



Globe 4 Globe: Program Abstracts

Lukas Arnold

Embodying Climate Change: Environmental Justice and Thomas Nashe's *Last Will and Testament*

In 1592, only a few years after the thereto most severe dearth period of the sixteenth century, Thomas Nashe puts on a performance of *Summer's Last Will and Testament* for the Archbishop of Canterbury at Croydon Palace. The play personifies the four seasons, casting Summer as a dying monarch in search of an heir and as a judge presiding over a series of three court trials that investigate the causes behind early modern harvest failure. In doing so, Nashe utilises the literary affordance of prosopopeia to enable its audience to imagine a form of environmental justice that, at least within the confines of theatre, can hold the otherwise incorporeal culprits behind the falling temperatures of the 'Little Ice Age' accountable for their actions.

Alex Baines

Sustainable Materiality in Reconstructed Shakespearean Theatres

The dream of reconstructing Shakespearean theatres has been realised through several projects around the world. These enterprises necessarily highlight the materiality of performance spaces, inviting close attention to how they are built, the labour techniques of reconstruction, and the specific places in which they are situated. By way of tracing three case studies – Shakespeare's Globe in London, Shakespeare North Playhouse in Prescott, United Kingdom, and the Container Globe in Detroit, Michigan – this paper explores how the reconstruction processes of Shakespearean theatres provide models for cultural community centre building practices that link place, history, labour praxis, and sustainable materiality.

Shaul Bassi and Maddalena Pennacchia

A Tempest in the Lagoon

This paper illustrates a Shakespearean journey bringing together scholars, musicians, and students who have engaged with *The Tempest*, a text that continuously renews itself in times of crisis. An ensemble of Mediterranean musicians plays Ariel's song in Rome; they are then magically transported to an abandoned island in the Venice lagoon, where people and merchandise were quarantined during Shakespeare's writing in London. Joining them, a group of students adds precious books to Prospero's library, books about sea-level rise and the perils and promise of community on a desert island. What will they bring back to Rome as the journey comes full circle?



Theo Black
BIOphelia

This talk will describe the work of the 2024 BIOphelia symposium and performance at Cornell University, which was about aligning Renaissance herbalism with present-day practitioners & environmental justice.

Jo Bloom

Harnessing Nature's Magic: 3.5 years of performing Site-Responsive Shakespeare Across Australia

For the past 3.5 years, Come you Spirits Theatre has created site-responsive Shakespeare across Australia, developing a repertoire of five plays that place the environment at the centre of performance. Working in deep collaboration with First Nations artists and communities, our practice embraces reciprocity with land, water, and place. By staging works outdoors and in natural spaces, we harness the environment's inherent magic to raise collective frequency and ecological awareness. Grounded in eco-sustainable practice, our work explores how Shakespeare's texts can speak powerfully to contemporary calls for climate justice and reconnecting communities envisioning theatre as both spiritual and ecological transformation.

Todd Borlik

Caliban as Ecological Indian

This talk examines *The Tempest* as an unheralded origin story of the Ecological Indian. The notion that the Indigenous peoples of Turtle Island co-existed in greater harmony with their environment did not begin with the fantasies of Fenimore Cooper and Longfellow but was already nascent in the mid-sixteenth century in the works of Montaigne and Pietro Martire d'Anghiera. Around the time Shakespeare composed his late masterpiece, the Ecological Indian began to crystalize in English colonial texts about the peoples and resources of the land they revealingly dubbed Virginia. Rather than debunk the Ecological Indian as a myth (as Shepherd Krech notoriously attempted) or naively celebrate it, this talk recontextualizes the speeches of Caliban alongside the environmental beliefs and practices of the Powhatan to expose the trope as the offspring of cultural collaborations in the contact zone.

Florence Boulard

Roméo et Juliette in Kanaky–New Caledonia

This paper explores *La nouvelle et sublime histoire de Roméo et Juliette*, a Kanaky–New Caledonian reimagining of Shakespeare's tragedy by playwright Pierre Gope. Set against the backdrop of French colonialism, Indigenous resistance and environmental exploitation—particularly through nickel mining—Gope's adaptation reframes *Romeo and Juliet*. Through a postcolonial and ecocritical lens, the study examines how Gope uses Shakespeare's narrative to challenge colonial legacies and to voice Indigenous perspectives. Blending local language, history and site-specific performance, the adaptation becomes a vehicle of cultural resistance and reclamation. Ultimately, this paper aims to voice the significance of



such work in bringing attention to Kanaky–New Caledonia, a region often marginalised in global theatre and largely absent from the Shakespearean literary canon, demonstrating how Shakespeare can be reimagined to express urgent, decolonial and environmentally grounded stories rooted in Pacific experience.

Katie Brokaw

Teaching Environmental Justice Through Shakespearean Performance: Reflections on Shakespeare in Yosemite

This talk will give an overview of eight years of Shakespeare in Yosemite, an eco-theatrical project that presents heavily adapted Shakespeare in Yosemite National Park every Earth Day since 2017. It suggests that adaptive, ecological Shakespearean theatre-making that values the voices and creativity of frontline communities, scientists, students, and park rangers can plant seeds for environmental solidarity and renewal in audiences.

Sophie Chiari

Shakespeare's ruins and remains

An estimated two billion tons of waste generated by humans annually constitute a huge burden on the earth's ecosystem (Ndiribe 2023). What actually distinguishes waste from remains and ruins can sometimes be a vexed issue. In my talk, I intend to explore what was then seen as 'ruins and remains' in Shakespeare and how they were trashed, discarded or, on the contrary, preserved and cherished. Associated with offal and entrails, garbage was narrowly intertwined with human decay and waste. In *Hamlet*, Gertrude is said to have left Old *Hamlet*'s bed to 'prey on garbage' (1.5.57). Many plays emphasize excess in connection with permanent waste, *Twelfth Night* being a case in point. On the other hand, ruins point to ephemerality and impermanence. The Sonnets, in particular, draw on ancient evanescence topoi: the 'Bare ruined choirs' of Sonnet 73 famously recall the ruins of the monasteries after their dissolution by King *Henry VIII*. Thus, I would like to ask how the playwright explores the tension between the impermanence of valuable remains and the permanence of deleterious ones.

Rob Conkie

Past the hope of comfort: *Cymbeline* + Eco Melancholia

How do we process emotion in the context of climate crisis? How do we act?
In *Cymbeline*, in my fire-focused staged adaptation of it, at least,
Imogen grieves, *Cymbeline* is paralysed,
Belarius wants to flee, his "sons" to fight,
and Posthumus blames Pisanio, the Gods, fate, himself and then decides to end his life.
I think I'm with Posthumus...

Alys Daroy and Paul Prescott

Book Launch of Shakespeare, Ecology, and Adaptation

In this creative book launch, the authors introduce Shakespeare, Ecology and Adaptation: A Practical Guide (The Arden Shakespeare, 2025) through a dynamic blend of readings, visuals and practical applications for scholarship, pedagogy and performance. The book provides new tools for ecological engagement with Shakespeare, focusing on *A Midsummer*



Night's Dream, *King Lear* and *The Tempest*. Designed for both ecocritical analysis and eco-performance, it brings together early modern sources, original eco-tables, interviews with leading directors and adaptable strategies for climate-conscious staging. This launch showcases the book as both a hands-on resource and a critical compass for students, teachers and artists working towards environmental and multispecies justice.

Craig Dionne

Recapitulation in *Hamlet*: Shakespeare's Environmental Uncanny

This paper will analyze how *Hamlet* stages scenes that mirror recapitulation, the biogenetic evolutionary theory that ontogeny recapitulates phylogeny—here the meta-layered scene from Virgil's *Aeneid* as retold through Marlowe's *Dido*, an embryonic moment that foretells the development of his future life as a revenge hero. What role does evolution play in our thinking of a Green Humanities? What critical language do we use to interpret the play's environmental uncanny? Learning to appreciate the environmental uncanny of Shakespeare's work deepens our appreciation of the serendipity and wonder of all life.

Lowell Duckert

Snow Globes

This paper pursues the various alliances that *Hamlet*'s cold "air [that] bites shrewdly" (1.4.1) forges via performance, focusing specifically on a three-month-long production staged at the Ice Globe of Jukkasjärvi, Sweden: an Elizabethan replica built entirely from blocks of the Torne River's frozen banks in 2003. That year, the Beaivváš Sámi Našunálateáhter (BST) produced a shortened version of *Hamlet* in the Sámi language. With temperatures hovering around -40°C, *Hamlet* and Horatio's exchange was surely felt, and not just seen, by outdoor audiences in attendance. Gauging the material "air[s]" of the BST's performance, as well as the polar playhouse's rimy materials, helps to magnify the globe's vanishing snow and the peoples – particularly Indigenous communities like the Sámi – most impacted by it. Their *Hamlet*, I argue, dislodges the "piece of work . . . man" (2.2.264-5) from the center of an increasingly anthropocentric and geopolitical Circle, urging us to attend to the quality of cryogenic life contained therein.

Elizabeth Freestone

Rehearsing repair: adapting rehearsal room practice to address environmental justice

Reflecting on her recent production of *The Tempest* for the Royal Shakespeare Company, Elizabeth will share thoughts, learnings, mistakes and accomplishments from a rehearsal process intended to better address environmental justice through the show's preparation, personnel and practice, whilst simultaneously leveraging the play's narrative content to speak to the climate crisis.

Katherine Gillen

Colonized Knowledge and Environmental Justice in *Titus Andronicus*

Drawing on scholarship theorizing Roman settler colonialism, I suggest that dynamics of imperial extraction shape *Titus Andronicus*'s treatment of environmental justice. Through his manipulation of Ovid's *Metamorphoses*, a work that draws on place-based myths, Aaron resists the formation of what Kathryn Yusoff calls a Black Anthropocene, a term that



captures the iterative crises through which Indigenous homelands, lifeways, and worldviews are destroyed and through which Blackness comes to be associated with the materiality of devitalized nature. Aaron, I contend, reclaims Indigenous vitalism for those who are colonialized and enslaved even as his transformation of the forest punctures Rome's Ovidian fantasies.

Claire Hansen

Bad water: Shakespeare and Australia's inland blue

On the outskirts of Australia's national capital lies Lake George, one of the state's saltiest bodies of water. The Ngannawal people call it "Weereewa", which means "bad water". This paper takes a place-conscious approach to Shakespeare studies and considers the relationship between local bodies of water (like Weereewa and the city's human-made Lake Burley Griffin) and representations of inland or contained bodies of water in Shakespeare's canon. I will examine the "filthy-mantled pool" of *The Tempest*, the bloody fountains of Titus Andronicus and *Julius Caesar*, and the "pelting river" of *A Midsummer Night's Dream*. I will explore how early modern inland waters in Shakespeare can be mysterious, uncanny, dangerous, dirty or "bad" to humans and more-than-humans, and use a presentist lens to compare these watery relationships to our own contemporary experiences of dangerous, bad water through anthropogenic climate change and its associated floods, drought, and pollution. This paper thus aims to illuminate early modern and contemporary understandings of inland water, how a place-conscious approach can reveal connections between Shakespeare's waters and our own, especially in relation to how they are judged – medically, morally, or magically – as "bad water".

Laurie Johnson

Hot Topics: On Cultural History, Climate Crisis, and Using "Proxy" Evidence

Against repeated calls to "stay in your lane," there is no better time than now to demonstrate the value of cultural history to the study of early modern drama. Depictions of environmental issues are appropriate subject matter for literary study, but I urge our fields to go further. By documenting the climate crisis of late sixteenth-century Britain during the Little Ice Age, we can detail the extent to which Shakespeare's theatre emerged as part of a widespread cultural response to environmental issues. This history provides important lessons about how cultural innovation can be shaped by broader climate shifts.

Sulaiman R. Khan

There's no regeneration without Disability liberation

Disabled AF: Founder, Writer and Storyliving Designer, Sulaiman R. Khan [he/him/his], will highlight why creativity, especially Disabled Creativity, is critical to our resilient regenerative futures and collective liberation for all of us, including flora, fauna, and funga. As Global Majority Disabled AF Oracle, Sulaiman will bring his legendary radical curiosity, compassion, and courage to the session. If you dare, see you there!



Rebecca Laroche

Paulina, Hermione, and Perdita: Ecofeminism, Post-Academia

As the US faces an increasingly dystopian present within the academy, even as first amendment rights, bodily autonomy, and planetary health are increasingly under attack, is ecofeminism even viable in academic contexts? What does it mean to do ecofeminism right now, let alone do it with Shakespeare? In September 2025, we will both have left academia, having turned to Shakespeare in our recent work even as we said our goodbyes, but Prospero as an end-of-career model leaves us cold. Instead, as we walk away, we turn to *The Winter's Tale* and want to propose that others might as well.

Ellie Lewis

This wild surrounding waste': Waste and Utility in the Wildlands of Milton's *A Masque Presented at Ludlow Castle*

Today, wild and non-useful landscapes are seen as relics from 'a bygone age, from the realm of Shakespeare and Spenser' (Tree 1). However, stigmatisation towards wildland has existed since at least the early modern period. Utility was central to understanding the early modern landscape. Milton's *A Masque Presented at Ludlow Castle* reflects and contributes to the vilification of wild spaces which proliferated in the period. *A Masque* presents wild spaces as non-linear, disorienting, overabundant, dangerous and, most importantly, wasteful. This is constructed in opposition to useful, familiar and easy-to-navigate cultivated, farmed, and enclosed landscapes. *A Masque's* resolution proposes a model for a relationship with the land where tamed landscapes are key, with strong borders and local knowledge.

Monica Maffia

Impending doom, intervention of Nature and good business in Ben Jonson's "Mercury vindicated from the Alchemists at Court"

Under the extravagant James I, the expenditure on banquets and court entertainment added to his own luxurious lifestyle in a period of dearth and social upheaval and precarious life: bad harvests, famine, lack of work, high prices. The magnificence of the masque tradition in England had Ben Jonson as its most significant author who, nonetheless, managed to include some ethical and political issues. Extractivism and greed are depicted in "Mercury vindicated from the Alchemists at Court" where Mercury denounces that ravenous alchemists trick the credulous into exchanging future shares of the philosophical stone for present food.

Randall Martin

Staging early and late Anthropocene *As You Like It*

This paper examines an ecocritical adaptation of *As You Like It* for the 2025 Stratford Festival. Directed by Chris Abraham and drawing partly on my research, the production framed the play's stories of generational precarity, resilience, and survival through intersecting 1599 and 21st-century timeframes. The collaborative rehearsal process revealed how *As You Like It's* ruptures, habitats, and shifts speak urgently to today's polycrises: autocratic usurpation, displacement and migration, ecological degradation, food and shelter insecurity, and social inequality. While not arriving at certain resolutions,



the finale gestured towards emergence of a new environmental and social commons – the world as we might like it to be.

Una McIlvenna

Disaster Ballads and Early Modern Drama

During the Little Ice Age canals and rivers in Britain were frequently frozen enough to support winter festivals, like the Thames Frost Fairs. Many of Shakespeare's plays – *Tempest*, *King Lear*, *Macbeth* - feature storms and adverse weather conditions. Meanwhile, ballads sang of terrible storms that raged across Britain. This paper compares a ballad about the Great Frost of 1683-84 and another about the Great Storm of 1703 with similar weather events in early modern drama. What can a study of disaster ballads teach us about how Shakespeare depicted the effects of the Little Ice Age, and vice versa? How do storms, frosts, and other adverse weather conditions performed on stage differ from how they are portrayed in balladry?

Steve Mentz

“A Naughty Night to Swim In”: Rough Water Swimming in Shakespeare and the Anthropocene

Rough water swimming represents a provisional and temporary method for human survival and locomotion in a hostile environment. The apocalyptic vision of the flooded hovel in *King Lear* challenges the human ability to endure amid disorder. The storm scenes articulate a poetics of rough water swimming that may become especially urgent during our own storm-tossed Anthropocene era. The keystone line is the Fool's caution to *King Lear*: “Prithee, nuncle, be contented; 'tis a naughty night to swim in” (3.4.108-09). This warning about the perils of the flood underlines the play's interrogation of the relationship between humans and the non-human environment.

Gretchen Minton

No Winter's Tale: An Ecological Adaptation

No Winter's Tale is an ecological adaptation of Shakespeare's *The Winter's Tale*. This adaptation is set in the Rocky Mountain West and is designed to help audiences understand snow science, mountain ecosystems, and sustainable farming practices during our current and future era of climate change. This presentation gives an overview of No Winter's Tale, explaining the concept, its approach to science communication, and its relationship to Shakespeare's story. Photos and videos of local ecosystems as well as performances help to provide context for this project.

Jennifer Munroe

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Vin Nardizzi

Environmental Wrath in *Edward II*

Early modern ecocriticism has turned belatedly to Marlowe. In this paper, I give Shakespeare a nudge to open space for Marlovian ecocriticism. The play on which I focus, *Edward II*, is at the heart of scholarship that concerns kingship, friendship, and, in its various senses, sodomy. I will show that these modes of sociability among men travel in the play with fantasies of widescale environmental devastation, which the king articulates when his beloved Gaveston is threatened. The Queen provides my marquee term for these impulses: wrath. By braiding sexuality studies and ecocriticism, my study of the king's environmental wrath illuminates the queer ecologies of political upheaval.

Asher Noor

Two feuding households, one failing planet: Tragedy, waste, and environmental justice in *Romeo & Juliet*

Imagine if Montagues had exclusive access to pure water while Capulets choked on poor air quality from their proximity to Verona's factories! The families' feud mirrors today's environmental inequality and discrimination, where rival factions clash over resources – "From ancient grudge break to new mutiny." *Romeo and Juliet* serves as a powerful allegory, warning that without environmental cooperation, epic human catastrophe – like the tragic deaths in *Romeo and Juliet* – will be the price of compromise. "Your households' rancour hath this day ended." This paper highlights how the tragedy rooted in *Romeo and Juliet* offers insights into multiple 21st century environmental challenges.

Liz Oakley-Brown

Shakespearean Soil Imaginaries: Creative Encounters with Climate Emergencies

While scientists often tell us that 'In optimum conditions and a mild climate, it takes between 200-400 years to form 1cm of new soil' (Hernandez-Soriano and Junod 2014: para 5), that singular measurement is comprised of timelines as entangled as the materials — rock, 'minerals, nutrients, organic matter, biota, and water' (Susan L. Brantley 2008: 1454) — that make up its loamy layers. With this striking non-human temporal weave in view, my short talk argues that Shakespearean texts are crucial creative works for raising awareness of and acting against the twenty-first century's global soil crisis.

Gigi Pinwill

Shakespeare's Animals: An Actor Prepares

Gigi Pinwill has embodied creatures from reptiles to marsupials, bringing the wild to the stage. In this presentation, she turns to Shakespeare's bears and birds, unpacking techniques for animal research, embodying non-human characters, and understanding audience responses to theatrical animal portrayals. She'll also share practical "how-to's" for creative practice alongside guidance on maintaining ethical industry standards. Drawing on insights from her recently completed Churchill Fellowship — exploring wildlife dramaturgy, eco-theatre, and non-human-centric artforms worldwide — Gigi offers an



accessible toolkit for anyone eager to bring Shakespeare's animals to life with authenticity, artistry, and care.

Chloe Preedy

The Day the Theatre Cracked: Earthquakes and Early English Drama

On 6 April 1580, early modern England experienced an unusually severe earthquake. According to Thomas Churchyard and others, the sites affected included two of London's playhouses: the Theatre and the Curtain. This paper asks what the experienced and remembered coincidence of theatrical performance and ground-shaking seism might have meant for contemporary playgoers and players, and considers the event's potential relevance to our understanding of the relationship between live theatre and weather. I relatedly discuss ways in which phantom tremors may have continued to haunt early modern theatrical history, including Thomas Middleton's 1604 account of a theatre cracking during *Doctor Faustus*.

Karen Raber

Resisting Tyranny: Shakespeare's Animals

Shakespeare's nonhuman creatures can provide a template for resisting multiple forms of tyranny: cis-heteronormativity, patriarchal power structures, male entitlement and domination over others, but also the tyranny of disciplinary reading constraints that limit what we believe we can say about such creatures. In this short paper I reflect on how the Dauphin's erotic investment in his mount in *Henry V* and Arcite's fall in *Two Noble Kinsmen* provide opportunities to read against the grain and toward more just interpretations.

Carolyn Sale

Constraining the Vicious

Climate justice requires general orientation to a fundamental principle: that the dignity of all persons be respected. The international news confronts us daily with evidence that this is a principle not everyone is willing to grant. Donald Trump, for example, is busy tearing apart exactly what humanity needs at this juncture in history — various forms of regulatory apparatus that would (to borrow a phrase from Jairus Victor Grove) “constrain the vicious” by impeding their reckless disregard for human and nonhuman life. How does Shakespeare help us talk about “the vicious” and the challenge of “constraining” those who choose to do harm or let harm be done?

Kirsten Sandrock

Hurricanes, Atlantic Travel, and Global Justice in *King Lear*

Lear's naming of the storm as a “hurricane” on his way to Dover suggests that Shakespeare increasingly connects British spaces with more global environments. My reading of Atlantic references in the storm speeches similarly links early modern traveling narratives with interpretations of Lear's hurricane as a potential sign of the supernatural. Richard Eden's translation of Pietro Martire's *Decades of the New World* (1555) and Richard Hakluyt's *Principal Navigations* (1589) serve as intertexts to encapsulate how hurricanes and Atlantic weather phenomena raise issues of (divine) order and global justice in *King Lear*, thus adding another hermeneutic framework for this otherwise British play.



Adrianna Santos

Teaching Water Justice through Borderlands Shakespeare Appropriations

This paper will describe a pedagogical initiative at Texas A&M University-San Antonio in which students are introduced to theater and public performance while fostering critical thinking about water rights, focusing on how climate change often leads to disastrous outcomes for marginalized peoples. Students read two Borderlands Shakespeare appropriations, *Rough Magic* by Andrew Sianez de la O (*The Tempest*) and *The Tragic Corrido of Romeo and Lupe* by Seres Jaime Magaña (*Romeo & Juliet*); learn from and about local theater makers and artists, environmental activists, and conservationists; document their visits to water focused sites in San Antonio and their home communities; and research and develop their own original critical and creative pieces in response. By exploring these intersections and providing opportunities for experiential learning and community engagement, the initiative seeks to inspire students to become active agents of change for environmental justice.

Kathryn Vomero Santos

“Like the flower of this earth”: José Cruz González’s *Invierno* and the Reawakening of the Samala Language

This paper will tell the story about how Samala, the long-dormant but newly awakened language of the Santa Ynez Band of Chumash Indians, came to be incorporated into Chicano playwright José Cruz González’s 2010 play *Invierno*, a reimagining of *The Winter’s Tale* set in the Central Coast of California. Toggling between the nineteenth century and the present day, *Invierno* amplifies the tragicomic structure and multitemporal features of Shakespeare’s late romance to explore the dynamic relationship between past and present and to activate the land-based knowledges that were suppressed by successive colonial forces but not forgotten. Like *The Winter’s Tale*, *Invierno* and the revitalization of Samala remind us that the healing of both people and places can only begin to happen when what was thought to be lost is found again.

Ashley Sarpong

Developing a Shakespearean Pedagogy for Environmental Justice

This paper explores the recent turn in Shakespearean pedagogical scholarship towards ecocritical engagements with Shakespeare’s texts in our current climate emergency, and implicitly, the need to consider questions of environmental justice (“the right of all people to share equally in the benefits bestowed by a healthy environment” (Adamson et al 2002)). In turn, this paper expands on previous work on Shakespearean ecocritical pedagogy to outline ways that ecocritical and anti-racist approaches to Shakespeare can coalesce into a framework for integrating student centered, environmental justice- oriented teaching practices into the Shakespeare classroom.



Madeline Sayet

Rotten Policy: Shakespeare's Political Ecologies

In this talk, Sayet offers invitations to consider the systems of environmental justice that exist in relationship to the storms and sea in *Merchant of Venice*, *Tempest*, and *Twelfth Night*, in conversation with with Troy Anthony's adaptation of *Pericles*, and Annalisa Dias' essay on Dramaturgies of Decomposition.

Elizabeth Schafer

"You do assist the storm": Tempests, Sustainability, and Eco-Performance History

Performance historians often interrogate sexism, racism and class politics in productions of Shakespeare; I suggest that, in addition, we need to call out productions that do not take environmental sustainability seriously. Using The Theatre Green Book, originally published in 2021, as a critical lens, I am exploring a series of twenty-first century stagings of the opening storm in *The Tempest*. However, The Green Book's invitation to 'think differently' can also be applied to academic and performance historian work practices – unless scholars want to risk assisting the storm.

Adam Washiyama Shulman

"Love alters not" – to love an altered globe through Shakespeare's sonnets

The sonnets are bittersweet lessons in the complexities of care. Despite anthropocentric and sexist framings of nature's beauty, Shakespeare consistently addresses the existential realities of ecological change. Many verses lament the injustice of love's corruption through darkness, decay, and death. Such elemental negativity is more timeless and beautiful than the "fair youth" of Shakespeare's obsession. Selecting a handful of sonnets for their eco-invocations and impassioned calls to action, I will breathe, see, and give life to the essence of love for the earth.

Monika Smialkowska

Environmental Justice and Modern Adaptations of Shakespeare's *The Tempest*

As David Gray demonstrates, *The Tempest* has recently 'emerged as a play that tends to attract ecocritics and ecocritical enquiry'. Simultaneously, creative writers and theatre practitioners have begun to adapt the play in ways that explore how colonial and patriarchal injustices intersect with the abuse and degradation of the natural environment. This presentation examines the treatment of these issues in two plays: David Calcutt's *Prospero's Island* (2004) and Makram Ayache's *A Witch in Algiers* (2024). Both problematise the relations between the human and the nonhuman, masculinity and femininity, culture and nature, language and reality, without offering easy solutions to the social and environmental crises facing the modern world.

Barbara Taylor

"They Howled All Together: Imagining Predators with Shakespeare"

This short paper considers the how Shakespeare reintroduces carnivores into the theatrical landscape or, in other words, how Shakespeare "re-wilds" the stage. While early modern proto-environmentalist policies seem to anticipate many contemporary initiatives (e.g.



reforestation, over-hunting, resource and waste management), present-day rewilding efforts demonstrate a positive attention to large predators that early moderns would have found strange, as “beasts” were useful almost solely in their extermination. I suggest that Shakespeare’s theatrical portrayals of human-carnivore encounter and conflict—in which characters hear, see, describe, and even identify with wild beasts—explore the possibilities of “re-wilding” in the early modern imagination.

Chris Thurman

"From land to sea: South African Shakespeares and environmental crisis"

Taking its cue from the work of Sandra Young, Dilip Menon, Isabel Hofmeyr and Charne Lavery, this paper will reflect on the overwhelmingly “land bound” imagination that has constrained Shakespearean performance in South Africa – albeit with some significant exceptions – and will argue in favour of applying an “oceanic” paradigm instead, particularly in response to the impact of climate change. Building on South African scholars’ and theatre makers’ participation in the De-Centred Shakespeares Network (enabling transnational connections and comparisons between South Africa, Ghana, India, Brazil and the UK), I will consider a handful of case studies that offer possible future directions.

Dawn Tucker

The Mountain Rose Project: Shakespeare, Timber, and Environmental Justice in the American Southwest

The Mountain Rose Project is a living model of environmental justice through Shakespearean performance. Breathing new life into salvaged timber and architectural remnants from beloved Southwestern landmarks facing demolition — the project will create a one-of-a-kind, open-air Globe-inspired theatre nestled in the pines of Flagstaff, Arizona. Built from locally sourced and reclaimed resources, powered by solar energy, and designed in compliance with dark sky and water conservation principles, Mountain Rose blends historical preservation with sustainable innovation. As the new home of Flagstaff Shakespeare Festival, it embodies a holistic vision of eco-conscious, place-based performance and equitable community access to art.

Daniel Vitkus

Before It’s Too Late: Eco-Crisis, Urgency, and Presentism in Shakespeare Studies

The paper will focus on Shakespeare as an artist who imagined and represented economic and ecological life in his time as something informed by the dread of future events. As an example of this, the paper will offer an ecocritical, presentist reading of some key scenes from Shakespeare’s plays, including scenes from *A Midsummer Night’s Dream*, *Troilus and Cressida*, and *Coriolanus*. The paper concludes by suggesting that the work of forward-thinking ecocritics seeking to address the problems of climate crisis, metabolic rift, and environmental injustice, even as we look back to early modern drama, will benefit if we engage more seriously and substantially with current eco-Marxist theories, histories, and intersectionalities.



Tiffany Jo Werth

Renaissance Cosmocriticism and Celestial Justice in Shakespeare and Beyond

This paper examines how historical celestial aspirations in Shakespeare and his contemporaries shape modern attitudes toward space exploration. Recent Presidential proclamations to “plant the stars and stripes on Mars” revitalize a long history of celestial imaginings within western culture. Yet conventional nationalist rhetoric seldom examines the cultural attitudes that help grow such ambitions. This paper heeds medievalist Carl Phelpstead’s call for “cosmocriticism,” to examine how attitudes toward heaven shape those on earth.

William Floyd Wolfgang and Ángel Nuñez

A Problem Play for a Global Solution: Eco-Troilus and Cressida on the Community Stage

The OrangeMite Shakespeare Company in York, Pennsylvania, will produce its penultimate play of the Shakespeare Canon in September 2025 with an ecodramaturgical focus at a local Fringe Festival. Our production, *Shakespeare Under the Sea: Troilus and Cressida*, aims to open avenues for critical conversation, pedagogical exploration, and public discourse on how this problem play can be part of global climate solutions, specifically focused on our vast blue spaces. We explore Troy’s fall as a millennia-spanning cautionary tale of human hubris, jeopardizing what Ulysses describes as the “whole world’s” kinship. Our production flips *Troilus and Cressida*’s bleak outlook on humanity’s prospects and reminds us of our collective capacity to alter our course.

Sandra Young

An Ordinary Storm: Attending to climate crisis and Indigenous dispossession through “wild adaptation”

Theatre practitioners concerned with environmental and historical injustice have worked with *The Tempest* to expose the twin calamities of ecological threat and colonial violence overshadowing Shakespeare’s play. A New Zealand adaptation offers a resonant case study of what Mark Fortier calls “wild adaptation.” Hilary Elfick’s *An Ordinary Storm* explores the indigenous modes of inhabitation hinted at in Shakespeare’s play – for Caliban, “bare foot on wet earth.” The play invites audiences to envision ways of being not accounted for in a colonialist imaginary. Creative practice of this kind, I argue, demonstrates how histories of violence can be marshalled towards just futures.