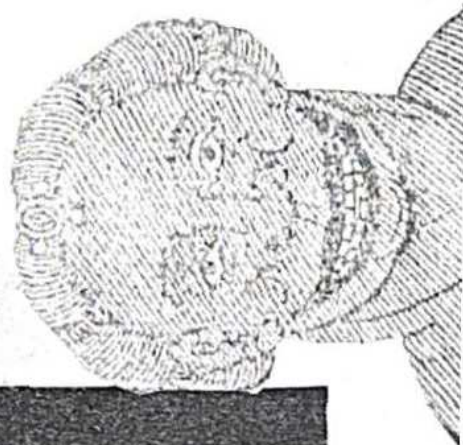
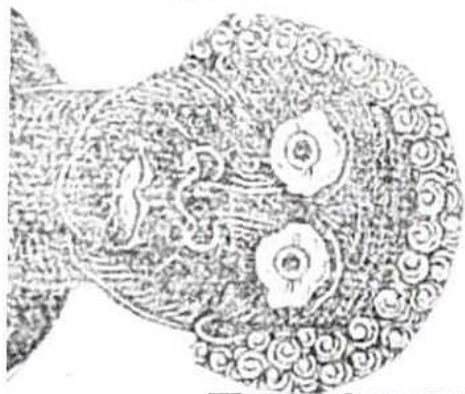




CRITICAL CONVERSATIONS



RACE AND DISABILITY IN THE PREMODERN WORLD

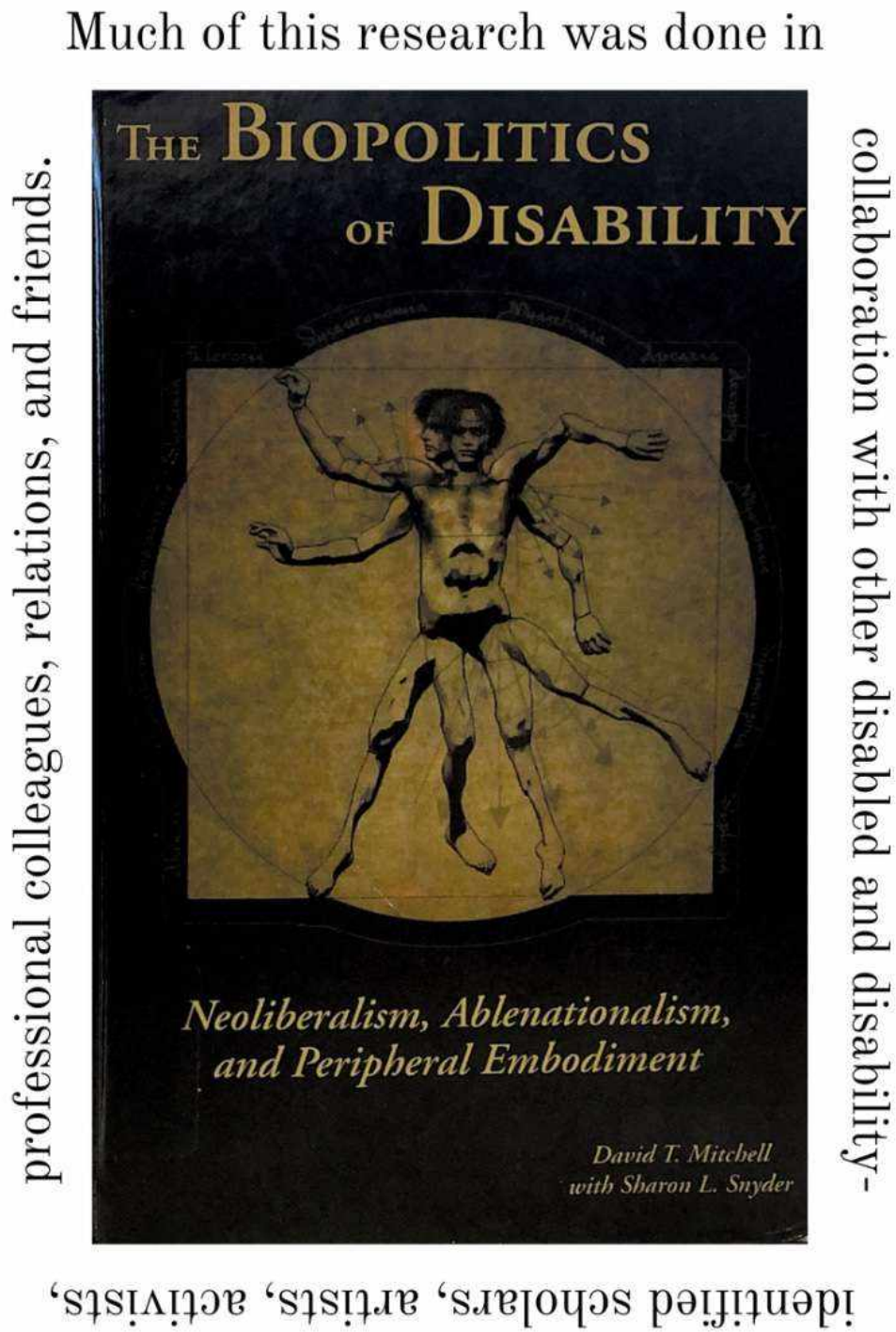


In their essay "A Threshold Is An Opening," Frances McDonald and Whitney Trettien celebrate the "collaborative... qualities of all interpretive work," affirming that "it is precisely here, in the plural, that the value of the humanities resides." Their framing of all research as inherently interconnected offers a powerful counter-narrative to traditional hyper-emphases on originality and ownership in scholarly work.

Such questions of intellectual geneologies and citational chains have been especially salient for me as I have been reading widely in preparation for my doctoral qualifying exam.

Through this zine, I set out to stage a conversation between two subfields I expect to engage in my dissertation: premodern critical race and disability studies. Both are concerned with embodiment, identity, and representations of difference, but they have most often operated in parallel planes. My intervention as I conceive it at this stage is to contribute to a growing body of work reading early modern dramatic texts for co-constructions of race and disability, bringing the two to bear on one another directly.

Of course, to do this, I draw on a wealth of research done by others before me. As a way of honoring this foundational work and its relationship to my own, I've selected 5 texts from each subfield that have impacted my own thinking in especially important ways. I pair images of my own copies of these books with excerpts from their acknowledgements sections, in which the authors' awarenesses of the collective nature of academic work shine through.



identified scholars, artists, activists,

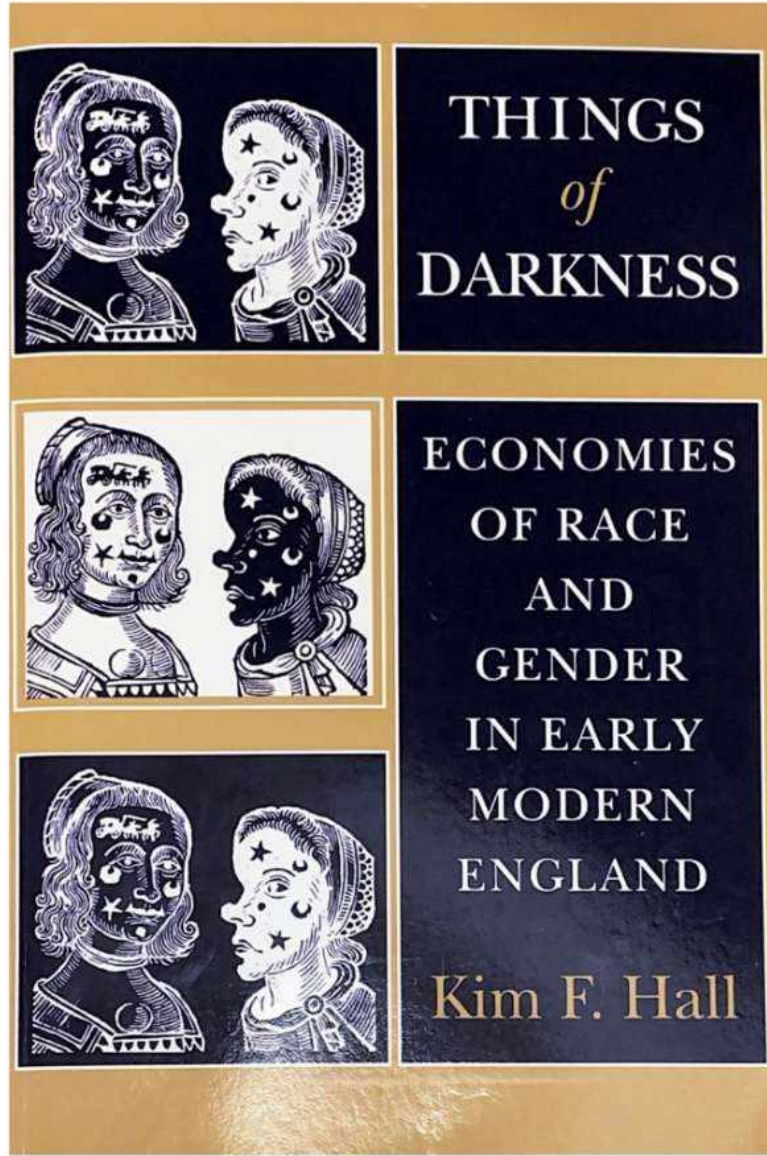
professional colleagues, relations, and friends.

Much of this research was done in

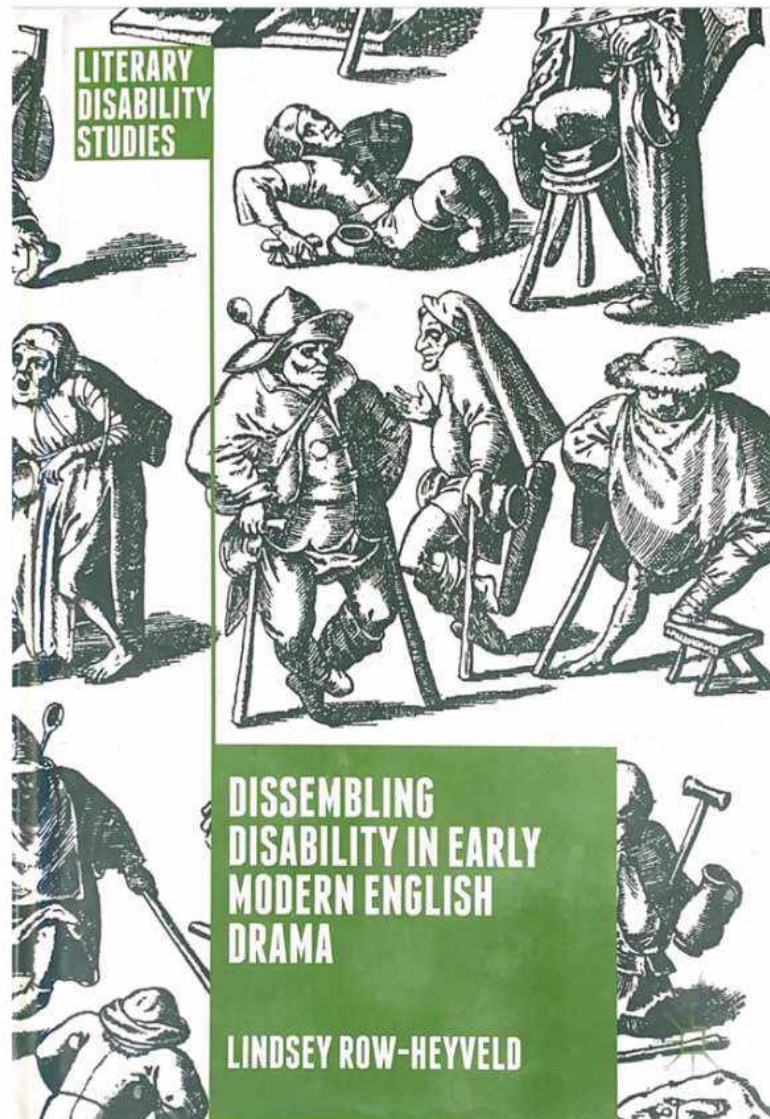
collaboration with other disabled and disability-

opportunities to refine and, one hopes, improve ideas through the alchemy of conversation.

One benefit of working on a project over an extended period of time is that it increases one's



I offer here poor thanks for the rich generosity of the many people who



helped make this book possible.

No book is written in a vacuum,

PERFORMING BLACKNESS
ON ENGLISH STAGES,
1500–1800

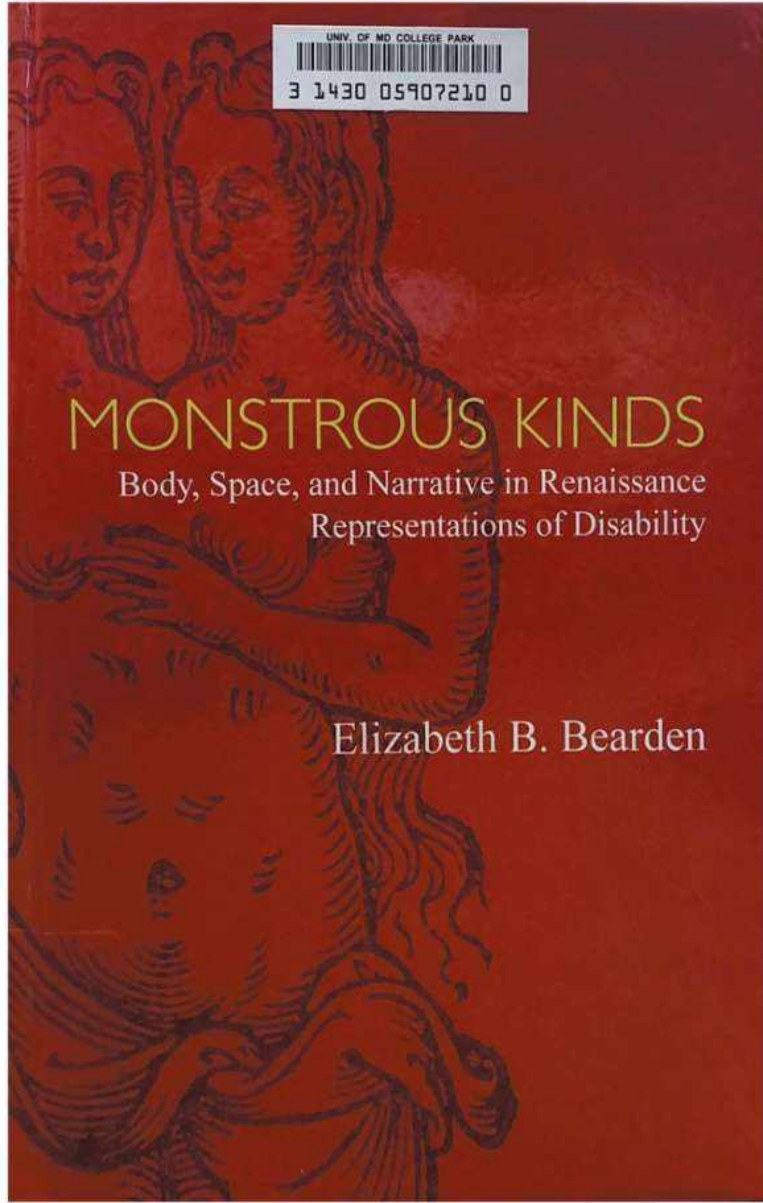
VIRGINIA MASON VAUGHAN

 CAMBRIDGE
UNIVERSITY PRESS

and one incurs many debts along the way.

While I cannot do justice to the debt

of my career has very much been shaped by them.



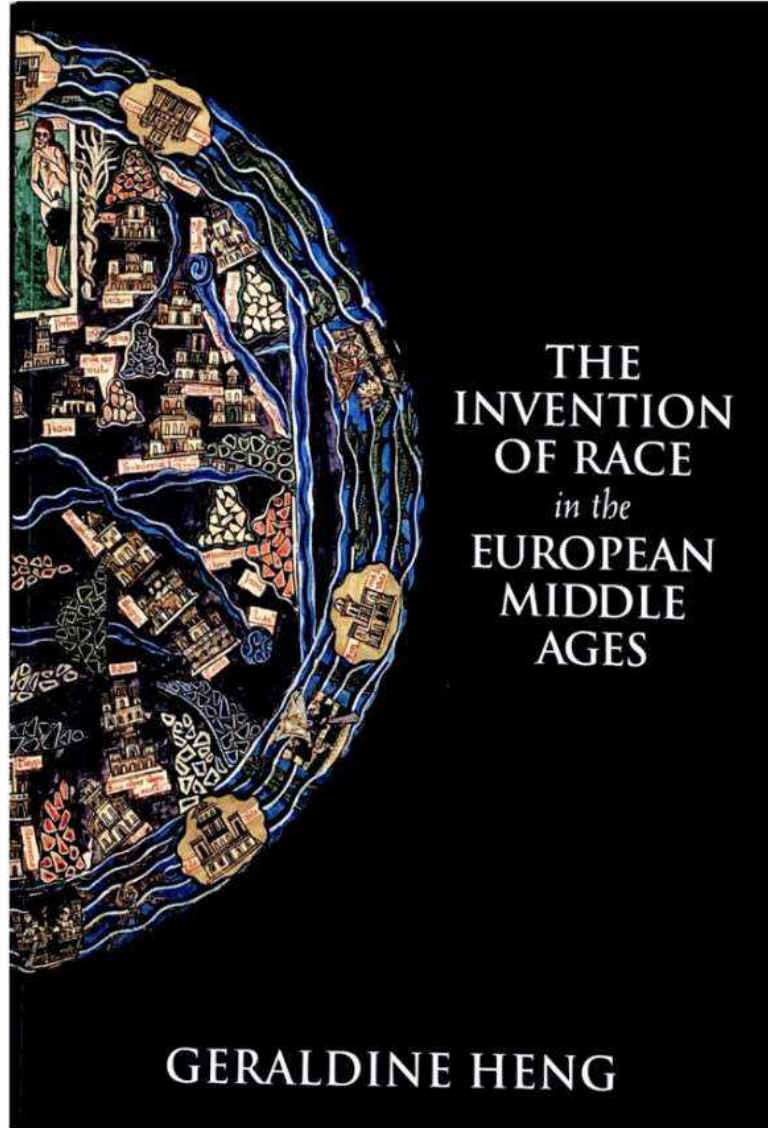
I owe my teachers, and I cannot name or appreciate

them all here, I can say that the story

task of discussing medieval race, so too it asks

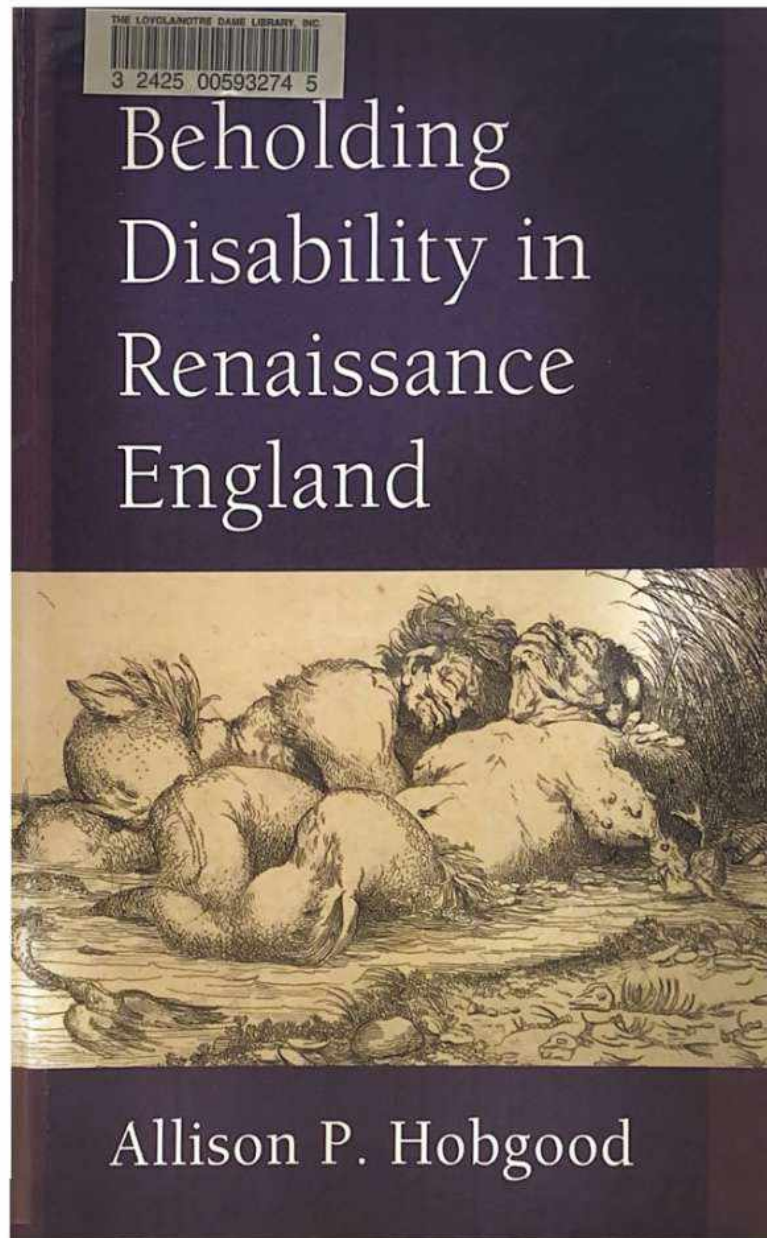
others to continue the task and keep building the discussion.

This book is thus, in a crucial sense, unfinished.



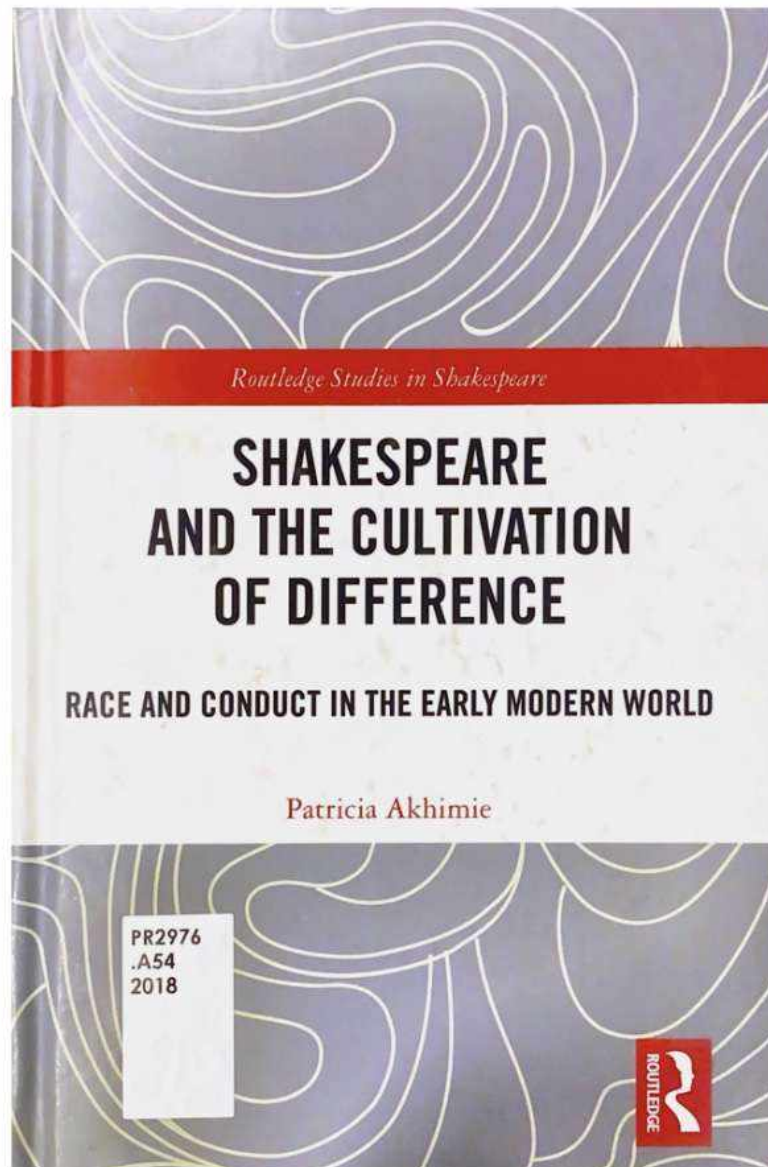
Just as it builds upon the work of others in order to begin the

Across the various nooks and crannies of my scholarly life, I am indebted to a number of



excellent listeners, insightful readers,
and wonderful companions.

This book could not have been completed



without the help of countless others.

to make this book a real thing in the world.

Thank you. These words feel

UNFIXABLE FORMS

DISABILITY, PERFORMANCE, AND THE
EARLY MODERN ENGLISH THEATER

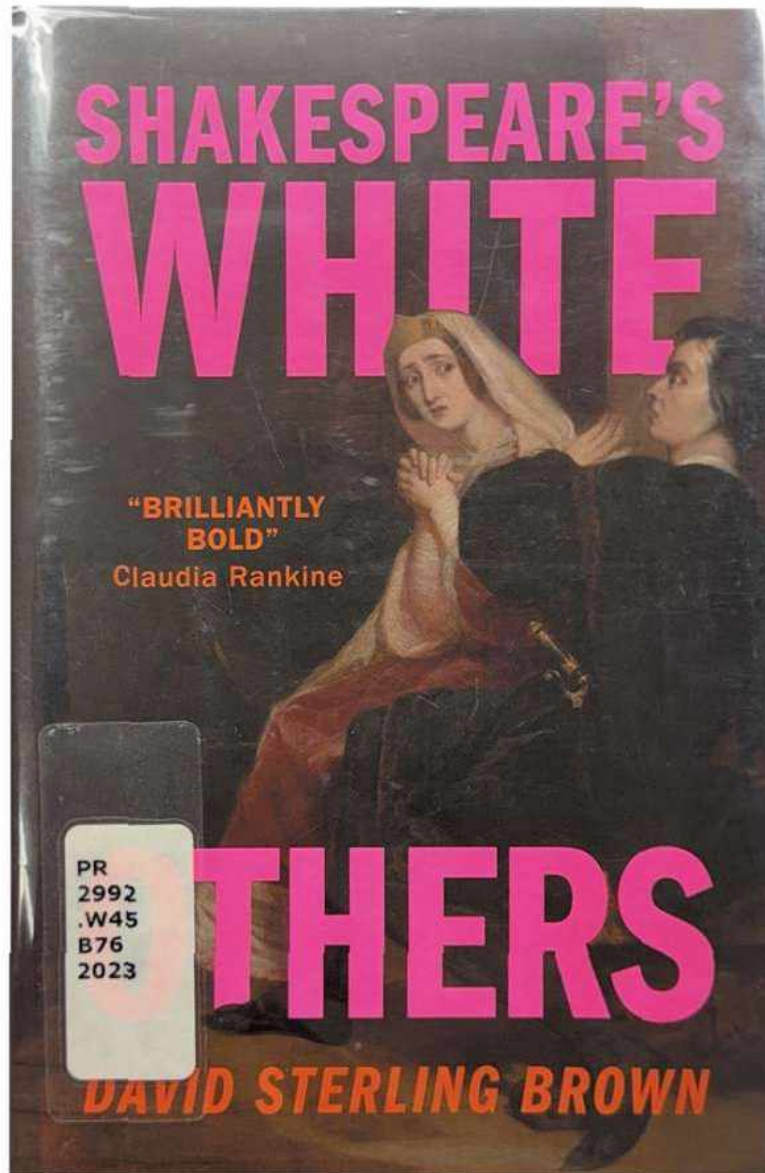
KATHERINE SCHAAP WILLIAMS

CORNELL UNIVERSITY PRESS
Ithaca and London

impossibly inadequate to account for the individuals

and communities who have helped

On my journey as a scholar, so many



colleagues have offered
time, mentorship, and wisdom.

Across each of these texts, I'm intrigued by the way the language of indebtedness and communal support recurs, pointing to a new, more richly expansive vision of research and writing.

While each individual page here represents a discrete, standalone work of literary-historical criticism, the zine as a whole reconstitutes these components into a larger, networked encapsulation of my thinking at this moment in time.

Just as these writers crafted new and valuable work in dialogue with others, so do I aim to contribute to the ongoing critical conversation. And so the citational chain continues.

Citation is how we acknowledge our debt to
those who came before, those who helped us
find our way when the way was obscured
because we deviated from the paths we were
told to follow.

— Sara Ahmed

Created by
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