

Faculty Development Grant Report
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I. Non-stipend budget expenditures:

I had no major non-stipend budget expenditures.

II. Review of Results

A. Brief summary of the project

My faculty development project for 2009-2010, “Custom-Breaking: Sexual and Social Transgression on the Early Modern Stage” consisted of two separate but interrelated segments. The first component of the project involved completing the first chapter of an ongoing monograph that focused on two anonymous tragicomedies from the sixteenth-century, *Cambyses* (c.1561-62) and *Mucedorus* (c.1589). The second aspect of my application centered on presenting a conference paper on two “closet” dramas, *The Tragedy of Antonie* (1595) by Mary Sidney and *The Tragedy of Mariam* (1613) by Elizabeth Cary. While the two components of my study were independent of each other, they were connected in that both meditated on the relationship between the genres of tragicomedy and closet drama, on the one hand, and narratives of political resistance, on the other.

B. Achievement of goals

In my application, I stated that by the end of summer 2010, I hoped to have completed the following objectives:

1. Conduct primary research on sixteenth-century political pamphlets. This aspect of my research will involve working at the Folger Shakespeare Library and the Library of Congress, among others, in order to access special collections and databases such as Early English Books Online.
2. Investigate current scholarship on early-modern women’s writing.
3. Explore literary-critical studies of *Cambyses* and *Mucedorus* as well as *The Tragedy of Antonie* and *The Tragedy of Mariam*.
4. Complete a chapter of my book project, *From the Elizabethan Clown to the Jacobean Wit: Comic Economies in Early Modern England*.
5. Write a conference paper on *The Tragedy of Antonie* and *The Tragedy of Mariam*
6. Consider the feasibility of an article on either *The Tragedy of Antonie* or *The Tragedy of Mariam*.
7. If writing an article is indeed viable, complete an article and submit it to a leading journal in the field such as *English Literary Renaissance*, or some other well-known journal focusing on Renaissance literature.

Results:

While I successfully completed goals 1, 3 and 4, over the course of the year, I shifted the focus of goals 5, 6, and 7, in order to concentrate exclusively on the first rather than the second component of my proposed project.

III. “Assess the adequacy of the project's procedures and approaches.”

No problems occurred, though I did shift the focus of my conference paper and article. Instead of

working on two tragicomedies and two closet dramas, I ended up focusing on the literary scholarship, political theories, and historical documents surrounding the anonymous play, *Cambises* (c.1561). Part of the reason for this shift in focus was that, once I had reviewed current scholarship on the text, I came to the conclusion that there were important gaps in critical discussions of the drama's comic scenes and its plebeian characters, which I hoped to redress with a conference paper, article, and book chapter on the subject.

IV. "Comment on how the results of this project have been or will be disseminated."

1. I presented a paper entitled, "'A catt they zaith maie looke up a king pardee': Popular Politics in *Respublica* and *Cambises*" at the Group for Early Modern Cultural Studies Conference, which was held in Dallas in October 2009.
2. I completed an article, "To all kinde of estates meane for to trudge": Popular Genres and Popular Politics in Thomas Preston's *Cambises*," with the help of my supplemental grant. The article is currently under review at the journal, *Renaissance Drama*.
3. I began writing the first draft of a book chapter on *Cambises*, which is tentatively entitled, "Mixed Economies and the mid-Tudor Interludes."