

TO THE EDGE AND BEYOND, TO THE DEPTHS AND DEEPER

Starting with its 35th year, the journal *Theatre Revue* is moving to Open Access mode and opening up to interdisciplinary access. Issues are structured thematically; the chosen topic is viewed from the perspective of theatre studies, but also from other disciplines. We also advocate openness to different methodological approaches. *Theatre Revue* remains a peer-reviewed periodical (included in the SCOPUS database) and is still published by the Department for Czech Theatre Studies IDU. Each issue has a new editor in charge. The journal has a new editorial board and a new visual design. All current and future issues will be available on the new website.

In this issue, we touch on the theme of margins, peripheries, depths and inessentials; phenomena that are seemingly marginal, hidden and distant are brought into focus. Using the concepts of performativity and narratology, the contributions of Matouš Jaluška and Martin Šorm reveal further meanings of the medieval texts on Stilfrid and Apollonius. The analysis of the performativity of the Middle Ages is continued by the contribution of Eliška Kubartová, who brings into play the tools of literary phenomenology and cognitive theatre studies, with the help of which she explains the mimetic mechanisms of medieval sensual piety. Kateřina Vršecká, who writes about the stage notes of medieval temple plays, has made the marginal and the hidden the subject of her research. Jarmila Veltruská

reveals her fascination with the world of the medieval text with characteristic modesty in an interview.

Margins in the geographical sense, but also in terms of research interest, canon, social stratification etc. are dealt with in studies by Martin Jemelka on the theatre of Silesian spiritualists and Agáta Kravčíková on workers' theatre in Ostrava. Petra Ježková's contribution on the motivations, everyday life and frustrations of immigrants to America at the turn of the 19th and 20th centuries takes the reader to a different cultural periphery. Karolína Stehlíková's contribution on performative activities carried out on scientific expeditions to the Arctic and Antarctica during the 19th and early 20th centuries invites us to go even further. In the section *Desiderata*, which presents texts of a reportorial nature devoted to plans and expectations and their confrontation with reality, Stehlíková publishes a diary of her own polar expedition. With the help of sources from the office of President Masaryk, Jitka Ludvová documents the plight of some German theatres operating in Czechoslovakia and the theatrical consequences of the national frictions that the new state could not avoid. Ondřej Šrámek's panoramic probe into the theatre of the Lusatian Serbs shows that for this small nation, too, theatre had and still has an essential role in the struggle to maintain national identity. The reviews of new publications, *Ex libris* and a selection of new book titles were conceived by Otto Drexler with the theme of the issue in mind. Together with Dita Lánská, they conclude the volume with a report from Society for Theatre Research.

In this issue we reflect on the fact that there is another kind of attraction, where, unlike gravity, the further away the stronger it becomes. We are searching for the distant, the other, the hidden, the embedded – in time, in place, in layers of perception, in society, in the interest of researchers.