

Editorial

The editor first met Peter Parolin several years ago when he was working with Pamela Allen Brown on what became *Women Players in England, 1500-1660: Beyond the All-Male Stage* (2005), their wildly popular collection of essays in the Ashgate series Studies in Performance and Early Modern Drama. The volume went into paperback production, an unusual step for this publisher, and is still selling well as a textbook. That same innovative spirit characterizes this special issue on women's performance in early modern England and south-western Europe. The collection of essays presented here covers amateur performance in Suffolk, Kemp's occasional roadside dancing partners on the way to Norwich, Elizabeth I's dance-diplomacy, female masquers in England, Spain, and France, and professional actresses in Italy, Spain, and France. A particularly valuable contribution to this issue is Melinda Gough's edition of a letter describing Marie de Medici's 1605 *ballet de la reine*: the edition offers an English translation with commentary notes, along with a transcription of the French original, and we expect it to create considerable excitement among early modernists, who rarely have such detail on performance of any kind, especially a performance relying on female participants. The editors are grateful for the particular care and expertise of our current guest editor, who did an exemplary job of pulling this special issue together.

Just as inspiring is the work undertaken by Paul Yachnin's *Making Publics, 1500-1700* research project to consider the implications of theatrical performance across the early modern period. A series of panels and a roundtable discussion presented under the heading 'Theatre and the Reformation of Space in Early Modern Europe' at the 2011 Renaissance Society of America conference in Montreal showcased one facet of this interdisciplinary group's investigations into emerging public spheres. We are pleased that the 'Issues in Review' prepared by Paul Yachnin for 15.2 (December 2012) will encourage readers of *Early Theatre* to approach from new perspectives broad questions about public and private performance space.

For 16.1 (June 2013) we will print a review essay evaluating recent work on Ben Jonson as a sign of welcome to the seven-volume *Cambridge Works of Ben Jonson* (forthcoming). A review essay in the same issue by Kent Cartwright (University of Maryland) on recent studies of sixteenth-century English drama will prepare the way for an 'Issues in Review' organized by Erin E. Kelly on new approaches to early Tudor drama for 16.2 (December 2013). We extend a warm welcome to any proposals outlining review essays or 'Issues in Review' for subsequent volumes of this journal.

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