



CFP “Troubler of the Poor World’s Peace?” An International Symposium on Global *Richard III*

University of Murcia (Spain)

16-18 February, 2027

Confirmed keynote speakers:

Nicoletta Caputo (University of Pisa)

Genevieve Love (Colorado College)

Sonia Massai (University of Rome/KCL)

Erica Sheen (University of York)

Jeffrey R. Wilson (University of Harvard)

Andrés Lima (Centro Dramático Nacional)

Marco Paiva (Terra Amarela)

The current geopolitical landscape, marked by devastating warfare in Africa, the Middle East and Europe, together with increasingly subtle attacks on democratic rights and liberties across the globe, cannot help but call to mind Queen Margaret’s sleight of Gloucester early in Shakespeare’s tragedy, reminding both readers and spectators of the play of the global implications of the tyrant’s actions. Speaking initially to an audience whose purview went no further than that country and its closest dominions, *Richard III* has, since the ‘long’ nineteenth century, been adopted and adapted in numerous languages around the globe to reflect the rise and consequences of “insulting tyranny”—those who enact or enable it, those who oppose it and those who are its innocent victims. These issues, already very much at stake in the play’s earliest iterations, continued to be at the heart of performance, criticism, translation and adaptation throughout the modern history of the UK, Europe and the world.

Part of a Murcia University project to research the reception of Shakespeare in Spanish and European culture, the symposium calls on scholars and artists from Europe and beyond to explain their own engagements with a play that has been put to different uses in different times and places. Of special concern in the symposium will be the way it has been ‘reinvented’ in those periods and by those constituencies, with special emphasis on the relocation of the play’s ideological, gender/sexuality, regional/ethnic/racial/religious boundaries within specific historical and theoretical contexts and from national, transnational/regional, and/or global perspectives. Contributions on any of the following are welcome:

- *Richard III* in global theatrical, operatic, cinematic, televisual or online performance;
- Different global versions (adaptations, rewritings, appropriations, updates) of *Richard III*;
- Translations of *Richard III*: the importance and impact of those translations in their



target cultures and in intercultural contexts;

- Reception of Anglophone *Richard III* in non-Anglophone contexts, or the reception of non-Anglophone *Richard III* in Anglophone contexts;
- Traveling *Richard III*: international tours of the play, intercultural performances of the play;
- *Richard III* in global visual cultures: from illustration to audiovisual art;
- *Richard III* in global digital cultures; from video games to memes;
- Theoretical reflections on *Richard III* as a case study of ‘continental Shakespeare’ and or versus ‘global Shakespeare’.

In short, we are open to any contributions that relate interventions (artistic or otherwise) to broader regional, national, transnational, continental or intercontinental concerns and to the history of Shakespeare’s reception in these contexts. A **250-300 word abstract** and a **brief bio** should be sent to Juan F. Cerdá (juanfcerda@um.es) and Keith Gregor (gregork@um.es) by **30 September 2026**.