarjalnost in likovna umetnost sta se v njej zlili v dovršeno scensko podobo.

Izjemnost Klemenčičevega ustvarjanja, ki je slovensko lutkarstvo tako rekoč čez noč postavilo ob bok najboljšim tedanjim evropskim dosežkom, dokazuje tudi podatek, da ga je leto dni po njegovi smrti mednarodna lutkarska organizacija UNIMA sprejela za svojega častnega člana.

Umetnikovo zapuščino je od njegovih dedičev prevzelo Lutkovno gledališče Ljubljana, ki je oživilo tudi obe predstavi gledališča Miniature lutke. Da pa bi ohranilo krhke izvornike kot dragocen delček slovenske kulturne dediščine, je izdelalo natančne kopije Doktorja Fausta, s katerimi ga predstavlja v svojem rednem repertoarju.

**Matjaž Loboda**



BY MILAN KLEMENČIČ

# DOCTOR FAUSTUS

AFTER 18TH CENTURY MOTIFS

Recast and produced:  
24th October 2005  
(premiered on 12th November 1982)  
LGL STAGE UNDER THE STARS  
Lutkovno Gledališče Ljubljana,  
2005/06 season

Text adaptation and dramaturgy by:  
JELENA SITAR, IGOR CVETKO  
Directed by:  
Jelena Sitar  
Puppets and stage design by:  
MILAN KLEMENČIČ  
Music by:  
IGOR CVETKO  
Lights by:  
MIRAN UDOVIČ  
Animation directions by:  
ALENKA PIRJEVEC  
Puppet copies made and painted by:  
JOŽE LAŠIČ  
Costume copies made by:  
MAJA PETERLIN  
Stage set copies made by:  
JOŽE LAŠIČ, ALEKSANDRA GRUDEN,  
VLADO STJEPIČ  
Stage set copies painted by:  
VLADO STJEPIČ  
Puppets strung by:  
MITJA RITMANIČ

Cast:

Doctor Faustus, professor in Wittenberg:  
KAREL BRIŠNIK — animated by  
KAREL BRIŠNIK, ALENKA PIRJEVEC  
Wagner, his servant:  
IZTOK JEREB  
Kasperle:  
ALENKA PIRJEVEC  
Hector, Duke of Parma:  
IZTOK JEREB  
Caron, the boatman:  
IZTOK JEREB — animated by  
ALENKA PIRJEVEC  
Pluto, Lord of the Underworld:  
KAREL BRIŠNIK  
Pephisto:  
IZTOK JEREB  
Asmodeus:  
IRENA ZUBALIČ ŽAN  
Vitzliputzli:  
ALENKA PIRJEVEC  
Helen of Troy:  
IZTOK JEREB — animated by  
ALENKA PIRJEVEC  
Good angel — voice:  
IRENA ZUBALIČ ŽAN  
Evil angel — voice:  
IZTOK JEREB  
The goat and the sentry are animated by  
KAREL BRIŠNIK

Production management and lighting by:  
MIRAN UDOVIČ  
Music management by:  
IRENA ZUBALIČ ŽAN  
Sound effects by:  
IZTOK JEREB, MIRAN UDOVIČ,  
IRENA ZUBALIČ ŽAN

# DOCTOR FAUSTUS

*"Nobody is satisfied with their destiny: A beggar wants to become rich, a rich man wants to become a king, a king wants to subdue the world ... I'd like to see all, know all ..."*

Doctor Faustus is undoubtedly one of the most prominent characters in European literary history. The motif of the story about a scholar who sells his soul to the devil in his desire for absolute knowledge of the world can be tracked down to the European Middle Ages. Its origin however can be found in the legend of Theophilus brought to Europe from Asia Minor in the 11th century, and written down as a play in 13th century France. Different German variants followed. Faustus as the title hero first appears in Christopher Marlowe's drama from the 16th century. Doctor Faust became one of the most popular plays performed by travelling puppet theatre companies in 17th and 18th century Germany, spreading as part of puppeteers' standard repertory throughout Central Europe. The great German poet Goethe saw a play and transformed it into his famous epic. Nevertheless, Faustus has spent the most of his theatre life on the puppet theatre stage.

The Slovenian Doctor Faustus puppet production of 1938 in Ljubljana was the creative pinnacle of Slovenian puppetry pioneer, painter **MILAN KLEMENČIČ (1875 — 1957)**, who used the Leipzig text of the play, adapted and produced it at his Little Marionette Theatre.

Milan Klemenčič was fascinated by puppets as a child in Gorizia watching shows performed by Italian puppeteer Reccardini. Studying art in Venice, Milan and Munich, he visited puppet theatres in those cities, enjoying above all productions by "Papa" Schmid and the famous Munich artists' Marionette Theatre. Following their example he set to work on his own.

On 22nd December 1910, he opened the door of Little Marionette Theatre at his home in Šturje by Ajdovščina — with a stage opening measuring 40 cm by 23 cm, and 10 cm "tall" puppets. The opening of *The Dead Man In The Red Coat* marked the birth of Slovenian puppet theatre, since only rudimentary forms of folk puppetry had been known in Slovenia until then. Klemenčič designed



and made his own stage, puppets and sets, directed and performed (aided by his wife). By the beginning of World War 1 he and his family produced five more plays, premiering two in Graz, Austria, where he was stationed as a reserve officer of the Austrian army.

After the war, he and his family moved to Ljubljana where the Ljubljana Theatre Consortium, on writer Ivan Lah's initiative, had appointed him head of Slovenian Marionette Theatre, the first (semi)professional puppet theatre in the former Kingdom of Serbs, Croats and Slovenes. The theatre operated in the building of Town Centre from 1920 to 1924 when it was forced to close down, primarily due to financial problems, in spite of all the enthusiasm and support of prominent artists.

The disillusioned artist returned to his great love, the puppets, only a good ten years later, and opened the curtain of the Miniature Puppets theatre in his living room on 26th April 1936. The production of Poggi's *The Owl's Castle* would seat 30 invited guests per show, mostly Ljubljana intellectuals to whom shows of this small theatre (with just 12 cm puppets) were true cultural delicacies. The artist's creativity had reached maturity by that period, and culminated in *Doctor Faustus*. Puppetry and fine art merged in it into a perfect stage image.

A proof of excellence of Klemenčič's creative work, which put Slovenian puppetry among of the highest European achievements of the time overnight, so to speak, is the fact that the international puppeteers' organisation, UNIMA accepted him posthumously as honorary member a year after his death.

The artist's legacy, taken over from his heirs, is in the custody of Lutkovno Gledališče Ljubljana which has revived the two shows of the Miniature Puppets theatre. In order to preserve the fragile originals as a precious piece of Slovenian art history, we have made exact copies of *Doctor Faustus* puppets using them in our regular programme.

Matjaž Loboda



# DOCTOR FAUSTUS

## SUMMARY

### Prologue — UNDERWORLD

Boatman Caron complains to his master, Pluto, the lord of the underworld, that his lazy devils bring too few sinners to him. So Pluto summons the idlers and sends them to Earth at once — with a special instruction to bring him an important person whose soul is worth a thousand others.

### Act I — FAUSTUS' STUDY

Dr Faustus, the famous professor and scholar is not satisfied with himself. He would like to know all secrets of the world. The evil angel appears offering help. The good angel warns him ...

The cunning traveller, Kasperle, drops by at the house looking for work. On recommendation from his servant, Wagner, Faustus takes Kasperle on as help.

### Act II — FOREST

At midnight, Faustus is in the woods under an old oak tree calling for devils in order to pick a servant among them. He chooses Mephisto who is willing to take the job — if only his hellish master Pluto agrees.

Faustus leaves and Kasperle appears discovering a vicious circle under the oak tree. He steps into the circle ... as evil devils emerge who want to tear him apart. But Kasperle speaks out a few magic words he found in Faustus' books, and has fun with the devils.

### Act III — FAUSTUS' LABORATORY

Faustus waits for Mephisto. The devil appears taking on human form. He will serve him, if Faustus promises his soul to him. The good angel warns Faustus, but the scholar pays no attention to him, signing the contract in his own blood. Kasperle appears, and Mephisto would like to recruit him, too, but Kasperle is far too clever to fall for it. Mephisto sends him after Faustus to Parma on a flying goat to attend duke Hector's marriage festivities.

### Act IV — CASTLE PARK IN PARMA

Hector, Duke of Parma, takes a walk in his park, as Kasperle drops down in front of him (off the flying goat). Although he should not disclose who he is

and whom he serves, the talkative trickster lets it slip, and the duke discovers what a famous guest he hosts. He calls for Faustus immediately asking him to perform some of his magic. Kasperle loses his job again. Demon Asmodeus promises him a night watchman's job, if he gave him his soul. Kasperle agrees — he is a puppet, and has got no soul anyway.

Faustus finds no peace of mind, and has become tired of all. Mephisto brings him Helen of Troy. Faustus is enchanted. What the devil cannot do a woman can!

### Act V — A STREET IN WITTENBERG

Faustus is disappointed with his life, and the contract with Mephisto is coming into force. The sly devil has added nights to his days of service, tricking him in this way.

Night watchman Kasperle roams the streets singing his songs. Asmodeus appears before him claiming Kasperle's soul. But the resolute trickster threatens him that he will burn his whiskers — and the frightened demon runs away.

A figure walks toward Kasperle, and he recognises his former master, Faustus who owes him two salaries. Hoping that the devil would grab the wrong person, Faustus offers Kasperle his coat as payment. But Kasperle is no fool.

There is no more hope for Faustus. The voice of the evil master echoes, and the door to hell opens ...

**Matjaž Loboda**



# LUTKOVNO GLEDALIŠČE LJUBLJANA

was founded in 1948. It found its initial inspiration in various traditions which influenced Slovenian puppetry from its beginnings in the second decade of the 20th century (Milan Klemenčič's theatre), between the two world wars, (43 string puppet stages at Sokol gym societies; Pavliha's stage — hand puppet theatre with the set character, jokester Pavliha, Slovenian variant of Pulcinella, Punch, Kasperle, Petrushka, etc.) to the end of World War Two (Partisan Puppet Theatre). The young theatre was caught in a labyrinth of aesthetics. Above all thanks to art director, director, actor and writer Jože Pengov, the founder of modern Slovenian puppetry, it soon found its own expression and achieved an enviable artistic level, which it has confirmed at festivals of the international puppetry organisation, UNIMA (Bucharest 1958, Bochum 1960, Warsaw 1962), as well as by filming for German television (Pinocchio 1961, Little Witch 1968). After Pengov's death and the switch of generations, looking for new directions was inevitable, and they brought to the theatre a number of new, prominent Slovenian writers, directors, artists and musicians, winners of the most prestigious art awards — including awards for their contributions to productions of Lutkovno Gledališče Ljubljana.

The theatre achieved full recognition in the fourth decade of its operation when it moved to a new venue (1984) which offered new performing possibilities. The repertory broadened from soloist miniatures to spectacular productions using the widest possible array of puppeteering techniques. The era was marked by a renewed, intensified engagement in the international arena. Lutkovno Gledališče Ljubljana has so far made around 130 tours of 31 countries on all continents, and has visited over 100 cities achieving wide acclaim and receiving numerous festival awards. It has succeeded in breaking the ice at home, taking part in theatre (non-puppetry) festivals — winning awards there, too.

Recently, generations have switched again both in the theatre management and personnel. The new creative minds and genres broadened yet again the scope of programme. The twelve members of the company (with outside collaborators) put on stage eight premieres a year and give around 460 shows locally, touring Slovenia and other countries. The most attention is paid to the youngest audiences, however the theatre produces demanding shows for yo-



ung people and adults as well. Through productions, such as Doctor Faustus, and occasional exhibitions we wish to maintain a bridge between tradition and the present.

In 1992, Lutkovno Gledališče Ljubljana co-organised the UNIMA '92 congress and festival, assuming the organisation of LUTKE '95 festival three years later, which has become a regular, widely international biennial event.



LUTKOVNO GLEDALIŠČE  
LJUBLJANA

Gledališki list, sezona 2005/06  
Izdalo: Lutkovno gledališče Ljubljana  
Za izdajatelja: Marjan Gabrijelčič  
Uredil: Matjaž Loboda  
Lektorirala: Tatjana Stanič  
Prevedel: Andrej Hiti Ožinger  
Oblikovala: Špela Goltes  
Fotografije: arhiv LGL  
Grafična priprava in tisk: Fotolito Dolenc  
Naklada: 2000 izvodov

občine Ljubljana — Oddelka za kulturo in raziskovalno dejavnost  
omogočajo realizacijo programov.



**SLOVENICA ŽIVLJENJE**  
življenjska zavarovalnica d.d., članica skupine **KD Group**

Prijatelji in podporniki Lutkovnega gledališča Ljubljana

