ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 3/9/12

1. ACADEMIC UNIT: School of Historical, Philosophical & Religious Studies

2. COURSE PROPOSED: JST 230 Introduction to Jewish Civilization 3 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: P. F. Lengel Phone: 7-7979
   Mail Code: 4302 E-Mail: pflengel@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - CS
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ
   - SG

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses: HST 230, REL 230

Is this an undercoast course?: No Yes; Is it governed by a common syllabus?

Elizabeth Langland, Interim Director
Chair/Director (Print or Type) (Signature)

Date: 2/8/2012

Rev. 1/94, 4/95, 7/96, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Course Description:

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<th>General Studies</th>
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<td>JST 230</td>
<td>Introduction to Jewish Civilization</td>
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Overview of Jewish civilization from antiquity to the present. Answers the following questions: Who are the Jews? What do Jews believe? How did Jews interact with non-Jews? What was the lasting contribution of Jews to the world? In the attempt to answer these questions, provides the skills of being a good college student. Presents Judaism as an evolving civilization with an overarching distinctive culture but with a variety of subcultures and ethnic diversity. Presents the Jewish civilization through literature, films, music, and internet resources, with an overview of its complexity and diversity.

Allow multiple enrollments: No  
Repeatability for credit: No  
Primary course component: Lecture  
Grading method: Student Option  
Offered by: College of Liberal Arts and Sciences - Historical, Philosophical & Religious Studies, Sch
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet **either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.**

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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. Syllabus; title pages and tables of contents from texts

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. Syllabus; title pages and tables of contents from texts

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. Syllabus; title pages and tables of contents from texts

   b. Concerns aesthetic systems and values, literary and visual arts.

   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
### Course Prefix | Number | Title | Designation
---|---|---|---
JST | 230 | Introduction to Jewish Civilization | HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
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<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<td>1</td>
<td>The course examines the religious, textual, cultural, philosophical, and aesthetic history of the Jewish people from antiquity through modernity to develop a comprehensive understanding of their current society.</td>
<td>The course addresses the changes wrought by contact with non-Jewish civilizations and internal phenomena (See syllabus Weeks 3, 5, 10, 13; Baskin, table of contents; Ephron, chapters 5, 11, 13, 15)</td>
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<td>2</td>
<td>Through the use of internet, film and documentary materials, introductions to the sacred texts of the tradition, autobiographical novels, and a variety of academic texts containing maps and photographic representations of visual and three-dimensional artistic productions, the course encourages students to explore Jewish society and culture through many different lenses.</td>
<td>For example, see syllabus, pp 1 &amp; 2, week 2 and assignments 1, 2 &amp; 3; Baskin, chapter 1; Ephron, chapters 1, 2, 5, 6, 11 &amp; 15.</td>
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<tr>
<td>4a.</td>
<td>The course seeks to trace the development of modern forms of religious Judaism as well as secular Jewish thought.</td>
<td>See syllabus, p 1 and weeks 6 and 12; Baskin, chapters 3 and 8; Ephron, chapters 1, 3, 5, 6, 11, &amp; 15.</td>
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<tr>
<td>4b.</td>
<td>The course uses the Jewish Philosophical tradition and representations of artistic productions from both Jews and non-Jews about the Jews to create an understanding of the worlds in which Jews have lived throughout history.</td>
<td>See Syllabus p 1 and weeks 5 &amp; 8; biographical novels by Zweig and Sofer, and plates from Ephron following Table of Contents.</td>
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Spring 2011
T/TH 1:30-2:45
ART 220

Professor Hava Tirosh-Samuelson
Office: Coor Hall 4466
Office Hours: T/TH 3:00-5:00
Phones: 965-7767 (direct); 727-6906 (Jewish Studies); 965-5578 (History)
E-mail: Hava.Samuelson@asu.edu

JST 230/HST230/REL230: INTRODUCTION TO JEWISH CIVILIZATION

Course Description:

This course provides an overview of the Jewish civilization from antiquity to the present. We will answer the following questions: Who are the Jews? What do Jews believe? How have Jews interacted with non-Jewish throughout history? What are the lasting contributions of Jews to the world? The course presents Judaism as an evolving civilization that produced distinctive culture but with a variety of subcultures and ethnic diversity. The course presents the Jewish civilization through history, literature, films, and internet sources, with an overview on complexity and diversity. The will provide you with the skills of being a good college student. You will learn to access documents in the library and on the internet; you will hone your verbal skills (both written and oral), and you will sharpen your analytic skills by learning how to formulate arguments. The course not only imparts information about Jews and Judaism but also encourages one to approach college education as training of adult life.

Students Outcomes:

- The course seeks to achieve the following objectives:

- Provide basic literacy about the civilization of the Jews from antiquity to the present.
- Introduce students to the foundational texts of the Jewish literary tradition.
- Explain the development of Judaism over time and highlight the differences between ancient, medieval and modern forms of Judaism.
- Explore the differences between religious and secular forms of Judaism
- Provide basic knowledge about Jewish history that will enable students to take upper-level courses on Jewish history and/or the Jewish religion.

Course Policies:

- Attendance of class sessions is obligatory and will be taken into consideration in assessing your performance; more than two (excused) absences will affect your grade.
- Food and drinks are not allowed in class.
- Prior to the commencement of class, please be sure to turn off your cell phone.
• All written assignments are to be submitted on time. There is no “Incomplete” grade in this course.
• Written assignments should be typed up neatly and submitted on clean papers.
• Your attitude toward learning is part of your success in this course. The more enthusiastic you are about learning, the greater chance you have in succeeding in this course and in all your other college courses.

Required Texts (available at the bookstore; you must purchase both books)


Books for Assignment # 3 (available at the bookstore; purchase one)


Required Films:

1. “Steel Toes” -- Screened on January 27, 7:00 p.m. Coor L1-74. You will submit a one-page report about the film.

Required Documentary DVD

1. “The Jews: A People’s History.” A special screening will be arranged. You will submit a two-page report of the DVD.

Books for Extra Credit:


Recommended Books for Advanced Students:


Assignments and Assessment:

Your mastery of the material will be assessed as follows:

1. Four quizzes (total of 20%)
2. Three short papers (total 60%)
3. Final Exam (10%)
4. Special Reports (5%)
   a. Film
   b. Documentary DVD
5. Class attendance and participation (5%)

Grading Scale:

A  97-100
A- 92-96
B+ 88-91
B  83-87
B- 79-82
C+ 75-78
C  70-74
D  65-69
E  0-64

Bonus Assignments:

To earn extra-credit you can choose to do one of the following assignments:

1. The Jewish Civilization On-Line.

   Compare five websites that are run by a Jewish organization. Specific instructions for comparison of the websites will be given to those who wish to undertake the additional assignment.

2. Comparative Book Review:

   Read Michael Brenner, *A Short History of the Jews*, and compare it to the assigned textbook in the class, Efron (et al), *The Jews: A History*. Specific instructions will be given to those who choose to do this assignment.

Week 1: Introduction to Course

1/18 Who are the Jews? What is Judaism? The History of Jewish Studies.
How to Study the Jewish civilization? Accessing Judaica Sources

We will meet at the lobby of the Hayden Library at 1:25 for an instructional session with Rachel Leket-Mor, the Judaica curator for Hayden Libraries.


**Week 2: Ancient Israel**

Required Readings:


1/25 -- Israel and ancient Near-Eastern civilizations

1/27 -- The Formation of the Bible

Film: “Still Toes” 7:00 pm

**Week 3: Jews Confront Hellenistic Civilization**

Required Readings:


2/1 -- The Challenges and Impact of Hellenism

2/3 -- Jewish Sectarianism: Temple and Torah

**Week 4: Rome and Judea**

Required Readings,

Efron, *The Jews*, Ch. 4, 69-91

2/8 -- Rome and Judea

2/10 -- The Rise and Spread of Christianity

*Quiz # 1* (covers pp. 3-91)

**Week 5: Rabbinic Judaism**
Required Readings:

Efron, *The Jews*, Ch. 5, 91-115

2/15 -- The Rabbis and the Patriarchs: The Institutions of the Jewish Communities

2/17 -- The Literary Sources of Rabbinic Judaism

Week 6: Jews in Islam

Required Readings:

Efron, *The Jews*, Ch. 6, 116-146

2/22 -- Political and Economic Changes

2/24 -- Cultural Transformation: Literature, Philosophy, and Science

Week 7: Jews in Medieval Christendom

Required Readings:

Efron, *The Jews*, Ch. 7, 147-173

3/1 -- The Semi-Autonomous Jewish Community

3/3 -- The Culture of Ashkenazi Jews

Assignment # 1 is due

Week 8: Jews in the Italian Renaissance

Required Readings,


3/8 -- Did the Jews have a Renaissance?

3/10 -- Jewish-Christians Relations in Italy: Collaboration and Exclusion

Week 9: SPRING BREAK (March 13-March 20)

Read one novel for assignment # 3.

Week 10: Jews in Eastern and Western Europe during the Seventeenth Century
Required Readings:

Efron, *The Jews*, Ch. 9, 204-230.

3/22 – Jewish Life in Poland
3/24 – Messianism and Heresy in the Seventeenth Century

Quiz # 2 (covers pp. 92-230)

Week 11: Jews and the Modern State

Required Readings:


3/29 -- The Emancipation of the Jews: Was It a Historical Necessity?
3/31 – Jews in Tsarist Russia

Week 12: Modernization of Judaism

Required Readings:

Efron, *The Jews*, Ch. 11, 260-293.

4/5 – To Modernize or not to Modernize: Hasidism versus Haskalah
4/7 – Reinterpreting Judaism: Reform Judaism and Neo-Orthodoxy

Assignment # 2 is Due

Week 13: Modern Antisemitism and the Jewish Nationalist Response

Required Readings:


4/12 – Antisemitism as a Political Force
4/14 -- The Zionist Movement: Ideology and Institutions

Quiz. # 3 (covers pp. 230-332)

Week 14 World Jewry 1914-1948

Required Readings:

4/19 PASSEOVER (NO CLASS)
4/20 Jews and Arabs in Palestine

**Week 15: The Holocaust**

**Required Readings:**


4/26 – The Nazi Regime
4/28 – The Final Solution

**Quiz #4** (covers pp. 333-405)

**Week 16: Jews Today**

**Required Readings:**

Efron, *The Jews*, 406-441

5/3 -- The Promised Land: Israel or America?

**May 10: Final Exam 2:10-2:00.**

**Written Assignments:**

1. **Assignment #1: The Jews in the Middle Ages**

Choose one artistic representation of Jews available in *The Jews*, pp. 116-230 to discuss the relationship between Jews and non-Jews in the Middle Ages. Your paper (4-5 pages) should consult the textbook as well as other scholarly sources to explain the specific conditions of the Jews at the time this object was made. Document all your sources by adding a reference list.

2. **Assignment #2: A Famous Jew in the Nineteenth Century**

Write a short essay (5-6 pages) about a famous Jew from the 19th century. The person can be an author, painter, musician, poet, scientist, philosopher, or politician. Your assignment should briefly recount the person's biography, explore his or her accomplishments, and explain his or her contribution to Jewish life and to Western culture. You may **not** use Wikipedia for this assignment but you should consult standard encyclopedias (e.g., *Encyclopedia Judaica,*
You must document all your resources by adding a reference list.

Assignment # 3: Jewish Diversity in the Modern Period

Choose one of the autobiographical novels assigned to this course and write a short report (5-6 pages) about it. Your assignment should situate the particular story in the context of modern Jewish history, explain what makes the story unique, and reflect how this particular story sheds light on the distinctive features of Jewish history.
Nowhere in Africa

An Autobiographical Novel

Stefanie Zweig

With a new preface
Translated by Marlies Comjean

Terrace Books
A trade imprint of the University of Wisconsin Press
THE

SEPTEMBERS

OF

SHIRAZ

DALIA SOFER
A
HISTORICAL ATLAS
of the
JEWISH PEOPLE

From the Time of the Patriarchs
to the Present

General Editor
ELI BARNAVI

English Edition Editor
MIRIAM ELIAV-FELDON

Cartography
MICHEL OPATOWSKI

New Edition revised by
DENIS CHARBIT

Schocken Books, New York
The Cambridge Guide to

Jewish History, Religion, and Culture

EDITED BY

Judith R. Baskin
University of Oregon

Kenneth Seeskin
Northwestern University

CAMBRIDGE UNIVERSITY PRESS
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THE JEWS
A History

JOHN EFRON
University of California, Berkeley

STEVEN WEITZMAN
Indiana University

MATTHIAS LEHMANN
Indiana University

JOSHUA HOLO
Hebrew Union College

PEARSON
Prentice Hall
Upper Saddle River, New Jersey 07458
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### Timeline of Jewish History

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### Glossary

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### Text Credits

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### Index

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An illuminated Hebrew manuscript of the Jewish prayer book from Spain (ca. 1300). The image depicts knights on horseback, a reflection of a culture celebrating chivalric virtues during this period's Christian "reconquest" of Spain.

Saad (1110–1180), also known as RaBaD, whose work reflects the growing intellectual independence of the western Sepora, built on the tradition of Islamic Aristotelianism. It was also receptive to Christian rule, celebrating the conquest of Toledo by Alfonso VI in 1085. In Barcelona, where Arabic had never struck permanent roots, the legal thinker rabbi Solomon ben Aderet (1235–1310) sponsored a Hebrew translation of part of Maimonides' Arabic Commentary of the Mishnah that helped disseminate this work to other parts of Europe. While the Jewish–Catholic relationship was always fraught, Jews did benefit from the fact that they were not Muslims, the true enemy of Spanish Catholicism, and were thus able to find a place under Christian rule as courtiers, government officials, financiers, traders, physicians, and diplomats useful for their ability to communicate with the Muslims in Arabic. It is said that the great eleventh-century hero of the Reconquest, El Cid, had Jews in his employ.
A Thirteenth-Century Synagogue in Toledo, Spain, its architecture showing clearly the influence of Islamic art on Jewish material culture. The synagogue was turned into a church after the anti-Jewish pogroms that swept Spain in 1391 and has been known since then as the "Santa María la Blanca" synagogue.

The Miracle of the Desecrated Host was painted by Paolo Uccello between 1465 and 1469 as the platform for the altarpiece in the Church of Corpus Domini in Urbino, Italy. The scene here shows a Christian woman giving the host (the bread used during the Eucharist ceremony) to a Jewish moneylender to pay off a loan, thereby depicting Jews as defilers of Christianity and practitioners of predatory commerce. A subsequent scene (not depicted) shows the host bleeding through the door of a Jewish house as armed men try to break in to rescue it from the Jews.
The statue on the left is a medieval representation of the Church (i.e., Christianity), depicted as a proud and victorious woman. On the right, the synagogue (i.e., Judaism) is depicted as a blindfolded woman bearing a broken scepter. These particular statues are from a thirteenth-century cathedral in Bamberg, Germany, but similar images appeared in many other places in Christian Europe. Their intended message was to show the supremacy of Christianity over Judaism—the latter understood as a blind and impotent faith—and they suggest a theological role for Jews in a Christianized society—to serve as a foil for Christian superiority and as living testimony for what happens to those who reject its tenets.
THE ROLE OF POETRY IN MEDIEVAL JEWISH SOCIETY

Poetry in medieval Muslim society, and thus also among the Jews of Muslim Spain, played a far more important role than we might imagine today. The Jewish poets writing in Hebrew were patronized by Jews with powerful connections at the Muslim court, just as Muslim rulers supported poets writing in Arabic. Poetry was, of course, an art form—but the recitation of poetry also played an important role as a social pastime (at least for the learned elite); it expressed certain cultural values, and it was a powerful tool of political propaganda.

One poem, by Dunash ibn Labrat, expresses well the secular orientation of a great portion of medieval Hebrew poetry, including the topics of wine and love. But it also, in its second part, raises a more skeptical voice: the voice of the poet as a cultural critic, who is aware of the fragile nature of life and who expresses his unease with the “good life” celebrated in the first part of the text.

There came a voice: “Awake! Drink wine at morning’s break.
Mid rose and camphor make
A feast of all your hours.
Mid pomegranate trees
And love anemones
Where vines extend their leaves
And the palm tree skyward towers.

Where lilies singers hum
In the throbbing drum;
Where genic side drum,
To the plash of fountains’ showers.

On every lofty tree
The fruit hangs gracefully.
And all the birds in glee
Sing among the bower.

The cooing of the dove
Sounds like a song of love.
Her mate calls from above—
Those tilling, flitting fowls.

We'll drink on garden beds
With rosebuds round our heads.
To banish woes and dread:
We'll frolic and carouse.

The philosopher's argument exposes the threat posed to Judaism by philosophy, if the truth can be apprehended through logic and reason, specific rituals and beliefs have no use in Judaism; one can just as easily invent one's own religion if one likes. Judah ha-Levi countered this view by arguing for the limits of reason. To apprehend God, one needed revelation, an experience limited to Israel. In the Kuzari, he wrote:

You have been seduced by false ideas, and you requested to understand that which your Creator never intended for you to comprehend. The physical mind was never given the ability to logically comprehend these things. This ability was granted, however, to a choice group of God’s elite, the purest of the pure in all of creation. Such individuals’ souls are able to discern the universe in its entirety and are able to see their God and His angels...
Dainty food we'll eat,
We'll drink our liquor neat,
Like giants at their meat,
With appetite aroused.

When morning's first rays shine
I'll slaughter of the kine
Some faddings we shall dine
On rams and calves and cows.

Scented with rich perfumes,
Amid thick incense plumes,
Let us await our dooms,
Spending in joy our hours.

I chided him: "Be still!
How can you drink your fill
When lost is Zion hill.
To the uncircumcised.

You've spoken like a fool!
Stooh, you've made your rule:
In God's last judgment you'll
For folly be chastised.

The Torah, God's delight
Is idle in your sight:
While wicked is Zion's height
By foxes vandalized.

How can we be content
Or mano our cups in gloom?
When by all men are we
Rejected and despised.


We cannot know this kind of knowledge or how to acquire it unless it is brought to us through prophecy.

Some of these same ideas are reflected in ha-Levi's poetry. Approximately eight hundred of his poems are known to us. They often dwell on "secular" topics, such as wine, love, the beauty of boys and women, friendship, and grief. Much of his poetry, however, is religious, as he reflects on the biblical past, expresses personal religious experience, struggles with sin, or expresses his yearning for the redemption of his people and their return to Palestine. The following lines famously express the tension he felt between the material delights of Muslim Spain and the spiritual pull of Zion (he eventually left Spain for Palestine, only to die somewhere on the way):
This Early-Fourteenth-Century Illustration captures the special clothes Jews wore that marked them as distinctive from non-Jews in Constantinople. Note especially the tall, pointed hat and the full beard.