

# Editorial

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The editors of *Early Theatre* take seriously our responsibilities to publish excellent research focused on medieval and Renaissance drama and performance. As part of that commitment to research excellence, we work to encourage explorations of important critical conversations, and to mentor graduate students and early career scholars as they navigate the submission, peer review, and publication processes. A journal like this one impacts and helps to shape a scholarly field.

We see recommendations from [RaceB4Race](#) as well as from organizations like [C4DISC](#) (the Coalition for Diversity and Inclusion in Scholarly Conversations) as invitations to do this work in a better, more robust way. A recent meeting with our editorial advisory board invited discussion of the journal's values and principles of inclusive excellence, as well as suggestions for specific actions. We look forward to reporting on this ongoing work soon, via the journal's [website](#).

Thanks are due to all of the members of our editorial advisory board, but particularly to two individuals who are stepping down. Richard Cave (Royal Holloway University of London) is retiring, and Jill Stevenson (Marymount Manhattan College) is devoting her considerable energies to administrative and research work. The editors of *Early Theatre* are grateful for their service in support of this journal as a forum for sharing wide-ranging scholarly explorations.

The Issues in Review section published in this issue (inspired by a conference built around a production of the 1587 Inns of Court play *The Misfortunes of Arthur*) exemplifies our commitment to providing a venue in which early career researchers, established scholars, and theatre practitioners, coming together to investigate understudied texts, can move critical debates in new directions. We welcome [proposals for future Issues in Review sections](#), and are especially keen to receive submissions that engage with premodern critical race studies, queer studies, disability studies, religious studies, and other interdisciplinary approaches that interrogate longstanding assumptions about medieval and early modern drama.

Our next issue, 25.1 (June 2022), will feature our annual book reviews section. This section allows us to showcase exciting new book-length studies including monographs but also essay collections, editions of plays, reference works, and online scholarly projects. We encourage junior researchers who would like to have their work reviewed — as well as more senior scholars willing to lift up a project

by reviewing it — to reach out directly to our book reviews editor, [Georgina Lucas](#).

The community of those who research and write about early drama and performance can be an even more inclusive space, supportive of a wide range of perspectives and questions. *Early Theatre* seeks to support this community.

The Editors