



# [MOBI] Art Of Estrangement: Redefining Jews In Reconquest Spain

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**Art of Estrangement**-Pamela Anne Patton 2012 "Examines the influential role of visual images in reinforcing the efforts of Spain's Christian-ruled kingdoms to renegotiate the role of their Jewish minority following the territorial expansions of the twelfth and thirteenth centuries"--Provided by publisher.

**Envisioning Others: Race, Color, and the Visual in Iberia and Latin America**-Pamela A. Patton 2015-09 "Envisioning Others" offers a multidisciplinary view of the relationship between race and visual culture in the Spanish- and Portuguese-speaking world, from the kingdoms of Spain and Portugal to colonial Peru and Colombia, post-Independence Mexico, and the pre-Emancipation United States.

**The Lives and Afterlives of Medieval Iconography**-Art History Specialist at the Index of Medieval Art Henry D Schilb 2020-12-22 What does the study of iconography entail for scholars active today? How does it intersect with the broad array of methodological and theoretical approaches now at the disposal of art historians? Should we still dare to use the term "iconography" to describe such work? The seven essays collected here argue that we should. Their authors set out to evaluate the continuing relevance of iconographic studies to current art-historical scholarship by exploring the fluidity of iconography itself over broad spans of time, place, and culture. These wide-ranging case studies take a diversity of approaches as they track the transformation of medieval images and their meanings along their respective paths, exploring how medieval iconographies remained stable or changed; how images were reconceived in response to new contexts, ideas, or viewerships; and how modern thinking about medieval images--including the application or rejection of traditional methodologies--has shaped our understanding of what they signify. These essays demonstrate that iconographic work still holds a critical place within the rapidly evolving discipline of art history as well as within the many other disciplines that increasingly prioritize the study of images. This inaugural volume in the series *Signa: Papers of the Index of Medieval Art* at Princeton University demonstrates the importance of keeping matters of image and meaning--regardless of whether we use the word "iconography"--at the center of modern inquiry into medieval visual literature. In addition to the editors, the contributors to this volume are Kirk Ambrose, Charles Barber, Catherine Fernandez, Elina Gertsman, Jacqueline E. Jung, Dale Kinney, and D. Fairchild Ruggles.

**Mexican Costumbrismo**-Mey-Yen Moriuchi 2018-03-29 The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. Mexican Costumbrismo reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo. In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity. Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi's study is a provocative art-historical examination of costumbrismo's lasting impact on Mexican identity and history. E-book editions have been made possible through support of the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.

**Contested Treasure**-Thomas W. Barton 2014-12-19 In *Contested Treasure*,

Thomas Barton examines how the Jews in the Crown of Aragon in the twelfth through fourteenth centuries negotiated the overlapping jurisdictions and power relations of local lords and the crown. The thirteenth century was a formative period for the growth of royal bureaucracy and the development of the crown's legal claims regarding the Jews. While many Jews were under direct royal authority, significant numbers of Jews also lived under nonroyal and seigniorial jurisdiction. Barton argues that royal authority over the Jews (as well as Muslims) was far more modest and contingent on local factors than is usually recognized. Diverse case studies reveal that the monarchy's Jewish policy emerged slowly, faced considerable resistance, and witnessed limited application within numerous localities under nonroyal control, thus allowing for more highly differentiated local modes of Jewish administration and coexistence. *Contested Treasure* refines and complicates our portrait of interfaith relations and the limits of royal authority in medieval Spain, and it presents a new approach to the study of ethnoreligious relations and administrative history in medieval European society.

**Dark Mirror**-Sara Lipton 2014-11-04 In *Dark Mirror*, Sara Lipton offers a fascinating examination of the emergence of anti-Semitic iconography in the Middle Ages. The straggly beard, the hooked nose, the bag of coins, and gaudy apparel—the 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 ages—why did Jews become 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 portrayals—not 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.

**Imagining the Passion in a Multiconfessional Castile**-Cynthia Robinson 2013 "An interdisciplinary reassessment of the creation and reception of religious imagery, and of its place in the devotional practices of Castilian Christians, situated against the broader panorama of Spanish culture in the fourteenth and fifteenth centuries"--Provided by publisher.

**The Arts of Intimacy**-Jerrilynn Denise Dodds 2008 "In this way the culture of medieval Spain is relevant to our own world both enriched and anguished by its diversity. *The Arts of Intimacy* is a vital book, dedicated to telling the story of the complexity of interactions between the three monotheistic religions in medieval Spain - yielding lessons that can be drawn through to our experience today. The volume serves as a souvenir of Spanish history and culture, and an invitation to examine how a complex culture is deeply shaped by both receptivity and conflict."--BOOK JACKET.

**Philadelphia on Stone**-Erika Piola 2012 "A collection of essays examining the history of nineteenth-century commercial lithography in Philadelphia. Analyzes the social, economic, and technological changes in the local trade from 1828 to 1878"--Provided by publisher.

**Truth in Many Tongues**-Daniel I. Wasserman-Soler 2020-04-20 *Truth in Many Tongues* examines how the Spanish monarchy managed an empire of unprecedented linguistic diversity. Considering policies and strategies exerted within the Iberian Peninsula and the New World during the

sixteenth century, this book challenges the assumption that the pervasiveness of the Spanish language resulted from deliberate linguistic colonization. Daniel I. Wasserman-Soler investigates the subtle and surprising ways that Spanish monarchs and churchmen thought about language. Drawing from inquisition reports and letters; royal and ecclesiastical correspondence; records of church assemblies, councils, and synods; and printed books in a variety of genres and languages, he shows that Church and Crown officials had no single, unified policy either for Castilian or for other languages. They restricted Arabic in some contexts but not in others. They advocated using Amerindian languages, though not in all cases. And they thought about language in ways that modern categories cannot explain: they were neither liberal nor conservative, neither tolerant nor intolerant. In fact, Wasserman-Soler argues, they did not think predominantly in terms of accommodation or assimilation, categories that are common in contemporary scholarship on religious missions. Rather, their actions reveal a highly practical mentality, as they considered each context carefully before deciding what would bring more souls into the Catholic Church. Based upon original sources from more than thirty libraries and archives in Spain, Italy, the United States, England, and Mexico, *Truth in Many Tongues* will fascinate students and scholars who specialize in early modern Spain, colonial Latin America, Christian-Muslim relations, and early modern Catholicism.

**Pictorial Narrative in the Romanesque Cloister**-Pamela A. Patton 2004 Praised as paradisiacal or denounced as impious fantasy, the sculpture of Romanesque cloisters played a powerful role in medieval monastic life. This book demonstrates how sculpture in the cloister, the physical and spiritual heart of the religious foundation, could be shrewdly configured to articulate the most influential ideals and experiences of its individual community. Taking as its focus the visually rich, highly organized narrative programs of three twelfth-century Spanish cloisters, this book reveals the power of such imagery to reflect and reinforce the social and spiritual preoccupations of its age.

**Hebrew Psalms and the Utrecht Psalter**-Pamela Berger 2020 Advances the hypothesis that the ninth-century illustrations in the Utrecht Psalter reflect a late antique illustrated Hebrew version of the psalms, a departure from the commonly accepted view of the origin of the Utrecht images.

**Mosaics of Faith**-Rina Talgam 2014 "An analytical history of the Hellenistic, Roman, Byzantine, Umayyad, and Early Abbasid mosaics in the Holy Land from the second century B.C.E. to eighth century C.E."--Provided by publisher.

**Monsters and Monstrosity in Jewish History**-Iris Idelson-Shein 2019-02-21 This is the first study of monstrosity in Jewish history from the Middle Ages to modernity. Drawing on Jewish history, literary studies, folklore, art history and the history of science, it examines both the historical depiction of Jews as monsters and the creative use of monstrous beings in Jewish culture. Jews have occupied a liminal position within European society and culture, being deeply immersed yet outsiders to it. For this reason, they were perceived in terms of otherness and were often represented as monstrous beings. However, at the same time, European Jews invoked, with tantalizing ubiquity, images of magical, terrifying and hybrid beings in their texts, art and folktales. These images were used by Jewish authors and artists to push back against their own identification as monstrous or diabolical and to tackle concerns about religious persecution, assimilation and acculturation, gender and sexuality, science and technology and the rise of antisemitism. Bringing together an impressive cast of contributors from around the world, this fascinating volume is an invaluable resource for academics, postgraduates and advanced undergraduates interested in Jewish studies, as well as the history of monsters.

**Edinburgh Companion to Modern Jewish Fiction**-David Brauner 2015-06-07 This book provides a critical overview of the main writers and key themes of Anglophone Jewish fiction; highlighting the rich diversity of the field, identifying key themes, analysing the main trends in Anglophone Jewish fiction and situating them in a historical context.

**Whose Middle Ages?**-Andrew Albin 2019-10-15 *Whose Middle Ages?* is an interdisciplinary collection of short, accessible essays intended for the nonspecialist reader and ideal for teaching at an undergraduate level. Each of twenty-two essays takes up an area where digging for meaning in the medieval past has brought something distorted back into the present: in our popular entertainment; in our news, our politics, and our propaganda; and

in subtler ways that inform how we think about our histories, our countries, and ourselves. Each author looks to a history that has refused to remain past and uses the tools of the academy to read and re-read familiar stories, objects, symbols, and myths. *Whose Middle Ages?* gives nonspecialists access to the richness of our historical knowledge while debunking damaging misconceptions about the medieval past. Myths about the medieval period are especially beloved among the globally resurgent far right, from crusading emblems on the shields borne by alt-right demonstrators to the on-screen image of a purely white European populace defended from actors of color by Internet trolls. This collection attacks these myths directly by insisting that readers encounter the relics of the Middle Ages on their own terms. Each essay uses its author's academic research as a point of entry and takes care to explain how the author knows what she or he knows and what kinds of tools, bodies of evidence, and theoretical lenses allow scholars to write with certainty about elements of the past to a level of detail that might seem unattainable. By demystifying the methods of scholarly inquiry, *Whose Middle Ages?* serves as an antidote not only to the far right's errors of fact and interpretation but also to its assault on scholarship and expertise as valid means for the acquisition of knowledge.

**Art School**-Steven Henry Madoff 2009 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world--its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era--combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School (Propositions for the 21st Century)* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists--among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat--about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century--and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

**Jewish Materialism**-Eliyahu Stern 2018-03-20 A paradigm-shifting account of the modern Jewish experience, from one of the most creative young historians of his generation To understand the organizing framework of modern Judaism, Eliyahu Stern believes that we should look deeper and farther than the Holocaust, the establishment of the State of Israel, and the influence and affluence of American Jewry. Against the revolutionary backdrop of mid-nineteenth-century Europe, Stern unearths the path that led a group of rabbis, scientists, communal leaders, and political upstarts to reconstruct the core tenets of Judaism and join the vanguard of twentieth-century revolutionary politics. In the face of dire poverty and rampant anti-Semitism, they mobilized Judaism for projects directed at ensuring the fair and equal distribution of resources in society. Their program drew as much from the universalism of Karl Marx and Charles Darwin as from the messianism and utopianism of biblical and Kabbalistic works. Once described as a religion consisting of rituals, reason, and rabbinics, Judaism was now also rooted in land, labor, and bodies. Exhaustively researched, this original, revisionist account challenges our standard narratives of nationalism, secularization, and de-Judaization.

**The Routledge Companion to Medieval Iconography**-Colum Hourihane 2016-12-19 Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians - including Mâle, Warburg, Panofsky, Morey, and Schapiro - have devoted their lives to understanding and structuring what exactly the subject matter

of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

**This Is Real and You Are Completely Unprepared**-Alan Lew 2003-08-01

There are times in life when we are caught utterly unprepared: a death in the family, the end of a relationship, a health crisis. These are the times when the solid ground we thought we stood on disappears beneath our feet, leaving us reeling and heartbroken, as we stumble back to our faith. The Days of Awe encompass the weeks preceding Rosh Hashanah up to Yom Kippur, a period in which Jews take part in a series of rituals and prayers that reenact the journey of the soul through the world from birth to death. This is a period of contemplation and repentance, comparable to Lent and Ramadan. Yet, for Rabbi Alan Lew, the real purpose of this annual passage is for us to experience brokenheartedness and open our heart to God. In *This Is Real and You Are Completely Unprepared*, Lew has marked out a journey of seven distinct stages, one that draws on these rituals to awaken our soul and wholly transform us. Weaving together Torah readings, Buddhist parables, Jewish fables and stories from his own life, Lew lays bare the meanings of this ancient Jewish passage. He reveals the path from terror to acceptance, confusion to clarity, doubt to belief, and from complacency to awe. In the tradition of *When Bad Things Happen to Good People*, *This Is Real and You Are Completely Unprepared* enables believers of all faiths to reconnect to their faith with a passion and intimacy that will resonate throughout the year.

**Lament in Jewish Thought**-Ilit Ferber 2014-10-10

Lament, mourning, and the transmissibility of a tradition in the aftermath of destruction are prominent themes in Jewish thought. The corpus of lament literature, building upon and transforming the biblical Book of Lamentations, provides a unique lens for thinking about the relationships between destruction and renewal, mourning and remembrance, loss and redemption, expression and the inexpressible. This anthology features four texts by Gershom Scholem on lament, translated here for the first time into English. The volume also includes original essays by leading scholars, which interpret Scholem's texts and situate them in relation to other Weimar-era Jewish thinkers, including Walter Benjamin, Franz Rosenzweig, Franz Kafka, and Paul Celan, who drew on the textual traditions of lament to respond to the destruction and upheavals of the early twentieth century. Also included are studies on the textual tradition of lament in Judaism, from biblical, rabbinic, and medieval lamentations to contemporary Yemenite women's laments. This collection, unified by its strong thematic focus on lament, shows the fruitfulness of studying contemporary and modern texts alongside the traditional textual sources that informed them.

**Jews, God, and Videotape**-Jeffrey Shandler 2009-04-01

Engaging media has been an ongoing issue for American Jews, as it has been for other religious communities in the United States, for several generations. *Jews, God, and Videotape* is a pioneering examination of the impact of new communications technologies and media practices on the religious life of American Jewry over the past century. Shandler's examples range from early recordings of cantorial music to Hasidic outreach on the Internet. In between he explores mid-twentieth-century ecumenical radio and television broadcasting, video documentation of life cycle rituals, museum displays and tourist practices as means for engaging the Holocaust as a moral touchstone, and the role of mass-produced material culture in Jews' responses to the American celebration of Christmas. Shandler argues that the impact of these and other media on American Judaism is varied and extensive: they have challenged the role of clergy and transformed the nature of ritual; facilitated innovations in religious practice and scholarship, as well as efforts to maintain traditional observance and teachings; created venues for outreach, both to enhance relationships with non-Jewish neighbors and to promote greater religiosity among Jews; even redefined the notion of what might constitute a Jewish religious community or spiritual experience. As *Jews, God, and Videotape* demonstrates, American Jews' experiences are emblematic of how religious communities' engagements with new media have become central to defining religiosity in the modern age.

**Imperial Intimacies**-Hazel V. Carby 2019-09-24 Shortlisted for the British Academy's Nayef Al-Rodhan Prize for Global Cultural Understanding 2020 "Where are you from?" was the question hounding Hazel Carby as a girl in post-war London. One of the so-called brown babies of the Windrush generation, born to a Jamaican father and Welsh mother, Carby's place in her home, her neighbourhood, and her country of birth was always in doubt. Emerging from this setting, Carby untangles the threads connecting members of her family in a web woven by the British Empire across the Atlantic. We meet Carby's working-class grandmother Beatrice, a seamstress challenged by poverty and disease. In England, she was thrilled by the cosmopolitan fantasies of empire, by cities built with slave-trade profits, and by street peddlers selling fashionable Jamaican delicacies. In Jamaica, we follow the lives of both the "white Carbys" and the "black Carbys," including Mary Ivey, a free woman of colour, whose children are fathered by Lilly Carby, a British soldier who arrived in Jamaica in 1789 to be absorbed into the plantation aristocracy. And we discover the hidden stories of Bridget and Nancy, two women owned by Lilly who survived the Middle Passage from Africa to the Caribbean. Moving between Jamaican plantations, the hills of Devon, the port cities of Bristol, Cardiff, and Kingston, and the working-class estates of South London, Carby's family story is at once an intimate personal history and a sweeping summation of the violent entanglement of two islands. In charting British empire's interweaving of capital and bodies, public language and private feeling, Carby will find herself reckoning with what she can tell, what she can remember, and what she can bear to know.

**The Most Musical Nation**-James Benjamin Loeffler 2010-01-01

At a time of both rising anti-Semitism and burgeoning Jewish nationalism, how and why did Russian music become the gateway to Jewish modernity in music? Loeffler offers a new perspective on the emergence of Russian Jewish culture and identity.

**Uneasy Communion**-Thomas F. Glick 2010

Provides an in-depth study of the production of altarpieces in medieval Spain.

**Haifa Before & After 1948**-Maḥmūd Yazbak 2011

Institute for Historical Justice and Reconciliation Series, 6 (History of International Relations Library, 27) *Haifa Before & After 1948, Narratives of a Mixed City* is a voyage that 14 scholars and experts undertake through the cultural, political and social history of Haifa before and after the 1948 War. This volume, co-authored by Palestinians and Israelis - Arabs and Jews, mostly Israeli citizens, covers Haifa's architecture and its social and cultural life during the Mandate period, the Arab-Israeli competition in the oil and soap industries, the history of Arab-Jewish inter-communal relations and cohabitation, commemoration in the German Colony of Haifa, the story of two houses that represent the narrative of Palestinians in Haifa and remembrances displayed through personal accounts of the cold winter in 1950. In this remarkable project, Jews and Palestinians, write together the history and memory of the city of Haifa. Rather than presenting incommensurable national narratives, they offer a fresh and inspiring alternative: each article is co-authored by Arabs and Jews, thus turning the art of research and writing into a bi-national practice. Addressing 1948 as a benchmark, is crucial particularly today in facilitating not only a new reading of the political story, but also offering political possibilities. *Haifa Before & After 1948* is an inspirational book that deserves to be read by everyone who is interested in the history and memory of bi-national societies. Yehouda Shenhav, Professor of Sociology, Tel Aviv University  
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Mahmoud Yazbak is a Professor of Palestinian History, Head of the Department of Middle Eastern History at the University of Haifa. He served as the Chair of Adalah (2008-2011), and headed MEISAI (Middle Eastern and Islamic Studies Association in Israel, 2008-2011). He publishes frequently on social history and issues concerning the modern Palestinian society. Yfaat Weiss is a Professor at the department of History of the

Jewish people and is the head of School of History at the Hebrew University of Jerusalem. The scope of her publication covers German and Central European History, and Jewish and Israeli History.

**The Medieval Culture of Disputation**-Alex J. Novikoff 2013-10-09 Scholastic disputation, the formalized procedure of debate in the medieval university, is one of the hallmarks of intellectual life in premodern Europe. Modeled on Socratic and Aristotelian methods of argumentation, this rhetorical style was refined in the monasteries of the early Middle Ages and rose to prominence during the twelfth-century Renaissance. Strict rules governed disputation, and it became the preferred method of teaching within the university curriculum and beyond. In *The Medieval Culture of Disputation*, Alex J. Novikoff has written the first sustained and comprehensive study of the practice of scholastic disputation and of its formative influence in multiple spheres of cultural life. Using hundreds of published and unpublished sources as his guide, Novikoff traces the evolution of disputation from its ancient origins to its broader impact on the scholastic culture and public sphere of the High Middle Ages. Many examples of medieval disputation are rooted in religious discourse and monastic pedagogy: Augustine's inner spiritual dialogues and Anselm of Bec's use of rational investigation in speculative theology laid the foundations for the medieval contemplative world. The polemical value of disputation was especially exploited in the context of competing Jewish and Christian interpretations of the Bible. Disputation became the hallmark of Christian intellectual attacks against Jews and Judaism, first as a literary genre and then in public debates such as the Talmud Trial of 1240 and the Barcelona Disputation of 1263. As disputation filtered into the public sphere, it also became a key element in iconography, liturgical drama, epistolary writing, debate poetry, musical counterpoint, and polemic. *The Medieval Culture of Disputation* places the practice and performance of disputation at the nexus of this broader literary and cultural context.

**The Future of the German-Jewish Past**-Gideon Reuveni 2020-12-15 Germany's acceptance of its direct responsibility for the Holocaust has strengthened its relationship with Israel and has led to a deep commitment to combat antisemitism and rebuild Jewish life in Germany. As we draw close to a time when there will be no more firsthand experience of the horrors of the Holocaust, there is great concern about what will happen when German responsibility turns into history. Will the present taboo against open antisemitism be lifted as collective memory fades? There are alarming signs of the rise of the far right, which includes blatantly antisemitic elements, already visible in public discourse. The evidence is unmistakable—overt antisemitism is dramatically increasing once more. *The Future of the German-Jewish Past* deals with the formidable challenges created by these developments. It is conceptualized to offer a variety of perspectives and views on the question of the future of the German-Jewish past. The volume addresses topics such as antisemitism, Holocaust memory, historiography, and political issues relating to the future relationship between Jews, Israel, and Germany. While the central focus of this volume is Germany, the implications go beyond the German-Jewish experience and relate to some of the broader challenges facing modern societies today.

**Byzantine Images and their Afterlives**-Lynn Jones 2016-12-05 The twelve papers written for this volume reflect the wide scope of Annemarie Weyl Carr's interests and the equally wide impact of her work. The concepts linking the essays include the examination of form and meaning, the relationship between original and copy, and reception and cultural identity in medieval art and architecture. Carr's work focuses on the object but considers the audience, looks at the copy for retention or rejection of the original form and meaning, and always seeks to understand the relationship between intent and perception. She examines the elusive nature of 'center' and 'periphery', expanding and enriching the discourse of manuscript production, icons and their copies, and the dissemination of style and meaning. Her body of work is impressive in its chronological scope and geographical extent, as is her ability to tie together aspects of patronage, production and influence across the medieval Mediterranean. The volume opens with an overview of Carr's career at Southern Methodist University, by Bonnie Wheeler. Kathleen Maxwell, Justine Andrews and Pamela Patton contribute chapters in which they examine workshops, subgroups and influences in manuscript production and reception. Diliانا Angelova, Lynn Jones and Ida Sinkevic offer explorations of intent and reception, focusing on imperial patronage, relics and reliquaries. Cypriot studies are represented by Michele Bacci and Maria Vassilaki, who examine aspects of form and style in architecture and icons. The final chapters, by Jaroslav Folda, Anthony Cutler, Rossitza Schroeder and Ann Driscoll, are linked by their focus on the nature of copies, and tease out the ways in which meaning is retained or altered, and the role that is played by intent and reception.

**Faith and Fratricide**-Rosemary Radford Ruether 1996-09-08 Since the Nazi holocaust took the lives of a third of the Jewish people of the world, the Christian Church has been engaged in a self-examination of its own historical role in the creation of anti-semitism. In this major contribution to that search, theologian Rosemary Radford Ruether explores the roots of anti-semitism from new perspectives.

**Images of Intolerance**-Sara Lipton 1999-09-28 "The book addresses a hot topic, using a source that has nowhere been given the attention it deserves. The arguments are subtle, persuasive, and frequently brilliant. It will appeal to a wide reading public—those interested in Jewish history, medieval art history, and the history of France."—William C. Jordan, author of *The Great Famine*

**Adventures in Yiddishland**-Jeffrey Shandler 2006 "Shandler takes a wide-ranging look at Yiddish culture, including language learning, literary translation, performance, and material culture. He examines children's books, board games, summer camps, klezmer music, cultural festivals, language clubs, Web sites, cartoons, and collectibles - all touchstones of the meaning of Yiddish as it enters its second millennium. Rather than mourn the language's demise, *Adventures in Yiddishland* calls for taking an expansive approach to the possibilities for the future of Yiddish. Shandler's conceptualization of postvernacularity sheds important new light on contemporary Jewish culture generally and offers insights into theorizing the relation between language and culture."--BOOK JACKET.

**Historia and Fabula**-Peter G. Bietenholz 1994 Examining a variety of texts ranging from the Ancient Near East to the nineteenth century, this book deals with the inevitable presence of both fact and fiction in historical thought and investigates when, where and to what degree they were distinguished.

**The Culture of Narcissism: American Life in an Age of Diminishing Expectations**-Christopher Lasch 1991-05-17 When *The Culture of Narcissism* was first published, it was clear that Christopher Lasch had identified something important: what was happening to American society in the wake of the decline of the family over the last century. The book quickly became a bestseller. This edition includes a new afterword, "The Culture of Narcissism Revisited."

**The Rhetorical Functions of Scriptural Quotations in Romans**-Katja Kujanpää 2018-10-11 This book explores the rhetorical functions of quotations from Jewish scriptures in Paul's argumentation. Katja Kujanpää's approach of combining rhetorical perspectives with textual criticism results in a more comprehensive study of quotations in Romans than has been previously seen.

**Judaism and Christian Art**-Herbert L. Kessler 2012-10-08 Christian cultures across the centuries have invoked Judaism in order to debate, represent, and contain the dangers presented by the sensual nature of art. By engaging Judaism, both real and imagined, they explored and expanded the perils and possibilities for Christian representation of the material world. The thirteen essays in *Judaism and Christian Art* reveal that Christian art has always defined itself through the figures of Judaism that it produces. From its beginnings, Christianity confronted a host of questions about visual representation. Should Christians make art, or does attention to the beautiful works of human hands constitute a misplaced emphasis on the things of this world or, worse, a form of idolatry ("Thou shalt make no graven image")? And if art is allowed, upon what styles, motifs, and symbols should it draw? Christian artists, theologians, and philosophers answered these questions and many others by thinking about and representing the relationship of Christianity to Judaism. This volume is the first dedicated to the long history, from the catacombs to colonialism but with special emphasis on the Middle Ages and the Renaissance, of the ways in which Christian art deployed cohorts of "Jews"—more figurative than real—in order to conquer, defend, and explore its own territory.

**The New German Jewry and the European Context**-Y. Bodemann 2008-06-30 Departing from the recent critical literature on the emergence of a new German Jewry, this volume proposes a new perspective on the post-1980s phenomenon of re-emerging Jewish culture in Germany as a case study for wider developments in Europe and the international context.

**Recovering Biblical Manhood and Womanhood**-John Piper 2021-01-11

A Guide to Navigate Evangelical Feminism In a society where gender roles are a hot-button topic, the church is not immune to the controversy. In fact, the church has wrestled with varying degrees of evangelical feminism for decades. As evangelical feminism has crept into the church, time-trusted resources like *Recovering Biblical Manhood and Womanhood* help remind Christians of what the Bible has to say. In this new edition of the award-winning best seller, more than 20 influential men and women such as John Piper, Wayne Grudem, D. A. Carson, and Elisabeth Elliot offer thought-provoking essays responding to the challenge egalitarianism poses to life in the church and in the home. Covering topics like role distinctions in the church, how biblical manhood and womanhood should work out in practice, and women in the history of the church, this helpful resource will help readers learn to orient their beliefs with God's unchanging word in an ever-changing culture.

**Beyond the Yellow Badge**-Mitchell Merback 2008 Bringing together thirteen leading art historians, *Beyond the Yellow Badge* seeks to reframe the relationship between European visual culture and the many changing aspects of the Christian majority's negative conceptions of Jews and Judaism during the Middle Ages and early modern periods.

**The Dhimmi**-Bat Ye'or 1985 Examines the treatment of non-Arab people under the rule of the Muslims and collects historical documents related to this subject