

Sujata Iyengar

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EDUCATION

1998 Ph.D., English Literature, Stanford University, CA.
1992 M.A., Shakespeare Studies, Shakespeare Institute, University of Birmingham.
1991 B.A. (Hons.), Girton College, University of Cambridge.

CONTINUING EDUCATION

2014-2015 Study in a Second Discipline (Book Arts, Papermaking, Letterpress), Lamar Dodd
School of Art, University of Georgia.

POSITIONS HELD

2023 Distinguished Research Professor, Department of English, University of Georgia.
2012- Professor, Department of English, University of Georgia.
2005-2012 Associate Professor, Department of English, University of Georgia.
2008-2011 Undergraduate Coordinator, Department of English, University of Georgia.
1998-2005 Assistant Professor, Department of English, University of Georgia.

AFFILIATE AND HONORARY POSITIONS

2021- Affiliate Faculty, Arizona Center for Medieval and Renaissance Studies
2021- Affiliate Faculty, Classics, University of Georgia
1998- Affiliate Faculty, Women's Studies, University of Georgia

RESEARCH INTERESTS

Shakespeare, Shakespeare and Appropriation, Early Modern English Literature, Premodern
Race, Book History, Medical Humanities, Digital Publishing.

PUBLICATIONS

Single-authored Scholarly Books

2023 *Shakespeare and Adaptation Theory* (London and New York: Arden
Shakespeare).
2011 *Shakespeare's Medical Language: A Dictionary*. Arden Shakespeare Dictionaries
[formerly Athlone Shakespeare Dictionaries] (London and New York: Continuum
Press). 416 + xvi pp. Repr. 2012 (e-book), 2014 (2d ed., paperback).

- 2005 *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: University of Pennsylvania Press). 320 + ix pp. Repr. 2013 (e-book).

Edited and Co-Edited Scholarly Books

- 2020 Christy Desmet, Sujata Iyengar, and Miriam Jacobson, co-editors. *Routledge Handbook to Shakespeare and Global Appropriation* (New York and London: Routledge). 39 essays + introduction.
- 2015 Sujata Iyengar, editor. *Disability, Health, and Happiness in the Shakespearean Body* (New York and London: Routledge). 15 essays + introduction.

Textbooks and Teachers' Guides

- 2019 Sujata Iyengar and Nathalie Vienne-Guerrin, co-authors, co-editors, and co-producers. *Focus on "Henry V."* Peer-reviewed (open), open-access, digital, multimedia book with contributions from Hayden Benson, Charlene Cruxent, Nora Galland, Philip Gilreath, Julia Koslowsky, Mikaela LaFave, Florence March, Janice Valls-Russell (Scalar, Self-published, open peer-review).
<<http://scalar.usc.edu/works/henry-v/index>>
- 2014 Frédérique Fouassier-Tate and Sujata Iyengar, co-authors. *'Not Like an Old Play': Shakespeare's "Love's Labour's Lost"* (Paris: Fahrenheit Editions).
- 2013 Sujata Iyengar and Allison K. Lenhardt, co-authors and co-editors. *Health. V Series Readers* (Southlake, Texas: Fountainhead Press).

Co-edited Special Issues of Scholarly Journals

- 2021 Nathalie Vienne-Guerrin and Sujata Iyengar, co-editors. "Scenes in the Other's Language/Scènes dans la langue de l'autre." *Arrêt sur Scène/Scene Focus* 10.
- 2019 Nathalie Vienne-Guerrin, Florence March, Janice Valls-Russell, Sujata Iyengar, co-editors. "Bedchamber Scenes/Scènes de lit." *Arrêt sur Scène/Scene Focus* 8.
- 2018 Cristina Malcolmson and Sujata Iyengar, co-editors, "Race and Skin Marking in Early Modern Culture." Special Cluster of the *Journal of Early Modern Cultural Studies* 18.1 (Winter).
- 2013 Christy Desmet and Sujata Iyengar, co-editors, "Actresses, Artists, Authors: Women Shakespeareans in the Nineteenth Century." *Special Cluster of Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 8.1 (Spring/Summer).
- 2012 Sujata Iyengar and Christy Desmet, co-editors, "Shakespeare and African American Poetics," *Special Cluster of Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 7.2 (Fall 2012/Winter 2013).
- 2006 Sujata Iyengar and Christy Desmet, co-editors, *Shakespeare For Children: Special Issue of Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 2.1 (Spring/Summer)
- 2005 Christy Desmet and Sujata Iyengar, co-editors, *Shakespeare in the American South: Special Issue of Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 1.1 (Fall/Winter).

Single-authored Articles in Scholarly Journals

- 2025 "Dreams Deferred: Joseph Papp's *A Midsummer Night's Dream* (1964) and Gloria Naylor's "Cora Lee." *Shakespeare Bulletin* 43.1: 1-19.
- 2023 "Queen of Egypt and Queen of the Bey-Hive: Sophie Okonedo's Cleopatra at the National Theatre (2018)," *Shakespeare Bulletin* 41.2: 201-222.
- 2022 "From War Crimes to Truce Thinking in Shakespeare's *Henry V*." *Early Modern Literary Studies* 30 (2022): [Special Issue 30: War And Truce In Early Modern European Culture: Negotiating Appeasement And Entente](#) .
- 2021 "Glitchy Language: The Rosetta Theatre Project." *Arrêt sur Scène /Scene Focus* 10: Scenes in the Other's Language/Scènes dans la langue de l'autre. Open peer-review. 127-38.
- 2021 "Race Thinking in Margaret Cavendish's Drama." Special Issue of *Criticism* 63.1-2 (2021): 95-105, The Future of Early Modern Women Writers.
- 2017 "Shakespeare's Anti-Balcony Scene." *Arrêt sur Scène/Scene Focus* 6: Balcony Scenes. 135-45.
<http://www.ircl.cnrs.fr/productions%20electroniques/arret_scene/6_2017/ASF6_2017_12_iyengar.pdf>
- 2017 "Beds and Handkerchiefs: Moving Objects in Three Screen *Othellos*." "Mapping Shakespeare in World Markets and Archives," ed. Alexa Alice Joubin. Special cluster of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 11.1. <<http://www.borrowers.uga.edu/783651/show>>.
- 2017 "Copyright, Copyleft, and Shakespeare After Shakespeare." *Shakespeare After Shakespeare: Proceedings of the French Shakespeare Society* 35. Published online. 1 February. <<http://shakespeare.revues.org/3852.2016>>
- 2016 "Intermediating the Book Beautiful: Shakespeare at the Doves Press." *Shakespeare Quarterly* 67.4: 481-502. Special issue guest-edited and peer-reviewed by Gail Kern Paster and Douglas Lanier, #Bard.
- 2015 "The Post-Shakespearean Body Politic in Jeff Noon's *Vurt*." *Shakespeare 450: Actes des congrès de la Société française Shakespeare [En ligne]* 33. Société Française Shakespeare, 09 December 2015.
<<https://journals.openedition.org/shakespeare/3546>>
- 2014 "Why Ganymede Faints and the Duke of York Weeps: Passion Plays in Shakespeare." *Shakespeare Survey* 67: 265-278.
- 2007 "Moorish Dancing in *The Two Noble Kinsmen*." *Medieval and Renaissance Drama in England* 20: 85-107.
- 2002 "Royalist, Romancist, Racialist: Rank, Gender and Race in the Science and Fiction of Margaret Cavendish." *ELH* 69.3: 649-672.
- 2001 "Shakespeare In HeteroLove." *Literature/Film Quarterly* 29.2: 122-127.
- 1997 "The Resuscitation of Dead Metaphors." *Postmodern Culture* 7.2:
<http://calliope.jhu.edu/journals/postmodern_culture/toc/pmcv007.html#v07.2>.

Single-authored Chapters in Scholarly Books

- 2025 "Whiteness in Early Modern Women's Writing," *Palgrave Encyclopedia of Early Modern Women's Writing, 1526-1688*, Volume "Theories and Methodologies,"

- ed. Danielle Clarke. Living reference work: https://doi.org/10.1007/978-3-030-01537-4_431-1.
- 2024 “The Relief of Shakespeare: Much Ado about (Ir)Relevance.” In *Shakespeare and the Poetics and Politics of Relevance*, edited by Dympna Callaghan and Sophie Chiari. Cham, Switzerland: Palgrave/Springer. 137-62.
- 2023 “Conversations Across Time and Space: Early Modern Books and Contemporary Artists’ Books.” In *The Oxford Handbook to the Early Modern Book*, edited by Adam Smyth. Oxford: Oxford University Press, 2023. 512-32.
- 2023 “*Romeo and Juliet* and Queer Temporality in Three Twenty-First-Century Streaming Web-Series.” In *Shakespeare on Screen: ‘Romeo and Juliet,’* ed. Sarah Hatchuel, Nathalie Vienne-Guerrin, and Victoria Bladen. Cambridge: Cambridge University Press. 214-30.
- 2022 “Afterword: Characterizing Christy Desmet.” *Performing Shakespearean Appropriations*, ed. Robert Sawyer, Matt Kozusko, Darlena Ciraulo. Lanham, MD: Fairleigh Dickinson UP/Rowman and Littlefield. 221-30.
- 2021 “Source/Adaptation.” *Shakespeare/Text*. Edited by Claire Bourne. Cambridge: Cambridge UP. 182-207.
- 2021 “Beds, Handkerchiefs, and Moving Objects in *Othello*.” *Variable Objects: Shakespeare and Speculative Appropriation*, ed. Valerie Fazel and Louise Geddes (Edinburgh, Edinburgh UP). 21-36. Rev. version of 2017 article.
- 2020 “Ecologies of the Shakespearean Artists’ Book.” *Routledge Handbook to Shakespeare and Global Appropriation* (London and New York). 337-347.
- 2018 “Shakespeare and the Post-Millennial Cancer Novel.” *Shakespeare and Millennial Fiction*. Ed. Andrew Hartley (Cambridge University Press). 159-176.
- 2016 “Bodies of Media and Mediated Bodies: *Othello* on screen.” *Oxford Handbook to Shakespearean Tragedy*. Ed. Michael Neill and David Schalkwyk (Oxford University Press). 588-606.
- 2016 “Woman-Crafted Shakespeares: Appropriation, Intermediality, and Womanist Aesthetics.” *Feminist Companion to Shakespeare*, 2d edition. Ed. Dympna Callaghan (New York: Wiley/Blackwell). 507-16.
- 2016 “Iconic characters: Ophelia.” In “Shakespeare and Popular Culture,” in Vol. 2 of *The Cambridge Guide to the Worlds of Shakespeare*. 2 Vols. General Editors: Bruce Smith and Katherine Rowe (Cambridge, UK: Cambridge University Press). 1322-1325.
- 2015 “Shakespeare’s ‘Discourse of Disability.’” Introduction, *Disability, Health, and Happiness in the Shakespearean Body*, edited by Sujata Iyengar (New York: Routledge, 2015). 1-20.
- 2015 “Shakespeare’s Embodied Ontology: Gender, Air, and Health.” *Disability, Health, and Happiness in the Shakespearean Body*, edited by Sujata Iyengar (New York: Routledge). 176-192.
- 2014 “Upcycling Shakespeare: Crafting Cultural Capital,” in *Outerspeares: Shakespeare, Intermedia, and the Limits of Adaptation*, ed. Daniel Fischlin (University of Toronto Press). 347-371.

- 2010 "Race in Early Modern Women's Writing." In *The History of British Women's Writing. Volume 2: 1500-1700*. Edited by Jennifer Summit and Caroline Bicks (London: Palgrave Macmillan, 2010), pp. 277-95.
- 2006 "Color-Blind Casting in Single-Sex Shakespeare." In *Color-Blind Shakespeare*. Edited by Ayanna Thompson (New York: Routledge, 2006), pp. 43-67.
- 2004 "The Tolerance and Persecution of Africans in Early Modern Britain." In *Voices for Tolerance in an Age of Persecution*. Edited by Vincent Carey (Washington, DC: Folger Shakespeare Library), pp. 95-106.
- 2003 "'Handling Soft the Hurts': Female Healers and Manual Contact in Spenser, Ariosto and Shakespeare." In *Sensible Flesh: Renaissance Representations of the Tactile*. Edited by Elizabeth D. Harvey (Philadelphia: University of Pennsylvania Press, 2003), pp. 39-61.
- 2002 "An Ethiopian History: Reading Race and Skin Color in Early Modern Versions of Heliodorus' *Aithiopika*." In *Gender and Monstrous Appetite in the Middle Ages and the Renaissance*. Edited by Elizabeth Herbert McAvoy and Teresa Walters (Aberystwyth: University of Wales Press, 2002), pp. 208-221.
- 2001 "White Faces, Black-Face: The Production of Race in *Othello*." In *Othello: New Critical Essays*. Edited by Philip C. Kolin (New York: Routledge, 2002), pp. 101-129.

Co-Authored Articles in Scholarly Journals

- 2021 Sujata Iyengar and Andrew James Hartley, Jean E. Howard, Christoph Irmscher, Anthony Lioi, Lisa S. Starks, and Christa Jansohn, "Journal of a Plague Year: Six Voices from American Universities." *Archiv für das Studium der neueren Sprachen und Literaturen* 258:1: 73-152.
- 2019 Sujata Iyengar and Lesley Feracho, "*Hamlet* and Representations of Diasporic Blackness." *Cahiers Elisabéthains* 98: 1-14.
- 2018 Sujata Iyengar and Cristina Malcolmson, "Spots, Stripes, Stipples, Freckles, Marks, and Stains: Variations in Skin Pigmentation and the Emergence of Race in the Early Modern Period." Introduction, Special cluster, *JEMCS* 18.1, Race and Skin Marking in the Early Modern Period (Winter): 134-39.
- 2015 Christy Desmet and Sujata Iyengar, "Adaptation, Appropriation, or What You Will." *Shakespeare* 11. 1 (2015): 10-19. Special Issue: *Adaptation and Early Modern Culture: Shakespeare and Beyond*.

Co-Authored Chapters in Scholarly Books

- 2024 Sujata Iyengar and Johanna Baillie, "Early Modern Women, Genre and Colonialisms," *Palgrave Encyclopedia of Early Modern Women's Writing, 1526-1688*, Volume "International Contexts," ed. Martine Van Elk. "Living" Reference work; https://doi.org/10.1007/978-3-030-01537-4_363-1.
- 2024 Sujata Iyengar, Mikaela LaFave, and Hayden M. Kelley, "Existential Shakespeare: Citizenship in the International Service-Learning Classroom." In *Teaching Shakespeare Beyond the Major*, ed. M. Tyler Sasser and Emma Atwood (Cham, Switzerland: Palgrave Macmillan). 225-241.

- 2020 Sujata Iyengar and Miriam Jacobson, "Shakespearean Appropriation in Inter/National Contexts." In the *Routledge Handbook to Shakespeare and Global Appropriation*, ed. Christy Desmet, Sujata Iyengar, and Miriam Jacobson (London and New York: Routledge). 1-11.
- 2012 Sujata Iyengar and Christy Desmet, "Rebooting Ophelia." In *The Afterlife of Ophelia*. Edited by Deanne Williams and Kaara Peterson (London: Palgrave Macmillan). 59-78.
- 2009 Christy Desmet and Sujata Iyengar, "Appropriation and the Design of an Online Shakespeare Journal." In *Shakespeare in Asia, Hollywood and Cyberspace*. Edited by Charles Ross and Alexa Alice Joubin (West Lafayette, Indiana: Purdue University Press, 2009). 239-51.

Selected Work in Progress (projects currently under external review redacted)

Monograph "Shakespeare and the Art of the Book," in development

"Shakespeare and the Art of the Book" considers the history and future of publishing, and the material aspects of what makes a book, through the reception of an author who could stand for the world of print at large: Shakespeare. I investigate the hitherto under-investigated archive of twentieth- and twenty-first-century Shakespearean artists' books—unique books by fine artists, extra-illustrated books assembled by readers, fine letter-press editions, digital and handmade 'zines, altered books made of and from Shakespearean texts—in order to argue that innovations in book form, including late capitalist mass-market technologies such as full-color plasticized paperback book covers or online craft marketplaces – stimulate aesthetic, critical, and editorial appropriations of Shakespearean texts. I conclude by suggesting that Shakespeare inspires book arts and book users as a proxy for the crafted, the hand-made, the artisanal, and the phenomenological experience of reading.

Edited collection (redacted)

Edition Much Ado About Nothing, for the Arden Shakespeare, 4th series. Contracted; in development.

Chapter "Pursuing Happiness in Shakespeare." "Shakespeare and Political Philosophy," edited by Charlotte Thomas, AV Elliott Conference Series, Mercer University Press (proofs).

Chapter (redacted).

Chapter (redacted).

Keynote Title TBC; "Shakespeare Between Worlds: Portals and Pathways," Asian Shakespeare Association, Hong Kong, June 2026.

Keynote Title TBC; "Shakespeare, Pleasure, and Delight," International Shakespeare Conference, Stratford on Avon, July 2026.

Panel (redacted)

Entries (redacted)

Bulletins, Reports, Entries, Interviews, Blog Posts, and Short Articles

2023 Sujata Iyengar and Mikaela Warner, Entry and introduction, "Margaret Cavendish on Theatre Theory," the *Routledge Guide to Women's Theatre Theory*, ed. J. Ellen Gainor and Catherine Burroughs. 28-34.

2023 Vanessa Corredera, Sujata Iyengar, Geoffrey Way. "Appropriation Conversation with Sujata Iyengar," January 11, 2021. *Shakespeare and Cultural Appropriation*

- (Routledge), 26-36.
- 2022 “Never Have I Ever... Written 2000 words about less than a second of Shakespeare on screen.” Open peer-review. *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 14.1 (2022): <https://doi.org/10.18274/bl.v14i1.303>.
- 2020 “A Guided Tour of an Incunabulum.” Peer-reviewed. *The Collation*. Folger Shakespeare Library. September 15, 2020. <https://collation.folger.edu/2020/09/guided-tour-incunabulum/>.
- 2020 “The Post-Modern Peregrinations of Pericles.” Open peer-review. *Shakespeare and Beyond*. Folger Shakespeare Library. December 15, 2020. <https://shakespeareandbeyond.folger.edu/2020/12/15/pericles-post-modern-peregrinations/>.
- 2019 Sujata Iyengar and Sarah Mayo, Introduction, “Bedchamber Scenes/Scènes de lit,” *Arrêt sur scène/Scene Focus* 8, https://www.ircl.cnrs.fr/productions%20electroniques/arret_scene/8_2019/ASF8_2019_00_iyengar_mayo.pdf. Open peer review.
- 2017 “Strangeness: Early Modern European Women and the Invention of Whiteness.” Afterword, *EMLS*, Special Issue 27: *European Women in Early Modern Drama*, edited by Edel Semple and Ema Vyroubalova, <<https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/396>>. Open peer review.
- Beta “Using the Map of Early Modern London in an online split-level class,” *Map of Early Modern London* blog. Ed. Janelle Jenstad and others, University of Victoria, Canada, <http://mapoflondon6.uvic.ca/BLOG21.htm?showDraft=true>.
- 2012 “Introduction.” *Shakespeare and African American Poetics*, Special Issue of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 7.2.
- 2006 “Bard for Babes.” Rev. of “Shakespeare Boot Camp,” Georgia Shakespeare Festival. *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 2.1.
- 2004 “Thomas Underdowne.” *The Dictionary of British Classicists*. Edited by Robert Todd (Bristol, UK: Thoemmes, 2004). 992-3.
- 2002 “Ved Mehta,” *South Asian Novelists In English: A Bio-Bibliographical Sourcebook*. Edited by Jaina Sanga (Westport, CT: Greenwood, 2002). 153-157.
- 2000 “Meera Syal.” *Who’s Who in Contemporary Women’s Writing*. Edited by Jo Eldridge Miller (London: Routledge, 2000). 312.

Abstracts

- 2000 “Instructional Tales: Teaching Non-Fiction in the Literature Classroom,” (co-authored with Caroline Bicks, Ohio State University, and Jennifer Summit, Stanford University), Program, “Attending to Early Modern Women,” University of Maryland, College Park, November: <<http://www.inform.umd.edu/EdRes/Colleges/ARHU/Depts/CRBS/programs/atwiv/workabst/work32.html>>.

- 1998 “‘Not White, Tawny, Olive or Ash-coloured’: Margaret Cavendish and the Early Modern Canon of Race.” In *Margaret Cavendish Society Newsletter* 3.2 (1998): 3.

Performance Reviews

- 2015 Rev. of *The Two Gentlemen of Verona*, dir. Simon Godwin, Royal Shakespeare Theatre, Stratford-on-Avon. *Shakespeare Bulletin* 33.1: 142-5.
- 2014 Rev. of *Richard III*, dir. Jamie Lloyd, Trafalgar Studios, London. *Reviewing Shakespeare*. Shakespeare Birthplace Trust/University of Warwick. Online. <<http://bloggingshakespeare.com/reviewing-shakespeare/richard-iii-trafalgar-studios-london-2014/>>.

Book Reviews

- 2025 Rev. of Simon Rowberry, *Four Shades of Grey: The Amazon Kindle Platform*. *Publications of the Bibliographical Society of America* 11.1. 2-5.
- 2019 Rev. of Ericka Boeckeler, *Playful Letters: A Study in Early Modern Alphabets*, *Shakespeare Quarterly* 70.4, 301-303.
- 2016 Rev. of *Shakespeare on the Global Stage*, ed. Paul Edmondson and Erin Sullivan. *Shakespeare Quarterly* 67.1. 135-8.
- 2016 Rev. of *Becoming Christian: Race, Reformation, and Early Modern English Romance*, by Dennis Britton. *Modern Philology* 113.3 (2016): 145-7.
- 2014 Rev. of *Studies of Skin Color in the Early Royal Society: Boyle, Cavendish, Swift*, by Cristina Malcolmson. *Renaissance Quarterly* 67.4 (2014): 1345-6 (invited).
- 2012 Rev. of *Reading and the History of Race in the Renaissance*, by Elizabeth Spiller. *Renaissance Quarterly* 65.4: 1286-8. (invited)
- 2012 Rev. of *Shakespeare and Literary Theory*, by Jonathan Gil Harris. *Textual Practice* 26.3: 559-61. (invited)
- 2011 Rev. of *Acting and the Night: Macbeth and the Places of the Civil War*, by Alexander Nemerov. *Upstart Crow* 30 (2011): 14-17. (invited)
- 2009 Rev. of *Race: A Documentary Companion*, edited by Ania Loomba and Jonathan Burton. *Shakespeare Bulletin* 27.3 (Fall 2009): 172-5. (invited)
- Rev. of *Shakespeare in Space*, by H.L. Coursen. *EMLS* 11.1 (2005): <<http://www.shu.ac.uk/emls/11-1/reviyeng.htm>>.
- 2004 Rev. of *Gender and Heroism in Early Modern English Literature*, by Mary Beth Rose. *Sixteenth-century Journal* 35 (2004), 297-99.
- 2002 “Somatic Synecdoche.” Rev. of *The Body in Parts*, edited by David Hillman and Carla Mazzio. *In-Between: Essays and Studies in Literary Criticism* 11.1 (2002): 149-152.
- 2002 Rev. of *Practicing New Historicism*, by Catherine Gallagher and Stephen Greenblatt. *Sixteenth-century Journal* 33.3 (2002): 900-901.
- 2001 Rev. of *The Poems of Sir Walter Raleigh: A Historical Edition*, edited by Mark Rudick. *Sixteenth-century Journal* 32.3 (2001): 779-781.
- 2001 Rev. of *Shakespeare’s Dramatic Genres*, by Lawrence Danson. *Sixteenth-century Journal* 32.1 (2001): 220-221.
- 2001 Rev. of *Shakespeare and Race*, by Imtiaz Habib. *Sixteenth-Century Journal* 31.2 (2001): 615-617.

- 1999 Rev. of the article “Margaret Cavendish, Feminism, and *The Blazing World*,” by Rosemary Kegl. *Margaret Cavendish Society Newsletter* 4.1 (1999): 2. Reprinted online <<http://users.ox.ac.uk/~nancy/marcav/news/news41.html>>.

Reprints

- 2022 “Royalist, Romancist, Racialist,” reprint (Gale Group, online).
- 2020 (reprint of “Copyright, Copyleft,” 2017) “Shakespeare and the Hybrid Economy.” *Shakespeare and Money*, ed. Graham Holderness (New York and Oxford: Bergahn, 2020). 142-159.
- 2014 *Shakespeare’s Medical Language: A Dictionary* (Arden Shakespeare Dictionaries). Repr. 2014 (paperback and e-book).
- 2013 *Shades of Difference: Mythologies of Skin Color in Early Modern England* (Philadelphia: University of Pennsylvania Press). 320 + ix pp. Repr. 2013 (e-book).
- 2013 “White Faces, Black-Face: The Production of Race in *Othello*.” In *Othello: New Critical Essays*. Edited by Philip C. Kolin (New York: Routledge, 2002), pp. 101-129. Repr. 2013 (print and e-book).
- 2009 “Royalist, Romancist, Racialist: Rank, Gender and Race in the Science and Fiction of Margaret Cavendish.” In *Ashgate Critical Essays on Women Writers in England, 1550-1700, Volume 7: Margaret Cavendish*. Edited by Sara H. Mendelson (Farnham, SRY; Burlington, VT), pp. 331-53.
- 2007 “Royalist, Romancist, Racialist: Rank, Gender and Race in the Science and Fiction of Margaret Cavendish.” Excerpted in *Literature Criticism from 1400 to 1800*, Volume 132. Edited by Dennis Poupard, Thomas J. Schoenberg, Lawrence J. Trudeau, Mark Scott (Gale Research Company), pp. 108-117.

Poems (Juried)

- 2018 “Response to Yusuf Komunyakaa’s “Shotguns,” *Bullets into Bells*, <https://bulletsintobells.com/2018/06/01/response-to-yusuf-komunyakaa-shotguns/>, June 1.
- 2016 “Ave Maris Stella,” in *Unsplendid* 6.3
- 2016 “Flowering Quince,” *Measure* 11.1
- 2015 “Salp” and “Walking into a Web,” *Mezzo Cammin* 10.2
- 2015 “Review of Atul Gawande’s *Being Mortal*, or Froward Violet Imagines the Manner of her Death,” *Lunch* (Punctum Press): <<http://www.lunchreview.org/review-of-being-mortal-medicine-and-what>>
- 2015 “What Should Grow Where.” *The Road Not Taken: A Review of Formal Poetry* 9.1 (2015): <<http://journalformalpoetry.com/archive/2015/TheRoadNotTakenSpring2015.pdf>>.
- 2014 “Froward Violet (Remix of Sonnet 99.” *Out of Sequence: Shakespeare’s Sonnets Remixed*, ed. Will Stockton and D. Period Gilson. Online (*Upstart Crow*) and print (Parlor Press): <<http://www.clemson.edu/upstart/Essays/sequence/99.xhtml>>

Prints Submitted to Open Portfolio Calls

- 2016 Eileen Wallace and Sujata Iyengar, “Two louses.” Letter-press illustrated print, submitted in response to the call from Bodleian Library’s Center for the Study of the Book, “Sonnets 2016.”
- 2014 *(Hidden) Friction* (Athens, GA: Butter-thief Books, 2014). Paper process piece. Mixed media (watermarked handmade rag paper, cardboard, plastic, methylcellulose). Var. ed. of 58. Submitted to the UGA Printmaking Area’s annual mini-print portfolio.

Artists’ Books

- 2014 *Some Birds That Cannot Fly* (Athens, GA, Butter-thief Books, 2014). Enclosure Book. Mixed media (cardstock, encyclopedia pages, Japanese *washi* paper). Edition of 1.
- 2014 *(Hidden) Friction* (Athens, GA: Butter-thief Books, 2014). Paper process piece. Mixed media (watermarked handmade rag paper, cardboard, plastic, methylcellulose). Var. ed. of 58.
- 2014 *Only a Novel*. By Jane Austen (Athens, GA: Butter-thief Books, 2014). Miniature book. Laser-printed and illustrated; handmade endpapers; pamphlet-bound with paste-paper cover. Var. Edition of 20.
- 2014 *Big in Japan*. By Sujata Iyengar (Athens, GA: Butter-thief Books, 2014). Miniature book. Collage and ink on handmade Japanese *chiri* paper; Japanese four-hole binding with cardstock cover. Edition of 6.
- 2014 *Insects in Sex*. By Sujata Iyengar (Athens, GA: Butter-thief Books, 2014). French fold (8-page chapbook) of haiku, letter-press printed, illustrated with linoleum cuts by the author. Edition of 8.
- 2014 *A Hymn to Camdeo*. By Sir William “Orientalist” James (Athens, GA: Butter-thief Books, 2014). Modified palm-leaf book. Laser-printed, color illustrations, hand-painted and -engraved wood covers, *pothi* binding. Edition of 2.
- 2014 *Sample Stories: A Paper Sample Book*. By Sujata Iyengar (Athens, GA: Butter-thief Books, 2014). Laser-printed; handmade paper inserts. Edition of 2.
- 2014 *A Rose in Black* (Athens, GA: Butter-thief Books, 2014). Paper sculpture. Edition of 1.

RECOGNITIONS AND OUTSTANDING ACHIEVEMENTS

- 2020 Shakespeare Association of America Folger Fellow Award, Shakespeare Association of America.
- 2007 Sujata Iyengar and Christy Desmet, Winners, “Best New Journal,” for *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, from the Council of Editors of Learned Journals
- 2002 Schachterle Essay Prize, Society for Literature and Science
- 2002 Special Sandy Beaver Award for Excellence in Teaching, University of Georgia

GRANTS AND AWARDS

External Award: International

- 2024 Nora Galland and Emmanuelle Peraldo (Université Côte d’Azur, Nice, co-PIs), Sujata Iyengar, co-investigator, EARTH 16-18, UCAJEDI Investments in the

Future project managed by the National Research Agency (ANR) with the reference number ANR-15-IDEX-01

2016-19 Sujata Iyengar (UGA), and Nathalie Vienne-Guerrin (Université Paul Valéry Montpellier III, UPVM3), co-P.I.s, Partner University Fund Award /FACE Foundation/Mellon Foundation, with the Université Paul Valéry Montpellier III, for a three-year collaboration on “Scene-Stealing/Ravir la Scène,” 2016-2019. Amount received in 2016/7: \$13,426. Amount received in 2017/8: 21,206. Amount received in 2018/9: 21,206. Total over three years, including both institutions’ cost-share: approx. \$117,000.

External Awards and Fellowships: National and Regional

2021 Shakespeare Association of America Folger Shakespeare Library Award

2020-21 P.I. Sujata Iyengar, “Shakespeare and Adaptation Theory,” Folger Shakespeare Fellow (\$4000)

2020 P.I. Sujata Iyengar, Co-I. Mikaela Warner, “Shakespeare and ASL Poetics,” Georgia Humanities (\$2000)

2019 (co-P.I. Matthew Kozusko, Ursinus College) National Endowment for the Humanities/Georgia Tech “Microgrant,” Sustaining Digital Humanities (\$1000)

2018 (co-P.I.s Sarah Green and Trudi List, Athens-Clarke County Libraries) Georgia Humanities Grant for “Magical Language: Gloria Naylor’s *Mama Day*.” \$2000 to buy Naylor’s novel for the African American Fiction reading group and expenses associated with a panel discussion on Shakespeare and Gloria Naylor.

2016 National Endowment for the Humanities/Folger Shakespeare Library “Microgrant,” Teaching Shakespeare to Undergraduates project (\$1000)

2007 Folger Shakespeare Library, Short-term Fellowship

2001 Huntington Library Fellowship, San Marino, CA

1998 Mabelle McLeod Lewis Foundation Fellowship

1991 British Academy Award (United Kingdom)

Internal Awards, University of Georgia

2023 Distinguished Research Professor, University of Georgia

2023 Franklin International Faculty Award, University of Georgia/LMU (Munich) (\$5000)

2023 Willson Center for Humanities and Arts, co-convenor with Debra Bailey Mitchell, Faculty Research Seminar, EARTH 16-18 (\$2000)

2021-4 Willson Center for Humanities and Arts, co-convenor with Miriam Jacobson and Anne Meyers DeVine, UGA Symposium on the Book (\$2000)

2022-3 Inaugural Grants and Fellowships Support Program Fellow, Willson Center for Humanities and Arts (\$1000)

2022 Willson Center for Humanities and Arts, English Department, Book Subvention Support for image permissions, *Shakespeare and Adaptation Theory* (\$1000).

2020 Willson Center for Humanities and Arts, Distinguished Visitor Award to bring Deaf+ scholar Jill Bradbury to Campus (\$1500; reduced to \$500 for virtual visit)

2020	Willson Center for Humanities and Arts, Short-Term Fellow Award to bring early modernist Marion Wynne-Davies to campus (\$5000; reduced to \$1500 for virtual visit)
2019	Office of Institutional Diversity, Willson Center, Department of English (Co-P.I.: Miriam Jacobson), Book Subvention Support for indexer (\$1400).
2019	English Department (co-investigators Miriam Jacobson and Jason Payton), support for Mellon Foundation Global Georgia Initiative (\$500).
2019	Department of Theatre and Film Studies, Willson Center, Department of English (P.I. Sujata Iyengar), Sponsorship of international conference “Shakespeare on Screen in the Digital Era” at Université Paul Valéry Montpellier 3 (\$750).
2018	Active Learning Classroom Development Grant (P.I: Lindsey Harding, co-I.: Sujata Iyengar and others), Center for Teaching and Learning (\$25,000).
2018	Learning Technologies Grant (P.I: Sujata Iyengar), Center for Teaching and Learning, University of Georgia (\$13,000).
2018	Public Impact Grant, Willson Center for Humanities and Arts (P.I: Sujata Iyengar), University of Georgia (\$7000)
2018	Writing Fellows’ Award, Center for Teaching and Learning, University of Georgia (\$1000)
2017	Special Small Grant, Office of Service-Learning, University of Georgia (\$200)
2015-16	University of Georgia, Office of Online Learning, Online Learning Fellowship (\$5000)
2015	Public Programs Grant, Provost’s Office and Office of Academic Programs, University of Georgia (P.I.: Christy Desmet, \$2500)
2015	Distinguished Lecturer Award, Willson Center for Humanities and Arts, University of Georgia (\$1500)
2015	(and Christy Desmet) Public Impact Grant for “Appropriation in an Age of Global Shakespeare: An International Conference,” November 12, 13, and 14, 2015, Willson Center for Humanities and Arts, University of Georgia. (\$5000)
2014-15	Study in a Second Discipline Fellowship, Office of the Vice President for Research, University of Georgia.
2013	University of Georgia, Provost’s Summer Research Award
2013-14	University of Georgia, Office of Service-Learning, Service-Learning Fellowship
2012-13	University of Georgia, Willson Center for Humanities and Arts [formerly the Center for Humanities and Arts], Faculty Research Award
2006-7	University of Georgia, Sarah H. Moss Fellowship
2005-6	University of Georgia Research Foundation Fellowship
2005	P.I. Sujata Iyengar, Co.-I. Christy Desmet; University of Georgia, President’s Venture Fund Award
2004	University of Georgia, Center for Humanities and Arts, Visiting Scholar Grant
2002-3	Sujata Iyengar and Christy Desmet, Co-Investigators, University of Georgia, Journal Support, Center for Humanities and Arts
2002	University of Georgia Research Foundation Fellowship
2002	University of Georgia, Center for Humanities and Arts Book Subvention Award
2003	(Sujata Iyengar, Co-Investigator with several departments) University of Georgia Center for Humanities and Arts Visiting Artist Grant

2002 University of Georgia Sarah H. Moss Fellowship
 2001-2 University of Georgia, Center for Humanities and Arts Research Fellowship,
 2001 University of Georgia, Center for Humanities and Arts Department-Invited
 Lecturer Grant
 2000 University of Georgia Research Foundation Faculty Research Grant

INVITED TALKS (INTERNATIONAL AND NATIONAL)

2024 “Shakespeare and the Metaphors of Adaptation.” Keynote address, International Conference on Adaptation, Università Ca Foscari’ (Venice, Italy), December 17-19; December 18.
 2024 “Shakespeare’s Sonnets, the fine press edition, the “democratic multiple,” and the artist’s book.” Public presentation, King’s College, London, October 1.
 2024 “Love at the Antipodes: *Much Ado About Nothing*, 2.1.241-9.” Keynote address, EARTH 16-18, Université Côte d’Azur, Nice, France, July.
 2024 “Pursuing Happiness in Shakespeare.” Panel presentation, A.V. Elliott Conference on Great Books and Ideas, Mercer University, Macon, Georgia, April.
 2023 “Much Ado About Multicultural Adaptation.” Ludwig Maximilien University, Munich, Germany, June.
 2023 “Edwardian Miniatures and Modern Giants.” Munich Shakespeare Library, Munich, Germany, June.
 2023 “Face to Face with *Lear*.” University of Haifa (remote, pro-bono), May.
 2022 “Losing Desdemona: *Othello* and (Cultural?) Appropriation.” Amherst College, MA (remote), September.
 2022 “Pleasure and Damage.” Invited presentation, Seshadripuram Evening Degree College 50th anniversary celebrations, Bengaluru, India (remote, pro-bono), June.
 2022 “The Relief of Shakespeare: Much Ado about (Ir)Relevance.” Invited presentation, “Shakespeare and Relevance,” Huntington Library, Pasadena, California, May.
 2022 “Podding with Hamlet.” Invited lecture, Washington University, St. Louis (remote, February).
 2021 “Introduction to *The Two Noble Kinsmen*.” *The Show Must Go Online* (remote, pro-bono), September.
 2021 “Maiden Blossoms: Shakespeare and Climate Grief.” Shakespeare’s Globe (remote, pro-bono), EarthShakespeare Alliance, April.
 2020 “De-Canonizing the Early Modern Dissertation: Anti-racist Scholarly Practices for Dissertation Writers.” Folger Institute, Pivot lecture series, remote, August 2020.
 2020 “Co-creating and Co-curating scholarship with students,” in “Shakespeare, Pedagogy, and the Future of the Humanities.” 30th anniversary Strode Symposium celebration, University of Alabama, February 22.
 2019 “Same-sex star-crossed lovers in global Shakespearean web-series.” Annual Shakespeare Lecture, The George Washington University, DC, September 13, 2019.

- 2019 “Mo-cap Molière and Shape-shifting Shakespeare: The Rosetta Theatre Project,” invited speaker, Theatre Without Borders Collaborative, June 25.
- 2019 “*Dreams of Service-Learning*.” “Citizen Shakespeare,” University of Minneapolis, April 13-15.
- 2018 “Books at the End of the World,” NEA Big Read, University of Wisconsin-La Crosse, April 10.
- 2016 “Shakespearean Artists’ Books at the Rose Library,” First Folio Celebrations, Emory University, October 20.
- 2015 “Shakespeare and the Cancer Narrative.” Emory Disability Studies Initiative and Medieval/Early Modern Colloquium, December 4.
- 2015 “Why Shakespeare’s *King John* leaves out the Magna Carta.” University of North Carolina-Charlotte, September.
- 2014 “Beds and Handkerchiefs: Moving Objects in Three International *Othellos*.” Featured Speaker, “Mapping World Markets and Archives: Global Shakespeare Conference,” George Washington University, Washington, D.C., January 24-25.
- 2012 “Shakespeare and the Artist’s Book.” Hudson Strode Lecture, University of Alabama, November 19.
- 2009 “Race in Early Modern Women’s Writing.” Invited Speaker, Summer Institute for Literary and Cultural Studies (Mellon Foundation), Wheaton College, June.
- 2000 “Thirteen Ways of Looking at a Black Bride.” Invited Speaker, Strode Symposium, University of Alabama, Tuscaloosa, February.

PUBLIC LECTURES (LOCAL, PRO-BONO)

- 2020 “Feminist Afrofuturist World-Making through Live Performance: The 2019 Delacorte *Much Ado About Nothing* in New York and the 2020 Justice for Black Lives Rally in Athens, GA,” Institute for Women’s Studies, November (remote).
- 2016 “Ecologies of the Shakespearean Artists’ Book,” Ecologies of the Book, University of Georgia, April 8.
- 2015 “Shakespeare in the Artists’ Book.” Gallery Talk, “Appropriation in an Age of Global Shakespeare,” Hargrett Libraries, University of Georgia, November 14.
- 2014 “Shakespeare’s Plants and Flowers.” Public Lecture, State Botanical Gardens of Georgia, September 23.
- 2013 “Shakespeare at the Doves Press.” Public Lecture, Willson Center for Humanities and Arts, University of Georgia, January 31.
- 2012 “Pop Goes Shakespeare: Illustration, Adaptation, and Appropriation in the Brotherhood of Ruralists’ Arden 2 Shakespeare covers.” Georgia Museum of Art/Willson Center Lecture, April.
- 2007 “Shakespeare’s Medical Language.” Public Lecture, Women’s Studies Program, University of Georgia, Spring semester.
- 2006 “The Semiotics of Race and Gender in Reviews of Single-Sex Shakespeare Productions.” Invited Speaker, Grady College, University of Georgia, March 20.
- 2001 “Reading Race and Skin-Color in Early Modern Renderings of Heliodorus’ *Aithiopika*.” Public Lecture, “Lunch-in-Theory,” Center for Humanities and Arts, University of Georgia, February.

- 2000 “Race, Gender and the Song of Songs in the Seventeenth Century.” Public Lecture, Women’s Studies Program, University of Georgia, February.
- 1996 “The Moorish Dance in *The Two Noble Kinsmen*.” Invited Speaker, Bay Area Pre- and Early Modern Studies Group, Stanford University, March.

CONFERENCE ACTIVITY

Public Impact Conferences and Symposia Organized

- 2025 Shakespeare’s Birthday Lecture, by Elizabeth Tavares, University of Alabama, April 21, 2025.
- 2024 UGA Symposium on the Book: Remediating the Book (with Miriam Jacobson and Anne Meyers DeVine), September.
- 2024 Shakespeare Birthday Lecture, by Enno Ruge (LMU, Munich), April.
- 2024 EARTH 16-18@UGA: Early Modern Environmental Humanities and Race Theory, day symposium, presenters Nora Galland and Emmanuelle Peraldo (Université Côte d’Azur), co-P.Is, EARTH 16-18; Mario Erasmo (UGA, Classics) and Miriam Jacobson (UGA, English); Cari Goetchus (UGA, Environment+Design). April 4.
- 2023 UGA Symposium on the Book: Unbinding Book History (co-organized with Miriam Jacobson and Anne Meyers DeVine), September.
- 2023 Shakespeare’s Birthday Lecture, by Marion Wynne-Davies, April.
- 2022 Shakespeare’s Birthday Lecture, by Brandi K. Adams, organized (with Anne Meyers DeVine) for the UGA Symposium on the Book, April.
- 2021 “Constitution Day: Writtenness and the American Constitution.” Symposium organized (with Anne Meyers DeVine) for the UGA Symposium on the Book, September.
- 2021 Shakespeare’s Birthday Lecture: “Shakespeare and ASL Poetics.” Co-organizer (with Mikaela Warner), April.
- 2019 “Shakespeare on Screen in the Digital Era.” Co-organizer (with Nathalie Vienne-Guerrin and Sarah Hatchuel, UPVM3, and Nathalie Rivère de Carles, Université Toulouse Jean-Jaurès), Shakespeare on Screen: The Montpellier Conference, UPVM3, September 2019.
- 2018 “Scenes in the Other’s Language/Scènes dans la Langue de l’Autre.” Conference-festival (with colleagues from UGA and UPVM) at UGA, Special Collections Library, November 1-3, 2018.
- 2018 “Shakespeare’s Histories and the Historiography of Race: Shakespeare’s Birthday Symposium.” Papers from students enrolled in ENGL 8300, Park Hall 261, April 23, 2018.
- 2018 “*Henry V*.” Symposium on Shakespeare’s *Henry V* (talks by Florence March, UPVM, and Nicholas Myers, UPVM), April 20, 2018, UGA Special Collections Library.
- 2018 “*Henry V*: An Open Seminar.” Symposium on Shakespeare’s *Henry V* (with colleagues from UGA and UPVM), April 16, Park Hall, English, UGA.
- 2017 “Staging the Truce/Mettre en Scène la Trêve.” Symposium (with colleagues from UGA, UPVM, and Université de Toulouse), Toulouse, France, October 27.

- 2017 Sujata Iyengar, Christy Desmet, Nathalie Vienne-Guerrin, and Florence March, workshops on “Scenes in the Other's Language/Scènes dans la Langue de l'Autre” and *Henry V*, UPVM, Montpellier, October 2017.
- 2017 “Bedchamber Scenes/Scènes de lit.” Conference (with colleagues from UGA and UPVM) at UGA, April 13-14.
- 2017 Eric Johnson, Gabrielle Linnell, Emily McGinn and Sujata Iyengar, “THATCamp: Shakespeare,” The Humanities and Technology Camp “UnConference,” April 5, 2017.
- 2016 “Balcony Scenes/Scènes de Balcon.” Conference-festival organized (with colleagues from Université Paul Valéry Montpellier III, Le Havre, and the IRCL) at UPVM, November 23-25.
- 2016 “1616/1916/2016: Shakespeare in Ireland.” Symposium held at the University of Georgia, November 9.
- 2015 “Appropriation in an Age of Global Shakespeare.” International conference co-convened with Christy Desmet and Miriam Jacobson, University of Georgia, November 12-15.
- 2015 “Magna Carta at 800: A Roundtable.” With Wendy Turner (Georgia Regents), Cynthia Camp, Benjamin Ehlers. University of Georgia, June 15.

Sessions organized or chaired at professional meetings

- 2023 “Shakespeare and Book Arts.” Panel (organized with Jennifer Low), Shakespeare Association of America, April.
- 2022 “Petrarch and Race Thinking: Histories, Theories, Adaptations,” Renaissance Society of America meeting, December 2022 (remote).
- 2022 “Who Owns Shakespeare?” session proposed and organized (remotely), Shakespeare Forum of the Modern Language Association, Washington, DC, January 6-9.
- 2021 “Shakespeare, Identity, Aesthetics: Race, Genre, and Disability,” session proposed and organized (remotely) for Shakespeare Forum of the Modern Language Association, Toronto, Canada, January.
- 2020 “Infracontexts, Paratexts, and Story in Selected Shakespeare Adaptations,” session organized and chaired (with Louise Geddes and Kendra Leonard) for the Wooden O Symposium, Utah Shakespeare Festival (remote), August 3-4.
- 2020 “Shakespeare and Amateur Hour.” Session co-organized with Andras Kisery for the Shakespeare Forum of the Modern Language Association, Seattle, USA, January.
- 2019 Organizers and Chairs, peer-reviewed, with Shaul Bassi, University ca’Foscari, Venice, and Nora Galland, UPVM3, “Cultural Mobility Around Shakespeare’s Rome: Mapping Race, Ethnicity, and Nation through Performance,” European Shakespeare Research Association, Rome, Italy, July 9-12, 2019.
- 2019 Chair, invited, “Shakespeare and Transgender Theory.” Shakespeare Association of America, April 17-20.
- 2018 Respondent, invited, “Technology, Philosophy, Performance,” seminar organized by Lisa Starks, Shakespeare Association of America, March 30.

- 2017 Organizers and Chairs, peer-reviewed, Sujata Iyengar and Christy Desmet and Krystyna Kujawska-Courtney, "Race in European Theatrical Cultures," seminar organized for the European Shakespeare Research Association Bi-ennial Conference, Gdansk, Poland, July 2017.
- 2015 Organizer and Chair, peer-reviewed, "Adaptation, Appropriation, or What You Will." Seminar organized and chaired at the Shakespeare Association of America, Vancouver, Canada, April 1-4.
- 2014 Chair, invited, "Race and eighteenth-century science." North-Eastern British Studies Association Conference, November. Organizer: Craig Koslofsky.
- 2014 Chair, invited, "Global Shakespeares in Prisons, Villages, and Opera Houses." Shakespeare Association of America Annual Meeting, April 2014. Organizer: Sheila T. Cavanagh, Emory University.
- 2013 Organizer and Chair, peer-reviewed, "Shakespeare, Health, and Well-Being." Shakespeare Association of America Annual Convention, March 27-31.
- 2013 Organizer and Chair, peer-reviewed, "Women's Arts of Healing." Women and Girls in Georgia conference (WAGG), Institute for Women's Studies, University of Georgia, Athens, GA, October 19.
- 2007 Chair, invited, Session IV, Southeastern Renaissance Conference, Athens, GA, October 12-13.
- 2003 Co-convenors, invited, Sujata Iyengar, David Gants, and Frances Teague, "Renaissance Stagings," University of Georgia, March 28-29.
- 2001 Co-organizers, peer-reviewed, Sujata Iyengar and Elizabeth D. Harvey, "Spenserian Bodies: Erotic, Medical, and Gendered Corporealities in *The Faerie Queene*." Session for "The Place of Spenser: Words, Worlds, Works. An International Conference," Pembroke College, Cambridge, England, July 4-7.
- 2001 Chair and Respondent, invited, "South Asia and the Arts," "Globalization in South Asia," Center for Humanities and Arts, University of Georgia, February.
- 2000 Co-organizers, peer-reviewed, Sujata Iyengar, Caroline Bicks, and Jennifer Summit, "Instructional Tales: Teaching Non-Fiction in the Literature Classroom," "Attending to Early Modern Women," University of Maryland, College Park, November.

Seminar Papers

- 2022 "Editing (out?) the "Ethiope" in *Much Ado*." Seminar paper, "Shakespeare in Quarto and Folio," Shakespeare Association of America, Jacksonville, Florida, April.
- 2021 "Books in Space." Seminar Paper, World Shakespeare Conference (remote), July.
- 2019 "Queer Temporalities in Streaming Same-Sex Shakespeare Adaptations in Three International Web-Series." Shakespeare on Screen in the Digital Era, Montpellier, France, September.
- 2019 "'Is that their life, or is it just performance?': Channeling Beyoncé in *Antony and Cleopatra* (2018)." European Shakespeare Research Association, Rome, Italy, July.
- 2019 "Gravediggers in Stone: Picasso's *Hamlet* lithographs and the *livre d'artiste*." Shakespeare Association of America, Washington, DC, April.

- 2017 (and Lesley Feracho) “*Hamlet* and Representations of Diasporic Blackness.” European Shakespeare Research Association, Gdansk, Poland, July.
- 2016 “Claire Van Vliet’s *King Lear*.” World Shakespeare Congress, Stratford-on-Avon, August.
- 2015 “Have His Carcase: Skin, Media, Documents, and the Missing *Magna Carta* in Shakespeare’s *King John*.” Shakespeare Association of America, Vancouver, Canada, April.
- 2014 “A Type of ‘Imaginary Audition’: The Doves *Hamlet*.” International Shakespeare Conference, Stratford-on-Avon, August 3-8.
- 2014 “Prospero’s, Caliban’s, and Miranda’s Books: Artist’s Books of *The Tempest*.” Shakespeare Association of America, St. Louis, Missouri, April.
- 2012 “Why Ganymede Faints and the Duke of York Weeps: Passion Plays in Shakespeare.” International Shakespeare Conference, Stratford-on-Avon, August.
- 2012 “‘Those Arden 2 Shakespeare Covers’: The Brotherhood of Ruralists as Postmodern Pop Art.” Shakespeare Association of America, Boston, MA.
- 2010 “Shakescrafting.” International Shakespeare Conference, Stratford-on-Avon, August.
- 2008 “Inside and Outside the skin-coat of *King John*.” International Shakespeare Conference, Stratford-on-Avon, August.
- 2000 “‘Like a Right Gypsy,’ or, Was Shakespeare’s Cleopatra Black?” Shakespeare Association of America, Montréal, April.
- 1999 “Nut-brown Maids and ‘Sunne-burnt’ Men.” Shakespeare Association of America, San Francisco, April.

Papers Delivered

- 2025 Sujata Iyengar (co-authored with Lesley Feracho), “‘Crafting...a New Way of Living’: Racial Politics and Digital Paratexts in the RSC’s *Much Ado About Nothing* (2022).” “Staging, Programming, and Archiving Shakespearean Futures,” European Shakespeare Research Association, Porto, Portugal, July.
- 2025 “Moving Fast and Breaking Things: A Response to Vera Keller’s *Interlopers*,” Roundtable discussion, Renaissance Society of America, March.
- 2024 “‘Beauteous Niggard’: A ‘Weird Reading’ of Sonnets 1, 4, and 72,” MLA Convention, LLC Shakespeare session, “Shakespeare’s Sonnets,” January.
- 2023 “#BookArtsSoWhite?” “Shakespeare and Book Arts,” Shakespeare Association of America, Minneapolis, April.
- 2023 “Queen of Egypt and Queen of the Bey-Hive: Sophie Okonedo’s Cleopatra at the NT (2018),” LLC Shakespeare, Modern Language Association, December.
- 2023 “‘It was the Best Butter’: Choosing the Right Journal for Your Work,” in “How to Get Published,” MLA/Council of Editors of Learned Journals, Roundtable presentation, January.
- 2022 “Tradapting *Pericles*.” MLA roundtable, “Shakespeare and the Politics of Tradaptation,” January.
- 2022 “Tropes of Race and Colonialism in Early Modern Women’s Writing,” Masterclass for the MLA panel “British and Dutch Women’s Writing: Race, Class, and Colonialism,” January.

- 2021 “Shakespeare and Climate Grief.” South-Eastern Renaissance Conference, Duke University/remote.
- 2021 “Channeling *Hamlet*.” Theatre Without Borders (remote), June 2021.
- 2021 “Race Thinking in Margaret Cavendish’s Drama.” Shakespeare Association of America (remote), April.
- 2021 “‘Decolonizing’ Spenser and Milton through Multicultural and Diasporic Irish Verse and Students’ Creative Responses.” Renaissance Society of America (remote), April.
- 2021 “Publishing the Precariat.” Council of Editors of Learned Journals/MLA (remote), January.
- 2021 Issues in Scholarly Publishing: Ethics, Originality, and Attribution in the Era of the Personal Digital Repository.” Council of Editors of Learned Journals/MLA (remote), January.
- 2020 “Watching the 2019 all-Black Delacorte Theatre *Much Ado About Nothing* in Georgia in 2019 and again in 2020,” Wooden O Symposium (remote), July.
- 2020 “Peter Frase’s *Four Futures*, Malka Older’s *Infomocracy*, and the Future of the Humanities Post-Capitalism,” Hudson Strode Anniversary Symposium, February
- 2020 “Race Thinking in Margaret Cavendish’s Drama.” “Race Thinking 2: Embodiment,” Seventeenth-century British Literature Forum, MLA, Seattle, January.
- 2017 “From War Crimes to Truce Thinking in Shakespeare’s *Henry V*.” Staging the Truce/Mettre en Scène la Trêve, Toulouse, France, October.
- 2017 “Shakespeare and the Transformative Principle (Spreadable Shakespeare).” Shakespeare Association of America, Atlanta, Georgia, Panel, April.
- 2016 “Shakespeare’s Anti-Balcony Scenes.” Balcony Scenes/Scènes de Balcon, Montpellier, France, November.
- 2016 “Intersectional Shakespeares.” World Shakespeare Congress, London, August.
- 2016 “Shakespeare Transformed: Copyright, Copyleft, and Shakespeare After Shakespeare.” Société Française Shakespeare, Paris, France, January.
- 2014 “Sustaining the Humanities, the Environment, and the Self in Shakespeare: The Humanities Quadrant.” “Sustainable Shakespeares, II.” South-Atlantic Modern Language Association (SAML A) conference, Atlanta, Georgia, November.
- 2014 “Desdemona’s Voice.” “Shakespeare and Science Fiction.” Shakespeare 450. Société Française Shakespeare, April, Paris.
- 2011 Sujata Iyengar and Christy Desmet, “Rebooting Ophelia.” Modern Language Association Convention, January, Los Angeles.
- 2006 Christy Desmet and Sujata Iyengar, “The Panopticon in the Playground: Shakespeare and Appropriation Online.” Modern Language Association, MLA Annual Convention, Shakespeare Division Session, Philadelphia, December.
- 2006 “Color-Blind Casting in Single-Sex Shakespeare.” Renaissance Society of America, San Francisco, March 23-26.
- 2004 “‘Some Indian God’: Orientalism and Orientation in John Cameron Mitchell’s *Hedwig and the Angry Inch*.” Special Session, “*Hedwig and the Angry Inch*: Queering Americana through Cinematic Spectacle,” South-Central Modern Language Association Convention, New Orleans, October.

- 2002 “Thirteen Ways of Looking at a Black Bride.” Division Session, Literature of the English Renaissance, Excluding Shakespeare, Modern Language Association Convention, New York, December.
- 2002 “Embodied and Embedded Memory in Early Modern Versions of Heliodorus’ *Aithiopika*.” Group for Early Modern Cultural Studies, Tampa, Florida, November.
- 2000 “What About the Bhangradoggirls? Racial Segregation in Jeff Noon’s *Vurt*.” Science Fiction Discussion Group Regular Session, Modern Language Association Convention, Washington, DC, December.
- 2000 “Pseudo-scientific Theories of Racial Difference in the Seventeenth Century.” Society for Literature and Science, Atlanta, Georgia, October.
- 2000 “Sex Acts: Engendering Racial Difference in Underdowne’s Heliodorus.” “Virile Women, Consuming Men: Gender and Monstrous Appetites in Early Modern England,” Gregynog Hall, University of Wales, April.
- 1999 “I’m not Spanish, you see; I’m Indian’: Pico Iyer and the Limits of Post-National Identity.” “Writing the Journey: The International Travel Writing Conference,” University of Pennsylvania, Philadelphia, PA, June.
- 1998 “‘Not white, black, olive, tawny or ash-coloured’: Margaret Cavendish’s *Blazing World*.” Special Session of the Margaret Cavendish Society, “Margaret Cavendish and the Canon,” Modern Language Association, San Francisco, December.
- 1998 “Shakespeare and the Beast, or, How to use Disney to Teach Shakespeare.” “Teaching the Renaissance,” the Southern California Renaissance Conference, California State University-Long Beach, February.
- 1997 “Black Beauties and White Devils: Blushing, Blackness and Early Cosmesis.” Special Session, “Changing Color: The Blush as a Construct of Race and Gender,” Modern Language Association, Toronto, Canada, December.
- 1997 “The English Metamorphosed.” American Comparative Literature Association, “New Worlds For Old,” Puerto Vallarta, Mexico, April.
- 1997 “‘Love and Theft’ in Jonson’s *The Gypsies Metamorphosed*.” “The Letter and the Spirit: The Matter of Early Modern Culture,” Stanford University, CA, April.
- 1996 “‘How Sad a Passage ‘tis’: Sexual Healing and Fistuline Text in Shakespeare’s *All’s Well That Ends Well*.” “Incorporating the Antibody: Women, History and Medical Discourse,” University of Western Ontario, Ontario, Canada, October 1996. I delivered an earlier version of this paper at “Revisioning Culture: Transforming Academic Theory and Practice,” an interdisciplinary conference held at the University of California, Santa Cruz, April 1994.

Workshop Participation

- 2019 “Sustaining Digital Humanities.” Georgia Tech, January 17-18.
- 2016 “Original Pronunciation.” World Shakespeare Congress, London, August.
- 2016 “Shakespeare, Race, and Pedagogy.” Invited participant, Shakespeare Association of America, New Orleans, March.
- 2008 “Close Reading without Readings.” Shakespeare Association of America, Chicago, March.
- 2001 “Getting Published.” Shakespeare Association of America, Miami, March.

1996 “Mythologies of Color: Gender and Race in Renaissance England.” Institute for Research on Women and Gender [Clayman Institute], Stanford University, April.

TEACHING EXPERIENCE (condensed list)

Graduate Classes (listed by first year taught)

2025 Renaissance Seminar: Imagining Christopher Marlowe
2021 Renaissance Drama and Disability Studies
2020 Shakespeare and Media (split-level, hybrid)
2018 Shakespeare, Race, and Historiography: The English History Plays (blended)
2014-2018 Shakespeare in the Classroom (Service-Learning) (split-level)
2013 Shakespeare and the Book
2011 Bibliography and Research Methods (split-level)
2010 Elizabethan Poetry (split-level)
2009 Early Modern Bodies
2005 Shakespeare and Feminist Theory (split-level)
2004 Global Feminisms
2003 Feminisms, Narrative, and Literary Theory
2003 Shakespeare and Marriage (split-level)
2001 Spenser (split-level)
2000 Gender, Race and Difference in Early Modern Culture

Upper-division Undergraduate Classes and Internships (listed by first year taught)

2024 Literature and Adaptation
2024 Shakespeare 2, Special Topics: Much Ado About Nothing
2024 Early Modern Environmental Literature, Service-Learning
2020 Elizabethan Poetry (hybrid, “hyflex”)
2020 Shakespeare 1 (hybrid, “hyflex”)
2020 Shakespeare and Media (split-level, hybrid)
2020 Digital Publishing (internship)
2019 Literary Magazine Editing (experiential learning)
2016 Elizabethan Poetry (blended, hybrid)
2016 Shakespeare in Context (split-level, online)
2014-2018 Shakespeare in the Classroom (Service-Learning) (split-level, blended)
2013 Shakespeare and the Book (Writing Intensive)
2012 Shakespeare and His World
2012 Introduction to British-Irish Studies (Study Abroad) (split-level, blended)
2012 Shakespeare and Appropriation (Writing Intensive)
2012 Literary Magazine Editing (Writing Intensive)
2011 Introduction to English Studies (Writing Intensive)
2010 Shakespeare and Medicine
2010 Careers for English Majors
2000 Elizabethan Poetry (taught in multiple delivery modes)
2006 Shakespeare’s Plays: An Overview
2006 Shakespeare on Film

2003	Shakespeare and Marriage (split-level)
2001	Shakespeare's Later Plays
2002	Hermaphroditism and Inter-sexuality in Early Modern England
2000	Race and Gender in Early Modern England
1999	Shakespeare's Early Plays

First- and Second-year Classes

2020	British Literature to 1700 (hybrid, blended)
2019	First-Year Writing, Writing About Health and Medicine
2014	British Literature to 1700, Honors Option
2014	<i>A Midsummer Night's Dream</i> for Children
2013	<i>Othello</i> on Screen
2012	<i>Othello</i> on Film
2011	Writing and Health (Writing Intensive)
2009	Why Study English?
2006	Shakespeare and Medicine
2004	British Literature to 1700 (Writing Intensive)
2002	Shakespearean Adaptations for Children

Supervision of Graduate Research (as Major Professor; redacted for student privacy; list available on request)

Guest Speaker and Discussion Leader, Departments other than English

2015	Health and Medical Journalism (class on Narrative Medicine), instructor of record Prof. Patricia Thomas, Grady College of Journalism and Mass Communication
2014	Health Communication (class on Narrative Medicine), instructor of record Dr. Karen Hilyard, College of Public Health
2014	History (class on Shakespeare's <i>The Tempest</i>), instructor of record Dr. Ben Ehlers, Franklin College

SERVICE TO THE PROFESSION (current confidential awards and review committees redacted)

2019-24	Member (2019-21), Secretary (2021-22), President (2022-23), Ex-President (2023-24), Executive Committee, Shakespeare Forum, Modern Language Association of America (elected office)
2024-7	Member, Editorial Board, <i>Early Modern Women</i>
2023	External Review Committee, College of William and Mary, Department of English
2021	Member, Editorial Board, Cambridge Elements in Shakespeare (invitation)
2020	Member, Editorial Board, <i>Shakespeare</i> , British Shakespeare Society (invitation)
2020	Member, Editorial Board, Cambridge Shakespeare Editions (invitation)
2013	Graduate Student Fellowship Awards Committee, Shakespeare Association of America (invitation).
2013	Bellagio Fellowship Awards Committee, Shakespeare Association of America (invitation).

2011- Promotion and Tenure Reviewer, institutions redacted.
 2005- Co-founder and co-editor, *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*
 2005- Book Manuscript Reviewer, Penn Press, Palgrave Macmillan, MLA Publications, SpringerLink, University of Toronto Press, Routledge, Bedford-St. Martin's, University of Michigan Press, Temple University Press, Oxford University Press, Cambridge University Press, Edinburgh University Press.
 2005- Article manuscript reviewer, *Shakespeare Bulletin*, *The Historian*, *LIT*, *British Journal for the History of Science*, *Exemplaria*, *Upstart*, *Arrêt sur Scène/Scene Focus*, *Medical Humanities*, *Cahiers Elisabethains*, *Huntington Library Quarterly*, *Shakespeare*, *Renaissance Quarterly*, *Renaissance Studies*, *PMLA*.
 1992-1996 Associate editor, *Stanford Humanities Review*

DEPARTMENTAL AND UNIVERSITY SERVICE (current confidential awards and review committees redacted)

Convenor, Felson Faculty Writing Retreat	2022-
Classics PRAC Cmte	2024-2025
Faculty Mentor, Julie Mattison	2023-
Principal Lecturer Promotion Committee	Member, 2024
Undergraduate Committee	Chair, 2008-2011; Member, 2022-4
Member	2006-2008
Member	2004-2005
Classics Promotion	Member, 2023
Ad Hoc Premodern Hiring	Member, 2022
University Special Task Force on Teaching	Member, 2021
Lecturer Hiring, Classics	Member, 2021
University Presidential Graduate Awards(confid.)	Member, 2021, 2023, 2024
University Promotion and Tenure	Member, 2018-2020
Ad Hoc Upper-Division Writing	Member, 2019-20
First-Year Composition	Member, 2018-2019
DIGI Advisory Board	Member, 2019-2021
University Experiential Learning Subcommittee	Member, 2015-20
English Department Graduate Committee	Member, 2015-2017
University Curriculum Committee	Member, 2015-2017
Humanities and Fine Arts Subcommittee	Member, 2015-17; Chair, 2016-17
Social Sciences Subcommittee	Member, 2015-16
University Council	Member, 2014-2016
Preliminary Tenure Review	Member, 2013, 2014
Third-year Review	Chair, 2013; Member, 2011
Post-tenure review committees	Chair, 2013; Member 2012, -06, -05, -23
Bedingfield Teaching Award Committee	Member, 2012
Lecturer Search Committee	Member, 2012
Medical Humanities Steering Committee	Member, 2008-2009, 2011-12
Junior Faculty Research Grant Committees	Member, 2009, 2007
British-Irish Studies Program Committee	Member, 2003-2008

Advisory Committee to the Head	Ex-officio member, 2008-2011
Elected representative	2006-2008, 2023-
Ad Hoc Advisory Stewardship Subcommittee	Member, 2006-2008
Undergraduate Essay Prize Committee	Member, 2006, 2004, 1999
English Department Lecture Committee	Member, 2001-2004
Franklin College Faculty Senate	Member, 2000-2001
Franklin College Strategic Plan Subcommittee	Member, 2000-2001
Ad Hoc Teaching Fellow Interview Committee	Member, 2000
Ad Hoc Committee for Film and Media Use	Member, 1998

SERVICE TO STUDENT GROUPS

2009-2011	Faculty Advisor, English Majors' Job Club
2008-2011	Faculty Advisor, English Students' Advisory Committee

COMMUNITY-ENGAGED PEDAGOGY AND PUBLIC OUTREACH

2024	"Earth 16-18." Workshop for high school and university teachers at Université Côte d'Azur, Nice, France
2024	"Shakespeare's Sonnets and Fine Press Editions," workshops for MA students, King's College, London
2024	"Early Modern Environmental Humanities." Community partnership with the UGA Founders' Garden as part of service-learning class and day-long symposium.
2019	"Shakespeare in the Classroom: International Service-Learning Edition." Collaboration with UPVM3 faculty and with École Croix d'Argent teachers, Montpellier, France.
2013-18	"Shakespeare in the Classroom." Collaboration with UGA Professors-in-Residence and teachers at Hilsman Middle and Barrow Elementary Schools, Athens, GA.
2013	(with Jonathan Murrow) "The Bones of Richard III." Lecture and Discussion, GRU/UGA Medical Partnership, Athens, GA, May.
2014	"Shakespeare's Flowers." Talk and reception at the State Botanical Gardens of Georgia, September 23.
2012	(with Jonathan Murrow) "Joan Didion's <i>Year of Magical Thinking</i> ." Discussion Leader, GRU/UGA Medical Partnership, November.
2011	"Shakespeare for Fourth-Graders." Interview and presentation, Barrow Elementary School, Athens, GA, January.
2005	"Enslaving the Slavers: Reversals of Fortune in John Hawkins' Third Slaving Voyage." Public Lecture, Borders Books, Beechwood Shopping Center, Athens, February 10.

LANGUAGES

French	Fluent (High B2)
Latin (Classical)	Good reading knowledge
Latin (Neo-Latin)	Basic reading knowledge
German	Basic (High A1)

Spanish	Basic (High A1)
Russian	Basic (High A1); reading knowledge
Tamil	Heritage language; “Hebbbar” dialect; spoken only
Hindi, Italian, Portuguese;	Very Basic

PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

Modern Language Association (since 1994)
Shakespeare Association of America (since 1998)
CELJ (2006-2025)
International Shakespeare Conference (invitation-only; since 2008)
Société Française Shakespeare (since 2014)
European Shakespeare Research Association (since 2014)
Renaissance Society of America (2000-03, 2006-7, 2019-)
Society for the Study of Early Modern Women (2024-)
Society for the History of Authorship, Reading, and Publishing (SHARP) (sporadic)
South Atlantic Modern Language Association (sporadic)

References available upon request

Teaching Portfolio available upon request