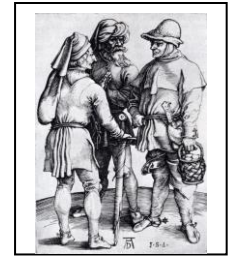


The Fifty-Third Season of the
**TORONTO RENAISSANCE AND
REFORMATION COLLOQUIUM**

Founded by Natalie Zemon Davis and James K. McConica in 1964



Tom Bishop
(University of Auckland)

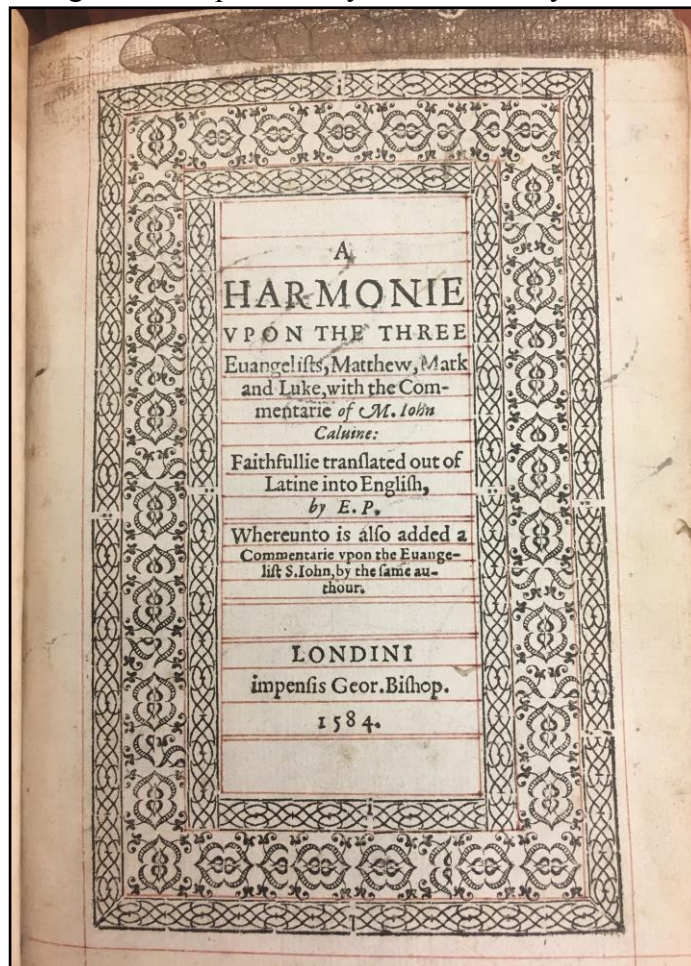
**“Discontented Harmonies:
Words against Words in Pomfret Castle”**

Monday, 6 Nov. 2017, 4:00 p.m.

Victoria University Senior Common Room (rear of 91 Charles Street West)

Despite its ubiquity, Bible-reading in Shakespeare’s day was not merely a linear transfer from text to reader, but rather circulatory, Scripture might reach out references and echoes, or glosses, marginalia, and relationships were not but could generate contra-repugnancy. In Act Five *Richard II*, Richard, Castle, contemplates a word itself / Against the Richard’s meditations in porary biblical harmonies particularly resonant in setting of the theatre.

Tom Bishop is Professor and University of Auckland, teaches Shakespeare, Drama. He is author of *Theatre of Wonder* (1996), *Amores* (2003), editor of for the Internet Shakespeare general editor of *The tional Yearbook* (Routled-working on Shakespeare’s book called *Shakespeare’s*



folded and layered. into a web of cross-be amplified through other paratexts. These always complementary, diction, incoherence, or of Shakespeare’s imprisoned in Pomfret thought that “set[s] the word.” Considering the context of contem-and glosses opens a of signification that are the multi-dimensional

Head of English at the New Zealand, where he Renaissance literature, and *Shakespeare and the* translator of Ovid’s *Pericles, Prince of Tyre* Editions, and a continuing *Shakespearean Interna-* ge). He is currently use of the Bible and on a *Theatre Games*.