

THEATRE AND PER- FORMANCE HISTORIO- GRAPHY

This issue comprises texts that responded to an open call on the aspects of theatre and performance historiography: from the peer-reviewed essays, to essayistic reflections and interviews. Other texts included in the issue follow current researches, publications and events of the intellectual community concentrated around the journal.

The peer-reviewed section *Studie* opens with Alena Sarkissian's essay on theatre as a moral institution in the writings of Eustathius of Thessaloniki, a prominent 12th-century Byzantine scholar and church dignitary, particularly his treatise *Peri hypokriseōs* (On hypocrisy). The essay includes translated extracts. Michal Just's essay focuses on the mood (*rasa*) and the state (*bhāva*), two key concepts of classical Indian theatre theory. Just analyses the *Nāṭyaśāstra* (3rd century BCE to 2nd century CE) and its commentary *Abhinavabhāratī* by the Kashmiri philosopher, aesthetician, mystic and polyhistorian Abhinavagupta (c. 950–1025 CE). The essay also features newly translated extracts from the *Abhinavabhāratī*. Dominika Polášková reflects on theatre historiography with a view to histories of the everyday, taking Czech travelling theatre companies of the 19th century as case studies. This essay is a contribution to the decentralizing of theatre histories and considers how we write the history of phenomena that are constantly on the move, in states of provisional precarity and of material modesty. The Vienna-based scholar Adam Czirák examines contemporary

experimental theatre and dance practices in Eastern Europe that reflect on the post-socialist past and challenge conventional dramatic forms. His three case studies from Hungary, Lithuania, and Moldova explore alternative dramaturgical strategies and Czirák points out how some of the challenges of post-socialist society (economic precarity, migration, and class relations) require alternative performative approaches. Martin Flašar's essay reflects on the creative and historiographic implications of his practice-research multimedia project in the historic cinema Scala in Ystad, Sweden. The performance incorporated AI-generated fictional histories of historic individuals; Flašar theorises the liminal space between individuals' subjective experiences and an objective history of the site. The section closes with Andrea Jochmanová's reflective essay on the shifts in pedagogical practice and offers innovations in teaching theatre history, inspired by advances in cognitive sciences, pedagogy as well as by the changing institutional frameworks and the shifts in human sensorium.

The peer-reviewed section *Materialia* brings five shorter texts whose early versions were presented at the Summer Symposium of Theatre Studies in Mikulov on 25–26 July 2025. Petra Ježková contributes a case study of Czech-Croatian cultural interactions of the early 1900s, focusing on the intellectual, artistic as well as personal and political contacts between the leading Czech theatre director Jaroslav Kvapil and the great Croatian playwright Ivo Vojnović. The essay ranges from intellectual and artistic networks to public events and the tourist industry. Jakub Hauser offers a ground-breaking study on the comic strips by the fictitious child contributor Venouš Dolejš, who worked with the *Humoristické listy* in the first decades of the 20th century. Venouš Dolejš's sketches commented on the theatre events in Prague. The artists collaborating on the fictitious

boy prodigy included the famous Josef Lada, Josef Skružný and others. Karolína Stehlíková's essay brings a short intellectual biography of Pavel Fraenkl (1904–1985), a writer, critic and theorist, who fled the Nazi-occupied Protectorate of Bohemia and Moravia for Norway in 1940. Gradually, Fraenkl's efforts led to the establishment of Theatre Studies as a university discipline in Norway. The essay includes a translation of one of Fraenkl's essays. Katarína Haberlandová studies the reconstructions of historic theatres, with a special view to the historic building of the Slovak National Theatre in Bratislava. The essay combines historic research with an appeal to a considered approach to historic heritage. Kristýna Kovyršina offers the first comprehensive assessment of a relatively recent phenomenon: Theatre for Early Years.

The section Fokus brings two reflective essays that respond to the issue's central theme. Dagmar Podmaková considers the questions of historiography on the case of Slovak theatre and its legacy, poised on a precarious imbalance between eyewitnesses and the neglected and

vanishing archives. Iva Mikulová builds on her pedagogical experience and elaborates on three specific issues: the perceived "historiographic debt", the ideological concept of "the search for an original drama", and the shifting understanding of theatre phenomena as objects of study.

The issue also brings two interviews: Nada Satková speaks with Václav Cejpek, dramaturg, historian, translator, Emeritus Professor and Rector of the Janáček Academy of Performing Arts in Brno, reflecting on his professional experience and touching also on issues of historiography. In the second interview the issue editor invites Tracy C. Davis (Northwestern University, USA) and Peter W. Marx (University of Cologne, Germany), general editors of *The Routledge Companion to Theatre and Performance Historiography* (2021), to reflect on the genesis of the volume, its impact and the developments in the field. Davis and Marx elaborate on their approach of Critical Media History and offer a glimpse into the process that led to it.

The issue closes with sections on new publications and news.