

Editorial

Early Theatre is pleased to report continued growth in visibility, readership, and scholarly impact. Since 2023, the number of users accessing journal content has increased substantially — thanks, in part, to our participation in Project Muse’s [Subscribe to Open \(S2O\)](#) initiative. At the same time, the journal’s geographic reach has also expanded: while Canada, the US, and the UK remain our largest audiences, usage from India, China, and Ireland combined has grown by over 50% during the past two years alone. Such metrics reflect *Early Theatre*’s rising national and international profile and sustained relevance in early and medieval performance studies.

Outstanding submissions from contributors make the journal’s work possible. Honouring the research of all our authors, *Early Theatre*’s bi-annual awards in three categories draw attention to especially exceptional work. We are thus delighted to announce the winners of our 2025 essay prizes for original research published in volumes 26 (2023) and 27 (2024).

In the category of best article on a history topic, please join us in warmly congratulating Elizabeth Zeman Kolkovich, author of ‘Chaste, Fair, and Bountiful: Marston, Fletcher, and the Countess of Huntingdon’s Patronage’, *Early Theatre* 27.1 (2024), 77–104, <https://doi.org/10.12745/et.27.1.5421>. Our honourable mention winner in this category is Krista A. Milne, author of ‘Early English Drama Records and Other Manuscripts from Coventry Destroyed Before and During the Second World War’, *Early Theatre* 26.2 (2023), 33–55, <https://doi.org/10.12745/et.26.2.5367>.

Our winner for best interpretative article on a topic in early drama is Jillian Snyder, for the essay ‘Fear and Trembling: Performing the Protestant Conscience in Thomas Middleton’s *The Lady’s Tragedy*’, *Early Theatre* 26.1 (2023), 73–92, <https://doi.org/10.12745/et.26.1.5190>. We are also happy to recognize, as runner-up, Gavin Paul, author of ‘Participating Immortality’: Memory and Performance in Middleton’s *Hengist, King of Kent*’, *Early Theatre* 26.2 (2023), 79–99, <https://doi.org/10.12745/et.26.2.4590>.

For best short article (this category includes notes and Issues in Review essays), we are delighted to honour Nat Rivkin for their essay ‘Lely-wyte, clene with pure virginyté’: The N-Town ‘Nativity’, the Virgin Mary, and Trans Misogyny’, *Early Theatre* 27.2 (2024), 23–36, <https://doi.org/10.12745/et.27.2.5846>. We are also

pleased to award honourable mention to Carla Suthren for her essay ‘Through the Looking Glass: Reflections of the Prodigal Daughter’, *Early Theatre* 27.2 (2024), 157–70, <https://doi.org/10.12745/et.27.2.5868>.

To learn more about what exceptional qualities mark these winning essays, please read the commendation notes prepared by our three adjudicating committees, now posted to our [Essay Prizes page](#). There, you will also find adjudication criteria. Six advisory board members read for this round of prizes: please join us in thanking Matteo Pangallo and Suzanne Westfall, who with support from Matthieu Chapman read articles on theatre history topics relying on REED-style records; Roberta Barker and Jennifer Panek, who with support from Andrew Bozio read for the category of interpretive articles on topics in early drama, medieval and early modern; and Georgina Lucas and Helen Ostovich, who with support from Ari Friedlander made decisions for our shorter article category (notes and Issues in Review essays).

We remain grateful for ongoing support from our full advisory board. With this issue, we especially thank outgoing board members Laurie Johnson and Elizabeth Tavares. Their generous contributions of time and expertise are much appreciated.

The Editors