

UNTITLED POWER STRUGGLE

Performance Instructions

Liz Glynn



Three performers, each wearing all black (or all blue, or all red), each positioned to the left of one of the piles of crates. Each has a script on the ground; scripts should only be held when the performer is reading.

[PERFORMER 1: reading]:

TO THE MOST SERENE
COSMO DE' MEDICI, THE SECOND,
FOURTH GRAND-DUKE OF TUSCANY.

[ALL, chanting:]

THE OPERATION OF THE COMPASS, FOR MILITARY
AND GEOMETRIC USE

MILITARY AND GEOMETRIC USE
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MILITARY AND GEOMETRIC USE

MILITARY AND GEOMETRIC



PERFORMERS 2 & 3: start removing tiles on the center of the top layer, one at a time, and making stacks of up to 10 tiles around the edges of the piles of wooden crates. Remove tiles until the complete plan of the Duomo is visible, but no more than that. Wait for reading by performer 1 to finish before proceeding.]

[PERFORMER 1: reading]:

But why do I mention these things, as if human wit, content with these regions, did not dare to advance further; whereas, since she well understood that all human monuments do perish at last by violence, by weather, or by age, she took a wider view, and invented more imperishable signs, over which destroying Time and envious Age could claim no rights; so, betaking herself to the sky, she inscribed on the well-known orbs of the brightest stars – those everlasting orbs – the names of those who, for eminent and god-like deeds, were accounted worthy to enjoy an eternity in company with the stars.

Wherefore the fame of Jupiter, Mars, Mercury, Hercules, and the rest of the heroes by whose names the stars are called, will not fade until the extinction of the splendour of the constellations themselves.

But this invention of human shrewdness, so particularly noble and admirable, has gone out of date ages ago, inasmuch as primeval heroes are in possession of those bright abodes, and keep them by a sort of right.

Augustus in vain attempted to introduce Julius Caesar: for when he wished that the name of the Julian constellation should be given to a star, which appeared in his time, it vanished in a short time and mocked his too eager hope.

But we are able to read the heavens for your highness, most Serene Prince, for scarcely have the immortal graces of your mind begun to shine on earth, when bright stars present themselves in the heavens, like tongues to tell and celebrate your most surpassing virtues to all time.

Behold therefore, four stars reserved for your famous name, and those not belonging to the common and less conspicuous multitude of fixed stars, but in the bright ranks of the planets – four stars which, moving differently from each other, round the planet Jupiter, the most glorious of all the planets, as if they were his own children accomplish the courses of their orbits with marvelous velocity.



[Allow time for performers 2 and 3 to finish exposing Duomo outline before proceeding. Leave tiles on edges visible. All performers return to start positions, stand still, and walk clockwise to take the position of the performer to their left.]
 [PERFORMERS 1&3: Starting in center of Duomo plant (the narrow rectangle), remove tiles one by one, carefully arranging flat on floor around the tiles already stacked, and keeping groups of adjacent tiles together, until they locate the heart in the anatomy drawing.]



[PERFORMER 2, reading]:

Brunelleschi's dome completed the building, which had been started in September 1296 by the architect Arnolfo di Cambio. Work ceased when he died in 1310, and did not resume until 1331. Work was further delayed by political intrigue and an unstable economy.

In 1417, a committee was charged with the monumental task of building the dome. The dome presented a seemingly impossible problem for builders because not only did it have to span 41.5 meters, but it also had to begin

55 meters above the floor. Nothing of this shape or size had been built since the Pantheon, 1300 years before. Knowledge of its construction was lost.

Brunelleschi, as a teenager, had climbed up to the dome of the Pantheon with Leonardo, and removed several bricks, revealing the secret of the dome's construction.

It was impossible to construct scaffolding at such a height. Permanent piers would block the view of the altar. One suggested filling the sanctuary with a mixture of earth and gold coins to support the dome during its construction, and recruit the local schoolboys to carry out the earth in search of the treasure upon its completion. Brunelleschi claimed he could build the dome without any of these problems.

[PERFORMER 3, interrupting:]

Where's the heart?

[All performers continue removing tiles until heart is located then return to standing original positions.]

[PERFORMERS, chanting in UNISON]

SIGHT IS KNOWLEDGE

SEEING IS BELIEVING

KNOWLEDGE IS POWER

POWER IS STRUCTURE

STRUCTURE IS BUILT

KNOWLEDGE IS ACCUMULATED

ACCUMULATED CAPITAL

CAPITAL BEGETS CAPITAL

CAPITAL PRODUCES KNOWLEDGE

WHERE IS KNOWLEDGE WITHOUT CAPITAL?



