

# Editorial

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This issue of *Early Theatre* has a broad range of articles covering drama and cultural history from medieval to Caroline theatre. In the medieval frame, Clifford Davidson writes about guild support for the York cycle, Joanne Findon explores a trope in the Digby Mary *Mary Magdalene* play, and Michelle M. Butler considers choric elements in the Chester cycle. David Nicol's exploration of the Jacobean theatre history and repertory of Prince Charles's (I) Men brings new information to light especially regarding the work of William Rowley. Andrew Griffin's note on *Ram Alley* looks at female spectatorship traced in this bawdy play, about which relatively little has been written.

Our Issues in Review segment on the Red Bull theatre, repertory, and neighbourhood is an especially pertinent review of research in the field of particular theatrical company and repertory history (see David Nicol's article for another example). Lucy Munro introduces the topics of stage and repertory in Clerkenwell, followed by Anne Lancashire's discussion of the place of Clerkenwell in London theatre history. John Astington deals with the Red Bull in relation to the Fortune, and Marta Straznicky addresses the print history of plays performed at the Red Bull.

We remind readers of this journal not only that *Early Theatre* is now available online with your subscription, but also that the *REED Newsletter* will be fully available online as well, access included in your subscription. We are grateful to ITER for agreeing to make *REEDN* electronically available, as we have only a few paper sets left from this frequently cited journal, which was published between 1976 to 1997, edited first by JoAnna Dutka, until 1993, and then by me until 1997, after which date, *Early Theatre* was created as an independent peer-reviewed journal.

*Early Theatre* is also delighted to announce our affiliation with a new electronic project at the University of Victoria, British Columbia: *The Map of Early Modern London*, edited by Dr Janelle Jenstad <<http://mapoflondon.uvic.ca/>> . Dr Jenstad is seeking more contributors of short notes describing specific streets, buildings, and neighbourhoods, whether from established scholars or from students. Those of you interested in places and spaces in London, including theatres and references to street and river life in early drama,

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should go to the website, explore the map, and offer a note, along with pertinent citations from plays. This website will be linking to *Early Theatre* abstracts that deal with any aspect of London life, and I am happy to say that many articles of this journal are in the process of being connected to the Map project, a welcome addition to our current modes of dissemination of information.

Helen Ostovich