

# Editorial

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Earlier this year, we learned that *Early Theatre* has received a Canadian Social Sciences and Humanities Research Council (SSHRC) Aid to Scholarly Journals Grant. This funding will enable us to continue employing the doctoral editorial assistants who help to provide support to our authors throughout the publication process; it will also allow us to begin a social media and promotional campaign that will more broadly disseminate the fascinating new research and critical arguments that characterize this journal.

Among the upcoming projects we are excited to share widely are the contents of an Issues in Review section tentatively scheduled to appear in issue 22.2 (December 2019). For this section, Susan Anderson, deputy head of English at Sheffield Hallam University, is putting together a range of short essays that explore the latest thinking about disability and early modern English drama. We look forward to helping our readers to see the insights a disability studies approach can bring to our study of early theatre.

Finally, this issue offers us an opportunity to express our gratitude to Peter Kirwan (University of Nottingham) for serving as our Book Review Editor since 2013. Thanks to Peter's judicious curation of the reviews section, *Early Theatre* has traced several emergent trends in the field, including clustered review essays on new approaches to emotion/affect in early modern drama and the *commedia dell'arte*. In addition to offering reviews of monographs and edited collections, the journal has been pleased to cover research tools such as new REED volumes and guides to pronunciation, scholarly editions, and performance-as-research events. Peter's reviews section has sustained an ethos of producing constructive, ethical reviews that engage with new work on its own terms.

We thank Peter for his excellent work — and for helping us to persuade Dr. Georgina Lucas to step into his role. Georgina is Teaching Fellow in Shakespeare Studies at the Shakespeare Institute. She is also a recent contributor to *Early Theatre*, having published her essay 'Rape, Massacre, The Lucrece Tradition, and *Alarum for London*' in issue 20.2 (December 2017); see <https://doi.org/10.12745/et.20.2.3208>. We are delighted that she is willing to join us and look forward to the first section of new reviews produced under her watch, scheduled to appear in issue 23.1 (June 2020).

THE EDITORS

