Contents

Notes	on Contributors wledgments	vii ix xiii	
Introd Jane I	uction Hwang Degenhardt and Elizabeth Williamson	1	
PART I: THEATRICAL MATERIALITY AND RELIGIOUS EFFECTS			
1	The Idolatrous Nose: Incense on the Early Modern Stage <i>Holly Crawford Pickett</i>	19	
2	Singing a New Song in <i>The Shoemaker's Holiday</i> Jacqueline Wylde	39	
3	"Looking Jewish" on the Early Modern Stage Peter Berek	55	
4	Muslim Conversion and Circumcision as Theater Dennis Britton	71	
PART II: INTERSECTIONS OF POPULAR THEATER AND RELIGIOUS CULTURE			
5	Popular Worship and Visual Paradigms in <i>Love's Labor's Lost Erika T. Lin</i>	89	
6	"It is requir'd you do awake your faith": Belief in Shakespeare's Theater Susannah Brietz Monta	115	
7	Archbishop Whitgift and the Plague in Thomas Nashe's Summer's Last Will and Testament Paul Whitfield White	139	
8	"Handling Religion in the Style of the Stage": Performing the Marprelate Controversy Joseph L. Black	153	

PART III: BEYOND ALLUSION AND IDEOLOGY

9	Martyr Acts: Playing with Foxe's Martyrs on the Public Stage Musa Gurnis-Farrell	175
10	"The Juice of Egypt's Grape": Plutarch, Syncretism, and Antony and Cleopatra Michael O'Connell	195
11	Paul Shakespeare: Exegetical Exercises Julia Reinhard Lupton	209
COI	OA .	
12	Claudius at Prayer Anthony B. Dawson	235
	iography	249
Inde:	\mathcal{X}	277