

## Editorial

---

For fifteen years, *Early Theatre* has equally valued historical research about and critical analysis of plays and performances before 1700. This issue's contributors show how provocative both types of scholarship can be. In particular, two articles challenge long-standing assumptions among theatre historians about the creation of, and audience for, early modern London's professional theatres. William Ingram identifies the John Cholmley whose name appears with Philip Henslowe's on a complicated contract related to the construction of the Rose, as a Surrey tanner whose financial investments inadvertently entangled him with the building of a theatre. Ingram's new hypothesis, grounded in painstaking archival research, reminds us of the importance of considering serendipity as a causal factor when imagining historical narratives. David Mann's article turns to plays as evidence to question whether the music associated with indoor private theatres like the Blackfriars, especially when utilized by boy's companies, was really so different from that presented at outdoor public theatres like the Globe. In the process, he not only argues for the prevalence of consort music in all theatres but also queries the average age of so-called boy performers and the conventions for performing female roles by male actors. His arguments demand reexamination of claims about performance practices that have long shaped critical traditions as well as the staging of early modern plays at the New Globe and similar reconstructed theatres.

Still other articles generate insights about well-known plays by bringing to bear considerations of material culture. Andrea C. Lawson offers new perspectives on the unresolved class tensions in Dekker's *The Shoemaker's Holiday* by calling our attention to the social implications of different styles of footwear. Her subtle argument about the complications that arise when shoemaker Ralph presents his wife Jane with finely wrought shoes appropriate for a lady helps to explain why it makes sense for the play to exile Jane both from the Eyre household and from the play's delightful concluding scene. Brent E. Whitted offers new perspectives on theatrical performances at the Blackfriars and revels at the Inns of Court in order to suggest why its first spectators rejected *The Knight of the Burning Pestle*. Discussions of Henry Fitzgeoffrey's *Notes from Blackfriars* (1617) and Francis Beaumont's *Grammar Lecture* (ca 1601–5) explain audience expectations and thus help to account for why certain plays failed. Critical arguments that focus on

specific language feature in two other articles. Rachel Greenberg's attention to the Plowman's levelling speeches in the early Tudor interlude *Gentleness and Nobility*, particularly his reference to an Edenic age when no class distinctions existed, as well as in a range of other sixteenth-century plays and dialogues identifies ways in which entertainment for elite audiences might record the voices of the oppressed. Mathew R. Martin astutely analyzes the visual symbol of the human heart Giovanni carries onstage impaled on his dagger in *'Tis Pity She's a Whore* as well as the confused — sometimes outraged, sometimes horrified, sometimes laughing — responses this gory spectacle generates among onstage and theatre audience members. In doing so, he exposes the generic limits that rein in the play's radical perspectives on incest and patriarchal power structures.

A group of five short essays explores issues related to 'Theatre and the Reformation of Space in Early Modern Europe'. The editors are grateful to Paul Yachnin, a member of our editorial board, for organizing the series of Renaissance Society of America panels at which these arguments were presented as well as for sharing them within our pages. This is but one of many excellent individual and collaborative projects that had their origins in 'Making Publics 1500–1700: Media, Markets, and Association in Early Modern Europe', an interdisciplinary research team supported from 2005 to 2011 with funding from the Social Sciences and Humanities Research Council of Canada. Yachnin's Issues in Review section typifies work emerging from this group in that it touches upon a bracingly wide range of subjects (for example, law, religion, and urbanization), plays (such as *The True Tragedy of Richard the Third*, *Bartholomew Fair*, and *The Family of Love*), and geographies (including England, Italy, and Spain). It surely will raise complicating questions and introduce theories about space, place, and performance inspiring to scholars of early theatre and culture.

Our June 2013 issue will feature a number of similarly thought-provoking articles on plays and pageants. In addition to book reviews, the issue will publish two review essays, one on recent scholarship about early Tudor drama, by Kent Cartwright, and another on recent work on Jonson, by Jonathan Goossen. We welcome submissions that continue this journal's ongoing conversation about theatre across the medieval and early modern periods.

HELEN OSTOVICH  
MELINDA J. GOUGH  
ERIN E. KELLY