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 view of complex networks particularly resonant in setting of the theatre.

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