Early Theatre
A Journal Associated with the Records of Early English Drama

Volume 12 | Issue 2 Article 1

1-1-2009

Editorial

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Recommended Citation
Ostovich, Helen M. and Gough, Melinda. 'Editorial'. *Early Theatre* 12.2 (2009): 11-13 (paper). Article 1.
Available at: http://digitalcommons.mcmaster.ca/earlytheatre/vol12/iss2/1

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Editorial

This issue of *Early Theatre* is dedicated to the memory of Barbara D. Palmer, who died in September after a courageous battle with cancer, professional to the very end. Her career, beginning in 1969 at Wayne State University, did not end with her retirement in 2000 from Mary Washington College as Professor of English and former Dean of the Faculty. She continued to speak at conferences, raise money for important projects, and publish. One of her last publications, 'On the Road and on the Wagon', appeared as the first chapter in Helen Ostovich, Holger Schott Syme, and Andrew Griffin (eds), *Locating the Queen's Men, 1583–1603: Material Practices and Conditions of Playing* (2009). Barbara was a member of the original editorial board of this journal, and was unfailingly helpful in sorting out matters of style, finances, and scope with her practical and forthright good sense. Even after she left the board having completed several years of service, she made herself available whenever we needed advice or expert reviewing. Her own work was impeccable, elegant, and acute in its scholarship, range, and expression. The same attributes were true of her grace and dignity in private life, and she was a very private person. As those of you who knew her can confirm, she nevertheless made time for friends and young scholars, despite difficulties that tried to trip her up. She seemed to be an unstoppable force, and her death has left an unfillable gap.

Barbara would no doubt feel honoured at our inaugurating our *Early Theatre* essay prizes with this issue. See the announcement on p. 13. Choosing the best essay using records-research was a close contest, but judges said, of Robert Hornback's essay, that his assessment of misrule was a significant corrective to the 'received' notion that protestants just wanted to get rid of plays and revels mid-century, rather than using them to their own advantage. The prize for best interpretive article goes to Meg Pearson, whose attention to performance and other meticulous details in her argument does a splendid job of shaking up views of *The Witch of Edmonton*. The prize for best note goes to Eleanor Collins's sparkling investigation of Richard Brome's contract,

ground-breaking new work by a young scholar, then still completing her doctoral work.

In this issue, we have some interesting pairings. Frank Napolitano and John Geck both discuss persuasive rhetoric in medieval drama. Napolitano argues that the York 'Entry into Jerusalem' privileges rhetoric as the primary catalyst for the characters' encounter with Jesus, and affirms humanity's efforts to engage rhetorically with the tenets of its faith. Geck identifies the 'worldlings' of *Mankind* as Henry VI and his Lancastrian peers, thus reading the play as political criticism of their abuses of patronage and maintenance. The essays by Maura Giles-Watson and Katrine Wong focus on the music of early modern drama. Drawing on Baudrillard's theory of seduction and sixteenth-century and contemporary perspectives on theatrical music, improvisation, acting, and ethopoieia, Giles-Watson explores the figure of the Vice in early English drama, particularly the role of musicality in the representation and achievement of the Vice's seduction, primarily in John Heywood's *A Play of the Wether*, Bale's *King Johan*, and Pickering's *Horestes*. Wong's dramturgical study of *The Knight of the Burning Pestle* argues that Merryweather's songs are indispensible to the play's metatheatrical commentary. In the last of the pairings, the articles by Bradley Irish and Sheetal Lodhia offer different takes on revenge plays. Irish offers a persuasive account of the prominence of revenge in pre-Kydian drama, revealing that *The Spanish Tragedy*, far from inaugurating the genre, instead intensifies and systematizes structurally a theme that had for decades already been a well-worn mainstay on the English stage. Lodhia highlights the ways in which, through revenge, corporeal fashioning in Jacobean tragedy tests the body's relationship to the spirit – especially testing the artificer figure, a new extreme in the form of the maniacal avenger, whose participation in corporeal fashioning is so perverse that he is beyond recuperation.

Finally, in this journal's publication of a third in a series of articles on Elizabeth Sawyer and her dog (see Pearson in 11.2 and Johnson in 12.1), Roberta Barker considers the intersection of demonic and quotidian forces in Dekker, Ford, and Rowley's *The Witch of Edmonton*, discussing the difficulties in staging supernatural characters like the play's Dog for modern audiences no longer attuned to the threat of the demonic in everyday life. She attributes the success of the 2008 Dalhousie production to its rendering the demonic immanent and immediate for modern audiences.

Issues in Review takes up representations of the Islamic world in early modern English drama, in essays gathered and introduced by Linda McJannet.

McJannet's introduction surveys criticism of the last hundred or so years on early modern English plays with Islamic themes or elements, assessing the influence of pioneers such as Samuel C. Chew, the reaction to Edward W. Said's 'Orientalist thesis', and the questions that currently engage a growing number of scholars in the field, including the four authors whose essays follow. Justin Kolb's essay on *The Faerie Queene* and Christopher Marlowe's *Tamburlaine* traces anachronism and mimesis in the incorporation of Muslim figures into the romance space constructed by these texts to argue that these elements highlight English hopes and anxieties attending cross-cultural contact as well as the double-sided capacity of the English to become like those with whom they trafficked. In her essay on the anonymous dramatic romance *The Tragical History, Admirable Atchievments and various events of Guy earl of Warwick*, Annaliese Connolly notes the conflation of Turkish and Saracen elements and speculatively reconstructs this play's place in the repertory of the Admirals' and Queen's Men. Joel Elliot Slotkin's essay takes us from popular to academic drama. Against the scholarly consensus that takes Thomas Goffe's *The Courageous Turk* as a clear example of essentialist anti-Turk and anti-Muslim bias, Slotkin asserts that in this play the sultan's bloody deeds and rhetoric appear a conflicted effort to live up to a socially constructed 'ideal' rather than evidence of an innately violent or evil character, personal or national. Javad Ghatta's readings of Muslim settings in *Tamburlaine* and *The Travels of the Three English Brothers* demonstrate that an awareness of the political and religious conditions in Safavid Persia at the time of the Sherleys' adventures reveals the accuracy of elements previously derided as either ignorantly ahistorical or deliberately libelous with respect to Persian religious beliefs and traditions.

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