

## MIRACLES TODAY AND EVERY DAY

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In this contribution, the author illustrates several lines of development of Czech puppet theatre. On one hand, she sketches a tradition of the travelling puppet the-

atre, starting from its baroque origins. A tradition which, in the context of "national rebirth", was perceived as having an important political and cultural mission. On the other hand, she stresses the importance of individual teacher/puppeteers and amateurs experimenting with educational and artistic approaches. Both lines of tradition are also present in the context of German-, Polish- and Hebrew-language puppet theatre in the Bohemian lands and in Czechoslovakia. The performances of Josef Skupa, however, derive their unmatched individuality from a combination of traditional elements and the innovative, experimental approach of the amateur movement and especially some elements borrowed from cabaret and burlesque. Since the early 20<sup>th</sup> century, there has been a multitude of institutions which provide an organizational framework for every aspect of puppet theatre culture and thus make it possible to discuss puppet theatre as a contemporary aspect of cultural life.