

Editorial

This second volume of *Early Theatre* offers a range of articles on early theatre history. Leslie Thomson examines the implications for early modern spectators of stage directions which elicit responses to witchcraft and supernatural effects: her survey includes works by Shakespeare, Marlowe, Jonson, Middleton, and others. Lisa Hopkins explores ways in which the great country houses of the Cavendish family in the north Midlands acted as a setting and a stimulus to drama, and conversely how the resulting plays were shaped by their physical settings. Sally-Beth MacLean analyses the known surviving records relating to mimetic representation of non-biblical saints in a broad region of western England, from the north (Cumberland, Westmorland) to the southern tip of Cornwall. Finally, Jim Stokes and Steve Wright have collaborated on a study of the Donington cast list of 1563: their purpose is to provide an accurate transcription of the document and to determine what it has to tell us about the nature of the play, the reasons for its performance, and the identities and social relations of the actors. The ISSUES IN REVIEW section picks up on the question of saint plays, a topic which has lately been attracting scholarly attention. Larry Clopper and Cliff Davidson present their recent thinking on the status of saint plays, and Elizabeth Baldwin summarizes the saint plays research presented at the Leeds Medieval Conference of July 1999.

The forthcoming volumes of *Early Theatre* will offer some changes in format. Volume 3 will be a special volume, co-edited with Alexandra Johnston, on the York Cycle in Performance, based on the 1998 Toronto experience reviewed in volume 1. In this volume of about 350 pages, including illustrations, several scholars will address a variety of performance problems, such as the questions of whether the platforms of pageant wagons were presented to audiences as side-on or end-on displays and whether a one-day performance of the full cycle was possible in early York. The volume will also include Directors' Notes for several of the pageants by such directors as Michael Barbour (The Nativity, The Shepherds), Roland Reed (The Slaughter of the

Innocents), and Stephen B. Johnson (*The Last Judgement*); Joel Kaplan will provide an overview on the modern recuperation of medieval performance practices.

Volume 4 will return to the usual format of the journal, but will expand to a new length of about 200 pages to allow for the addition of Book Reviews. This new section of the journal will contain commissioned reviews of recent (within two years) publications which accord with the interests of our readership. I am pleased to introduce our new book review editor, Professor Karen Bamford. If you are interested in writing a review or suggesting a book for review, you may contact her at the Department of English, Mount Allison University, 63D York St, Sackville, NB, Canada E4L 1G9; fax: (506) 364-2543; telephone: (506) 364-2550; email <kbamford@mta.ca>

The changes planned for volumes 3 and 4 have forced us to reconsider our prices, which we nevertheless have attempted to simplify and keep as attractive as possible. Beginning with the year 2000, we will be charging individual subscribers \$20.00, and institutions \$40.00. We will also be charging separately for postage to allow you the option of using surface mail at \$5.00 or air mail at \$12.00. Ontario academics will be able to receive copies by IUTS. All subscribers outside Canada are asked to pay these amounts in US dollars.

Helen Ostovich