

## From the Editors

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Local Histories, which opens *Pamiętnik Teatralny* 2022/2, is a continuation of the thematic section on the role of theater and performance in urban cultures, featured in the previous issue. This time, the contributors focus on the changing role of regional theaters in city spaces and on the relationships of theater and its archive to the history and condition of local communities. Dorit Yerushalmi, describing the theater center in Wadi Salib, Haifa, considers whether theater can contribute to the reconciliation process within the local community. Claire Cochrane investigates the history of the Birmingham Repertory Theatre Company's archive and the interactions that have shaped it, while also highlighting its link to the changes in architecture and urban planning that have resulted from the regional cultural policy.

In this issue, we are launching the section Theater Histories (and Theories) Revisited, in which we will publish texts referencing the heritage of Polish theater scholars. Here, the contributors engage in a dialogue with Zbigniew Raszewski and Jerzy Got. Sabina Brzozowska explores the dramatic and theatrical potential of Tadeusz Rittner's *The Tragedy of Eumenes*, which Raszewski considered to be one of the worst plays by this author. Jakub Chachulski augments the findings of Raszewski and Got by applying tools developed by musicology and comparative studies to analyze Wojciech Bogusławski and Józef Elsner's opera *Amazons*, staged in Lviv.

The section Essays and Articles contains texts on Polish nineteenth-century drama and theater culture. Dorota Jarząbek-Wasyl looks at the workings of theaters of that time from the perspective of theater physicians. She describes the forms

and scope of their professional activities, as well as their influence on the shape and perception of the theater as an institution. Marek Dybizbański reconstructs the origins of Teofil Lenartowicz's posthumously published "dramatic poem" *Sędziowie ateńscy* [The Judges of Athens], to focus on the salient features of its version preserved in fragments, prepared for staging.

The issue is concluded by Presentations, with two discussions on *A History of Polish Theatre*, an edited volume by Katarzyna Fazan, Michał Kobiąka, and Bryce Lease. Daniel W. Pratt appreciates the editors' non-canonical approach to history, evident in the design of the publication, which has been informed not by the principle of linear chronology, but by the idea of Benjaminian constellations, so that unexpected entanglements of the past and present can be displayed. Dorota Sosnowska, in turn, seeks to find in the book historiographical propositions that could help overcome thinking about Polishness and the experience of peripherality through the prism of binary East–West or center–periphery oppositions.

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