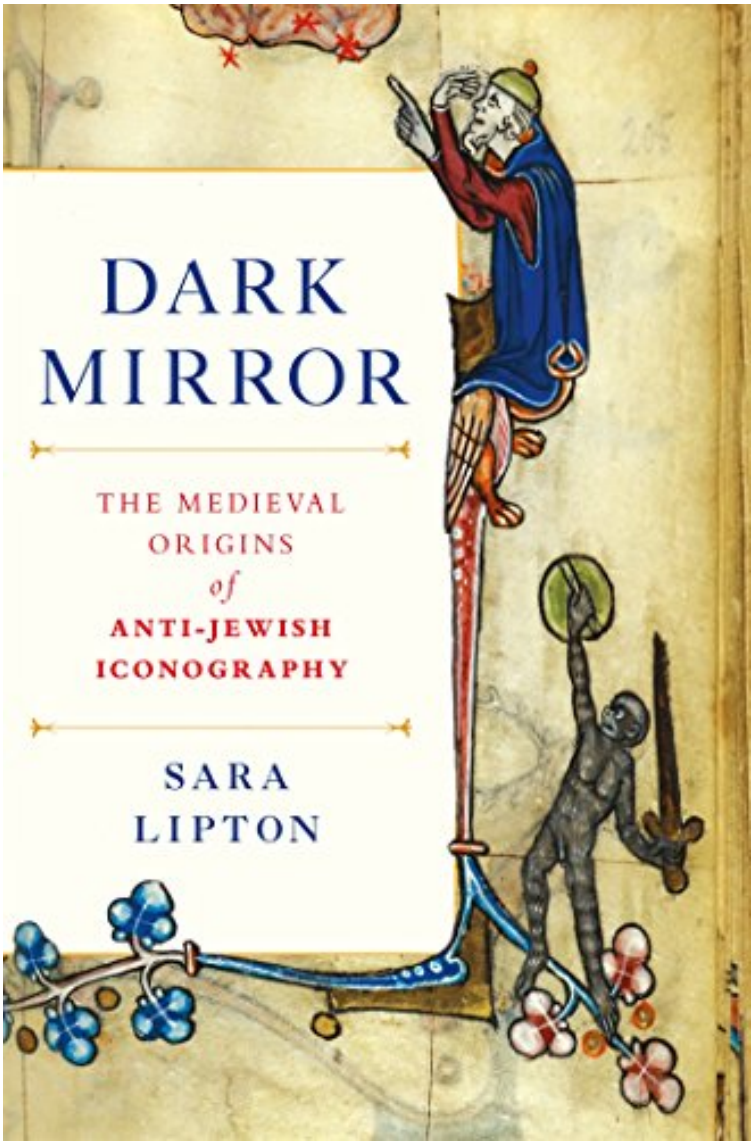
(Free and download) Dark Mirror: The Medieval Origins of Anti-Jewish Iconography

Dark Mirror: The Medieval Origins of Anti-Jewish Iconography

Sara Lipton
*DOC | *audiobook | ebooks | Download PDF | ePub*



Donwload Read Online

#343594 in Books 2014-11-04 2014-11-04Original language:EnglishPDF # 1 9.49 x 1.41 x 6.34l, 1.00 #File Name: 0805079106416 pages | File size: 27.Mb

Sara Lipton : Dark Mirror: The Medieval Origins of Anti-Jewish Iconography before purchasing it in order to gage whether or not it would be worth my time, and all praised Dark Mirror: The Medieval Origins of Anti-Jewish Iconography:

0 of 0 people found the following review helpful. Must readBy Alejandro PisantyScholarship, depth, beauty, and the darkness of a history that shames the West all come together. A must read.0 of 0 people found the following review helpful. Five StarsBy RCVery impressive collection of a general little known History.17 of 21 people found the

following review helpful. Medieval Views of JewsBy Rob HardyWe are unfortunately familiar with gross caricatures of Jews, and it isnt just Nazis that promoted them. The images go way back because societies centuries ago found it useful to shun or hate Jews as actively responsible for the death of Jesus, despite the illogic of any such blame on contemporaries centuries later. The usefulness manifest itself in part by assigning visual characteristics to Jews that could be easily recognized. It isnt surprising that many of these characteristics were worked out during the Middle Ages, but it is surprising (or at least it was to me) that in the early period of the first millennium, there were no visual clues, except context, for picking out a Jew in an illustration. Then over the centuries, starting around year 1000, because of complex changes in theology, economics, and urbanization, you could spot a Jew in illuminated manuscripts or stained glass windows. How did these changes come about, and what were the cues that would let ordinary people know they were looking at a depiction of a Jew? This is the big subject in _Dark Mirror: The Medieval Origins of Anti-Jewish Iconography_ (Metropolitan Books) by Sara Lipton. Lipton teaches medieval history and seems to have looked over centuries of such illustrations, and in a detailed and compelling book charts a slow course of evolving images that have stayed with us centuries later.If there were going to be illustrations of Bible stories, Jews certainly had to be in them. They were prophets, soldiers, and kings within the Old Testament, for instance, and initially they looked like the other prophets, etc. There was little derogatory depiction in the early Middle Ages because the Jews were officially valued. They tended, even in crucifixion pictures, to be depicted with dignity and though they might have worn funny hats, they didnt have distinctive facial or physical features. Things darkened by the end of the twelfth century. There had been images of villains within pictures and stained glass windows; bestiality, brutality, and evil were evident in figures with beak-like or crooked noses, brutish expressions, and shaggy beards. Lipton insists that the big, hooked noses of Jews in the picture were borrowed from previous depictions of baddies, and were not a caricature of any racial characteristic of Jews. The texts of the times may describe the moral and spiritual failings of Jews, and even their crimes, but make no mention of any particular facial characteristic (except for beards, which Gentiles wore as well). That hook in the nose eventually came to be a hallmark. Interestingly, in a chapter on the depiction of Jewish women, Lipton shows how even evil Jewesses were often depicted without any grotesque features; it seems that making them visually attractive underscored how treacherous such women (and women in general) could be. The pictures of Jewish women often showed them wearing earrings, and one fifteenth century preacher said that Jewish women wore earrings in place of circumcision, which sounds a little confused to me. In fifteenth century Italy, only Jewish women and prostitutes could wear earrings. Christian moralists were ready to decry such extravagance and ostentation, and to use the pictures to help do so.There is ugliness in the many of the images, an ugliness that is sadly familiar from caricatures in our recent times. But Lipton shows this grew slowly and was fed by emphasis on the crucifixion, and the responsibility of Jews for it, along with the horrifying stories of medieval Jews ritually murdering Christian children. As societies became more urbanized, there were worries about surveillance, secrecy, and hiddenness, and the worries were expressed mostly in regard to Jews. Jews were expelled out of countries or into ghettos by the sixteenth century, and were thereby out of sight, except in the pictures that are the subject of Liptons book. The pictures could still provoke anger and hostility. There are many, many examples of the pictures given here as Lipton describes them; one quibble about the book is that many of the pictures could use enlargements of the details which she addresses in the text. Lipton has given a fascinating effort to try to understand what people centuries ago would have made of these pictures, while avoiding jumping to conclusions based on how we look at them now. As Lipton says toward the end of her book, her review does not absolve medieval Christians of anti-Semitism, but it does help show that the anti-Semitism was not static, and was, sadly, not even inevitable.

In Dark Mirror, Sara Lipton offers a fascinating examination of the emergence of anti-Semitic iconography in the Middle AgesThe straggly beard, the hooked nose, the bag of coins, and gaudy apparelthe religious artists of medieval Christendom had no shortage of virulent symbols for identifying Jews. Yet, hateful as these depictions were, the story they tell is not as simple as it first appears.Drawing on a wide range of primary sources, Lipton argues that these visual stereotypes were neither an inevitable outgrowth of Christian theology nor a simple reflection of medieval prejudices. Instead, she maps out the complex relationship between medieval Christians' religious ideas, social experience, and developing artistic practices that drove their depiction of Jews from benign, if exoticized, figures connoting ancient wisdom to increasingly vicious portrayals inspired by (and designed to provoke) fear and hostility.At the heart of this lushly illustrated and meticulously researched work are questions that have occupied scholars for ageswhy did Jews becomes such powerful and poisonous symbols in medieval art? Why were Jews associated with certain objects, symbols, actions, and deficiencies? And what were the effects of such portrayalsnot only in medieval society, but throughout Western history? What we find is that the image of the Jew in medieval art was not a portrait of actual neighbors or even imagined others, but a cloudy glass into which Christendom gazed to find a distorted, phantasmagoric rendering of itself.

In compelling and accessible prose, Lipton shows how images we may take as perennial have a rich and contested history. She wears her deep erudition lightly, but it still comes through in this powerful, effectively illustrated account.

The Washington PostRewardingly detailed . . . This study of medieval anti-Jewish iconography argues that its proliferation not only reflected the spread of intolerance but in fact actively generated anti-Semitic attitudes. The New YorkerDark Mirror is a spectacular achievement. No one interested in the troubled history of the relations of Jews and Christians in medieval Europe can afford to ignore it. Every page is a revelation. William Chester Jordan, author of Unceasing Strife, Unending Fear: Jacques de Thrines and the Freedom of the Church in the Age of the Last CapetiansIn this challenging, original, and eloquent study, Sara Lipton takes on our received notion of the place of the Jew in Christian art and culture--and reshapes modern perceptions of medieval history and medieval art. Jeffrey F. Hamburger, author of Script as ImageAn illuminating, subtle, yet eminently readable book about artistic images and their curious afterlife. There are few other medievalists who possess simultaneously the artistic eye and deep historical understanding to undertake this pathbreaking research. Dark Mirror is a major study of art, society and history that will change how medieval anti-Judaism is to be explained and related to its modern descendants. Paul Freedman, author of Images of the Medieval PeasantIn this thoughtful, lucid book Sara Lipton challenges recent accounts of the politics of difference, proposing a history that is at once complex and nuanced. She convincingly embraces theology, philosophy, gender, the family and the city--and above all makes a powerful, balanced and engaging case for the way that art itself constituted discourse. Paul Binski, author of Becket's Crown:Art and Imagination in Gothic England, 1170-1300Among its many accomplishments, Dark Mirror dispels some widely held ideas about how Christians saw and understood Jews in the Middle Ages. With patience and wisdom Sara Lipton unravels an intriguing and fateful history of fascination and disgust. This is a book for anyone interested in the Middle Ages, in the Christian imagination, and in the experiences of the Jews. Miri Rubin, author of Mother of God: a History of the Virgin MaryCompellingly, thoughtfully, Sara Lipton demonstrates that for medieval Europeans, the Dark Mirror' of Jewry invariably reflected not a distinctive minority group, but society at large. As cartoonist Walt Kelly famously declared, We have met the enemy, and he is us.' Lipton will let none of us escape our common humanity. Ingrid Rowland, author of Giordano Bruno: Philosopher/HereticIn this remarkable book, Lipton proposes that representations of Jews in high medieval art were not motivated by ingrained anti-Jewish sentiments. Instead, the figure of the Jew emerged as a device to excite Christian devotion. Dark Mirror's arresting claim is that the origins of anti-Jewish attitudes are to be found in Christianity's complex relationship with itself. Daniel Lord Smail, author of On Deep History and the BrainAbout the AuthorSara Lipton is an Associate Professor of History at SUNY Stony Brook and the author of Images of Intolerance: The Representation of Jews and Judaism in the Bible moralise, which won the Medieval Academy of America's John Nicholas Brown prize. The recipient of fellowships from the New York Public Library's Cullman Center and the Metropolitan Museum of Art, her writing has appeared in The New York Times, The Los Angeles Times, and The Huffington Post.