Letter from the Editor

This is the last issue of the REED Newsletter. Beginning in 1998, the newsletter will be transformed into Early Theatre: A journal associated with the Records of Early English Drama (ISSN 1206-9078). Contents will be listed by the MLA under the acronym ET/REED. We hope that our subscribers, many of whom have been with us for twenty-two years, will continue to support us in this new format, and will enjoy the new range of articles and notes it will provide. The new journal will appear annually, in the fall.

Early Theatre welcomes research in medieval or early modern drama and theatre history, rooted in the records and documents of England, Scotland, Ireland, and Wales. We likewise encourage articles or notes on related materials either in Europe, or in other parts.
of the world where English or European travellers, traders, and colonizers observed performances by other peoples. Although we continue to be primarily interested in the performance history of any art, entertainment, or festive occasion of the period, we also invite submissions of interpretive or literary articles relating to the performances themselves.

The editorial board of the journal is actively involved in the selection and editing process. We expect to publish articles by members of the board in the first few issues, as well as articles and notes by other scholars, and welcome readers' responses, either by regular mail or by email, in exploring options for the new journal's future. The members of the editorial board include:

Lawrence Clopper, Indiana University
JoAnna Dutka, Past Editor, Erindale College, University of Toronto
Vanessa Harding, Birkbeck College, University of London
Alexandra Johnston, Reed and Victoria College, University of Toronto
Anne Lancashire, University College, University of Toronto
Sally-Beth MacLean, Reed, University of Toronto
Barbara Palmer, Mary Washington College
Robert Tittler, Concordia University
William Streitberger, University of Washington

We are now considering articles and notes for publication in 1998 and 1999. Submissions, written in English, may range from 250–7000 words. Copies of the house style are available by email from the editor, and will be posted on the internet in January. Papers must be double-spaced, including endnotes; further instruction about submitting electronic copy will be sent if the article is accepted. For returns, include a self-addressed envelope and sufficient postage. Address correspondence and submissions to Helen Ostovich, Editor, Early Theatre, Department of English, McMaster University, Hamilton, Ontario, Canada L8S 4L9. For further information by email, write to:

ostovich@mcmaster.ca

Helen Ostovich, Editor

ANNE BRANNEN

Intricate Subtleties: Entertainment at Bishop Morton's Installation Feast

Of the many obscure aspects of medieval feasts, probably the custom about which we have the least hard evidence is the subtlety. At some point in an important feast, a spectacle would be brought forth, consisting of some sort of model – of a lion, a castle, or saint, for instance – often accompanied by a verse. But the medieval menus of commemorative feasts, in which we find most descriptions of subtleties, are not often forthcoming about the details. Is the subtlety brought out before a course? During? After? Of what