

EDITORIAL: THE JOURNAL'S COMING OF AGE

I am delighted to usher in the pilot English issue of the journal *History – Theory – Criticism / Dějiny – Teorie – Kritika (DTK)*. With this issue, the journal celebrates its fifteenth year of publication and reacts to an ever-growing need to enhance scholarly communication across various national traditions. Since its establishment in 2004, *DTK* has become almost a cult journal, one might say, among those Czech scholars of various generations who are interested in theoretically informed history writing. The members of the editorial board particularly value the journal's popularity among emerging scholars and students; we hope this indicates a trend and a promise for the future.

Moreover, we especially cherish our readers and authors from abroad. It was particularly with our foreign audience in mind that we decided to put together this English issue. It opens with the essay *Affirmative Humanities* by Ewa Domańska, which develops a guest lecture she delivered in Prague in January 2017. Inspired by Rosi Braidotti's ideas of affirmative politics and ethics, Domańska coins the term affirmative humanities and calls for non-anthropocentric, affirmative approaches with a broadened concept of agency. The affirmative humanities project as envisioned by Domańska employs relational, non-Eurocentric epistemologies and is characterized by a move away from postmodern negativity and egocentric individualism towards community (comprising both human and non-human persons). It invites further discussion, which the editorial board would also like to encourage.

In the second article, Radmila Švaříčková Slabáková explores the relationship between emotions and memory in ego-documents. She creatively interconnects insights from several subdisciplines that are rarely examined together, namely from the history of emotions, cognitive psychology and neuroscience. This fruit-

ful interdisciplinary dialogue enables her to draw attention to the complexity of interpreting the ways in which emotions are remembered and expressed.

Richard Müller's essay focuses on the theory of mediality and raises a number of questions significant for the study of history and much beyond, such as "To what extent do media create and recursively transform what we call history? To what extent do media grasp and record their own history and development? How much does the visibility of the content and form that the medium mediates depend on making the medium itself invisible? What makes up the materiality of the medium?"

An article by Claire Madl then follows, which analyses book advertisements published in four Prague newspapers at the end of the eighteenth century, two in German and two in Czech. The emphasis is on their practice of persuasion and seriality. The author questions the role of the two locally used languages in publishers' strategies and the boundaries booksellers "imagined" for their readership.

The final article by Jiří Hutečka critically explores the concept of the so-called "new military history" and how it has changed our understanding of the First World War. While looking at a wide array of research traditions and recent developments, Hutečka warns against excluding the violent essence of war – combat itself – from scholarly accounts.

In addition to these five articles, the English issue presents an interview with Professor William O'Reilly, who shared his insights into the historian's craft with us during a visit to Prague in November 2017. His inspiring work creatively interconnects the early modern history of Central Europe and the Americas and thus epitomizes a stimulating way of employing both the local and global lenses in exploring early modern history.

Scholarly publishing is always collaborative work and some colleagues may be less visible than others. Therefore, I would like to take this opportunity to thank Anna Barton for serving as our English language corrector and Tomáš Rataj, who took on the role of typesetter for this issue of the journal. It is my wish that this volume be read and appreciated by a yet broader audience than usual.

Veronika Čapská