

Early Theatre

**2025 Prize for Best Interpretive Article, Volumes 26–27
Honourable Mention**

J. Gavin Paul

Kwantlen Polytechnic University

“Participating Immortality”: Memory and Performance
in Middleton’s *Hengist, King of Kent*

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Paul’s elegant article brings a theoretically and theatrically sophisticated perspective to bear upon Middleton’s *Hengist, King of Kent*. Considering the play as a ‘contact zone between theatre history and history-as-theatre’, Paul shows how it preserves cultural memories of forgotten figures from English history by re-membling their bodies on stage. In the process, *Hengist, King of Kent* produces new cultural memories through the ‘pleasurable labour’ of performance. Bringing Marvin Carlson’s conception of the theatre as ‘memory machine’ into dialogue with Middleton’s under-discussed tragedy, Paul’s essay invites readers not only to recognize the role *Hengist* played in revivifying historical figures, but also to consider this play as a crucial repository of insights into pivotal questions of clowning, satire, and metatheatre. This essay demands to be read by anyone who cares about the serious effects of theatrical fun.