

From the Editors

The protagonist of *Pamiętnik Teatralny* 1/2023 is Molière. The thematic section prepared by Patryk Kencki and his invited contributors is part of our quarterly's long tradition of presenting Polish scholarship on the work of the French comedian. Therefore, in his introduction, the guest editor offers an overview of *Pamiętnik Teatralny's* contribution to the development of Polish Molière studies. Articles by Piotr Olkusz, Michał Bajer, Katarzyna Wojtysiak-Wawrzyniak, and Patryk Kencki discuss various aspects of the interpretation and reception of *The Affected Ladies*, *The Bourgeois Gentleman*, *Don Juan*, and *The Misanthrope*, but—as the guest editor emphasizes—they all devote much attention to matters of genre.

Research on old theater presented in *Pamiętnik Teatralny* resonates in Jolanta Dygul's article, published in the regular section *Theater Histories Revisited*. The author refers to scholarly reflection on performances by Italian dell'arte troupes in Warsaw during the rule of the Saxon dynasty and analyses a play by the dell'arte actor-playwright Gennaro Sacco, published in the Polish capital in 1699. In the *Essays and Articles* section, French themes recur. Marek Mosakowski examines the dynamics of cultural change in revolutionary France, approaching the operas staged and produced at that time as valuable historical documents.

In the section *Memories*, Octavian Saiu considers the phenomenon of the late theater critic and scholar Georges Banu (1943–2023), in whose work Polish theater artists enjoyed a prominent place.

We are also publishing a letter by Tomasz Kubikowski, concerning the way research on performativity in Poland was approached in Małgorzata Sugiera's text opening the previous issue of *Pamiętnik Teatralny*.

We encourage the readers to follow our website, where digitized archival articles from *Pamiętnik Teatralny* are regularly published in open access. We believe that revisiting the heritage of Polish theater studies can help to shape it more consciously in the present day and stimulate intergenerational dialogue.