

Marietta Anca. A Portrait of a Lady

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Fig. 1: Marietta Anca.

Abstract: Marietta Anca was not the only artist to catch the eye of a number of personalities who wrote about theater. Alice Voinescu, Camil Petrescu, Mihail Sebastian, N. Carandino, Lucia Demetrius, Ioan Massoff, Petre Comarnescu have left testimonies about the artists who were at the heart of Bucharest's theatrical life. Their opinions, read with maximum possible objectivity, make up the portrait of an artist with a vigorous personality, over whom a veil had settled, seemingly inexplicably, since the last years of her career. She was in demand and she excelled in historical evocation tragedy and in the modern psychological analysis drama.

Keywords: Marietta Anca, artistic career, parts in performances, Romanian theatre, directors, theatrical columnists.

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Some biographical references, a list of roles, chronicle excerpts, memories of the contemporaries - these are the elements a theater historian has at hand to portray an artist. The challenge is to create a picture in which the objective aspects alternate with the author's subjective opinions, in a credible proportion, as in a painting where a realistic representation is discretely complemented by impressionistic nuances (and why not with some expressionistic ones).

Marietta Anca was not the only artist to catch the eye of a number of personalities who wrote about the theater. Alice Voinescu, Camil Petrescu, Mihail Sebastian, N. Carandino, Lucia Demetrius, Mircea Ștefănescu, Ioan Massoff, Petre Comarnescu have left testimonies about the artists who were at the heart of Bucharest's theatrical life. Their opinions, read with maximum possible objectivity, make up the portrait of an artist with a vigorous personality, over whom a veil has settled, seemingly inexplicably, since the last years of her career.

It is absolutely necessary to insert a minimum of biographical markings, generously offered by Lucian Anca^{2,3}, the nephew of the artist, as preface of our incursion. Marietta Anca was born on January 11th, 1911, in Copalnic Mănăștur, in Maramureș. She was the daughter of Marieta Iernea, whose evolutions in theater performances supported by high school students in Oradea were admired by Iosif Vulcan, and Iuliu Anca, who had studied medicine in Vienna. Marietta Anca also had two brothers: judge Cornel Anca and conductor Leontin Anca (the latter being the father of Lucian Anca, conductor also, who gathered with great effort details about the family history from which he comes).

The family of the future artist moved to Oradea, where doctor Anca was appointed director of the hospital. The high school student Marietta Anca had distinguished herself by her talent in reciting lyrics, treading in her mother's steps. Her talent led to her selection in the "Western Romanian Association" Theater team in the locality. This institution was created in 1928 with the purpose of supporting "theater performances in Romanian in Transylvania and Banat"⁴, in accordance with the principles promoted in the

² Lucian Anca, "O scurtă istorie a familiei Anca din Copalnic Mănăștur [A Short History of the Anca Family from Copalnic Mănăștur]." *Vatra Chioreană*, (September 2006): 24-30.

³ Lucian Anca, "Străbătând veșnicia: Marietta Anca [Through Eternity: Marietta Anca]," *Biblioteca Septentrionalis*, no. 2 (41), (2013): 27-31.

⁴ According to the official letter published in *Teatrul românesc la Oradea. Perspectivă monografică* [Romanian Theater at Oradea. Monographic Perspective] (Oradea: Editura Revistei Familia, 2001), 59.

social-political context built after the Great Union of 1918. On the stage of this theater, Marietta Anca played Crina in *Patima roșie* (*The Red Passion*) by M. Sorbul and Ileana Cosânzeana in *Înșir' te mărgărite* de V. Eftimiu.

On a tour in Oradea, the famous actor and professor Ion Manolescu noted the young performer's qualities and advised her to pursue acting studies in Bucharest. As a student in the class of Professor Ion Manolescu from the Drama Art Conservatory, Marietta Anca starred in student productions *Andromaca* by Jean Racine, as Hermione, and *Fluture de noapte* (*The Moth*) by Henry Bataille. Her classmate Lucia Demetrius, the future playwright, described the young artist's features, painting an eloquent portrait of her: "Professor Manolescu rightfully appreciated my colleague Marietta Anca, a young woman of breathtaking beauty, full of heat, of force, with an emotion that could be communicated. Marietta Anca was statuesque. She was wearing a royal head on a tall neck. Under a cloth of shoulder-length black hair, licked, combed in the middle, she had a high noble forehead, gray-blue eyes, thick eyebrows, a small, slightly arched nose, a full mouth, ivory skin. She was a good colleague, a good friend, a generous person. (...) Marietta Anca was studying her roles with perseverance and passion, during the rehearsals she had no time for friends, she had no other concern than the enhancement of her role"⁵.

After graduation, Marietta Anca was employed in 1931 at the National Theatre of Bucharest. From the first season she spent there, out of the thirty seasons she would, she had been cast in prime roles. Olivia in *Noaptea regilor* (*Twelfth Night*) by Shakespeare, directed by Paul Gusti, together with Cleo Pan-Cernăteanu, Tantzi Cutava-Barozzi, Aurel Athanasescu, Romald Bulfinsky, Alexandru Critico, Grigore Mărculescu; Lady Milford in *Intrigă și iubire* (*Intrigue and Love*) by Schiller, directed by Soare Z. Soare, with Agepsina Macri-Eftimiu, A. Pop-Marțian (the actress's first husband), Romald Bulfinsky, George Calboreanu; Isabela in *Judecătorul din Zalameea* (*The Mayor of Zalamea*) by Calderon de la Barca, having the same director, with Elvira Godeanu, Nicolae Bălțăteanu, and, again, Romald Bulfinsky as partners. Furthermore, in this first season, she played the first role in a play written by the famous historian Nicolae Iorga, the actress investing all her artistic forces for a difficult author, almost incomprehensible to a large audience. This was in *O ultimă rază* (*A Last Ray of Sunshine*), being the partner of Ion Manolescu, her first artistic mentor. Another Romanian author, Adrian Vereau, had Marietta Anca (as Chimera) and Ion Manolescu (in the title part) as protagonists in *Apolonius din Tyane* (*Apolonius from Tyane*), the director being Paul Gusti.

⁵ Lucia Demetrius, *Memorii* [*Memoirs*] (Bucharest: Editura Albatros, 2005), 74-75.

We note Camil Petrescu's opinion expressed after a performance with *Noaptea regilor* (*Twelfth Night*): "Marietta Anca is the connection between the best National Theater today and tomorrow. The responsibility of the directors of our first scene, when they have in their care such a theater element, rich in attributes: beauty, grace, culture, and temperament (it seems), is total. If they do not get anything out of such as an exceptional debut, they deserve any reproach"⁶.

There were developments more or less well received by critics, in the parts such as Manon Lescaut in the homonymous dramatization after Prévost, Florica in *Ion* after Rebreanu, for the first time with Aura Buzescu, together with whom she will reunite in outstanding performances, Getta in *Fântâna Blanduziei* (*The Blanduzia Fountain*) by Alecsandri, in which Marietta Anca was the partner for Maria Filotti, Constantin Nottara, Ion Manolescu and Aurel Athanasescu (in alternation in the role of Horațiu), Alexandru Critico and George Demetru (in alternation in the role of Gallus), Ion Finteșteanu, Romald Bulfinsky. A great success for Marietta Anca was the interpretation of Lady Anne in Shakespeare's *Richard III*, the director being Soare Z. Soare, about which Camil Petrescu wrote: "Marietta Anca, disturbingly beautiful, vibrant, has been a bit too much influenced by the theatricality of her «superiors» in the play"⁷. The «superiors» were Maria Filotti, Agepsina Macri-Eftimiu, Ana Luca, Ion Manolescu or G. Ciprian in alternation in the title role, Constantin Nottara, Aurel Athanasescu, A. Pop-Marțian, Nicolae Brancomir, Nicolae Bălțățeanu.

Then followed a first presence outside the National Theater. In 1934, in the last season of Theater Maria Ventura, Marietta Anca was involved in *Crimă și pedeapsă* (*Crime and Punishment*) after Dostoyevsky. She sustained the part of Sonia Marmeladova, together with George Vraca, G. Timică, V. Valentineanu, Marietta Deculescu, Eugenia Popovici, Silvia Dumitrescu. Another presence on the stage of a private theater was in a performance with *În amurg* (*At Sunset*) by G. Hauptmann at Bulandra-Maximilian-Storin Company (1936), directed by Victor Ion Popa.

Various acting roles followed in the actress's career at the National Theater: Prothoe in *Penthesilea* by H. von Kleist (1935), in which Marioara Voiculescu had the title role; Elisa in *Avarul* (*The Miser*) by Molière (1936), together with Ion Finteșteanu, Elvira Godeanu, Sonia Cluceru, A. Pop-Marțian; Carmina in *Despot Vodă* (*The Voivode Despot*) by Alecsandri (1937), as a first approach to the role, as member in a team with A. Pop-Marțian, G. Ciprian, Aurel Athanasescu.

⁶ Camil Petrescu, "Cronica teatrală [The Theatrical Chronicle]." *Argus*, (October 18th, 1931).

⁷ Idem, (14th February 1934).

In 1937 two major moments marked her artistic career. Hermione in Shakespeare's *The Winter's Tale* and Ioana Boiu in Camil Petrescu's *Suflete tari* (*Hard Souls*). These roles were representative of the two directions in which the artist was wanted and in which she excelled: the historical evocation drama (even if Shakespeare's play is more an allegory) and the modern psychological analysis drama. N. Carandino, perhaps the best theater critic of the time, noted about Marietta Anca's performance in *The Winter's Tale*: "The female cast enjoyed the input of Mrs. Marietta Anca. The woman unjustly suspected by her husband and disappearing under the burden of supposed sin, to return to life under the magic of fairy tale, found an ideal performer in the actress who played, without exaggerating, the role of blasted virtue"⁸. Under the artistic direction of Ion Şahighian, the actress's partners were Nicolae Bălăţeanu, Marietta Sadova, Nicolae Brancomir, Lilly Carandino, Alexandru Critico.

Re-evaluating his drama *Suflete tari* in a new version, Camil Petrescu explained why he chose Marietta Anca in the female leading role of the production he directed: "From the earliest rehearsals I realized that the great artist, as I once suspected her to be, was a reality, but so was the sinter of wrong instructions... she confessed to me, shyly, that a director had once told her that she has a forehead that is... ugly and that she must cover it with loops... And Marietta Anca has the most expressive and brightest forehead that can be imagined. When I succeeded in gaining her trust, I had the feeling that she would make a great creation in the role she was entrusted with. So much modesty in work, so much obstinacy in trying, so much devotion to nuance in art, I had rarely been given the chance to meet. ... at the last rehearsal, I understood that I had in front of me one of the greatest artists that the Romanian theater gave us. A nervous intensity like I had not witnessed since Tina Barbu... The dramatism of accents, Marietta Anca's astonishing insightful cry, in the scene of accelerated despair of the third act, could not be rendered by anyone else – by no means - in the Romanian theater today. It's a sound that goes beyond the ranges, even the extraordinary ones. For half an hour, in the second act, on the stage (thanks to her) there is a nervous fluid that, without being consumed, like fire, goes off into an endless crisscross of nuances. Ironic, authoritarian, restless, with bursts on a hieratic background, she stunnnes due to her unmatched finesse... The countless curtain raises ... did not have anything to do with the text (because it had been performed before, without such striking success), but with the main performer... Liviu

⁸ N. Carandino, *Cronica teatrală* [The Theatrical Chronicle]" *Reporter*, (October 3th, 1937).

Rebreanu, Mircea Eliade, professor Alexandru Rosetti, Mihail Sebastian, Petru Comarnescu, whom I saw on the evening of the premiere, were entirely under the spell of this performer, and expressed their perplexity at not having seen who she was before that"⁹. Also on stage were Ion Manolescu and Constantin Mitru in the other leading parts.

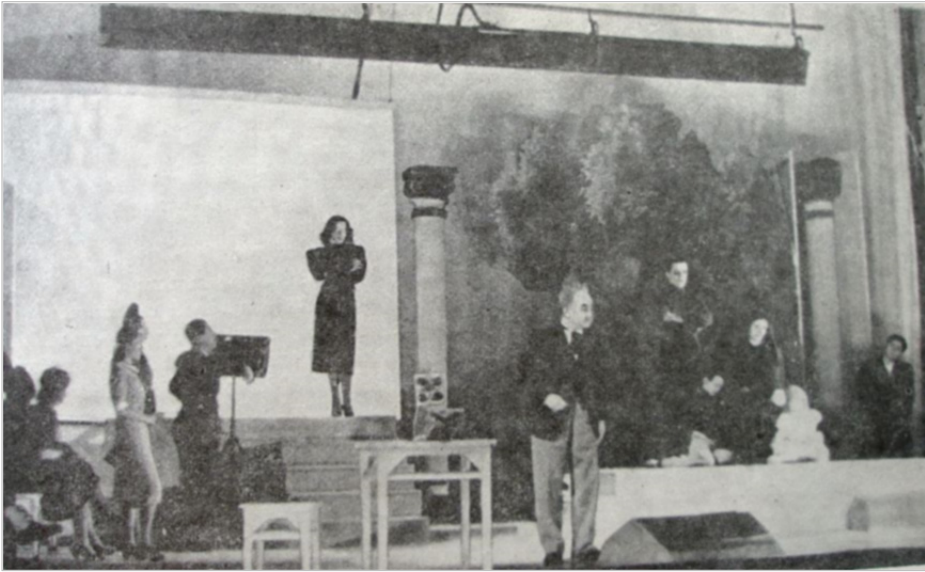


Fig. 2: Scene from *Şase personaje în căutarea unui autor* (*Six characters in Search of an Author*) by L. Pirandello directed by Ion Sava, Bucharest National Theater, 1938.

Marietta Anca's silhouette can be seen in the middle of the second plane.

In 1938, after two appearances in the dramas of Nicolae Iorga, *Regina Cristina* (Queen Christina) and *Moartea marelui Alexandru* (*The Death of Great Alexander*), both directed by Ion Şahighian, Marietta Anca was part of the team that put on stage a performance entered in the history of Romanian theater. Ion Sava, one of the most interesting theater creators, staged *Şase personaje în căutarea unui autor* (*Six characters in Search of an Author*) by L. Pirandello, with a prestigious cast made up of George Calboreanu, Marietta Anca, Ion Anastasiad, Marietta Sadova, Eugenia Zaharia, Alexandru Critico, Alexandru Marius. "A theater production of European level"¹⁰, said N. Carandino. The playwright

⁹ Camil Petrescu, "Marietta Anca", *Gazeta*, (December, 1937).

¹⁰ N. Carandino, "Cronica teatrală [The Theatrical Chronicle]," *România*, (November 13th, 1938).

and novelist Mihail Sebastian noted that "the whole production was dominated by Marietta Anca, whose resources of great tragedienne are surprisingly nuanced with I do not know what kind of demonic humor, appropriate to the role".¹¹



Fig. 3: Scene from *The Tidings Brought to Mary* by P. Claudel, directed by Ion Sava, Bucharest National Theater, 1938.

The following year, Ion Sava cast Marietta Anca in the part of Mara in P. Claudel's *The Tidings Brought to Mary*. When she was not yet a dramatic columnist at *Revista Fundațiilor Regale* (*The Royal Foundation Magazine*), Alice Voinescu noted on April 13th, 1939 in her *Diary*: "A commendable show. Atmospheric lighting... Beautiful moments of Aura Buzescu, excellent, impressive Marietta Anca"¹². In his monograph dedicated to the director, Petru Comarnescu said that "although it is related to Christian mysticism, the play has many secular elements that have been revealed by Ion Sava, contrasting the purity and naivety embodied by the young Violaine (Aura Buzescu) with the somatic personality of her sister, Mara (Marietta Anca)"¹³. The partners of the two great artists were Getta Kernbach and, despite the fact that Alice Voinescu did not appreciate them, Gheorghe Storin and Emil Botta.

¹¹ Mihail Sebastian, "Cronica teatrală [The Theatrical Chronicle]." *Viața românească*, (December 1938): 130-136.

¹² Alice Voinescu, *Jurnal [Diary]* (Iași: Editura Polirom, 2013), vol. II, 202.

¹³ Petru Comarnescu, *Ion Sava* (Bucharest: Editura Meridiane, 1966), 131.

In 1940, director Vasile Enescu staged *Magda* by H. Sudermann. Before the premiere, N. Carandino considered "that in the feminine talent shortage of today's Romanian stage there are some names that the audience, at the urge of the theater craftsmen, are looking forward to seeing on the poster. Among them, Marietta Anca-Sadoveanu¹⁴ shines thanks to the artistic fusion of a royal beauty and the unmistakable gift of great interpretation"¹⁵. Nicolae Iorga wrote some impressions about his favorite actress's performance in the role of Magda: "I had the chance to see one of the most beautiful performances at the National Theater. This is owing to the great talent that allowed us to see, in perfect shape, the terrible excitement of a human soul longing for freedom"¹⁶.

Returning to the collaboration with director Ion Sava, Marietta Sava played in 1941 the part of Hero in *Waves of the Sea and of Love* by Franz Grillparzer, together with Al. Alexandrescu-Vrancea, Fifi Mihailovici, Nicolae Brancomir. The playwright Mircea Ștefănescu noted about the actress's performance: "The artist's deep sensitivity is found in the balance of expression, in the move, in the necessary restraint. Life has remained intense. Emotion does not defeat style. Hero's pain, the revolt of the penultimate act, as well as her total transfiguration when she understood the revelation of love, were Marietta Anca's outbursts of the warm, well-oriented temperament"¹⁷.

In the same year the actress played Tofana in *Patima roșie (The Red Passion)* by M. Sorbul. She reprised this part in several seasons, with different partners such as Anca Șahighian, Carmen Tăutu, Nicolae Bălțățeanu, Aurel Munteanu, Emil Botta, Costache Antoniu, Nicolae Brancomir. Also in 1941, Marietta Anca played the part of Mommina in *Tonight We Improvise* by L. Pirandello, directed by Fernando de Cruciatti, an artist who came from Italy, a country allied to Romania in the Second World War, as an artistic advisor. "With the right accents, painting the shades with discretion"¹⁸, the actress played together with Maria Botta, Natașa Alexandra, Cella Dima, Nelly Sterian, A. Pop-Marțian, Emil Botta, Grigore Mărculescu. In the new

¹⁴ After being married to the actor A. Pop-Marțian, Marietta Anca was married to the writer Ion Marin Sadoveanu.

¹⁵ N. Carandino, "Premiere (Marietta Anca-Sadoveanu) [Premieres (Marietta Anca-Sadoveanu)]." *Azi*, February 18th, 1939.

¹⁶ Apud Ioan Massoff, *Teatrul românesc. Privire istorică [The Romanian Theater. A Historical View]* (Bucharest: Editura Minerva, 1978), vol. VII, 420.

¹⁷ Apud Petru Comarnescu, *Ion Sava*, 171.

¹⁸ Ioan Massoff, *Teatrul românesc*, vol. VIII, 81.

Municipal Theater I.L. Caragiale, during the 1941-1942 season, Marietta Anca was invited to play in O. Wilde's *An Ideal Husband*, having as partner the huge artist Tony Bulandra, succeeded by Alexandru Critico, also a fine artist.

Under the artistic direction of Ion Șahighian, Marietta Anca played the role of Princess Eboli in *Don Carlos* by Fr. Schiller in 1942, then in 1945, together with Aglae Metaxa, Nicolae Bălțățeanu, Alexandru Critico, A. Pop-Marțian, Nicolae Brancomir. With constant focus on her play, Ioan Massoff wrote that Marietta Anca played her part "with a vibration transmitted even in the smallest replies"¹⁹.

After the events of August 23rd, 1944, Marietta Anca was not part of the large group of artists who had begun to chant with the new power, increasingly under Soviet influence. The artist did not join the Romanian-Soviet Friendship Association, did not sign pompous declarations for peace and, especially, did not rush to play in productions with an enforced ideological substrate. She appeared in a group of coryphaei, with Aura Buzescu, Agepsina Macri-Eftimiu, and Cleo Pan-Cernățeanu, in Sophocles' *Oedipus the King* (1944), where the protagonists were Marioara Voiculescu and Sorana Țopa (in alternation), George Vraca and Nicolae Brancomir (in alternation too), Ion Manolescu. The next year, Marietta Anca played the title part in *Lorelay* by S. Cocorăscu, a drama of overwhelming pessimism, and reprised the role of Carmina in *Despot Vodă (The Voivode Despot)* by Alecsandri, with different partners, such as Alexandru Critico, Nicolae Brancomir, Emil Botta.



Fig. 4 and 5: The portrait of Marietta Anca, made by Ion Sava, and the mask designed after the portrait, worn by the actress in *Macbeth* by W. Shakespeare.

¹⁹ Idem, *Teatrul românesc*, vol. VIII, 126.

The actress delivered two royal portraits in two opposite performances: Lady Macbeth in *Macbeth* by Shakespeare (1946) and Maria de Neubourg in *Ruy Blas* by V. Hugo (1947), at the National Theater, and the title part in *Anna Karenina* after Lev Tolstoi at Odeon Theater.

As the first interpreter of the leading female role in the much-discussed *Macbeth* directed by Ion Sava, in which the actors wore masks, Marietta Anca said before the premiere that "the masks are exceptional, but my point of view is that we are being sacrificed. The expression of the face and of the eyes has been removed and everything is based on the modulations of our voices"²⁰. In *Ruy Blas*, conducted by Ion Şahighian and performed with classical artistic means, Marietta Anca was integrated in a strong team, together with Alexandru Critico, Nicolae Brancomir, Nicolae Bălţăţeanu.

In 1946-1947, at the new Odeon Theater, Marietta Anca played a different part in the title role in *Anna Karenina* after Lev Tolstoi, directed also by Ion Şahighian. Between the two queens, the actress found all the resources to present the Tolstoian heroine in the whirl of passion, of motherly love, of abandonment. Her partners were Nicolae Bălţăţeanu and Toma Dimitriu. Back home, at the National Theater, Marietta Anca was cast by director Sică Alexandrescu as Freda Caplan in *Dangerous Corner* by J.B. Priestley (1947), together with Mihai Popescu, Vasile Lăzărescu, Ion Omescu. "Without demonstrating an in-depth study of the character, Marietta Anca plays with fervor, paying attention to the necessary tensions. We were particularly interested in harmonious transitions from one state of mind to another."²¹

In 1948, two performances in quite different styles included Marietta Anca. She played the Duchess of Marlborough in *The Glass of Water* by E. Scribe, then Vasilissa in *The Lower Depths* by M. Gorki. A representative of the new wave of theatrical critics, Valentin Silvestru noted, after the Scribe production: "Marietta Anca has been very well cast in this role, which requires such a smooth transition in a wide variety of states and situations"²². Among the actress's partners were Lia Şahighian and Nina Diaconescu (in alternation), Raluca Zamfirescu, Nicolae Brancomir, Victor Antonescu, Marcel Anghelescu.

²⁰ Marietta Anca's statement from the group of opinions "Un spectacol de proporţii uriaşe pe scena Teatrului Naţional" ["A Huge Performance on the National Theater Stage"], *Spectator*, (February 20th, 1946).

²¹ Liana Maxy, "La Teatrul Naţional: Viraj periculos de J.B. Priestley [At National Theater: Dangerous Corner by J.B. Priestley]," *Rampa*, (December 25th, 1947).

²² Valentin Silvestru, "La Teatrul Naţional - Studio: Paharul cu apă de E. Scribe [At National Theater - Studio: A Glass of Water E. Scribe]," *Rampa*, (December 25th, 1947).



Fig. 6: Marietta Anca and Nicolae Brancomir in E. Scribe's *The Glass of Water* directed by Nicolae Massim, Bucharest National Theater, 1948.

As Vasilissa, together with Silvia Fulda, Irina Răchițeanu, Ion Manolescu, Gheorghe Storin, Nicolae Bălțățeanu, Nicoale Făgădaru, Victor Antonescu, Marietta Anca was integrated in a production appreciated as a suite of appearances of famous actors, among which there was a real artistic binder.

In 1950, Marietta Anca played in a Soviet drama *Casa cu storurile trase* (*The House With the Drawn Blinds*) by the Tur brothers. Simion Alterescu, in socialist realism jargon, commented: "The interpretation of Erna Kurtius given by Marietta Anca was just. The actress's critical position towards the character has allowed an achievement that embraces the meaning of the drama of Germany"²³.

In 1954, the actress was cast in the secondary part of the housekeeper Gyarta in *The Farm Dangaard* by M. Andersen Nexø. Under the artistic direction of Moni Ghelerter, whose productions were based on the subtlety of the actors' performances, the actress had the opportunity to show her desire to integrate into a real team, despite the fact that the role did not seem to serve her qualities. The protagonists were Aura Buzescu, Eliza Petrăchescu, and the young and promising Emanoil Petruț.

²³ Simion Alterescu, "Cronica teatrală [The Theatrical Chronicle]", *Contemporanul*, (January 10th, 1951).



Fig. 7: Marietta Anca in *The Lower Depths* by M. Gorki, directed by Fernando de Cruciatti, Bucharest National Theater, 1948.



Fig. 8: Marietta Anca as Regan in *King Lear* by Shakespeare (above), National Theater, 1955.

For eleven seasons, starting from 1955, theater lovers were able to hear and see many giants of the Romanian stage in *King Lear* by Shakespeare. During this whole time, except for a few performances in which Dina Cocea played it, Marietta Anca was Regan, in an awesome companionship with Gheorghe Storin (almost blind, making an astonishing creation in the title part), Aura Buzescu, Irina Răchiteanu and Anca Șahighian (in alternation as Goneril), Marietta Deculescu and Anca Șahighian (in alternation as Cordelia), Ion Manolescu and Virgil Popovici (successively as Gloster), Nicolae Bălățeanu and Constantin Bărbulescu (successively as Edmund), Emil Botta and Mihai Berechet (in alternation as Edgar), G. Ciprian and N. Gr. Bălănescu (in alternation as The Count of Kent), Marcel Anghelescu (The Jester).



Fig. 9: Marietta Anca at rehearsals, with the director Sică Alexandrescu and Mihai Berechet.



Fig. 10: Marietta Anca at rehearsals with Aura Buzescu

The production went almost unnoticed by the theater critics, probably because they did not want to record the lack of affinity between the director and the Shakespearean tragedy.

In 1957, Marietta Anca refused to play the main role in *Judecata focului* (*The Fire's Judgement*) by Al. Adamovici. It seems that the actress's attitude was rooted in the obscure mix of religion in the play's plot, given that she was a fervent believer. Then followed the disciplinary sanctioning of the actress. The sanction appeared in the press²⁴, an unusual fact. The sanction and its publication were probably the result of the measures taken after the Hungarian revolution of 1956 and of the fact that the author was actually Alexandru Voitinovici, the president of the High Court of Justice at that time.

Between the small parts in *Surorile Boga* (*The Boga Sisters*) by H. Lovinescu, directed by Moni Ghelerter (1959), and *Învierea* (*The Resurrection*) after Lev Tolstoi, directed by Vlad Mugur (1960), Marietta Anca played Anca in *Năpasta* (*The Scourge*) by I.L. Caragiale, being cast by directors Marietta

²⁴ "Gestul reprobabil al unei actrițe [The Reprehensible Attitude of an Actress]" signed A.B., *Contemporanul*, (September 13th, 1957).

Sadova and Miron Niculescu (who have been involved succesively in the stage of performance²⁵) in alternation with Irina Răchițeanu, together with Emil Botta and Toma Dimitriu. Her acting was discussed by V. Mîndra; he said that "she subtly expressed her exceptional sensitivity. In this version of the show, Anca appeared more feminine without neglecting the requirements of the text."²⁶

In 1962, when putting on stage *Macbeth* by W. Shakespeare, director Mihai Berechet made a secondary cast, opposing Marietta Anca and Constantin Bărbulescu to the couple made of Tanți Cocea and Emil Botta. The performance was short-lived because of Emil Botta's sinuous artistic form (although a second cast was available) and because of a sanction received by the director (which led to a hostile attitude toward the performance)²⁷.

Distributed by director Miron Niculescu as Queen Elisabeth in *Mary Stuart* by Fr. Schiller (1964), Marietta Anca performed in alternation with Dina Cocea for a short time. She was retired next year, in a context that I find unclear. It seems that the retirement was a result of the refusal to play in *Judecata focului*, this overlapping with the retirement of a group of artists distinguished with such titles as "the people's artist" or "emeritus artist". We need to clarify that Marietta Anca was not awarded any such title. These forced retirements will be the subject of future research.

Although cut short by events beyond the artistic sphere, Marietta Anca's career can be considered remarkable. The opinions of contemporaries, whose intellectual quality has resisted the passage of time, certify an artistic journey that must be taken into account in a history of the actor's art in the Romanian theater.

²⁵ According to Vera Molea, *Marietta Sadova sau Arta de a trăi prin teatru [Marietta Sadova or The Art of Living Through the Theater]*, (Bucharest: Editura Bibliotecii Metropolitane, 2013), 163-164.

²⁶ V. Mîndra, "Cronica teatrală: Năpasta de I.L. Caragiale (II) [The Theatrical Chronicle: The Scourge by I.L. Caragiale (II)]", *Gazeta Literară*, (December 3rd, 1959).

²⁷ Mihai Berechet, *9 caiete albastre [9 blue block-notes]*, (Bucharest: Editura Muzicală, 1983), 215-218.

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