

Editorial

The articles in this issue fall into two pairs of related subject matter. One pair explores bibliographical concerns. Diane Jakacki examines the play-text title-page illustration of *The Spanish Tragedy* in a case study that demonstrates how title-page imagery and its circulation can contribute to our understanding of theatre culture in early modern London by distilling the play's action and themes and by offering a powerful marketing tool. Matthew Steggle looks at a lost play whose title is partially preserved in 'List D' of the British Library: Cotton MS. Tiberius E.X. He proposes a new complete title for the play; discusses its possible sources in Spanish history; and addresses anew questions of its date, company provenance, and even authorship.

The other pair of articles addresses contexts of normalizing injustices against the other, whether witch or slave. Natalia Khomenko describes Lyly's *Endymion* as both praising Elizabeth I and grappling with the problem of women in power. Drawing on the contemporary witchcraft debate, Khomenko argues that the only woman who can exert authority over her world is Cynthia, the woman healer and the representation of Elizabeth, whose unique authority cannot serve as a model for emulation, but whose singular position opens her to categorization as witch—a category characterized not by malice but by impotence. Ray Bossert critiques the rhetoric of political rebellion in Sir Ralph Freeman's *Imperiale, a Tragedy* (1639), a play which synthesizes the domestic and foreign language of slavery, interrogates the ethical superiority of a slave-holding republic, and might even call into question the practice of slavery as an institution. While addressing the tyranny of Charles I, it depicts an African slave revolt that resonates with discourse surrounding the 1638 Providence Island rebellion, the first African slave revolt in a British New World colony.

The notes in this issue work through a process of identification in very different ways. Tom Rutter sets out evidence that identifies Marlowe, 'blaspheming with the mad preest of the sonne' in Greene's preface to *Perimedes*

the Blacke-Smith, not with the heliocentrist Giordano Bruno, but with the Roman emperor Heliogabalus (AD 203–22), the subject of a lost play mentioned in the Stationers' Register in 1594. Rutter delineates the early modern reputation of Heliogabalus with the aim of establishing what Greene may have meant by the allusion. David Carnegie uses Webster's 'character' of 'A Footman' (in the sixth edition of Overbury's *Characters* in 1615) as a starting point for an investigation of the stage presentation of footmen in the early modern English theatre as runners and messengers, often Irish and/or drunk, whose comic routines include sweating, gasping for breath, and precipitant exits.

In addition to our usual list of book reviews in the June issue, we are also introducing the category of review essay. Inaugurating what we hope will be the first of many such longer evaluations, Brett Hirsch assesses *Richard Brome Online*, an online edition of the collected works of Richard Brome, in terms of the design, functionality, and usability of its features.

Finally, we welcome two newcomers to the editorial board, Pamela Allen Brown and Garrett Epp. We also thank Gloria Betcher for her several years as Associate Editor (Internet Issues): she has overseen our transition from solely a paper journal to the current paper and online journal. She has retired from her position, now made obsolete through her own efforts, and joins the editorial board. Our new website <<http://digitalcommons.mcmaster.ca/earlytheatre>> now manages all aspects of preparation and online delivery of the journal.

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