

**Gender
and
Jewish Difference**
from Paul to Shakespeare



Lisa Lampert

Gender And Jewish Difference From Paul To Shakespeare

Ivan G. Marcus



Gender And Jewish Difference From Paul To Shakespeare:

Gender and Jewish Difference from Paul to Shakespeare Lisa Lampert, 2013-04-09 Although representations of medieval Christians and Christianity are rarely subject to the same scholarly scrutiny as those of Jews and Judaism the Christian is as constructed a term category and identity as the Jew Medieval Christian authors created complex notions of Christian identity through strategic use of representations of Others idealized Jewish patriarchs or demonized contemporary Jews Woman represented as either virgin or whore In Western thought the Christian was figured as spiritual and masculine defined in opposition to the carnal feminine and Jewish Women and Jews are not simply the Other for the Christian exegetical tradition however they also represent sources of origin as one cannot conceive of men without women or of Christianity without Judaism The bifurcated representations of Woman and Jew found in the literature of the Middle Ages and beyond reflect the uneasy figurations of women and Jews as both insiders and outsiders to Christian society Gender and Jewish Difference from Paul to Shakespeare provides the first extended examination of the linkages of gender and Jewish difference in late medieval and early modern English literature Focusing on representations of Jews and women in Chaucer's Canterbury Tales selections from medieval drama and Shakespeare's Merchant of Venice Lampert explores the ways in which medieval and early modern authors used strategies of opposition to and identification with figures of Jews and women to create individual and collective Christian identities This book shows not only how these questions are interrelated in the texts of medieval and early modern England but how they reveal the distinct yet similarly paradoxical places held by Woman and Jew within a longer tradition of Western thought that extends to the present day

Thinking with Shakespeare Julia Reinhard Lupton, 2019-10-04 What is a person What company do people keep with animals plants and things Such questions bearing fundamentally on the shared meaning of politics and life animate Shakespearean drama yet their urgency has often been obscured Julia Reinhard Lupton gently dislodges Shakespeare's plays from their historical confines to pursue their universal implications From Petruchio's animals and Kate's laundry to Hamlet's friends and Caliban's childhood Lupton restages thinking in Shakespeare as an embodied act of consent cure and care Thinking with Shakespeare encourages readers to ponder matters of shared concern with the playwright by their side Taking her cue from Hannah Arendt Lupton reads Shakespeare for fresh insights into everything from housekeeping and animal husbandry to biopower and political theology

Jewish Representation in British Literature 1780-1840 M. Scrivener, 2011-09-26 Describing Jewish representation by Jews and Gentiles in the British Romantic era from the Old Bailey courtroom and popular songs to novels poetry and political pamphlets Scrivener integrates popular culture with belletristic writing to explore the wildly varying treatments of stereotypical Jewish figures

The Jewish Ghetto and the Visual Imagination of Early Modern Venice Dana E. Katz, 2017-08-18 Dana E. Katz examines the Jewish ghetto of Venice as a paradox of urban space In 1516 the Senate established the ghetto on the periphery of the city and legislated nocturnal curfews to reduce the Jews' visibility in Venice

Katz argues that it was precisely this practice of marginalization that put the ghetto on display for Christian and Jewish eyes. According to her research, early modern Venetians grounded their conceptions of the ghetto in discourses of sight. Katz's unique approach demonstrates how Venice's Jewish ghetto engaged the sensory imagination of its inhabitants in complex and contradictory ways that both shaped urban space and reshaped Christian-Jewish relations.

Reading the Jewish Woman on the Elizabethan Stage Michelle Ephraim, 2016-03-23

The first book-length examination of Jewish women in Renaissance drama, this study explores fictional representations of the female Jew in academic, private, and public stage performances during Queen Elizabeth I's reign. It links lesser-known dramatic adaptations of the biblical Rebecca, Deborah, and Esther with the Jewish daughters made famous by Christopher Marlowe and William Shakespeare on the popular stage. Drawing upon original research on early modern sermons and biblical commentaries, Michelle Ephraim here shows the cultural significance of biblical plays that have received scant critical attention and offers a new context with which to understand Shakespeare's and Marlowe's fascination with the Jewish daughter. Protestant playwrights often figured Elizabeth through Jewish women from the Hebrew scripture in order to legitimate her religious authenticity. Ephraim argues that through the figure of the Jewess, playwrights not only stake a claim to the Old Testament but call attention to the process of reading and interpreting the Jewish bible; their typological interpretations challenge and appropriate Catholic and Jewish exegeses. The plays convey the Reformists' desire for propriety over the Hebrew scripture as a *prisca veritas*, the pure word of God as opposed to that of corrupt Church authority. Yet these literary representations of the Jewess, which draw from multiple and conflicting exegetical traditions, also demonstrate the elusive quality of the Hebrew text. This book establishes the relationship between Elizabeth and dramatic representations of the Jewish woman: to play the Jewess is to engage in an interpretive play that both celebrates and interrogates the religious ideology of Elizabeth's emerging Protestant nation. Ephraim approaches the relationship between scripture and drama from a historicist perspective, complicating our understanding of the specific intersections between the Jewess in Elizabethan drama, biblical commentaries, political discourse, and popular culture. This study expands the growing field of Jewish studies in the Renaissance and contributes also to critical work on Elizabeth herself, whose influence on literary texts many scholars have established.

Religion and Drama in Early Modern England Elizabeth Williamson, 2016-04-08

Offering fuller understandings of both dramatic representations and the complexities of religious culture, this collection reveals the ways in which religion and performance were inextricably linked in early modern England. Its readings extend beyond the interpretation of straightforward religious allusions and suggest new avenues for theorizing the dynamic relationship between religious representations and dramatic ones. By addressing the particular ways in which commercial drama adapted the sensory aspects of religious experience to its own symbolic systems, the volume enacts a methodological shift towards a more nuanced semiotics of theatrical performance. Covering plays by a wide range of dramatists, including Shakespeare, individual essays explore the material conditions of performance, the intricate resonances

between dramatic performance and religious ceremonies and the multiple valences of religious references in early modern plays. Additionally, *Religion and Drama in Early Modern England* reveals the theater's broad interpretation of post-Reformation Christian practice as well as its engagement with the religions of Islam, Judaism, and paganism. **The Christian Jew and the Unmarked Jewess** Adrienne Williams Boyarin, 2020-11-27. In the Plea Rolls of the Exchequer of the Jews, Trinity Term 1277, Adrienne Williams Boyarin finds the case of one Sampson son of Samuel, a Jew of Northampton, arrested for impersonating a Franciscan friar and preaching false Christianity. He was sentenced to walk for three days through the centers of London, Canterbury, Oxford, Lincoln, and Northampton, carrying the entrails and flayed skin of a calf and exposing his naked, circumcised body to onlookers. Sampson's crime and sentence, Williams Boyarin argues, suggest that he made a convincing friar when clothed. Indeed, many English texts of this era struggle with the similarities of Jews and Christians, but especially of Jewish and Christian women. Unlike men, Jewish women did not typically wear specific identifying clothing, nor were they represented as physiognomically distinct. Williams Boyarin observes that both before and after the periods in which art historians note a consistent visual repertoire of villainy and difference around Jewish men, English authors highlight and exploit Jewish women's indistinguishability from Christians. Exploring what she calls a polemic of sameness, she elucidates an essential part of the rhetoric employed by medieval anti-Jewish materials, which could assimilate the Jew into the Christian and as a consequence render the Jewess a dangerous but unseeable enemy or a sign of the always convertible self. *The Christian Jew and the Unmarked Jewess* considers realities and fantasies of indistinguishability. It focuses on how medieval Christians could identify with Jews and even think of themselves as Jewish, positively or negatively, historically or figurally. Williams Boyarin identifies and explores polemics of sameness through a broad range of theological, historical, and literary works from medieval England, before turning more specifically to stereotypes of Jewish women and the ways in which rhetorical strategies that blur the line between saming and othering reveal gendered habits of representation.

Filming Shakespeare in the Global Marketplace M. Burnett, 2007-01-31. This exciting new title investigates the explosion of Shakespeare films during the 1990s and beyond, linking fluctuating Shakespeares with the growth of a global marketplace, the dissolution of national borders, and technological advances. This book produces a fresh awareness of our contemporary cultural moment.

Bad Medievalism and the Modernity Problem Kathy Lavezzo, 2025-11-04. Challenges the assumptions made over the medieval/modern divide by examining the medieval roots of modern racism. Humanists have long insisted on a chasm separating modernity and the Middle Ages. In *Bad Medievalism and the Modernity Problem*, Kathy Lavezzo demonstrates how the temporal divide scholars typically accept is a fiction that has shaped racial discourse over a longue dure. The hard line drawn between then and now is of a piece with the line separating whiteness from humans deemed irrevocably other. Thus, Lavezzo advocates a bad that is depressing and disturbing, even nauseating historicism, attuned to the interpenetration of race, whiteness, and periodicity in the West. Teasing out the dialectical invocation of both

periods by figures as diverse as W E B Du Bois Carolyn Bynum Stuart Hall Johan Huizinga Paule Marshall Karl Marx Gloria Naylor J R R Tolkien and Sylvia Wynter Lavezzo demonstrates how the tension between and across categories of the medieval and the modern has mobilized intense emotional and political responses Inspired by Lavezzo s discovery that Hall the beloved founder of cultural studies planned as a student at Oxford to become a medievalist but was dissuaded from that path by his teacher Tolkien *Bad Medievalism and the Modernity Problem* unpacks the implications of that charged encounter Central chapters contrast Tolkien s white heritage medievalism with a speculative inquiry into the Piers Plowman dissertation that Hall never wrote Other chapters assess the white feel of periodization by scholars including Jacob Burckhardt Huizinga Fredric Jameson and Bynum and draw on theorists including Du Bois and Wynter to chart the medieval roots of a racialized discourse of progress and primitivism *Bad Medievalism and the Modernity Problem* culminates in new readings of Gloria Naylor s *Bailey s Cafe* and Paule Marshall s *The Fisher King* demonstrating their importance as productively pessimistic engagements with the racial legacies of both the medieval and the modern

How the West Became Antisemitic Ivan G. Marcus, 2025-08-05 An examination of how the Jews real and imagined so challenged the Christian majority in medieval Europe that it became a society that was religiously and culturally antisemitic in new ways In medieval Europe Jews were not passive victims of the Christian community as is often assumed but rather were startlingly assertive forming a Jewish civilization within Latin Christian society Both Jews and Christians considered themselves to be God s chosen people These dueling claims fueled the rise of both cultures as they became rivals for supremacy In *How the West Became Antisemitic* Ivan Marcus shows how Christian and Jewish competition in medieval Europe laid the foundation for modern antisemitism Marcus explains that Jews accepted Christians as misguided practitioners of their ancestral customs but regarded Christianity as idolatry Christians on the other hand looked at Jews themselves not Judaism as despised They directed their hatred at a real and imagined Jew theoretically subordinate but sometimes assertive an implacable enemy within In their view Jews were permanently and physically Jewish impossible to convert to Christianity Thus Christians came to hate Jews first for religious reasons and eventually for racial ones Even when Jews no longer lived among them medieval Christians could not forget their former neighbors Modern antisemitism based on the imagined Jew as powerful and world dominating is a transformation of this medieval hatred A sweeping and well documented history of the rivalry between Jewish and Christian civilizations during the making of Europe *How the West Became Antisemitic* is an ambitious new interpretation of the medieval world and its impact on modernity

New Medieval Literatures 20 Kellie Robertson, Wendy Scase, Laura Ashe, Philip Knox, 2020-04-17 Cutting edge and fresh new outlooks on medieval literature emphasising the vibrancy of the field

Twelfth Night: A Critical Reader , 2013-12-16 *Twelfth Night* is the most mature and fully developed of Shakespeare s comedies and as well as being one of his most popular plays represents a crucial moment in the development of his art Assembled by leading scholars this guide provides a comprehensive survey of major issues in the contemporary study of the

play Throughout the book chapters explore such issues as the play's critical reception from John Manningham's account of one of its first performances to major current commentators like Stephen Greenblatt the performance history of the play from Shakespeare's day to the present and key themes in current scholarship from issues of gender and sexuality to the study of comedy and song Twelfth Night A Critical Guide also includes a complete guide to resources available on the play including critical editions online resources and an annotated bibliography and how they might be used to aid both the teaching and study of Shakespeare's enduring comedy The Oxford Handbook of Shakespearean Comedy Heather

Hirschfeld, 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field Shakespeare's Foreign Worlds Carole Levin, John Watkins, 2012-06-15 In Shakespeare's Foreign Worlds Carole Levin and John Watkins focus on the relationship between the London based professional theater preeminently associated with William Shakespeare and an unprecedented European experience of geographic social and intellectual mobility Shakespeare's plays bear the marks of exile and exploration rural depopulation urban expansion and shifting mercantile and diplomatic configurations He fills his plays with characters testing the limits of personal identity foreigners usurpers outcasts outlaws scolds shrews witches mercenaries and cross dressers Through parallel discussions of Henry VI The Taming of the Shrew and The Merchant of Venice Levin and Watkins argue that Shakespeare's centrality to English national consciousness is inseparable from his creation of the foreign as a category asserting dangerous affinities between England's internal minorities and its competitors within an increasingly fraught European mercantile system As a woman's

historian Levin is particularly interested in Shakespeare's responses to marginalized sectors of English society. As a scholar of English Italian Studies and Medieval Studies, Watkins situates Shakespeare in the context of broadly European historical movements. Together, Levin and Watkins narrate the emergence of the foreign as a portable category that might be applied both to strangers from other countries and to native-born English men and women such as religious dissidents who resisted conformity to an increasingly narrow sense of English identity. Shakespeare's *Foreign Worlds* will appeal to historians, literary scholars, theater specialists, and anyone interested in Shakespeare and the Elizabethan Age.

Aesthetic Theology and Its Enemies David Nirenberg, 2015-06-22 Through most of Western European history, Jews have been a numerically tiny or entirely absent minority, but across that history, Europeans have nonetheless worried a great deal about Judaism. Why should that be so? This short but powerfully argued book suggests that Christian anxieties about their own transcendent ideals made Judaism an important tool for Christianity as an apocalyptic religion characterized by prizing soul over flesh, the spiritual over the literal, the heavenly over the physical world. It came to terms with the inescapable importance of body, language, and material things in this world. Nirenberg shows how turning the Jew into a personification of worldly over spiritual concerns, surface over inner meaning, allowed cultures inclined toward transcendence to understand even their most materialistic practices as spiritual. Focusing on art, poetry, and politics—three activities especially condemned as worldly in early Christian culture—he reveals how, over the past two thousand years, these activities nevertheless expanded the potential for their own existence within Christian culture because they were used to represent Judaism. Nirenberg draws on an astonishingly diverse collection of poets, painters, preachers, philosophers, and politicians to reconstruct the roles played by representations of Jewish enemies in the creation of Western art, culture, and politics from the ancient world to the present day. This erudite and tightly argued survey of the ways in which Christian cultures have created themselves by thinking about Judaism will appeal to the broadest range of scholars of religion, art, literature, political theory, media theory, and the history of Western civilization more generally.

Jews in the Early Modern English Imagination Eva Johanna Holmberg, 2016-05-06 Based on travel writings, religious history, and popular literature, *Jews in the Early Modern English Imagination* explores the encounter between English travellers and the Jews. While literary and religious traditions created an image of Jews as untrustworthy, even sinister, travellers came to know them in their many and diverse communities with rich traditions and intriguing life styles. The Jew of the imagination encountered the Jew of town and village in southern Europe, North Africa, and the Levant. Coming from an England riven by religious disputes and often by political unrest, travellers brought their own questions about identity, national character, religious belief, and the quality of human relations to their encounter with the scattered nation.

Shakespeare and Religion: Global Tapestry, Dramatic Perspectives Margie Burns, 2025-01-07 Twelve research articles deal with aspects of religion in the plays of William Shakespeare from early in the dramatist's career to the end. Ordered by chronology, two chapters focus on history plays, three chapters focus on comedies, and three on tragedies, one

deals with Troilus and Cressida and three chapters deal with the late romances The anthology does not cover all of Shakespeare's plays and collaborations or the lyric poems The collection is ecumenical and transnational While the contributors all recognize that Shakespeare wrote in a Renaissance Christian universe Christianity is not the only world religion dealt with Approaches involve history and philosophy as well as theology and individual perspectives vary One thing the collection makes clear is that religion in some sense operates in every Shakespearean work and its large spectrum ranges through plot and character from shallow to deep self interested to elevated bloody to harmonious Religion and religious differences were also part of the fabric and history of the playwright's world manifesting in the plays in situation language and iconography From various perspectives a common denominator is that the authors approach aspects of religion as one element in an informed analysis of the works

The Oxford Handbook of Chaucer Suzanne Conklin Akbari, James Simpson, 2020-05-07 As the father of the English literary canon one of a very few writers to appear in every great books syllabus Chaucer is seen as an author whose works are fundamentally timeless an author who like Shakespeare exemplifies the almost magical power of poetry to appeal to each generation of readers Every age remakes its own Chaucer developing new understandings of how his poetry intersects with contemporary ways of seeing the world and the place of the subject who lives in it This Handbook comprises a series of essays by established scholars and emerging voices that address Chaucer's poetry in the context of several disciplines including late medieval philosophy and science Mediterranean Studies comparative literature vernacular theology and popular devotion The volume paints the field in broad strokes and sections include Biography and Circumstances of Daily Life Chaucer in the European Frame Philosophy and Science in the Universities Christian Doctrine and Religious Heterodoxy and the Chaucerian Afterlife Taken as a whole The Oxford Handbook of Chaucer offers a snapshot of the current state of the field and a bold suggestion of the trajectories along which Chaucer studies are likely to develop in the future

Medieval Affect, Feeling, and Emotion Glenn D. Burger, Holly A. Crocker, 2019-04-11 Provides a new intersectional investigation of affects feelings and emotions in late Middle English literature

Inventing William of Norwich Heather Blurton, 2022-05-06 William of Norwich is the name of a young boy purported to have been killed by Jews in or about 1144 thus becoming the victim of the first recorded case of such a ritual murder in Western Europe and a seminal figure in the long history of antisemitism His story is first told in Thomas of Monmouth's *The Life and Miracles of William of Norwich* a work that elaborates the bizarre allegation invented in twelfth century England that Jews kidnapped Christian children and murdered them in memory and mockery of the crucifixion of Christ In *Inventing William of Norwich* Heather Blurton resituates Thomas's account by offering the first full analysis of it as a specifically literary work The second half of the twelfth century was a time of great literary innovation encompassing an efflorescence of saints' lives and historiography as well as the emergence of vernacular romance Blurton observes She examines *The Life and Miracles* within the framework of these new textual developments and alongside innovations in

liturgical and devotional practices to argue that the origin of the ritual murder accusation is imbricated as much in literary culture as it is in the realities of Christian Jewish relations or the emergence of racially based discourses of antisemitism. Resisting the urge to interpret this first narrative of the blood libel with the hindsight knowledge of later developments, she considers only the period from about 1150–1200. In so doing, Burton redirects critical attention away from the social and economic history of the ritual murder accusation to the textual genres and tastes that shaped its forms and themes and provided its immediate context of reception. Thomas of Monmouth's narrative, in particular, and the ritual murder accusation more generally, were strongly shaped by literary convention.

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