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Anthropology of Religion

Segal R.A., Roubekas N.P., Bowie F. - The Wiley Blackwell Companion to the St...

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Anthropology of religion

Anthropology of religion is the study of religion in relation to other social institutions, and the comparison of religious beliefs and practices across cultures. The anthropology of religion, as a field, overlaps with but is distinct from the field of Religious Studies. The history of anthropology of religion is a history of striving to understand how other people view and navigate the world. This history involves deciding what religion is, what it does, and how it functions.

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The Jewish nose in early modern art and music

Harrán D., *Renaissance Studies* (volume 28, issue 1, pages 50-70) 01/02/2014

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ISSN: 0269-1213 EISSN: 1477-4658

DESCRIPTION

The Jewish nose has often been an object of parody in art and literature, most notably in examples of anti-Semitic content from Fascist Germany. Early anthropologists devoted no little energy to the topic in the later nineteenth and early twentieth century. They distinguished the 'Jewish' or 'Semitic' nose from straight, aquiline, flat, and snub noses by its being 'hooked'. A major study on the Jewish nose, referring to these early essays of largely German origin and to their usually racist arguments, is Sander L. Gilman's 'The Jewish Nose'. But, to date, there is no literature on the Jewish nose in art works of the fifteenth to seventeenth centuries. Nor is there any on the Jewish nose in relation to music for the same or any other era. The present article opens, by way of introduction, with a few words on Jews as delineated in early painting. In continuation, it discusses a typical, yet hitherto neglected graphic example of the Jewish nose as satirized in a work from the early modern era. It concludes with a review of various attempts of composers, at the time, to simulate the sonic qualities of Jewish nasalized speech in works of music.

SUBJECTS

Art music | Engraving | Jewish art | Jewish history | Jewish music | Jewish peoples | Judaism | Modern art | Renaissance art | Renaissance music

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The Jewish nose in early modern art and music

Don Harrán

Renaissance Studies, Vol. 28, No. 1 (February 2014), pp. 50-70 (71 pages)

<https://www.jstor.org/stable/24423989>

Abstract

The following paragraphs turn the epigraph on its head: they assert that a nose, as depicted, offers evidence for a 'just' seen, scrutable, and visible. The Jewish nose has often been an object of parody in art and literature, most notably in examples of anti-Semitic content from Nazi Germany? Anthropologists devoted no little energy to it in the later nineteenth and early twentieth century? They distinguished the 'Jewish' or 'Semitic' nose, albeit fictional, from the straight (or Greek) nose, the aquiline (or Roman) nose, the flat nose, and the snub nose by its being 'hooked'. In an illustration from the early Jewish Encyclopedia, the Jewish nose resembles the 'hooked' number 6 (Fig. 1), which, when removed of its 'hook', becomes gradually less 'Jewish' (Fig. 2, Fig. 3) (Fig. 1).

A foundational study on the Jewish nose, referring to these early essays of largely German origin and to their usually anti-Semitic character, is Sander L. Gilman's 'The Jewish Nose': his thesis is that racial identity shaped Jewish self-perception in the Diaspora and that the Jewish nose, as the most visible, derisive feature of this identity, led Jews, from 1898 on, to change its shape by surgery. To my knowledge, there is no literature on the Jewish nose in art

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