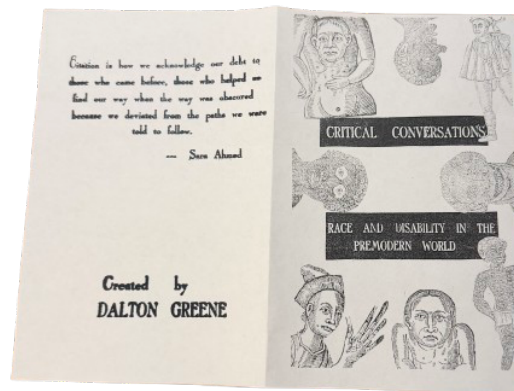


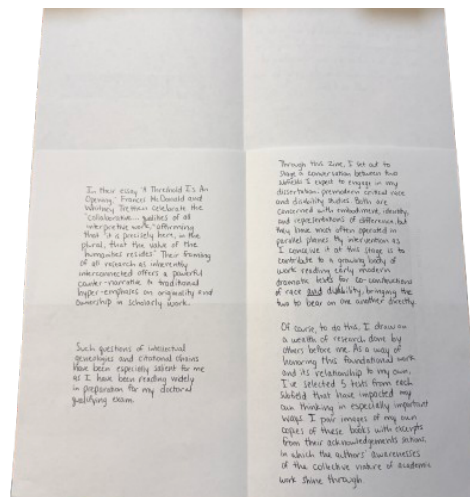
Instructions for Printing and Assembly

While *Critical Conversations* can be read in digital form, it is specifically designed with physical engagement in mind. Because the zine uses a flutter fold layout, the following are instructions for printing and assembling it, followed by the pages as they should be formatted for printing:

1. Begin by printing the first page of the document separately from the others. Since this will serve as the cover of the zine, for best results, consider printing on thicker cardstock. Once this is printed, fold the sheet of paper in half and set it aside. It should look like this:



2. Print pages 2-9 of the document, making sure to print double-sided and along the short edge. Fold each page in half, like with the cover page.
3. Using a glue stick, apply glue to the back of the first page of handwritten text, beginning with "In their essay." This surface should be blank, and you should cover the entire page. Then, paste this page into the cover sheet, opposite the title page. The way the pages should be nested is modeled below, but remember to align the pages together when gluing:



4. After this first page has had some time to set in the cover, apply a roughly one-inch strip of glue on the left edge of the page with the cover of *Biopolitics of Disability*. Apply a similar one-inch strip of glue to the right edge of the page with the cover of *Monstrous Kinds*. Then, press the pages together so that the areas with glue are touching. Be sure that for these pages, there is only a thin strip of glue along the edge, not covering the entire page. The arrangement, including the pages that should be facing up when you have done this, will look as follows:



5. Repeat this process for all pages until you reach the one with *Shakespeare's White Others*. At this point, apply glue to the entire backside of the page with handwritten text beginning "Across each of these texts." As you did with the first page, apply this page to the inside back cover, opposite the back cover with the Sara Ahmed quote.
6. Give the glue some time to set. Stacking books or other heavier objects on the zine will help apply some pressure, which will keep the pages flat as they dry. Then, when it is ready, flip through the pages. You should be able to pull out the middle page to extend the pages into the flutter fold shape, like this:



And voilà! You have a flutter fold zine. Here are the pages to use for printing:

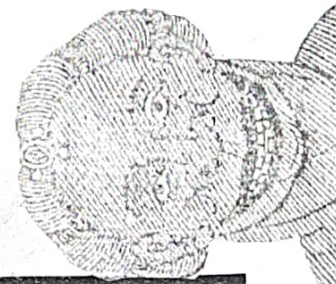
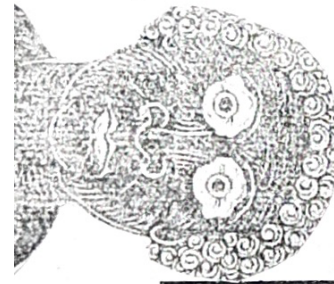
Citation is how we acknowledge our debt to those who came before, those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow.

— Sara Ahmed

Created by
DALTON GREENE



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 genealogies and citational chains have been especially salient for me as I have been reading widely in preparation for my doctoral qualifying exam.

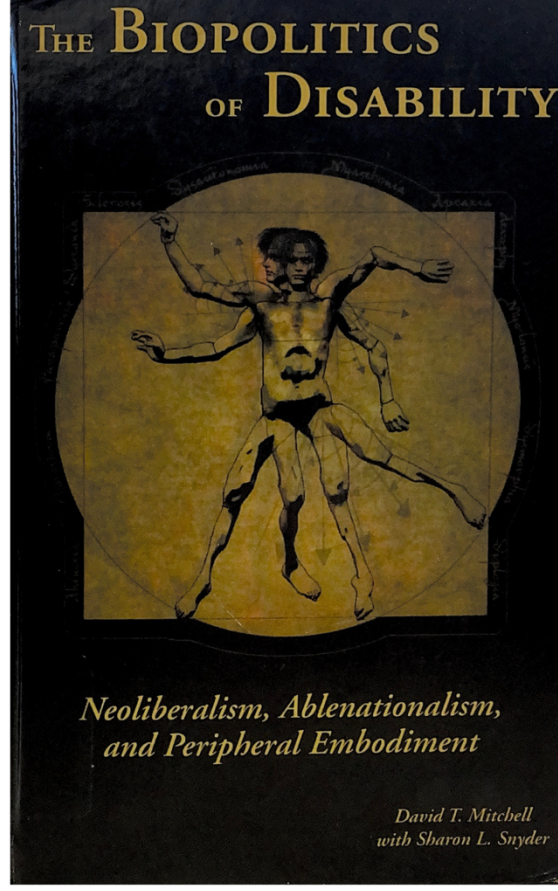
Through this zine, I set out to stage a conversation between two subfields I expect to engage in my dissertation: premodern critical race and disability studies. Both are concerned with embodiment, identity, and representations of difference, but they have most often operated in parallel planes. My intervention 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.

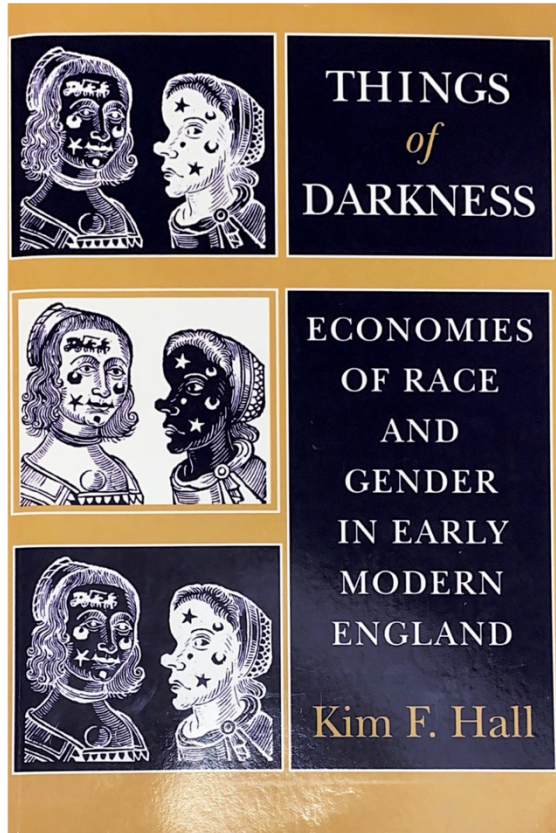
Much of this research was done in



collaboration with other disabled and disability-

improve ideas through the alchemy of conversation.

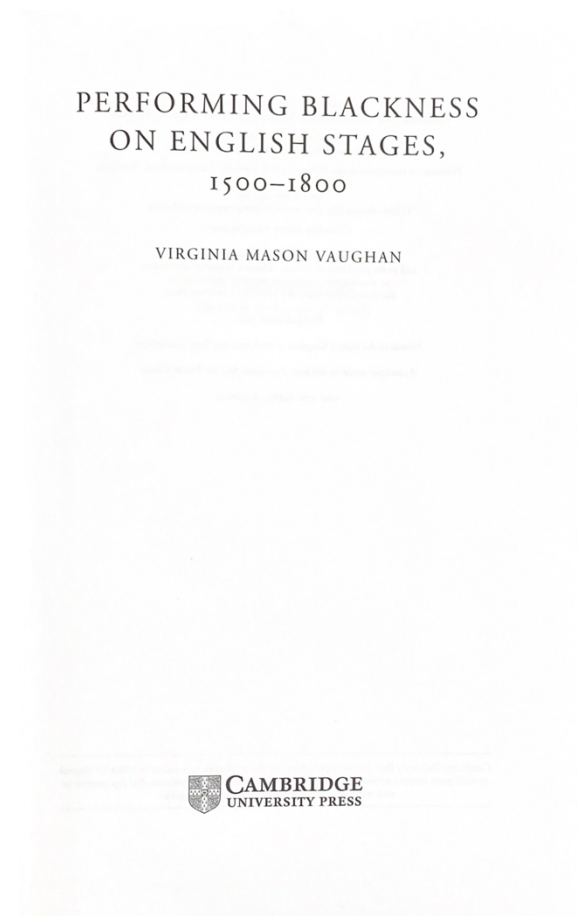
One benefit of working on a project



opportunities to refine and, one hopes,

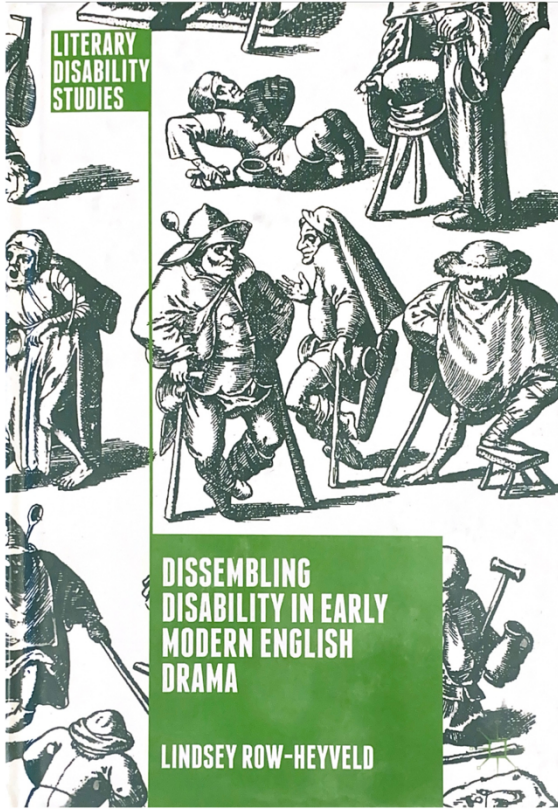
over an extended period of time is that it increases one's

No book is written in a vacuum,



and one incurs many debts along the way.

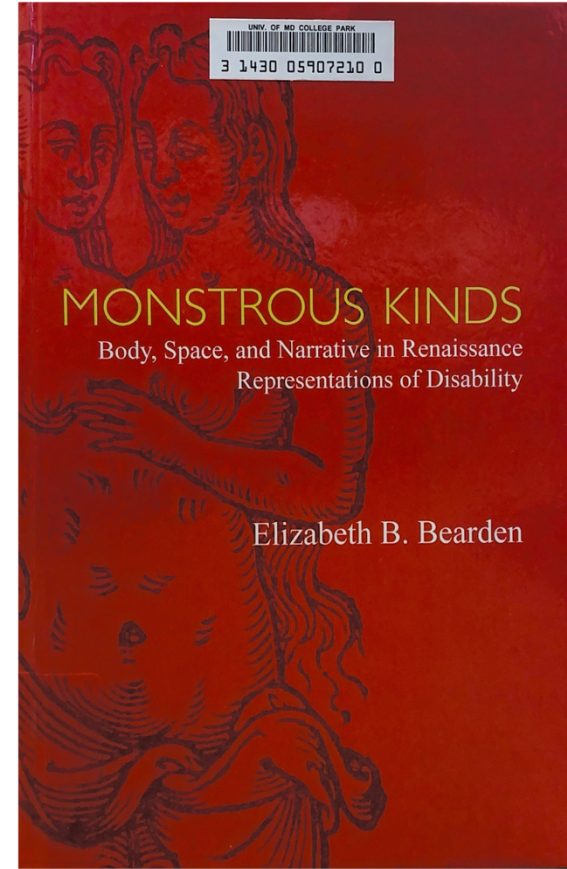
I offer here poor thanks for the rich generosity of the many people who



helped make this book possible.

While I cannot do justice to the debt

of my career has very much been shaped by them.

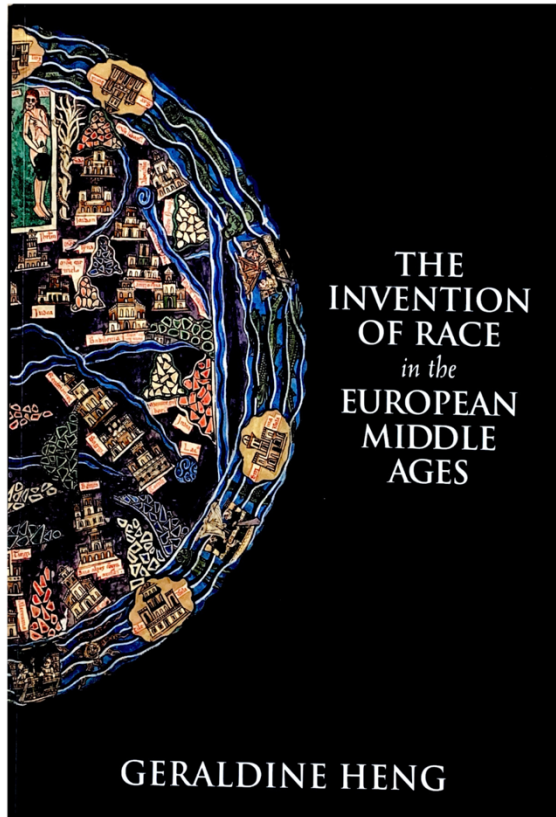


them all here, I can say that the story

I owe my teachers, and I cannot name or appreciate

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

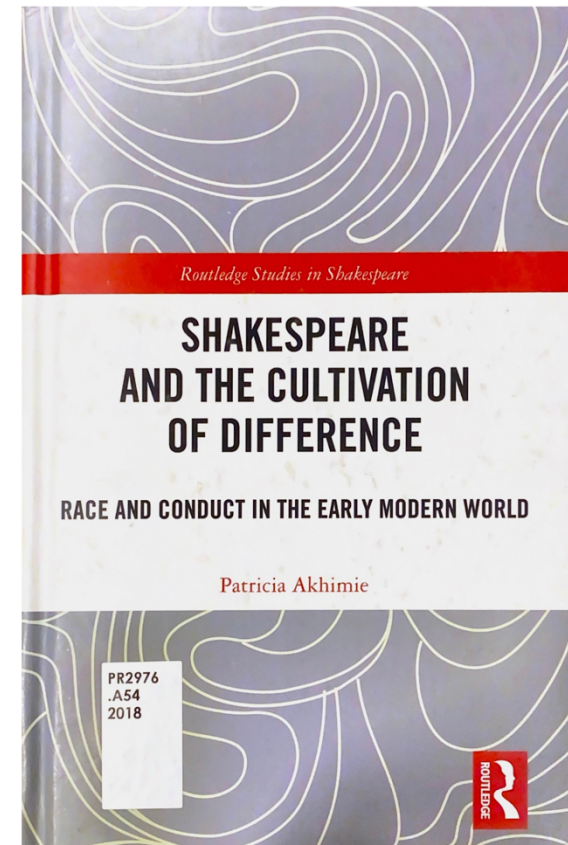
others to continue the task and keep building the discussion.



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

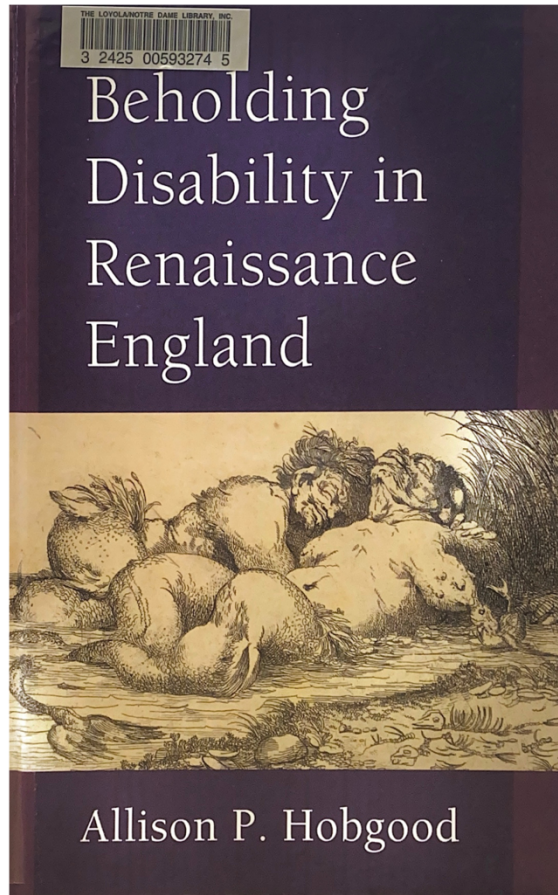
task of discussing medieval race, so too it asks

This book could not have been completed



without the help of countless others.

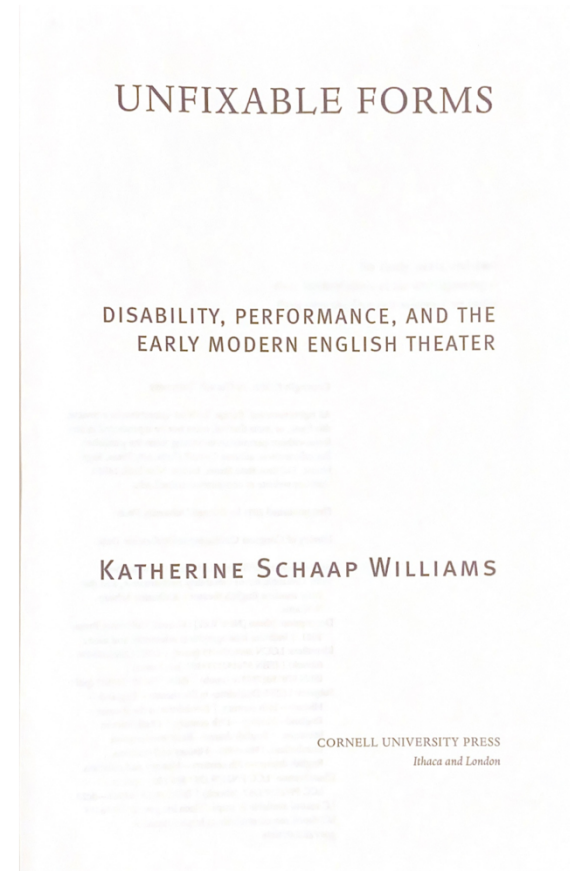
Across the various nooks and crannies of my scholarly life, I am indebted to a number of



excellent listeners, insightful readers,
and wonderful companions.

Thank you. These words feel

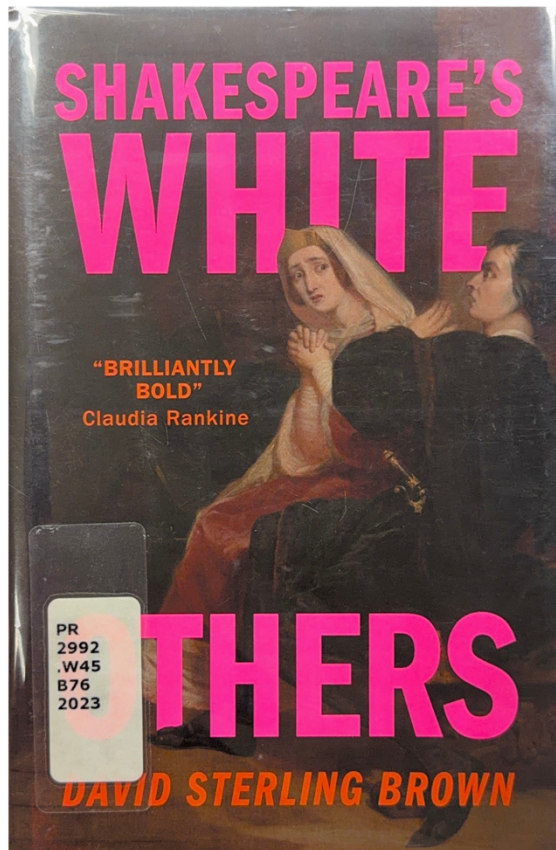
to make this book a real thing in the world.



and communities who have helped

impossibly inadequate to account for the individuals

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.