

Editorial

With this first volume of 1998, *Early Theatre* is really celebrating the metamorphosis of its predecessor, *The REED Newsletter*, 1976–97, without whose twenty-one years of expertise in theatre history this new journal could not have been established. The sequence permits a happy paradox. Twenty-one years is a formidable period of gestation, but one that allows *Early Theatre* to achieve its age of majority at the very moment of its birth.

The members of the new editorial board are all active scholars in early drama, as well as active associates of REED, and have been equally active in the development of the journal. We are devoting some space in the first few volumes to writings by its members. This issue contains stimulating papers by Robert Tittler, re-examining biographical and sectarian evidence concerning a mayor of Chester, and by William Streitberger, on the meaning of ‘device’ in the context of revels performances. The other articles cover an impressive range of subjects – geographical, theatrical, musical, and legal.

This issue also introduces a new format for reviewing: our ‘Issues in Review’ section will offer a variety of points of view from an international panel of scholars on one or two significant events or topics each year. This year’s selection is ‘The York Cycle in Performance’, focusing on the 20 June 1998 performance of the whole York Cycle at the University of Toronto’s Victoria College campus, and the 12 July 1998 performances of eleven pageants in the city of York, where the cycle originated. To some extent, this review article acts as a prelude to *Early Theatre*, vol 3 (2000), a special retrospective and prospective volume based on papers given at the Toronto Symposium, *The York Cycle, Then and Now: The York Cycle in its Historical Context*.

Abstracts and brief biographies of contributors appear on the *Early Theatre* webpage at <http://www.humanities.mcmaster.ca/~reed/early>. This information will move to a Back Issues webpage in 1999, and subsequent additions to Current and Back Issues will, we hope, provide a useful searchable site for on-line bibliographical research.

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We welcome all our readers, former subscribers of *The REED Newsletter* and new subscribers of *Early Theatre*, and hope for at least another twenty-one years of successful publication. We also thank the many experts in the related fields of English, history, and drama, members of universities in Canada, the United States, and the United Kingdom, who have supported the editorial process by agreeing to participate in peer-review assessment.

Helen Ostovich