

## Editorial

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For the past several years, the Shakespeare Association of America (SAA)'s annual meeting has hosted a 'Meet-and-Greet with Journal Editors' breakfast session. Jeremy Lopez, who launched and has taken responsibility for organizing this event, is stepping down as editor of *Shakespeare Quarterly*, so this seems an opportune moment to thank him for his work as facilitator for an initiative that encourages scholars to connect with editors dedicated to supporting the development and dissemination of new research. *Early Theatre's* editorial team, along with the members of our editorial advisory board, regularly discuss how we can strengthen the journal's support for both contributors and readers.

Evident to us with each issue is that we depend on the labour of others. We are especially grateful at this time to outgoing advisory board members Theresa Colletti, David Dean, and Sandy Johnston. All three have offered invaluable advice on general editorial matters and in their roles as peer reviewers and prize adjudicators; each has also served in at least one important additional capacity, whether as founding board member (Sandy), search committee member (Theresa), or accessibility working group member (David). We are also pleased to welcome two new board members, Dennis Britton and Silvia Bigliuzzi, who, along with our new *Early Theatre* graduate editorial assistant Navid Jalaliasheghabadi, will contribute in new ways to ongoing collective tasks such as considering submissions, suggesting peer reviewers, shaping editorial practices, and promoting the work of our contributors.

The way early theatre studies can elide labour was a point of discussion at this year's SAA. Particularly notable was a talk by Emma Smith pointing out how the increased prices paid by eighteenth- and nineteenth-century book collectors for Shakespeare first folios derived from the work of enslaved people on plantations, together with a paper by Margaret C. Maurer delineating how contemporary digital text encoding projects (including the *Early English Books Online* TCP) often rely on often exploitative labour conditions involving contracted, low-paid workers in India and other former English colonies. The blow of such accounts calling attention to how our scholarship builds upon and continues histories of harm might seem especially difficult to absorb at a moment when powerful politicians are launching attacks on higher education institutions, academics, and even at times the concept of scholarly expertise. Yet these important, if disturbing, truths also remind us that we owe much to people whose very lives are foundational to our work: with this in mind, we can (re)commit ourselves to asking

meaningful questions, welcoming complex answers, and sharing our knowledge as widely as possible.

We are proud of the work of the authors whose scholarship appears in this particular issue of *Early Theatre*, and we also wish to invite consideration of the labour of others who made their research possible — those indicated in acknowledgments but also peer reviewers, teachers and mentors, librarians, archivists, family members, friends, and too many others to name. Our book review editors, Mark Beatrice Kaethler and Lauren Weindling, have organized for this issue a series of reviews that offer thoughtful responses to a range of books, collections, and editions in order to showcase exciting research recently published and invite new work that builds upon these projects. At a historical moment when humanistic scholarship is under threat, such collective efforts to share ideas and continue engaging with and celebrating one another is labour worth undertaking.

The Editors