

This thesis, *Theatricality of early dance: French Renaissance*, concentrates on providing a commented translation of the crucial dance manual of the 16th century: *Orchesographie* by French canon Thoinot Arbeau. Since it is the first full translation of a period dance manual to the Czech language ever, its task is mainly to set the stage for wider awareness of early dancing, both on academic grounds and amongst the general public.

Due to the extent of the original work, the introductory study is mostly concerned with the problems of translation, footnotes throughout the work fill in mainly the essential life and institutions and provide a discussion on handling the objectionable and questionable passages. *Orchesographie* itself purveys critical information on social ballroom behaviour and on the interaction of musicians and dancers, covering a full spectrum of late Renaissance dance; therefore it makes an excellent starting point for further examination of various other topics: the influence court masks and their theatricality had on social dancing and vice versa, overall culture of movement giving birth to the tradition of French court ballet and musical theatre and last but not least the dance references in period dramatic works, for example of The Elizabethan Era or The Spanish Golden Age.

Czech scholars concerned with Renaissance history will find here ground for further study of local Renaissance theatre, dance, music, festivities and other related subjects. Stage directors concerned in Renaissance theatre may come across some interesting thoughts regarding the synthetic nature of the period staging conventions.