twelve courses to the tent of each tribe (cf. plate 1.a), a tradition also attested in *Tan*, Ḥukkat 2.

Miriam's Well rolled along with the wandering tribes; it was said to be rock-shaped, like a beehive (*BemR* 1:2) or sieve-like (Rashi on *bPes* 54a). When the portable tabernacle was erected, the well would establish itself opposite the court of the tent of meeting. The tribes' leaders would sing, "Spring up, O well!" (Num 21:17), and it would rise. The links between singing and water, here and when Miriam begins her song at the sea (Exod 15:21), connect the well and Miriam in the aggadah, as does Miriam's death in Num 20, which was immediately followed by a shortage of water (Num 21:1–2). References to the disappearance of the well when Miriam died include *tSot* 10:11, *bTaan* 9a, *MekhY* Wa-yassa 6, *WayR* 22:4, and *BemR* 2:1. However, other traditions claim that the well returned and accompanied the Israelites until Moses' death (*L.A.B.* 20.8; *bTaan* 9a; *MekhY* Be-shallaḥ 5; *tSot* 11:1; *BemR* 1:2); another aggadah teaches that a vessel of water from Miriam's well is one of three concealed objects that Elijah will restore in the messianic age, along with vessels of manna and sacred oil (*MekhY* Wa-yassa 6).

Still other rabbinic statements insist that the well reappeared after Moses' death, releasing its waters within the Mediterranean Sea (*bShab* 35a) or the Sea of Galilee (*yKil* 9:3, 32 [c]; the Munich manuscript of *bShab* 35a), and that these effusions had healing properties. In *WayR* 22:4 (and also *QohR* 5.8–9 §5), a man suffering from boils "floated into Miriam's well" in the Sea of Galilee and was cured; *BemR* 18:22 describes the restoration of sight to a blind man.

According to medieval legend, the waters of Miriam's Well spread even to Diaspora communities. The collection *Kol bo* (late 13th or early 14th cent.) describes drawing well water for therapeutic purposes after the Sabbath because "Miriam's Well supplies all the wells each Saturday night" (*Oraḥ ḥayyim* 299.10). The well's powers appear in a legend about Ḥayyim Vital and Isaac Luria. Vital is said to have related an occasion when Luria drew water from a certain point in the Sea of Galilee and gave it to Vital to drink, advising him that this water, from Miriam's Well, would enable Vital to remember the mystical wisdom he was being taught (*Shivḥei ha-Ari*: 4–5). For contemporary evocations of Miriam's Well in Passover observance, see "Miriam (Prophet) II. Judaism 4. Modern."

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See also → Miriam (Prophet)

Mirmah

Mirmah (MT *Mirmâ*; LXX Μαρμα; LXX^{B} Ἰμαμά; Pesh. *Yrmn*ʾ) is mentioned in the genealogical list of Benjamin (1 Chr 8:10). He is the last of seven sons of Shaharaim by way of his wife Hodesh, born in Moab. He is listed with his brothers as a "head of fathers' (houses)" of the tribe of Benjamin.

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Shira Golani

Mirror

I. Archaeology and Hebrew Bible/Old Testament
II. Greco-Roman Antiquity and New Testament
III. Judaism
IV. Christianity
V. Literature
VI. Visual Arts

I. Archaeology and Hebrew Bible/Old Testament

Mirrors have been a major component of cosmetics for more than 8,000 years. The earliest mirrors, found in Neolithic Çatalhöyük in southern Anatolia, were produced with obsidian (volcanic glass) (Mellaart: 44, 50, and pl. 25b). Following the development of metalwork in the early 3rd millennium BCE, metallic mirrors were produced across the Near East and Egypt, most commonly made with copper and its alloys (Enoch: 775–80). The most diverse and detailed evidence of ancient mirrors is from Egypt, which is understood as a center of mirror production from the Old Kingdom onwards. Pictorial and textual sources attest to the importance of mirrors in daily life as well as in funerary contexts; mirrors were a status marker and a metaphor for life and regeneration, sometimes associated with Hathor (Müller: 1147–48). The archaeological evidence attests to the sophistication of the mirror making process (Lilyquist: passim). Considering the artwork of Egyptian mirrors, it is unsurprising that they were luxury commodities, regularly included in royal gift exchange (e.g., EA 14, 21, and 25).

The earliest example of a mirror from the southern Levant is a chance-find, an obsidian mirror from Kibbutz Kabri dated to the Chalcolithic period (Tadmor: 85–86). The next phase of mirror use was during the Late Bronze Age, when Egyptian-style mirrors were imported, such as those found in burials at Tell el-Ajjul (Petrie: 8 and pl. 15), and Deir el-Balaḥ (Dothan: 23, 72). A mirror from a 14th-century tomb at Acre belongs to an elaborated mirror type, with a handle in the shape of an anthropomorphic figure (Ben-Arieh/Edelstein: 29). A bronze flat rectangle from Tel Megiddo Stratum VIII may have been a mirror of a different style (Loud: pl. 283 no. 3). Mirrors are sporadically confirmed in the

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southern Levant during the Iron Age, with their later secondary peak of distribution occurring only in the Persian period (Weippert: 309 with literature). These Persian period mirrors are characterized by a polished round plate with a spiral handle; the handles of these mirrors were probably originally made of ivory or bone. Examples of such mirrors were found in several sites in the southern Levant, such as Atlit along the Carmel Coast (Johns: 75 and pl. 23:2).

Mirrors are mentioned only twice in the HB/OT. The first reference is in relation to Bezaleel, who in the preparation of the tabernacle made the laver and its stand of bronze from the mirrors of the women who served at the entrance to the tent of meeting (Exod 38:8). The second reference is in Job (37:18) when the strength of the sky is compared to a molten mirror. Both references thus describe mirrors as made of copper, an understanding that is in accordance with archaeological finds from across the Near East (Stern: 440).

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Ido Koch

II. Greco-Roman Antiquity and New Testament

1. Archaeological. Mirrors of the Mediterranean world emerged in the Bronze Age (general overview: Grummond). Made essentially for practical use, they were also precious pieces of art. Mirrors usually consisted of a polished bronze disk and featured holes for suspension or for the fitting of a handle made of bone, wood or ivory. In the 6th century BCE convex mirrors came into use to enlarge the reflected section of the object. Measuring up to 20 cm in diameter, they were equipped with a handle, a bronze stand or a lid. Some were ornamented with engravings and/or embellished with mountings of plastic art. Besides floral, faunal and geometric ornaments the engravings show women's heads, martial or toilette scenes and carefully designed myths. Aphrodite and Dionysus with their entourage are the most prevalent figures (Grummond: 32–38). Stands in the form of caryatids are a common feature, also pegasoi, sirens, and erotes sitting along the rim. On hand mirrors, the rim is bent towards the back side to protect the engravings when laid down. Lidded mirrors enjoyed great popularity in Hellenistic times (Grummond: 14–21). Their special feature is the polished or silvered inner face of the lid producing a clear image of the observer's face while using the mirror. Roman mirrors, some of them rectangular, were produced in luxurious silver or tinned bronze versions, sometimes embellished with precious stones (rarely preserved because of their meltdown in times of crisis, but documented in literature, e.g., Plutarch, *Conj. praec.* 139F; Pliny the Elder, *Nat.* 33.45). Smaller bronze and glass versions were offered at favorable prices. Full scale mirrors (ἀνδρομήκα κάτοπτρα; Philodemus, *Volumnia Rhetorica* 2.206S) must have been extremely rare.

2. Socio-historical. As a mostly female accessory, the mirror belongs to a context of embellishment, beauty and seduction. This is underscored by erotic decoration based on the mythical tradition. Vase paintings and other artwork also attest this usage (Balensiefen: 81–84). Beauty and attire, love and fertility were associated with immortality. Mirrors are therefore typical burial objects for prosperous women. In Etruscan sepulchral art, images of women with mirrors can be frequently found (Bonfante). An Etruscan mirror shows Hinthial, the personification of the soul, holding a mirror (Grummond: 182). The use of mirrors by men could be denounced as degenerating. The sexual pleasure of a bedroom equipped with multiple mirrors (which by the way presupposes a stunning quality of their reflections) is criticized in various sources (Seneca, *Nat.* 1.16.1–9; Suetonius, *Vita Horati*).

3. Religio-historical and Mythical. Mirrors were used as a means for divination (catoptromancy). A catoptromantic meaning has been attached to mirrors offered to goddesses in Greece and Magna Graeca (e.g., *Paus.* 8.37.7; cf. McCarty: 169). Also, the very small glass mirrors in lead frames attested in large numbers in Roman times may well have been used as votive offerings (Baratta). An apotropaic function is claimed by Grummond for mirrors facing towards the viewer, which are held by reclining women on Volterran urn covers (Grummond: 183; McCarty: 182). Further, mirrors are said to turn evil influences back on their sources (Plutarch, *Quaest. conv.* 682E). Perseus reflects Medusa's evil look and thus destroys her with her own weapon; Narcissus destroys himself by confusing his beautiful counterpart and his Self (Balensiefen: 113–66).

4. Metaphorical. As a metaphor, "mirror" and "mirroring" can be used in various ways:

(1) Poetological: as a narrative metaphor, the mirror refers to reflections on the past in historiography or epic (Lucian, *Quomodo historia conscribenda sit* 51; Pindar, *Nem.* 7.14; Joannes Laurentius Lydus, *De magistratibus populi romani* 3.1).

(2) Ethical and anthropological: (a) The ideal image: the mirror can serve as a metaphor of Socratic self-awareness and self-transformation after a model. Change requires a realistic assessment of flaws and areas for improvement (Philo, *Migr.* 98; Epictetus, *Dissertationes* 2.14.21; 3.22.51; cf. Hugedé: 101–14). Interestingly, the image appearing in the metaphorical mirror is the exemplary paradigm of an ideal life rather than just a reflection of an actual physical appearance, the ideal self rather than a realistic or natural one (Taylor; see also Plutarch, *Aem.* 1.1, who – in describing the aim of his biographies – points to the exemplary lives of excellent, virtuous men and women challenging the reader to reform himself morally). In Christian texts, Christ represents the perfect image, and the believers are supposed to adorn and arrange their lives according to his image as in a mirror (Clement of Alexandria, *Quis div.* 21.7). (b) The distorted image can be used as a metaphor conveying a critical view of the illusory character of the reflection in a mirror (Seneca, *Nat.* 1.15–16).

(3) Onto-theological/Epistemological: beginning with Plato (*Resp.* 402b; 569d–e; cf. 516a–b), the metaphor of reflection serves to illuminate questions of the knowability of God and the transcendent intelligible sphere of truth. As part of the optic imagery of the refraction of light, the mirror symbolizes the contact between the (intelligible) world of God and the physical realm of humans. In wisdom literature, wisdom is called a spotless mirror of God's acting influence and an image of his goodness (ἔσοπτϱον ἀϰηλίδωτον τῆς τοῦ θεοῦ ἐνεϱγείας ϰαὶ εἰϰὼν τῆς ἀγαθότητος αὐτοῦ; Wis 7:26). Using the reflection in a mirror as an image, Plutarch explains the way in which the divine word can become audible or more generally perceptible through a medium (the Pythia). Every physical carrier will add to what can be perceived of the divine or its message, just as the qualities of flat, concave, or convex mirrors, or mirrors made of gold or silver affect the reflected image (*Pyth. orac.* 404C–D). Therefore, when Moses asks God: "manifest Thyself to me, let me see you knowably" (Exod 33:13 [LXX]), Philo takes this to mean: not mediated through some physical entity as in a mirror (μηδὲ ϰατοπτϱισαίμην ἐν ἄλλῳ τινὶ τὴν σὴν ἰδέαν, *Leg.* 3.101). In this context, the quality of the mirror plays an important role (cf. "clearer" [ἐναϱγέστεϱον], Plutarch, *Is. Os.* 382A; "spotless" [ἀϰηλίδωτον], Wis 7:26). In Gnostic sources especially, the negative side of mirroring comes to the fore. It symbolizes captivation by one's own body, turning humans away from their orientation towards the divine (cf. "Narcissus motif" in the Poimandres [*Corp. Herm.* 1] and in other Gnostic creation myths). In later Hellenistic sources (Porphyry, *Marc.* 13; Zosimus), perhaps influenced by Jewish and Christian usage, the "magic mirror" becomes an image for self-transformation (Heath: 177–81).

(4) Mantic: In Philo, *Spec.* 1.219 the liver is called a "mirror" (cf. Plato, *Tim.* 71b; Bultmann: 93–99).

5. Old Testament (Septuagint). While mirrors are mentioned in the HB/OT only twice as hollow physical objects, two Greek wisdom texts transmitted in the Septuagint use the metaphorical language mentioned above. In Wis 7:26 "mirror" is used to designate either an intermediary medium or the structuring energy of God allowing us to perceive something of God's essence within the physical world, albeit mysteriously and insufficiently. Sirach 12:11 compares the trustworthiness of enemies with the deterioration of mirrors (and iron): even if the stain is regularly removed their polished state will not last.

6. New Testament. In Paul's letters to the community in Corinth, a city known for its production of high-quality bronze mirrors (Thiselton: 1068), mirrors and mirroring become thematic in a metaphorical sense in two markedly theological contexts (1 Cor 13:12; 2 Cor 3:18; Hugedé: 17–19; Back: 1–15, 133–42; Heath: 175–225). The idea of seeing God "now through a mirror in an enigma, but then face to face" (1 Cor 13:12) echoes several of the above mentioned biblical and philosophical metaphorical traditions of prophecy, revelation, knowledge of God and transformation of the human being. "Riddle" (αἴνιγμα) alludes to the darkened, distorted, indirect or unclear image visible in a mirror, which hints at the epistemological obstacles to any knowledge of the transcendent God from within the transient, physical world (cf. 2 Cor 4:18; 5:6–7). Conversely, it also alludes to the idea of an ideal image present in the mirror, which helps to bring one's life to order. In Paul, the transformative image recognized in the mirror may well be the image of Adam who was the true image of God. It is transformative because it points to the original relationship that God established with humans. The desire to see the invisible God and to be transformed into his likeness comes out even more explicitly and yet enigmatically in 2 Cor 3:18. In a way that has puzzled translators and exegetes from the beginning, the word ϰατοπτϱίζομαι (cf. Hugedé: 20–33) in this context combines notions of seeing in a mirror and being transformed according to the image of a mirror and thus reflecting this image like a mirror. The passage plays on the tradition of Moses carrying a reflection of God's glory on his face when he brought down the law from Mount Sinai (Litwa). The complex conflation of different metaphorical domains shifts the transformation from ethics to the theological sphere of conversion. As in Plutarch (*Aem.* 1.1), it is not entirely clear how the reflection seen in the mirror and the new existence of the spectator are related: he or she obviously does not see his or her own image, but an idealized teleological or protological form of the Self. Whereas in Plutarch this is the image of an ideal historical model, the Christian is transformed according to the image of Christ who mirrors the glory of God (cf. 2 Cor

4:4). Also, the Christian believer is transformed passively (in contrast to the Greek idea of active transformation with the help of mirroring). According to Jas 1:23–25, Christian ethics is founded on a contemplation of the true essence of the human being (τὸ πρόσωπον τῆς γενέσεως αὐτοῦ) as if in a mirror. Obviously, this reflection in the mirror is that of true humanity as the image of God. In contrast to the biblical usage, the post-biblical *Odes Sol.* 13:1–4 strangely changes the image by calling God himself "our mirror."

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III. Judaism

1. The Mirrors of the Assembled Women. The only reference in the Torah to mirrors occurs in the description of the building of the tabernacle in Exod 38:8: "He made the basin of bronze with its stand of bronze, from the mirrors of the assembled women (*ṣōvʾōt*) who had assembled (*ṣāvʾû*; meaning uncertain; others: "that served" or "performed tasks") at the entrance to the tent of meeting." The fact that the mirrors for the basin were supplied by women aroused associations with frivolity and the vanity of personal grooming, leading down several interpretive paths.

A midrash records that Moses was angry with the women who brought their mirrors and wanted the Israelite men to break their legs. God rebuked him: "Are you scorning these mirrors? They reared the hosts (*ṣĕvāʾôt*) [of Israelites] in Egypt (*Tan* Pequdei 9)." Rashi elaborates on this theme, painting a very poignant picture:

> For when their husbands were worn out from the crushing labor, they [the Israelite women in Egypt] used to bring them food and drink and induced them to eat. Then they would take their mirrors, and each gazed at herself in her mirror together with her husband, saying endearingly to him, "See, I am handsomer than you!" Thus they awakened their husbands' desire and they would have relations with them and subsequently became the mothers of many children, as it is said, "I awakened thy love under the apple-tree" (Song 8:5) [referring to the fields where the men worked]. This is what it refers to when it states, "the mirrors of the women who reared the hosts" (*bĕmarʾōt haṣōvʾōt*).

The mirrors the women brought, then, were the same ones they used to arouse their husbands back in Egypt.

Another association the rabbis make is with the *sotah* ceremony in Num 5. The *sotah*, the woman suspected by her husband of adultery, must go through a series of humiliating rituals, climaxed by her drinking consecrated water (*mayim qedoshim*; Num 5:17) mixed with dirt. Rashi, at Exod 38:8, goes on to explain that the basin (*kiyyôr*) of the tabernacle was made from these mirrors because it served the purpose of promoting peace between husband and wife, i.e., by giving of its waters to be drunk by a woman whose husband had shown himself jealous of her and who nevertheless had associated with another, thus affording her an opportunity to prove her innocence (cf. *bSot* 15b).

However, in his commentary to Num 5:17, Rashi's comment is harsher:

> The water was taken from the basin because that was made of the copper mirrors of the women who had assembled (Exod 38:8) [at the entrance to the Tent of Meeting] and this woman [i.e., the sotah] deviated from their chaste ways. Because these women had sex with their husbands under the apple tree in Egypt while this woman depravedly gave herself over to another, she was to be examined through it

(i.e., the basin; cf. *BemR* 9:14, which states that God told Moses to make the basin from the mirrors, for they were not made for immoral purposes, and [their daughters] will be tested by them to see if they are chaste like their mothers).

In his comment on the words *rĕʾî mûṣāq*, a molten mirror, in Job 37:18, Rashi maintains his mirror/women fixation: "like a mirror that women use to look [at themselves] with."

2. The Luminous Mirror (*aspaqlaryah ha-meʾirah*). One of the Aramaic words for mirror is *aspaqlarya* (see *TPsJ* at Exod 38:8, *Targum Job* 37:17). This word becomes very significant in Jewish lore as it was associated in the Talmud (and subsequently) with the phenomenon of prophecy and the special status of the prophecy of Moses: "All the prophets saw [their prophecies] through an obscure mirror while Moses saw through a luminous mirror" (*bYev* 49v). This means that the prophecies of other prophets were given as metaphoric visions, while Moses was given direct perception of the matter.

The concept of the luminous mirror appears in other rabbinic imaginings of biblical events. For example, in an effort to magnify the number of participants in the event of the splitting of the sea, R. Meir asked from where it could be derived that even fetuses in their mothers' womb sang the Song at the Sea, answering with the verse: "In full assemblies, bless God, the Lord, you that are from the source of Israel" (Ps 68:27). "From the source of Israel" alludes to fetuses in their mothers' womb. But when someone points out that fetuses cannot see outside the womb, the answer given is that the wall of the uterus became transparent "like a luminous mirror" and they could see (*bSot* 30b–31a).

3. Divining Mirrors. In the ancient world, mirrors were used for divination in a practice called catoptromancy. We find in rabbinic literature passages which suggest a similar usage, although they are usually interpreted as seeing with divine inspiration. For example, at Gen 42:1, "When Jacob learned that there was grain in Egypt," the word for grain (so NRS; others translate: food rations [NJPS], corn [KJV], supplies [NJB]) is *shever*, which the rabbis find to be anomalous, and ask, "why wasn't it said "there is food (*okhel*) in Egypt?" They then offer the alternative reading for *shever* as *sever*, meaning hope, explaining: "he [Jacob] saw *through a mirror* (*aspaqlarya*) that his hope was in Egypt, and what is this [hope]? This is Joseph" (*BerR* 91:6).

In another, even more blatant reference to the ancient practice of divination, the rabbis comment on Jethro's advice to Moses to "seek out" capable men to serve as judges (Exod 18:21): "you shall seek them out with the *specularia*, with the mirror through which kings try to see (divine?) (*be-aspaqlarya, be-maḥazit zo she-ḥozin bo ha-melakhim*)" (*MekhY* Amalek 4; ed. Lauterbach 1933: 2:183; 2004: 2:284). This comment was inspired by Jethro's somewhat unusual use of the word *teḥezeh* (look, seek out), from the root *ḥ–z–h*, which is usually used with reference to prophecy or prophetic vision (see also *Midrash Śekhel tov* at Exod 18:27).

4. Kabbalah. In chapter 27 of the *Kingly [or Royal] Crown* (*Keter malkhut*) by Solomon ibn Gabirol (11th cent.), a favorite source for kabbalists, there is a description of the blissful state of souls in the world to come: "And there are stations and mirrors for the standing souls, whereby, through the 'mirrors of the serving-women,' they can behold and be seen by the Lord" (cf. Ibn Gabirol 1923: 103; 1961: 48). The mirrors enable elevated souls to see and be seen by God. In the 13th century, the mirrors were incorporated into the kabbalistic framework, as was the entire *mishkan* (tabernacle) which was portrayed as an earthly representation of the *sefirot*, the system of divine emanations or gradations. Interpretations varied. According to Joseph ben Shalom Ashkenazi in his *Commentary on Sefer Yetsirah* (Book of Formation, an ancient cosmological work), the *sefirah* of *malkhut* contains all of the mirrors of the serving-women, and is herself called *marʾot ha-tsovʾot*. According to Joseph Gikatilla, the phrase *marʾot ha-tsovʾot* refers to two of the lower *sefirot*, *netsaḥ* and *hod*, which are the sources of vision for all the prophets except Moses, who saw through the higher *sefirah* of *tifʾeret*, identified with the luminous mirror, *aspaqlarya ha-meʾirah* (see above; Matt, "Introd." in David ben Judah: 9–10; Matt: 134–35; Gikatilla 1970: 1:150; 1994: 1:119–20). This terminology is incorporated into the 14th-century kabbalistic work, entitled *Marʾot ha-tsovʾot* by David ben Judah he-Ḥasid (ca. 1240–ca. 1320). According to the work's editor, Daniel Matt, in the title of the book, which is presented as a commentary on the Torah, the author may be hinting that "he too gazed into the mirrors and wished to record his reflections" (David ben Judah: 10; Matt: 135).

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IV. Christianity

In Christian scripture and theological commentary, the concept of the mirror has functioned almost exclusively as a metaphor to describe human relation to God, religious law, and doctrine. More specifically, the mirror has been used both as a positive metaphor to suggest that humans as divine creatures can know and glorify God, and as a critique to imply that Christian religion is a mirror or projection of human nature.

The most commonly cited scripture in support of the mirror metaphor within Christian traditions is 1 Cor 13:12, in which Paul contrasts the ephemeral spiritual gifts of the early church with the enduring love that will persist in the kingdom of God, "For now we see in a mirror, dimly, but then we will see face to face." Paul's use of the mirror contends that even the greatest earthly spiritual gifts and knowledge are dim and distorted reflections of what humans will attain when they meet God. A close second is found in Jas 1:23, where James warns the twelve tribes against being "hearers of the word and not doers … who look at themselves in a mirror; for they look at themselves and, on going away, immediately forget what they were like." The implication in James is that the mirror offers persons an assessment of their character, which can either be used to correct behavior or to be ignored. In *De Trinitate*, Augustine (ca. 424) builds upon Paul's metaphor in 1 Cor to argue that persons can see the image of the Trinity dimly reflected like a mirror in the human mind and nature (*Trin.* 15.9.16).

During the late Middle Ages, discourse on the mirror became a more central focus within the medieval genre of speculum or "mirror" literature, where the mirror described the intellectual effort of philosophers and theologians to capture or reflect an ambitious body of knowledge in an encyclopedic text. Historian Sabine Melchior-Bonnet describes this medieval spiritual genre as often blending scripture, Neoplatonism, and patristic texts, such that "the mirror of medieval spirituality bore witness to the presence of an immaterial reality in the visible at the same time that it designated the means and levels of knowledge" (1994: 108). Two notable Christian theological contributions to this genre were Christian mystic Marguerite Porete's (ca. 1300) *Mirror of Simple Souls*, and the anonymously published (ca. 1324) *Mirror of Human Salvation* – both published in the early 14th century. Together, the texts use the mirror as a metaphor for Christian literature that attempts to reflect divine knowledge and spiritual practices that lead to greater union with God.

In his *Institutes of the Christian Religion*, Calvin (1536) critiques Augustine's use of the mirror as a metaphor for humans to understand the Trinity (*Institutes* 1.15.4. However, he uses it in several ways to contend that the human race is a bright mirror of God's works (*Institutes* 1.5.3), that Christ is a "mirror of the inestimable grace of God" (*Institutes* 2.14.5), and that "the Law is a kind of a mirror" for humanity (*Institutes* 2.7.7). Luther similarly argues that "people recognize themselves in the mirror and in the face of the letter of the law," but argues that this mirror reveals their "disgrace" and compels them to seek out the Holy Spirit instead (LW 39:188).

Signaling an historical shift to more anthropological and psychological criticism of Christianity, Ludwig Feuerbach deploys the metaphor of the mirror to theorize how "[r]eligion is human nature reflected, mirrored in itself … God is the mirror of man" (Feuerbach: 63). For Feuerbach, the mirror is a crucial tool for articulating his revolutionary thesis regarding theology as anthropology. A mere ten years later, Søren Kierkegaard in *For Self-Examination* (1851) captures elements of Feuerbach's potentially decentering claim by focusing on the disturbing psychological message of the mirror in James. For Kierkegaard, God's word is an intense mirror for self-examination, so much so that it is extremely difficult to tolerate what one sees of oneself in it. He insists nonetheless that it is imperative for Christians to see themselves in the mirror of God's Word, to incessantly remind themselves that it is speaking to them, and not to forget what it says to them (Kierkegaard: 25–51).

The through line of the mirror metaphor in Christianity is that there is difficult insight to be gleaned about the divine by scrutinizing the human. Scholars differ on whether this insight is primarily theological or merely a psychological insight into projection.

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Peter Capretto

V. Literature

1. From Scripture to Literature. Both literally and figuratively, from a biblical perspective, the mirror challenges us in our relationship to deception (Gen 29:16–30), idolatry and vanity (Exod 38:18). Mirrors as worldly goods (Isa 3:23) – also translated "glasses," "looking glasses," or "garments" – are sometimes an emblem of reputation and denote pride. As an image, the mirror may be used to suggest the act of looking inward (from Latin *reflectere*, to bend back) in narratives that seek to afford a corrective alternative, deflecting human being's spirit of wonder (from the Latin *mīror*, *-āri*, to marvel, admire, stand in awe) from idolatry towards contemplation and spiritual insight (Prov 27:19). To be "like someone who looks into the mirror" (2 Cor 3:18) may imply being at odds with oneself and one's faith (Jas 1:23–24). On the other hand, to advance "with open face beholding as in a glass the glory of the lord" (2 Cor 3:18) is to learn to look beyond the image reflected and to behold a sight (Exod 3:3), a vision (1 Sam 3:15), divine truth and wisdom – a figure in close alliance with God yet distinct from God (Wis 7:26). The symbolism of the mirror resides with the analogy of "a kind of threshold phenomenon allowing for the contemplation of inner and outer worlds" (Frelick: 5). The mirror acts as a frontier between two radically distinct orders of reality: the one, the material, temporal, and sensitive world of mortals; the other, the immaterial world governed by divine principles.

So as to emphasize the mediating value of the mirror, mirroring occurs in phraseology through pairs of clauses, as in chiastic or concentric patterns (Gen 9:6; John 4:23–24; 1 Pet 1:23–25). The mirroring power of parable itself is bound in a ring pattern (Matt 19:30 and 20:16) while the ultimate mirror effect is obtained through binomials ("God of God and Light of Light," Heb 1:3), and through iteration, especially in the title *Song on Songs*. However, such mediations, like the material mirror of early times, are also fraught with flaws and limitations (Frelick: 6). "In a world after the Fall and after Babel," Akbari remarks, "both sense perception and language are imperfect mediators" (Akbari: 9). Things can only be known in part and through indirection – as Paul puts it, "in a mirror, dimly" (1 Cor 13:12). Benjamin Goldberg explains (1988: 115): "Paul was no doubt aware of Plato's idea that reality is only a poor reflection, replacing the sun as the life source with the God figure. Using this theme, Paul expressed the imperfect nature of human knowledge in this life. Man may see God only in a mirror, that is, dimly, never distinctly."

In *The Mirror and the Lamp*, M. H. Abrams writes "[T]he poetry of the Bible deviated conspicuously from many criteria inherited from Greek and Roman practice and precepts" (Abrams: 76). This was none truer than in the case of the image of the mirror. Plato's references to mirrors that contain paragons as well as his allegory of the cave which explains the discernment of knowledge and truth through comparisons with light, shadow, and reflectivity (Bradley: 102) contrast with Paul's "specular enigma" (*per speculum in aenigmate*) (1 Cor 13:12).

Late antiquity and early Christian literature explore this catoptric symbolism. Whereas Plutarch's mirror is instrumental in enabling ascension towards the world of Ideas, Paul's mirror reflects the present situation of the human being. His eschatological vision distinguishes between the human's current and incomplete vision in a mirror (*nunc*, now) and the face-to-face vision to come (*tunc*, then) (Jónsson: 81). For Augustine, the soul has two mirrors, the "mirror of thought" and the *speculum mentis*. The first reflects the fluctuating forms of the sensitive world; the second provides us with an indirect view of God (and therefore represents the true mirror of the soul). He combines the catoptric symbolism developed by neo-Platonism (the indirect vision of God in the mirror) with Paul's own vision and argues that God is the mirror of the mind, which is there whether one is aware of it or not, is a means of rationally understanding the mystery of the Trinity (Jónsson: 113).

In his commentary on the Pauline *speculum in aenigmate*, Augustine equates *aenigma* with allegory rather than with metaphor by stating "an enigma is an obscure allegory" (*Trin.* 15.9 [183]). In so doing, "Augustine implies that at least some allegories are, figuratively, mirrors … These allegories allow the reader to apprehend meanings normally inaccessible through language" (Akbari: 10). The operational mode of the mirror-allegory in relation to fiction but also to God's word is remarkably explored by Anne Torti in *The Glass Form*: "Allegory establishes a kind of mirror-relationship between the literal and the secondary (allegorical, tropological, anagogical) levels of discourse … Writing allegory is a way of functioning as the mirror does: allegorical narrative relates a fictive story and at the same time is strongly conscious of the story as a fiction of which the validity depends on the nonfictional, true relationship with the ideal, with God's word" (Torti: 2; also, see Fletcher).

The mirror-allegorical relationship to the ideal and to literature is perhaps best illustrated in book 3 of Philip Spenser's *Faerie Queene* (1590), where Britomart's magic mirror becomes the very symbol of allegory – an allegory of allegory. The fictitious Britomart represents both the real and the iconic figure of Elizabeth I, and functions both as a mirror and an allegory of the sovereign Queen. Emphasis is laid on the double vision of a legendary and national prophetic destiny. At the end of the proem to book 3, the narrator invokes Elizabeth, who may see herself as either Gloriana or Belphoebe (3, proem, 5). "If Gloriana is a mirror for Elizabeth, then the poem is placing Elizabeth in the Embrace of Arthur, becoming figuratively both his beloved and his descendant. Arthur is seen not only as the ancestor or forerunner of the Tudors, but as the prophetic prefiguration of them – *Rex Quondam Rexque Futurus*, as Malore puts it, the once and future king" (Wofford: 108).

As an endless source of hermeneutics, Britomart's mirror is able to produce as many reflections and allegories as there are eyes to gaze in the mirror. The *Faerie Queene* stands as "a religious symbol of the unrepresentable nature of the divine," and points to the "transcendent, the arena of divine knowledge and revelation to which no human being can have access," what Spenser terms the "vnperfite" (7.8), that is the "unfinished, unperfected, nonperfect, fragmentary, ongoing, as in the imperfect tense in romance languages of human understandings" (Wofford: 109).

Unable to tell whether his vision is truthful or delusional, Arthur acknowledges – "From that day forth I lou'd that face diuine" (1.9.15) – that his decision is a leap of faith made without certain knowledge. "That face divine," Wofford explains, "reminds us that the central tropes for the figurative workings of Spenser's poem all come with a strongly Christian and Protestant valence" (Wofford: 110). The distance of the wandering knights, for instance, comes to represent "the distance of the human world from God. Precisely because Spenser leaves us wandering in the wide deep, we are faced with a poetics of incompletion" (ibid.: 110). In his prefatory "Letter of the Authors expounding his whole intention in the course of this worke" (January 23, 1589) addressed to Sir Walter Raleigh and appended to the 1590 first edition, Spenser calls his poem "a continued Allegory, or darke conceit" and further describes his "Methode" as "hav[ing] good discipline … clowdily enwrapped in Allegoricall devises." (Spenser: 811) The figure of the mirror, which partakes of this poetical darkness, is a religious and political trope that recalls Paul's apocalyptic prophecy (1 Cor 13) (see Williams). The darkness of Spenser's allegory, "associated here with the darkness of the fallen, mortal state," reveals how, "[i]n terms of the religious allegory, the danger is always one of idolatry: if we see the brightness directly, we will try to worship it, worshipping the vision and not what the vision points to" (Wafford: 111). (On the "indeterminacy of Spenserian allegory, and the interpretation of the knight's relationship to Christ," see King: 213; and Weatherby: 38–43.)

When the mirror of scripture enters the literary imagination, it is at once the material object, its attendant metaphors of reflection, and its poetry that are revisited through context, gist, and gestalt. Such narratives achieve their perlocutionary force by drawing upon dichotomous models that send back an image and make us review the world (reality vs. illusion), literature ("Fiction is not *truer* than illusion," a point made in reference to Spinoza's "true ideas vs. other perceptions," Macherey: 64; Coyle et al.: 46), and ourselves (self-knowledge vs. self-delusion) through indirection and detour. As Shakespeare's Achilles remarks in *The Tragedy of Troilus and Cressida*, "For speculation turns not to itself / Till it hath travelled and is mirrored there / Where it may see itself. This is not strange at all" (3.3.111–20; Bate/Rassmussen: 1500). The mainspring of the narratives that invest material objects (such as the looking glass or books), as well as characters but also literature itself with the properties of a mirror rests upon the relationship to what is seen through what is shown, that is, the tension between perception and reflection. Anne Hollander remarks, "the 'mirrors' of literary convention are usually reflections of being, not seeming. The 'mirror of mankind' and *The Mirror of Magistrates* and the creative literary task of holding a 'mirror up to nature' have all referred to the concept of reflection, a metaphor based on the optical phenomenon but not the phenomenon itself" (ibid.: 418).

Over the centuries, the Pauline enigmatic mirror has continued to make its way through literature, where the singular relationship between reality and fiction. This is particularly the case in the genre of short stories, as in E.T.A. Hoffman's *The Sandman* (*Der Sandmann*, 1816), where the narrator explains to the "sympathetic reader": "you will come to believe that real life is more singular and fantastic than anything else and that all a writer can really do is present it as 'in a glass, darkly'" (105). This investigation also makes up the matter of 20th-century science fiction, where Paul's vision is taken up again with the classics as a backdrop. Thus Avram Davidson (1923–1993) constructs a richly anachronistic world of mystery and fantasy, in which imperial Rome is depicted from a medieval perspective. In his first novel and chef d'oeuvre, *The Phoenix and the Mirror: Or, the Enigmatic Speculum* (1969), the protagonist Vergil Magus is compelled to construct a mirror in which the beholder may perceive his heart's desire. As he goes on a quest for the ore required to build his mirror, Vergil, as Odysseus and Aeneas had done before him, journeys across the Mediterranean and North Africa (J. Ziolkowski: 73).

2. The Book as Mirror: the Speculum tradition. Jonathan Kaplan has shown how the discursive material in 1 Sam 8:11–18, for instance, "takes inspiration from a diverse group of literary materials and rituals designed to constrain monarchic power" in the ancient Near East "by raising a mirror to its excesses" (Kaplan: 625, 626). He argues in particular that the phrase "the manner a king will exercise rulership" ("This will be the manner of the king that shall reign") "contributes to a broader historiographic statement of the limits of monarchic power and serves as a native Israelite exemplar" of the *Furstenspiegel* (Mirror for Princes) "genre of discourse" (the phrase is from Todorov). In fact, one may regard the phrase *mišpat hammelek* (cf. 1 Sam 8:11) as a native Israelite equivalent of its Greek parallel *peri basileias* or its Latin version *speculum principum* (Kaplan: 642).

It is Augustine who developed the comparison of the Bible with a mirror or the "mirror of Scripture," an old *topos*, difficult to trace back to its origins, but which already occurred in Gregory of Nyssa and John Chrysostom. The latter explores the comparison with a man who goes to the hairdresser (as found in Plutarch), virtuous men are compared to a mirror (as in the *Life of Moses* by Philo), and he establishes a clear distinction between the soul and its instrument of knowledge.

Augustine is credited with having written a book called the *Mirror* of Augustine, composed near the end of his life. The authenticity of this work, an anthology of moral texts chosen from the OT and NT, has been disputed though Possidius testifies to his being the author. Indeed, the prologue he speaks of includes the first explanation of the title "mirror": "I set out to compose this work to collect all these things in the canonical books, as much as God helps me, and put them together as in one mirror, so that it is easy to look at" (Jónsson: 121). With Augustine's *Mirror*, it seems that we are witnessing something radically new: the birth of a literary tradition that would run through the Middle Ages and the early modern period, where authors would include "Mirror" in the title of their works (ibid.: 122).

The term would this time be used as a metaphor, the first word of a stock-formula. The basis of the mirror-metaphor in book-titles ranged from "the mirror suppl[ying] an image resembling the object appearing before it" to an image "revealing a desirable rather than an actual state of affairs" (Grabes: 67, 68). The de casibus tradition (Baldwin's *The Mirror for Magistrates*, 1559–1610) drew examples from history of a succession of sovereign's failings and flaws in order to hold up an admonitory mirror. But the metaphor also translated "a fascination for the mirror" (ibid.: 1) which convention picked up on and transformed into a search for the exemplary. The desire for stability and order is expressed in the "Mirror for Princes," which constituted instruction books for rulers on how to govern a realm justly and in peace. The idea of the edifying mirror and its influence on the beholder would be made metatextually explicit within the text proper, as in a section of the *Speculum Gy de Warewyke*, a sermon-poem on beatitude, the states: "Holi writ is oure myrour. / In whom we sen al vre succour" (l. 505–6). The progressive translation from the Holy to the secular occurred, explains Theodore Ziolkowski (153) "[a]s the metaphor of the mirror became increasingly familiar … providing one of the most popular titles for encycolpedic works from the twelfth to the sixteenth centuries. Vincent of Beauvais' thirteenth-century *Speculum Majus*, which consisted of four parts – Mirror of Nature, Mirror of Instruction, Mirror of Morals, and Mirror of History – furnished the model for works like Caxton's *Myrrour of the World* (a translation of Beauvais), John Barclay's *The Mirrour of Mindes*, and Alexander Barclay's *Myrrour of Good Maners* – not to mention … Deschamp's *Miroir du Mariage*, or *A Looking Glass for London and England*." This range of meaning was reflected in the typology of mirror-titles in Europe throughout the middle ages and the Renaissance. Indeed, "[t]he employment of the mirror in metaphorical contexts is so frequent and deliberate a strategy in the English literature of the thirteenth tot he seventeenth centuries that the mirror can be said to constitute the central image of a particular world-view." (Grabes: 4) The mirror as a marker for didactic works was a convention that spread throughout Europe, spanning from the medieval *Konungs skuggsjá* (Old Norse for "King's Mirror" or Speculum regale, a Norwegian didactic textfrom around 1250 (see Jónsson), to eighteenth-century Russia in translation. As Julia Chadaga notes, such works "were soon joined by native versions; the best known of these is *The Honest Mirror of Youth*, a compilation by different authors whose publication was ordered by Peter's decree in 1717." This mirror "was made to connote the rules of propriety and thus a concern with one's inner condition" (Chadaga: 81). This usage of the mirror-title still occurs in newspapers today (see the London Daily Mail or the German weekly Der Spiegel; T. Ziolkowski: 153).

3. Enduring Mirrors, Broken Mirrors, Pearcing Mirrors. In his question to his afflicted friend, Elihu establishes an explicit comparison between God's wondrous work – the creation of the vast expanse of the solid skies, "hard as a molten mirror" – and the contrivance of mirrors (Job 37:18). The point of comparison "is not the solidity of the 'skies' and a mirror, but their durability" (see word 'strong': *ḥ–z–q*, v. 18; Geisler/Howe). Elihu measures man's aptitude as engineer against God's acts of creation, and the man-made mirror cast or fused from metal or bronze, up against God's handy work, a divine product, which suffers no decay. Indeed, the firmament, which "has its name from its stability," is "smooth and polished, and without the least flaw or crack" (see Henry on Job 37:14–20).

In Augustine's vision, just as God clothed men in the garments made of skin after the Fall, God also created a firmament of parchment above them – a tent made of skin that separates the eternal world and the temporal world (Ps 104:2). Augustine described the firmament both as an enduring mirror and as a parchment, both metaphors converge in Augustine's vision of the parchment as Holy Scripture: "Now it is in the figure of the clouds, through the mirror of the sky, and not as it is, that your word appears to us, because for ourselves, although we are cherished by your Son, has not yet appeared what we will be" (*Conf.* 13.15). While alluding to Ps 8:4, he adds that the sky was made by the hands of the Lord, "and we must undoubtedly understand these words as a reference both to the hands of the scribes who wrote the text of the Scripture and the hand of God who guided them" (Jónsson: 116). Thus Augustine glosses 1 Cor 13:12: "Quod nunc in aenigmate nubium et per speculum caeli, non sicuti est, apparet nobis" – "He now appears to us clouded in mystery, and in the reflection from heaven's mirror, not as he really is" (*Conf.* 13.15 [366, 367]). Again, there is a superimposition of meaning, whereby the phrase "temporal syllables" points both to the utmost limit of the created world and to the revelation of the word of God written on parchment. In keeping to Paul's dichotomous conceit of the universe, Augustine portrays the material world as a reflection of its creator. Indeed, he believes that God has placed mirrors in the postlapsarian world for mortal man to read God's word and abide by God's will following the syllables of time that will set man on the path of return. With this symbolism, Paul's catoptric symbolism is intricately woven in with the ancient *topos* of the crafted mirror and the craftsman who made it. (Jónsson: 117)

Literature has long explored the tension of strength and vulnerability that is symbolized by the mirror. In *King Richard II*, a play which, according to Lisa Hopkins, "insists on creating figures of duality and mirroring" (400), the "hollow crown" speech (3.2.160–77) reveals that the speaker's untested faith in the divine protection of his title has been shattered as completely as the mirror he will later break. (Forker 2002: 31) Shakespeare's eponymous king, deposed and in prison, commands "a mirror hither straight" (*King Richard II* 4.1.265). In the hand mirror he expects to find a reflection of truth, "the very book indeed / Where all my sins are writ, and that's myself" (4.1.274–5) and "the means of disclosing, as through a glass darkly, "the tortured soul" (4.1.298; Forker 2002: 38). A parallel is drawn between his contemplating his reflection in a mirror and heeding the word of God (Jas 1:23–24). As the looking glass is shattered, so are both his truth and identity smashed to smithereens. The episode taps into the complex iconography of the mirror, in order to construct a profoundly mult-faceted title character who both seeks the truth yet falls victim to self-deception and the destruction of his very identity thus, "while associating these personal roles with the literary traditions of the *de casibus* tragedy (*The Mirror for Magistrates*) and historical or moral truth itself as exemplified in such titles Richard of Cirencester's *Speculum Historiale de Gestis Regum Angliae* (ca. 1385–1400), Gascoigne's *Glass of Government* (1575), and Lodge and Greene's *A Looking Glass for London and England* (1587–91)." (Forker 2002: 135)

Euthanasia dei Adimari, Mary Shelley's central character in her second novel, *Valperga* (1823), experiences pain as her relationship with the title character of Castruccio comes to an end: "every day, every moment of the day, was as a broken mirror, a multiplied reflection of his form alone" (see Shelley: 271). This image of a multiplied reflection of a shattered mirror may echo Percy Shelley's *Defence of Poetry*, in which he describes drama "'so long as it continues to express poetry,' as a 'prismatic and many sided-mirror, which collects the brightest rays of human nature … and multiplies all that it reflects'" (see Shelley: 459 n.). However, the celebratory tone of the passage constrasts with Shelley's darker treatment of the similar image. L. Adam Mekler considers Lord Byron and his "more often skeptical views" to be a clearer precursor to the use of the image of the broken mirror: "Although writers such as Percy Shelley describe multiple reflections that occur in many-sided mirrors or prisms (e.g., in *Prometheus Unbound* and *Epipsychidion*, in addition to the *Defence*), only Byron and Mary Shelley make use of the image of the broken mirror, and the multiplied reflections thus created, to convey the intensely negative power of the excessive emotion, especially in the context of political events, but also in terms of personal experience" (Mekler: 463). Abrams noted how the generation of Wordsworth and Coleridge marked "a comprehensive revolution in the theory of poetry, and of all the arts" (53). The period reconfigured the image of the artist as mirror, endowing the artist with greater creative power, as he experiences fragmentation and the loss of paradise.

The Byronic hero's links up with the Shakespearean hero, *The Epistle of James*, which likens a Christian who, though hearing the word of God, is the victim of self-deception, failing to translate the word into action "unto a man beholding his natural face in the glass," for "he beholdeth himself, and goeth his way, and straightway forgetteth what manner of man he was" (1.23–24). In *The Corsair* (1814), Byron introduces the protagonist Conrad. In many respects, the character, depicted as physically immured and psychologically confined as well, recalls the deposed Richard II imprisoned at the tower of London. Both are trapped in the "chaos of the mind, / When all the elements convulsed – combined – / Lie dark and jarring with perturbed force" (2.328–31). The loss of control and troubled sense of chronology, looking forward and backward – "The hopeless past, the hasting future driven / Too quickly on to guess it Hell or Heaven" (2.346–7) – and "the limit to the mind's efforts in self-examination" that critics identify in Conrad might equally apply to Richard: "The mind in isolation can only turn inward, searching itself for meaning in times of extreme distress, finding only fragmented pieces that provide no clear sense of self, as well as a paradoxical feeling of regretless regret" (Mekler: 469, 467). Trapped in his repression, his loss of control and inability to act, Conrad does not succeed "To snatch the mirror from the soul and break" (2.354–57) Conrad does not succeed "[t]o snatch the mirror from the soul and break" (2.354–57). Trapped in his repression, his loss of control and inability to act, "Conrad can only weep secretly" and disappear. Even his crew cannot confirm his death.

In the third Canto of *Childe Harold's Pilgrimage* (1816), Byron depicts the fallen soldiers of Waterloo. He explores the symbolic potential of the broken heart / mirror image:

> And thus the heart will break,
> yet brokenly live on:
> Even as a broken mirror, which the glass
> In every fragment multiplies, and makes
> A thousand images of one that was,
> The same, and still the moore,
> the more it breaks. (288–92)

Robert Gleckner sees the paradox as "symbolic of the poets total vision … reflecting in his own shattered individual heart the fragment of the lost Eden, a broken present, and a still more fragmented future." Like the poet, the kind and kindred of the fallen at Waterloo contemplate with nostalgia a past that was never an Eden, "especially when viewed through the lens of a future which is itself fragmented in its uncertainty" (Mekler: 471). In both cases, argues Gleckner, "Man giddily chases time and encounters in space only fragments to mirror his own brokenness and mortality" (245).

By contrast with Mulligan, who is the "Usurper" (Joyce: 23), Stephen Dedalus is the authentic artist, not a subservient imitator. Joyce's "cracked looking glass of a servant" (Joyce: 6) echoes not only Oscar Wilde's "The Decay of Living" but, according to Albert J. Solomon, Thomas Aquinas' rejection of the broken mirror in his *Summa theologiae*. His use of the motif of the broken mirror as "a true example of Christ's presence in every part of the host is fitting." Solomon argues, quoting Aquinas, "'because the multiplying of such images results from the broken mirror on account of the various reflections in the various parts of the mirror; but here there is only one consecration, whereby Christ's body is in this sacrament.' The true artist is the one who merely offers various reflections in various parts of the one who transmutes 'the daily bread of experience into the radiant body of everlasting life,' not the one who merely offers 'various reflections in various parts of the mirror'" (Solomon: 209; Aquinas, *Summa theologiae* III q. 76.3)

Primo Levi's title story to *The Mirror Maker* (1986; 1990) ties in well with Elihu comparing man's aptitude to cast mirrors with God's own wondrous work, and the vast expanse of the solid skies (Job 37:18). By pairing off mirror-makers (God and Man), questioning whether man can emulate God in his craft, he also establishes the idea of a lineage in craftsmanship. Levi's short story focuses on the latest of a long line of family members who have passed down through generations, and perfected, the craft of mirror-making. Rising up to the challenge of creativity, Timoteo discovers a way of making a radically new mirror, the Metamir, no greater than the size of a credit card, best worn on the forehead, where it reflects not a person's looks but his thoughts. Introspection is not secured through self-reflection but through refraction. Technology begs the question of its morality in a narrative that explores not only the motif but the very science of mirroring: "Levi treats fiction as a realm of possibilities in which to try out our future selves, and from which we can learn. If we are to continue as 'blacksmiths' of ourselves and our world, we have a duty to each other and to future generations to create with conscience" (Ross: 116).

4. Mirrors, Women, and Mutability. In Scripture material mirrors are often associated with women. Literature throughout the ages explored this association, which becomes stereotypical within the literary continuum. In the *Wisdom of Solomon*, womanhood embodies divine power through the metaphor of the "unspotted mirror": "For she is the brightness of the everlasting light, the unspotted mirror of the power of God, and the image of his goodness" (Wis 7:26). The personification and feminization of Wisdom represents a departure from Plato, though Wisdom shares nonetheless the quality of being "everlasting," "the only true and unalloyed coin, for which all others must be given in exchange" (*Phaedon* [184]). Scripture also explores the idea of the dealings and transactions of material mirrors, accessories associated with "serving women" (Exod 38:8), by pluralizing mirrors, and melting them down to make a washbasin destined for male priests. In the process, it is not simply that the ornamental becomes instrumental. The fate of the mirrors reflects the status of the women, "stripped of their symbolic connection to female power and divinity," argues Everhart (50). In the transfer of power among men (1 Sam 2:22), their mirrors "become a single object, designed to ensure the sanctity of men entering YHWH's presence" (ibid.: 51; Jobling: 180, 191–93). According to La Belle (2), "For a woman, the mirror is an important tool not just for beholding her face and form or for seeing how the world views her as a physical object, but also for analyzing and even creating the self in its self-representation to itself." Thus, Everhart hypothesizes that it is not woman's "vanity" that is threatened by such a merger but rather her ability to perceive herself (53).

Virginia Woolf ironizes, in *A Room of One's own* (1929), on the metaphorical outcome of the merger, stating, "Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size" (ch. 2).

The story of the two biblical sisters, Leah and Rachel, is taken up in the third of Dante's "prophetic morning dreams" (Speroni: 50–59) recounted in *Purgatory* 37.94–114. The narrative revolves around the mirror image of two women in the opposite relationships they entertain with a mirror. As a "lady young and beautiful," Leah gathers and weaves garlands of flowers, "to please me when I stand before my / mirror." By contrast Rachel sits motionless "all day / long" before a mirror from which she "never moves / away" (37.101–5). The emphasis rests not only on the antithetical approaches to life – between doing and seeing, action and contemplation – but also on the competing relationships to the mirror and to vanity. Leah's pleasure in her image is measured and punctual, and plays against Rachel's self-absorbed narcissism.

The maleficent queen reactivates the dichotomy between absolute evil and absolute goodness.

Dante's exploration of this scriptural episode reveals that just as generic to this association is the often-conflicting attributes that characterize symbol of the mirror as a relfection of "split personality" (Goldberg 1985: 121; Hope: 9). In medieval literature, the duality of the mirror connotes divine truth (see the iconographic association of Venus with a mirror) or a search for truth but also self-absorption and sinful pride: "the good mirror … makes visible what could otherwise never be perceived, and the bad mirror … inverts the true image before it." (Akbari: 7), making them stand as figures of vice ("The Tools of Venus") or virtue (Mary as the *speculum sine macula*), depending on whose attributes they are

(Prudence vs. Pride; Wisdom vs. Idleness; Lust vs. the Virgin Mary or Mary Magdalene, a figure of repentence; vanity vs. Spiritual enlightenment). But these seemingly oppsing features were often profoundly intertwined. The author to the twelfth-century Latin manuscript *Speculum Virginium* thus "explains the term speculum: maidens look into mirrors … to see whether there is any increase or decrease of their adornment, but Scripture is a mirror from which they can lean how they can please the eternal spouse" (Goldberg 1985: 127).

The maleficent queen in the popular fairy tale "Snow White" reactivates the dichotomy between absolute evil and absolute goodness as she interrogates the Magic Mirror. Several times, the stepmother interrogates her mirror, uttering the phrase: "Mirror, mirror, on the wall, who is the fairest of us all?" In its response, the mirror that never lies awakens the urge to kill one more beautiful than herself. Such a dialogue with the mirror contrasts with "the haunted portraits," argues Theodore Ziolkowski, "though more garrulous" because they "know little more than family history or the represeed thoughts of the viewer." (149)

The story, like so many fairy tales, revolves around an enigmatic form of communication. As A. S. Byatt remarks: "These stories are riddles, and all readers change them a little, and they accept and resist change simultaneously" (Byatt: 83). Elizabeth Wanning Harries argues that the "sharply etched" image of the mirror "open[s the stories] up to other readings, other ways to understand them. In women's recent autobiographical writing," for instance, the mirror image is "refracted in splintered forms of the narratives themselves. On conventional form, one unambiguous mirror cannot contain them." (Wanning Harries: 132)

Alice in Wonderland (1865) offers a virtuoso revision of the Pauline phrase, "For we now see in a mirror, dimly" (that is, literally, "in a riddle" NRSV). The riddle is distorting, yet carries with it truth ready to be deciphered; so do the nursery rhymes that cross the story and the characters themselves, such as Tweedledum and Tweedledee. "Alice passing through the looking-glass into a reversed world of dream language" (Frye: 103) also sees things differently. *Through the Looking Glass, and What Alice Found There* (1871) is by its very title evocative of the transparent glass we see through – what is seen being as much something on the other side as a reflection produced by hand mirrors made of glass with a silver backing. Both Lewis's works stand as remarkable explorations of the catoptric symbolism of the mirror. The looking glass has a double function as frontier and mediator, both separating two orders of reality and bridging them together by ensuring the passage from the one to the other. (Jónsson: 127).

Twentieth-century poetry revisits the dichotomy between the inner and outer selves, exploring the mirror as a symbolism of both certainty and vulnerability around the condition of womanhood. Thomas Hardy's "Seen By the Waits" (1914) depicts a lonely manor lady's solitary dance before a mirror. Self-reflexivity contrasts with her unawareness that Christmas carolers are observing her. Their intrusive stare frames the intimate spectacle to which the reader becomes self-consciously privy transforming the subject of the dance into the object of our glance. As La Belle remarks, "Through the mirror we can gain insight into the reciprocal interchanges between interiority and exteriority as these create what a woman is to herself and to her culture. The reflection in the glass is at once both the self and the radical otherness" (9).

Sylvia Plath's "Mirror" is also set in a woman's bedroom. The speaker and onlooker are this time the mirror itself whose reflection throws up issues of time (the ageing self), appearances (the false self) and monotony (the wall). The "liars" are the candlelight and the moonlight, while the source of truth rests in the mirror, which sends back an unadulterated reflection of her self, another manner of person that the woman struggles to come to terms with ("hence her tears and agitation of hands"). Though the poem opens confidently: "I am silver and exact," it transpires, as the poem unfolds, that "this hermetic autonomy may be a deceptive façade masking the need for a communion and dialogue" (Gill: 103). As Steven Gould Axelrod notes, such "claim to passive veridicality … does not accord with the mirror's actual role of dominating and interpreting its world" (210). By its poetical structure, the process of mirroring creates a *mise-en-abyme* that enables the reader to gain insight into the complex inner struggles of the woman: "The poem is catoptric, describing while exemplifying in its own structure (two nine-line stanzas which establish symmetry and thus opposition) the properties of a mirror and the process of reflection. What the second stanza exposes is not simply the woman's need of the mirror but the mirror's need of the woman" (Gill: 103).

In Gregory Maguire's *Mirror, Mirror: A Novel* (2004) the mirror, which has been beautifully restored and framed, is demystified. Don Vincente de Nevada holds his little girl up to the mirror who seeks in it the past, and her dead mother. The relationship to the mirror as mediator to divinity is lost: "This isn't a window to heaven. This is just a mirror" (Maguire: 13). Thus, Maguire writes, "But the mirror wouldn't let her alone. Try as she might, shroud it in black lace from Seville, blow out the candles in the room, close her eyes – the mirror still gripped her. At last she could take no more, and she positioned herself in front of its harsh eye, and demanded the truth of it."

5. Man as the Mirror of God, Literature as a Guide for Society. Following the Christian tradition, God sees absolutely everything in his enduring (and everlasting) mirror where all the details of creation, be they past, present or future, are reflected with perfection. This is clearly expressed in *The Romance of the Rose* (*Le Roman de la Rose*, ca. 1230–80), where it is claimed that "Cis mirooirs est il meïmes" (17471), thus referring to predestination an divine prescience (17484–5).

> In plainest show it always has appeared
> Within the everlasting mirror clear
> Which none but He knows how to polish bright
> Without detracting somewhat from free will.
> This mirror is Himself, whence all things spring.
> In this fair, shining glass, which e'er remains
> Within His presence, He sees every act
> That will coccur as though it present were:
> He sees where souls that serve Him loyally
> (Lorris/Meun: 372; §82:304–12)

For Dante, God is a mirror that perfectly reflects all creations and creatures, but nothing from the physical, material world can offer a perfect reflection, and therefore image, of God (*Paradiso* 26.106–8). Dante describes how God radiates on the nine degrees of the angelic hierarchy that transmit his light by reflecting it (*Paradiso* 9.61–2; 13.58–60; 29.142–5). The idea that almost only the anthropomorphic beings, angels and saints, may qualify as true mirrors of God has its foundations in in pseudo-Denys, and his topos which compares angels to mirrors (Jónsson: 143).

"This therefore is the praise of *Shakespeare*, that his drama is the mirrour of life," Samuel Johnson remarked of Shakespeare (xii). Shakespeare extends the notion of the king's "*character angelicus*" (Kantorowicz: 8), which derives from mediaeval theology, to his dramaturgy where the idea that God is a mirror to man is boldly embodied, distorted and fragmented through representation (mimesis) and emplotment (*muthos*). Shakespeare's plays – from *Troilus and Cressida* (3.3.118–20) to Julius Caesar ("And since you know you cannot see yourself / So well as by reflection, I, your glass, / Will modestly discover to yourself / That of yourself which you yet know not of"; 1.4.69–72) all attend to mimesis and the technique of "mirroring" as an expression of the characters' divided worlds "within" to show how "Man is the agent of his own dilemma" (McNamara: 4).

In *Richard II*, the Queen represents her husband, Richard, as Adam expelled from the garden, and blames the Gardener – "old Adam's likeness" – for his message which would "make a second fall of cursed man" (3.4.72; 76). York becomes "a distorting mirror for the affairs of state" (Zitner: 249), the character, according to Forker, "who mirrors the shift in loyalty from Richard to Henry, while the Queen, through commitment to Richard, refracts the emotional changes that accompany this shift." (ibid.: 75)

By contrast, the eponymous hero in *Henry V* is depicted by the Chorus as a "mirror of all Christian kings" (2.0.6). *Hamlet* is a play that also considers the complex implications of 'mirroring,'" through its focus on Hamlet's interior world, which represents a "challenge to its witness," as did the "anguished contemplations" of Richard II, "who grows introspective through suffering" (McNamara: 4). In the case of Hamlet, "The glass of fashion and the mould of form,/ The observed of all observers," draws our attention to the perplexing role of "man as acter/actor" and to the intricate relations "of what is to what will be and what seems" (ibid.: 4–5). As Charles Forker observes, "[Hamlet] both chooses his 'role' and has it forced on him by fate. He must live in the divided worlds of good and evil, of fact and fiction, of actuality and feigning, of spectator and performer." (1963: 218–9) McNamara argues that it is through the "identification of player-audience with theatre-audience" that "the challenges of microcosm/stage and macrocosm/world – to act well, to perceive accurately and to re-think one's role constantly – are made one." (ibid.: 5) Such mirroring defines the very opening lines of the play, through the use of watchwords (a character's "mirror image"), the reference to "The rivals of my watch" (*Hamlet* 1.1.12), in which "rivals" alludes to "opposed images or reflections" and through the portentous apparition ghost, who appears minutes after as a "spirit-mirror" ("apparition," "figure like the king," "fair and warlike form") (McNamara: 5–6). It also defines the dramatic persona of Hamlet at its core. In fact, for McNamara, "The play reflects the futility of plots and absurdity of self-confidence … In the mirrors which others hold up to our speculative vision, we see implerfectly. Hence to know is impossible, to act always wisely and well equally impossible. The readiness is all." (ibid.: 16)

In his analysis of the mirror-related topoi as the Christian notion of Scripture as a mirror that reflects the truth of God, Theodore Ziolkowski explores the topos of the mirror-like soul, which imperfectly reflects God, showing how the topos made its way from late medieval mysticism to eighteenth-century pietism. "Meister Eckhart intensified St Paul's warning when he concluded (in Sermon LVI) that our view of God is as imperfect as our view of the sun reflected in a mirror lying in a pan of water (whereby the original image is refracted three times" (154). Thomas Aquinas and Heinrich Suso, amongst others, perceived the mirror as a legitimate instrument of self-reflection by relating speculation etymologically to *speculum* rather than to *specula* ("watchtower"). Through the works of Hildegard von Bingen, Jakob Böhme, Nicolas Cusanus, and Angelus Silesius the topos reached the pietist tradition, where it was expanded, "to include the metaphor of God as the mirror of man's soul." (ibid.: 154) Thus, in Goethe's *The Sorrows of Young Werther* (1774), explains Ziolkowski, both the Platonic and Christian pietists metaphor are combined into one bold sentence: "Claiming that he can often sense the presence of the Almighty, Werther exclaims: '… if only I could express it all on paper, everything that is housed so richly and warmly within me, so that it might be the mirror of my soul as my soul is the mirror of Infinite God …'" (T. Ziolkowski: 154; The entry for May 10 (Bk.1); Hutter: 25; see also Terras).

The mirror-like soul later bridges political and ideological opposites through poetry. In *A Packet for Ezra Pound* (1929) later placed at the beginning of *A Vision* (1937), Yeats represents Pound as a mirror, that is, both "the opposite of all I have attempted" and the reflection of his efforts. In a bold comparison to Pound, Yeats also claims to be a "revolutionist." Both the mirror image of the poet and Yeats' positioning himself in the face of Pound's work "collaps[e] the distance Yeats attempted to impose between himself and the idea of revolution, in both the Irish and Russian contexts and as an abstract idea" (Arrington: 272).

During a 1960 lecture on "Some Aspects of the Grotesque in Southern Fiction" (1960), Flannery O'Connor, quoting the literary critic Van Wyck Brooks, who wanted to "restore literature as a mirror and guide for society," concluded to the impossibility of such a task: "For the kind of writer I have been describing, a literature which mirrors society would be no fit guide for it, and one which did manage, by sheer art, to do both these things would have to have recourse to more violent means than middlebrow subject matter and mere technical expertness" (O'Connor: 46).

In children's literature, the mirror, which at a conceptual level, functions very much like windows, doors, wardrobes or crystal icicles that feature in the narrative, permeates scholarly dialogue concerning multicultural children's literature. It is perceived as a metaphor that provides ways for the child either to affirm its own culture and identity or to gain entry into the culture of others (Horning/Kruse: 1–13). Stuart Hall argues, "identities are … constituted within not outside representation" (Hall: 4). For Botelho and Rudman, "We are all outsiders to a degree, unless we are specifically portraying ourselves. And even then our portrayal is a representation if our lived experience" (Botelho/Rudman: 104). The mirror stands for the very experience of reading and the construction of the self. Patricia Alexander argues that "nonportrayal" of a child's culture "is much like passing in front of a mirror and seeing only 'nothingness'" (106). This in turn begs the question: "Are the nonrendered the lucky ones?" (Botelho/Rudman: 106). It is not simply that "[l]anguage use or discourse reflects and circulates dominant ideologies that are responsible for constructing current power relations … Children's books mirror these power relations" (ibid.: 101).

Sometimes, where no mirrors are mentioned, it is the narrative techniques of children's literature, and the genre of fantasy itself that become the cultural mirrors used to reflect reality and society that accompany children in the construction of their identity. To guide the reader in a journey through the Narnian wilderness, an environment that mirrors the antagonism and growth of the children that cross it, and where losing one's bearings ends in self-discovery, C. S. Lewis' *The Lion, The Witch and the Wardrobe* (New York 1950) resorts to using the technique of mirroring the beginning and the end of the story, allowing its reader to return "home." Mirroring partakes of the allegory of the circularity of life.

6. Conclusion. From polysemic instrument to literary convention, the mirror motif has been handed down from scripture to patristic and western literature through a set of narratives saturated with generic complexity and remarkable continuity. Be it Paul's idea that the visible world available to a mortal's senses was but a pale reflection of the glory of God and his kingdom; or Augstine's vision which likened Scripture to a mirror, in order to show man the perfection he could attain as well as the imperfection of his current state, patristic literature sought to facilitate man's "spiritual makeover" (Goldberg: 118; Chadaga: 81), an endeavour that literature explores and questions throughout the ages.

What transpires from the inextricable relationship hermeneutics entertains with literature around the mirror image is, on the one hand, literature at times mirroring the inner dynamics of scripture itself while, and on the other, hermeneutics appealing to literature to gain insight into biblical meaning. As A. G. Gould notes (9), "[s]cholars in a field [sc. biblical studies] in which evidential control is so largely lacking need Alice's constant encouragement to ponder the mirror: to ask whether there is quite as much going for the mirror image as is going for what we hold to be reality. Just occasionally, the opposite of our expectations turns out to be not only more exciting but even more convincing."

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Catherine Lisak

VI. Visual Arts

The mirror as an object does not appear in the Bible, whilst various references to the verb “mirroring” can be identified in both the HB/OT and the NT (1 Cor 13:12; Jas 1:23; Heb 4:12). The verb mirroring refers to reflections of the society, or the word spoken by God. A number of Early and High Middle Ages theological texts scrutinized the verb mirroring. Most famously *The Golden Legend* (1260) by Jacobus de Voragine, where Virgin Mary represents the mirror of the society, also known as the *speculum sine macula* (mirror without stain). This trope originates in the HB/OT; she is a reflection of eternal light, a spotless mirror of the working of God, and an image of his goodness (Wis 7:26). This motive has been explored in e.g., Murillo’s *Immaculate Conception* (ca. 1670) and Raphael’s *Madonna of Foligno* (1511, Vatican Museum, Vatican City; *see* → plate 5). In Raphael's composition, the center is occupied by a cupid, holding a mirror, which reflects onto Virgin Mary holding baby Jesus and seemingly floating in the sky.

As an iconographic attribute, the mirror is held by the personification of Prudence, who constitutes one of the four Cardinal Virtues. References to prudence and prudent behavior originate from the HB/OT (Prov 8:12; 27:12). Prudence is often depicted carrying the mirror of self-knowledge, reason, *anima mundi*, and propriety. One of the earliest examples is Giotto's *Prudence* from the Arena Chapel in Padua (1306).

From the late Middle Ages and early Renaissance onwards, mirror and mirror-gazing became associated with vanity, lust and deception. In the Bible, vanity, pride and self-love, diminishes the love for God (2 Tim 3:3–5; Prov 31:30; Eccl 5:10). Thomas Aquinas regarded vanity as the mother of all sins. This was later reflected in its incorporation in the Seven Deadly Sins. In visual arts this duality in the interpretation of the symbol of mirror, was explored by Giovanni Bellini in his painting of *Prudence (or Vanity)* (1490, Galleria dell'Accademia, Venice). Subsequent generations explored the diverse and contrary concepts and qualities associated with the mirror, too, as can be observed in Berthe Morisot's *Lady at her Toilette* (1875).

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Tijana Zakula and Yannis Johanides

Miscarriage

I. Ancient Near East and Hebrew Bible/Old Testament
II. New Testament
III. Judaism
IV. Christianity
V. Islam
VI. Literature

I. Ancient Near East and Hebrew Bible/Old Testament

In ANE societies, the perpetuation of lineage was a crucial issue. It involved not only the question of heritage but also concerned the social care of elder persons, as well as the funerary rituals that facilitate the journey in the world of the dead (e.g., the Epic of Gilgamesh XII). Thus, miscarriage, ending no less than 15 to 20% of recognized pregnancies – and possibly more in times of malnutrition and infectious diseases such as malaria – was a problem of critical importance, especially as the rate of early infant mortality was high. In ancient Egypt, for instance, it has been estimated that about one third of the children died during the birth or the weeks preceding it (Marshall 2018: 23). While numerous texts deal with various aspects of giving birth, the corpus that allows the investigation of miscarriage is limited and more problematic, particularly as it is difficult to distinguish miscarriage from premature birth. The Akkadian term *kûbu* appears to refer to a premature child, whereas a nonviable fetus is designated by the expression *ša libbi-ša*, "the one from her inside"; as such, miscarriage is literally referred to as "throwing (*nadû*) the one from her inside."

1. Biblical Texts. Despite a great number of stories about pregnancy and birth in the HB/OT (esp. in the book of Genesis), no narrative focuses on a miscarrying woman. There is, however, a specific terminology to refer to miscarriage. The Hebrew root *š–k–l* (cf. Ugaritic *ṯkl*) refers generally to the loss of children; its *piel* form, "make childless, bereave of children," can also mean "miscarry." In the HB/OT, the few occurrences of *š–k–l* which convey this meaning associate miscarriage with infertility, sickness, and death. Conversely the absence of miscarriage is associated with fertility, prosperity, good alimentation, and divine blessing. The *piel* of *š–k–l* is not only used for humans but also for animals, as in Gen 31:38 and Job 21:7–21, which emphasize the fertility of a flock or cattle that does not miscarry; it is even used figuratively for plants in Mal 3:11, in which YHWH promises that the vine will no longer be infertile.

As for humans, Exod 23:25–26 promises that YHWH will bless the bread and the water of Israel and will take sickness (*maḥălâ*) away. The text goes on to state: "no one shall miscarry or be barren in your land" (*lōʾ tihyê mĕšakkēlâ waʿăqārâ bĕʾarṣekā*, v. 26a). Exodus 23 probably inspired the blessing of the Qumran text 11Q14 1 ii:11 (and its copy in 4Q285 8 v:8), which uses a similar expression, "and none will miscarry in your land" (*wʾyn mšklh bʾrṣkm*); the text also emphasizes the absence of sickness (*maḥălâ*) and insists on the quality and abundance of the agricultural products of the land (11Q14 1.2:7–12). Second Kings 2:19 also uses the *piel* of *š–k–l*, referring literally to a "land that miscarries" (*wĕhāʾāreṣ mĕšakkālet*) due to bad water. It is possible to understand here that the land – through its bad water – causes women and animals to miscarry, or that "the land" implicitly refers to its inhabitants. Either way, the text further corroborates the notion that miscarriage and bad alimentation (in this case, water; cf. Num 5:11–31) are related. In the next three verses, the prophet Elisha miraculously purifies the bad water by throwing salt into it and pronouncing the oracle: "Thus say Yhwh, I have made this water wholesome; from now on neither death (*māwet*) nor miscarriage [*ûmĕšakkālet*] shall come

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