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Series A: Union of American Hebrew Congregations, 1961-1996.

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Vatican Judaica art exhibit, 1987.

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American Jewish Archives website.

MEMORANDUM

From Rabbi Alexander M. Schindler

Date February 13, 1985

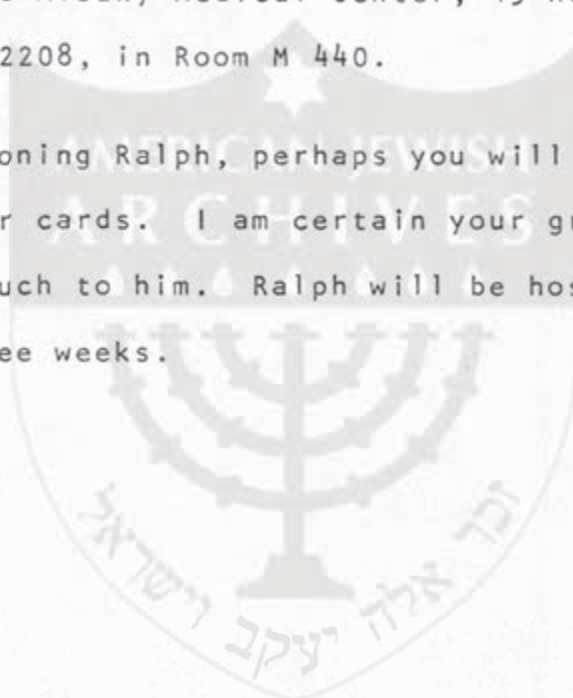
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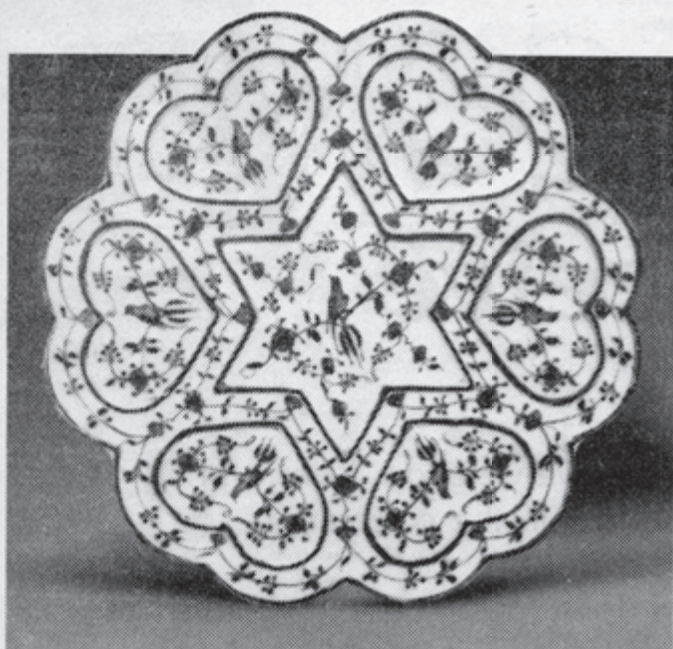
You will be sorry to learn that Ralph Davis, former head of our Department of Publications, has had a serious auto accident. He is a patient in the Albany Medical Center, 43 New Scotland Avenue, Albany, New York 12208, in Room M 440.

Rather than telephoning Ralph, perhaps you will wish to send him get well letters or cards. I am certain your greetings and good wishes will mean much to him. Ralph will be hospitalized for at least the next three weeks.



Union of American Hebrew Congregations
838 FIFTH AVENUE, NEW YORK, N.Y. 10021 (212) 249-0100

How to get tickets for the exhibition: **"The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections"**



When Hitler was methodically exterminating the Jewish families of Eastern Europe, he was just as methodically collecting their artistic and sacred treasures. They were to be shown in a "museum of an extinct people." Rescued from the Nazis at the end of the war, they will appear for the first time in New York at The Jewish Museum. They are history and art, tragedy and transcendence; and they have finally become what their owners wanted them to be—links in a chain of continuity, beauty and faith. You will want to see them—so please read carefully the ticket information below:

Ticket information: All tickets for **The Jewish Museum** showing (April 15-August 26) may be purchased in advance only through Ticketron and Teletron. Individuals may purchase up to 5 tickets at Ticketron outlets or place credit card orders through Teletron. Ticket prices are: adults \$5.00, senior citizens and students \$3.50, museum members \$2.00 (members also entitled to free member viewings). For the Ticketron outlet nearest you call: (212) 977-9020. To charge tickets by phone call Teletron: New York (212) 947-5850—Long Island (516) 794-3650—Westchester (914) 631-0530—North Jersey (201) 343-4200—Connecticut (203) 777-7920. The Jewish Museum is located at Fifth Avenue and 92nd Street in Manhattan and is operated under the auspices of the Jewish Theological Seminary of America. Museum hours from April 15-August 26 will be 12 to 5:30 Monday, Wednesday and Thursday; 12 to 9 Tuesday; 12 to 5 Friday; and 11 to 6 Sunday. The museum is closed on Passover (April 17, 18, 23, 24) and Shavuot (June 6 and 7).

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(top left) PORCELAIN PASSOVER PLATE, Joseph Vater, ca. 1900; (top right) TORAH CROWN, Repousse, 1840; (bottom) AFTER THE BURIAL, (Artist Unknown), ca. 1780. "The Precious Legacy" is organized by the Smithsonian Institution Traveling Exhibition Service (SITES), in cooperation with Project Judaica, Mark E. Talisman, Chairman, and the Ministry of Culture of the Czech Socialist Republic, the Federal Ministry of Foreign Affairs of the Czechoslovak Socialist Republic, the National Committee of the Capital of Prague, and the State Jewish Museum in Prague. Photographs by Quicksilver Photographers, Washington, D.C. "The Precious Legacy" is published by Summit Books and is available in book form. © Philip Morris Inc. 1983.

TV documentary details Allies' Holocaust callousness

By ELENORE LESTER

It is no secret that the Allies did virtually nothing to rescue Jews during the Holocaust. However, details of what happened and didn't happen and some of the personalities in the period are sharply pinpointed in a sizzling indictment "Auschwitz and the Allies" and "Auschwitz and America," a two-part television documentary made by the British Broadcasting Co. It will be presented on Channel 5 from 8 to 10 p.m., Thursday, April 26.

The film, narrated by Ed Asner, presents a series of illuminating interviews with persons directly involved in bringing news of the Holocaust to the West against a background of the events that unfolded during the last two years of the war.

It also includes reflections of historians and of noted political figures, among them, former Supreme Court Justice Arthur Goldberg, who as chairman of the American Commission on the Holocaust recently reported on some failures of American Jews to react effectively to events in Europe.

Material in the film is a dramatized version of years of research by such scholars as Martin Gilbert in his book, "Auschwitz and the Allies," Walter Laqueur in "The Terrible Secret," and Henry Feingold in "The Politics of Rescue."

The political complexities of the period cannot be fully exposed in a TV show in which snippets of interviews are interlaced with terse interpretations. But some indication of what the problems were are indicated.

The fact is that the West did not see the Jews as partners in the war and had not gone to war to save the Jews. Thus when President Roosevelt said to Jews who pressured him for some special action, "The best hope is our winning the war as quickly as possible," he was speaking the truth as he saw it.

In the film historian Feingold makes the point that "it would be inaccurate to say that rescue of the Jews had a low priority; it had no priority at all."

This fact is borne out again and again. However, traditional anti-Semitism is revealed as part of the problem. There is the British politico, for example, who confesses candidly that he was wrong to be skeptical about the reports of gassings of Jews at a camp near Lublin, but, he says, it is known that "Jewish people have a vivid imagi-



Ed Asner

nation." It was his perception that a disproportionate amount of time was wasted dealing with "wailing Jews."

On the other hand, Yitshaq Ben Ami, who was one of the small group of young men who came to this country to rouse the Jewish community and to try to form a Jewish emergency army, says: "I was called hysterical, emotional. We should have gone into hysterics. Stephen Wise should have done a fast on the steps of Congress, and stayed there until he died."

Ben Ami also notes that during the late '30s and up to the end of 1940 Adolf Eichmann "helped us in moving people out of Europe." He brings out forcefully that the Germans at first sought to remove the Jews from Europe, but that this was obstructed primarily by the British White Paper which prevented Jews from going to Palestine.

The last part of the film is mainly devoted to the failure of the Allies to bomb crematoria and rail lines leading to Auschwitz when this was feasible. This point is repeated again and again and the U.S. is roundly lambasted in Asner's comments. However, no attention whatever is given to the fact that the Roosevelt-created War Refugee Board helped save the lives of hundreds of thousands through the work of Raoul Wallenberg and Ira Hirschmann.

This and other omissions suggest that the film's producers intended to blacken further the United States. Admittedly, the Allied record was appalling, but no purpose is served by making it appear even worse.

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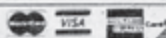
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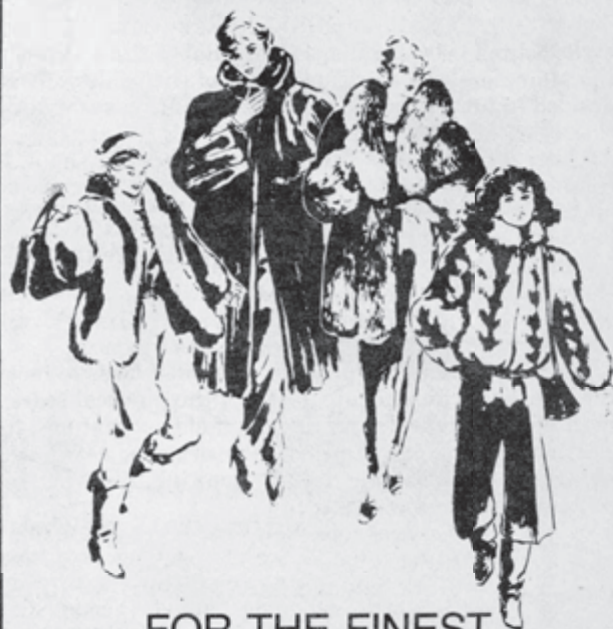
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No Vatican link to Israel seen

By HENRIETTE BOAS

AMSTERDAM (JTA) — Jan Keet, the Catholic dean of Amsterdam, takes a dim view of future relations between the Vatican and the Jewish people, despite decisions of Vatican Council II, and does not believe the Holy See will recognize Israel.

Keet, chairman of the Council for the Church and Israel, an advisory board, expressed his views in an interview published in the Catholic weekly *De Tijd*. He cited two reasons why he does not believe the Vatican will change its traditional attitudes toward Jews and Israel.

First, he said, Vatican

circles still adhere to the so-called substitution theology, which holds that with the coming of Jesus, the Jewish people ceased to exist and the Catholic Church took over the role of Judaism as purveyor of salvation to the world.

Second, he said, the persistent refusal of the Vatican to recognize Israel stems from a desire not to offend the Moslem world. The Christian church has always hoped to hold a dialogue with Islam and regards the churches in Lebanon and the Christian Palestinians on the West Bank to be a bridge to such dialogue which has eluded the church so far, Keet said.

Keet admitted that Catholic bishops in Holland have been aloof to the Council for Church and Israel. He said it was only with great difficulty and the efforts of Johannes Cardinal Willebrands that a part-time secretary was appointed three years ago.

Now, however, Keet fears that, with the new conservative archbishop, Adrian Simonis, and several other conservative bishops recently appointed to the Netherlands by the Vatican, the situation will not improve. Nevertheless, there has been definite progress and understanding of Judaism "at the base," he said.

Names in the news



Dr. Lawrence Hoffman



Robert Israeloff



Theodore Mann

Leo M. Cherne, a lifelong B'nai B'rith leader and nationally known economist, was awarded the nation's highest civilian order, the Medal of Freedom by President Reagan ... Robert L. Israeloff of Hewlett Bay Park, L.I., has been elected president of HIAS, succeeding Edwin Shapiro ... Theodore R. Mann, noted Philadelphia attorney, was elected president of the American Jewish Congress, succeeding Howard Squadron ... Dr. Lawrence A. Hoffman is the new acting director of the School of Sacred Music of Hebrew Union College in New York ... Alan C. Greenberg, of Bear Stearns & Co., was knighted by Queen Margrethe of Denmark for his support of a touring U.S. exhibit, "Thanks to Scandinavia," which cites Denmark's role in aiding endangered Jews in the Nazi era.

Dr. David Hartman, Hebrew University professor and director of the Shalom Hartman Institute of Advanced Studies in Jerusalem, will be scholar in residence at the JWB biennial convention, to be held April 25-29 in Boston ... David H. Eisenberg, a senior executive of Peoples Drug Stores, will receive the Torch of Learning award from the American Friends of Hebrew University at a May 22 dinner in New York ... Donald M. Robinson of Pittsburgh was elected president of the Interfaith Hunger Appeal, sponsored jointly by the Joint Distribution Committee, Catholic Relief Services and Protestant Church World Service ... Rabbi Simcha Krauss of the Young Israel of Hillcrest, Queens, has been named chairman of the Rabbinical Council of America national convention, to be held May 28-31 in Lancaster, Pa.

Dr. Natan Lerner, an Argentinean-educated attorney, is the new director of the International Center for University Teaching of Jewish Civilization in Jerusalem ... Jean Bloch Rosensaft has been named coordinator of public programs at the Jewish Museum ... Prof. Michael E. Stone of Hebrew University is the new president of the International Association for Armenian Studies ... Prof. Jeffrey Ross of Hamilton College is the new campus affairs director of ADL ... The JNF's Tree of Life award was presented to realtor Donald Zucker at a dinner in the Grand Hyatt ... B'nai B'rith named Dr. Michael Neiditch director of its Adult Education Commission. He was formerly director of public affairs for Columbia University ... David W. Belin of Des Moines was chosen chairman of the North American board of the World Union for Progressive Judaism.

Study mission

The Teacher's Center of the Board of Jewish Education of Greater New York is organizing a three-week study mission in Israel this summer for teachers with three years experience in

Jewish schools. The tour, from July 17 to August 7, will include lectures, tours, social activities and meetings with educators.

The cost, about \$1,150, includes air fare, transportation, lodging, two meals a day, tours and studies.

Application deadline is May 1. For information, call Ms. Glatzer, (212) 245-8200, ext. 318.

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GABE LEVENSON

Travel

'When in Rome'

When in Rome, do as the Roman Jews, of course. Attend Friday evening services at Templo Maggiore (the Great Synagogue), drop in at Luciano's for the *melanzana imbottita* (stuffed eggplant), put on your best clothes and take the Sunday-morning stroll along Via Portico d'Ottavia, main street of the oldest diaspora community in the world.

Several weeks ago, my sister, Constance L. Moerman of Bethesda, Md., did just that, joining *i veri romani di Roma* — the "real Romans," as the city's Jews describe themselves — on their weekly sentimental journey where their ancestors established themselves more than 2,000 years ago.

The connection with the ghetto (created in 1555) is not that remote for Rome's 17,000 Jews, now widely dispersed among the city's 3 million inhabitants. Only 1,000 still remain in the old Jewish quarter. But, as recently as 1870, the entire Jewish population was forced to live there — the gates were closed from sundown to sunset — and restricted to the trades (moneylending and rag-peddling) from which the Jews of the rest of Europe, and even from the other cities of Italy, had long since been liberated.

The first Jews had come to Rome as free men, in 161 B.C.E., when Judas Maccabee sent two ambassadors to the capital of the republic to negotiate an alliance against Syria. There are no monuments extant to commemorate that initial Jewish settlement in Rome, but the Arch of Titus, on the summit of Via Sacra on the Corum, marks the arrival of a second group of Jews in 71 C.E. — as slaves.

Here is Mrs. Moerman's report on her visit to the arch, the symbol of Jewish defeat and dispersion and to the still-vibrant community which has survived 2,000 years of exile.

"From our hotel, the Mediterraneo, it's a two-minute walk to the railroad station and the 'B' line of the Metropolitana, Rome's clean, fast, silent subway. The second step is at the Colosseum, certainly the biggest but hardly the most beautiful monument of ancient Rome. It was built largely with the labor of the slaves Titus brought back in triumph from Jerusalem.

JUST BEYOND, AMONG the ruins of the old Forum, is the famous arch, built by the Emperor Domitian to celebrate Titus' conquest of Jerusalem only 10 years before. High up on one wall of the interior is a bas relief of Titus in his triumphal chariot. On the opposite wall is the well-known procession of captive Jews, carrying the treasures of the destroyed Second Temple.

"The curator of the Jewish museum, whom we met the next day, told us that the residents of the ghetto had al-



Photo/Italian Government Tourist Office

Michelangelo's "Moses" in the Church of San Pietro in Vincoli (St. Peter in Chains). He is portrayed with horns because of the erroneous translation in the Latin Vulgate, of Exodus 34:35, in which the Hebrew word *keren* is rendered as "horns" instead of "rays of light."

ways considered it bad luck to walk through the arch — until the liberation of Rome from the Nazis during World War II. The Jewish Brigade, made up of volunteers from Palestine, boldly marched through. It was, the curator told us, the response of a people whom Titus believed he had destroyed forever. The *cherem*, the ban on passing through the arch, was finally lifted.

"Next morning, we took bus 170 (number 75 will also get you there) from the railroad station to the ghetto, just 15 minutes away. The stop is at Via Cencia, along the Tiber River; and two short blocks to the left is the Great Synagogue, a massive, high-domed building surrounded by an iron fence and guarded now (since last summer's bombing) by soldiers carrying shotguns.

"Entering by a side door, we were greeted by the *shamash*, Angelo Pavoncello (the name means "little peacock"), who led us upstairs one flight to our goal of the morning, the Museo Ebraico, and to its curator, Signora Anna Blayer, a sophisticated, cultured lady who treated us to a personally guided tour of this exquisite little museum.

"Its collection embraces two millennia of Roman Jewish history. Along the entrance stairs are marble plaques from the Jewish catacombs and from the second-century synagogue of Ostia (the ancient port of Rome). In the showcases are illuminated manuscripts from the early Middle Ages and, among other unusual items, copies of the sonnets written in Hebrew and Italian by the poet,

Immanuel Romano, a contemporary of Dante. One of Romano's works is an imitation of the Divine Comedy.

"The synagogue is on Lungotevere Cenci, a wide street facing the river Tiber; behind is the maze of narrow, winding alleys, little squares, vegetable markets, linen shops and bakeries (with no name) which constitute the ghetto of Rome.

"YOU DON'T NEED A MAP to get around, nor any exact directions. The key word is 'meander' — wandering about, saluting people in the few Italian phrases you've picked up, and realizing that all of them are really the same; Italians who look Jewish and Jews who look Italian. That's the wonderful thing about this part of the city: the so-called Jewish quarter has the vitality, the flow of language and the cheerful, teeming togetherness which are so completely Roman.

"We lunched at the one kosher restaurant in the area, Luciano's, at 16 Via Portico d'Ottavia (the main street), and enjoyed the most memorable of the many delicious eating experiences we had during our five days in the city. Luciano himself greeted us with a warm *shalom* and escorted us to the table we had reserved.

"We were the only 'foreigners' among the patrons, mostly family groups with small children, with whom the restaurant — a long narrow room with bright, French blue walls and dusty-pink table linen — was completely filled.

"Our waiter (with the inevitable flowing black moustache) undertook to guide us through the menu, handwritten in a fine Italian script by a local Jewish artist; and we happily ate our way through the stuffed eggplant, garnished with sardines and red peppers, marinated cabbage, veal scallopini, *filetti di soglione al limone del Sabato* (fillets of sole with lemon, for Sabbath), green bean salad and a variety of pastas — all washed down by a good, dry chianti.

"To have followed all that with a dessert would have been indecent; but it was clearly a journalistic responsibility to suffer through one or two of the *dolci* which our host offered us — the *torta di cioccolata e albumi* (an egg-white chocolate cake) and (since it was Purim) *orecchi di Aman* (Haman's ears) . . . for the Italian Jews, a pastry as synonymous with the Feast of Esther as *hamantaschen* are for the Ashkenazim.

"Embedded in the gate at the end of the Via Portico d'Ottavia is Chiesa di Sant Angelo in Pescheria, one of the churches in which the Jews of the ghetto were forced to listen every week to a sermon on conversion. Every Sunday several hundred men, women and children of bar/bat mitzvah age were jammed into the sanctuary. There ears were examined to make sure they had not been stuffed to deaden the priest's exhortations. The Catholic version of a shamash would prowl the aisles and violently poke any congregant caught napping.

"FURTHER TO EMPHASIZE the seriousness of their efforts, the holy fathers had placed on the church facade an inscription from Isaiah, in Hebrew and Latin: 'I have spread out my hands all day unto a rebellious people, that walk in a way that is not good, after their own thoughts.'

"All in vain. Neither the injunctions from the altar nor the quotations from the Bible had any effect. The Jews of Rome simply would not abandon the faith they had brought with them to their exile from Jerusalem. Judaism still thrives in the ghetto of Rome. Visiting there is an act of solidarity with its people, a heightened awareness of an unbroken 2,000-year history that links us with Jerusalem and the Second Temple."

Rome is a multi-layered experience — classical, medi-

(Continued on page 11)

Travel

(Continued from page 10)

eval, Renaissance, modern — with which the Jewish experience is interwoven. A five-day visit barely suffices for those aspects of the city — synagogue, museum, catacombs, Anne Frank High School, the Moses of Michelangelo, the rabbinical college, Rose Garden (the medieval cemetery), Piperno's (where "father Abraham" Piperno created his renowned *carciofi alla guidia* — artichoke, Jewish style — a century ago), Trastevere (the ancient community across the Tiber) . . .

Angelo Maslow Bettoja, whose mother Sophie was for many years head of Youth Aliyah in Italy, is perhaps the best source of information on Jewish Rome. He has devised a number of walking tours of the city. His flagship hotel, the Mediterraneo, one of five in close proximity with one another, is centrally located at 15 Via Cavour, one block from the train and airport bus terminal and highly recommended. The local address: E & M Associates, 667 Madison Ave., New York, NY 10021; (212) 755-7220 or 1-800-223-9832.

There is a charming and inexpensive kosher pension, the Carmel in the Trastevere neighborhood. It's also highly recommended. Other useful addresses: Jewish Community Center, synagogue and museum, Lungotevere Cenci 9, 65-50-51; Chief Rabbi Elio Toaff, Via Catalana 1; Luciano Camerini (Luciano's), Via Portico d'Ottavia 16, 656-9809; Maria Bahbout (Pensione Carmel), Via Gioffredo Mameli 16, 580-9921.

There are two Jewish guides available: Giorgia Palombo, Via Val Maggia 7, 810-3716 or 993-2074; and Robert E. Popper, 12 Via dei Levii, 761-0901 (afternoons only).

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- 3) This Manuscript is one used to print the Hebrew text of Polyglot Complutense.

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folio - Volume 162

Volume 163 - 183 -

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of the world over 6 thousand: of the
Christian era 1476.

A new arrangement of the Hebrew Collection in the Pio-Christian Museum (ex Lateran Museum) is being completed and will be opened to the public in the near future. It consists mainly of tomb inscriptions found in the Jewish catacomb of Via Portuense.

The catacomb, situated approximately one kilometer from Porta Portese, is on the side of the Monteverde hill. It is no longer possible to visit it as the earth has caved in, obstructing the passageways. Discovered in 1602 by Antonio Bosio, it has been explored at various times since 1919. As indicated by the brick manufacturers' seals, it appears that the first galleries were excavated toward the end of the Republican Era and the beginning of the Empire.

The period of greatest expansion took place in the II and III centuries, whereas during the IV century it seems to have been abandoned.

Of the approximately 200 tomb inscriptions which have been discovered, 140 are preserved in the Vatican Museums (as well as about 200 brick manufacturers' seals), while the remaining ones are to be found in the National Museum of Naples, in the National Museum of Rome and in the cloister of St. Paul outside the Walls.

The epigraphs, published by J.B. Frey in the 'Corpus Inscriptionum Judaicarum' (Corpus of Jewish Inscriptions), Città del Vaticano 1936, are predominantly in Greek whereas a small percentage are in Hebrew and Latin.

A new arrangement of the Hebrew Collection in the Pio-Christian Museum (ex Lateran Museum) is being completed and will be opened to the public in the near future. It consists mainly of tomb inscriptions found in the Jewish catacomb of Via Portuense.

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084
15249-0049:
1509

889-

Foggia

5206-792

678 9-101

Julio

Broglia

Acquis

Redmont

Prima

Pontifex VIII

Golden Bowl

Chuk Remon Blood
Tible

1/15/57
C/15

7.11.17

Boyle

Le 2 Decr

- 1- 13th Century Pentateuch VSG y
Synagoga.
- ② Hef Aamin Pentateuch - 1753.
- ③ Psalms Rom 1786
- ④ Psalms. North 1794
- ⑤ Hef Pentateuch 1795
- ⑥ Pentateuch 13th Century
- ⑦ O.T. Spain 15th Century Alentejo
- ⑧ 13th Century Bible 1st Edition 1786
- ② Pentateuch 16th Century ^{manuscript} Manuscript
- ③ Manuscript 15th Century
- O.T. Pentateuch 1517 First Edition
- Reprint Quintana
- Philo & Josephus
Baruch letter
- Manuscript and
Volumen
- Exemplar

As of approximately 1903, it was understood by the scholarly community that the following major groupings of work were housed in the Vatican Library:

BIBLIOTECA AVIGNONESE

which according to P. Ehrle's catalogue (1890) contained 116 Hebrew mss. Overall, the collection, was probably the most ancient of its kind in all of Europe, or in any European library. Many losses, however.

From the Papacies of Martin V (1417-31), Nicholas V (1447-55) - who founded the BIBLIOTECA APOSTOLICA in the PALACE OF THE VATICAN, and Sixtus IV the Vatican Library has contained "a large number of Hebrew Codices." (JE)

During the administration of three librarians growth was probably rapid: Girolamo ALEANDRO (1519-38); Marcello CERVINI:: And MARCELLUS II. By 1550 "the library must have contained a large number of Hebrew manuscripts, since after that date a special "scrittore" or copyist was employed for works in the Hebrew language." "The actual number of manuscripts, however, is unknown, for the first catalogue, which was compiled by Carolo Federigo BORROMEO, and which lists 173 books, is very imperfect, and is but little anterior to the middle of the seventeenth century."

Borromeo
Catalogue
circa 1645

Bartolucci &
Jonah
Catalogue 1650

Second catalogue was prepared by BARTOLOCCI, with the assistance of Giovanni Battista JONAH in the year 1650. It contains a list of 584 Hebrew manuscripts and printed books. The collection, at that time was divided into two parts:

- A) The ancient Vatican Collection
- B) The PALATINE COLLECTION, which was presented by Duke Maximilian I to Pope GREGORY XV, and placed in the Vatican by Pope URBAN VIII in 1624. Materials were from the Library at Heidelberg, and contained 287 Hebrew manuscripts which had originally belonged to Jews from the Rhine and the NE Neckar, from whom they had been taken during the persecution of 1391.

In 1658 the Vatican Library was enriched by the URBINO COLLECTION. This collection contains "a number of valuable Hebrew Manuscripts, including two ancient codices of the entire Bible. One of these is a Codex whose colophon is dated 976. The date is regarded as questionable, but the MSS is considered "very old."

Bartolucci &
Morosini
Catalogue
c.1658

After these acquisitions, BARTOLOCCI & Giulio MOROSINI compiled a new catalogue of manuscripts, a "third catalogue." As of 1899, all three catalogues remained unpublished.

Assemani
catalogue
1756

In 1756, Stefano Evodio ASSEMANI & Giuseppe Simone ASSEMANI issued the first Printed Catalogue. Its numerous errors and discrepancies were corrected by Berliner, Steinschneider, and others. The work was followed by an Appendix by CARDINAL MAI who added a list of 78 works not included

in ASSEMANI's Bibliothecae Apostolicae Vaticanae Còdicum Manuscriptorum Catalogus, which contained 512 entries. Thus, the total number of manuscripts in Hebrew in the entire Vatican Collection mentioned in published bibliographic works was brought to 590.

In the first few years of the twentieth century, and during the last two decades of the nineteenth century, three small libraries of Hebrew manuscripts were added to the Vatican Library:

- A) From the **PIA CASA DEI NEOFITI** (Rome), 39 manuscripts. Deposited in the Vatican in 1892, catalogued by Gustavo SACERDOTE:
- B) From the **MUSEO BORGIANO "DE PROPAGANDA FIDE"** approximately 18 manuscripts in Hebrew, accompanying the other material, and added in 1902; a Bible of considerable antiquity is included;
- C) From the **BARBERINI COLLECTION**, approximately 12 Hebrew manuscripts in Hebrew, added in 1903, with the rest of the Barberini Library, and including two important items:
 - 1/ The famous "tricolumnar" Samaritan Pentateuch in Hebrew (Samaritan version), Arabic, and Samaritan targum;
 - 2/ Pentaglot Psalter, in Armenian, Arabic, Coptic, Aramaic, and Ethiopic.

ALSO IN THE VATICAN LIBRARY ARE THREE OTHER IMPORTANT SECTIONS:

- A) The **NUMISMATIC CABINET**
- B) The **"PAGAN" MUSEUM**
- C) The **"CHRISTIAN" MUSEUM**, whose collection includes a glass vessel (probably from a Jewish catacomb) which has a representation of the Temple of Jerusalem



CONDITIONS FOR JOURNALISTIC PHOTOGRAPHY IN THE VATICAN MUSEUMS

1. The applicant must have secured proper authorization from the Pontifical Commission for Social Communications.
2. A work schedule will be arranged by the Management and accepted by the photographer, in accordance with the Museums' calendar.
3. Photographing during the Museums' opening hours is not allowed except under the strict supervision of Vatican personnel. The public in the Vatican Museums cannot be photographed.
4. The applicant will consign to the Vatican Museums one black/white negative or one color transparency of every photograph taken. The Museums will not make use of the material until one year after the date of photography and will give proper credit to the photographer.
5. The applicant will use the material for the following purpose only:

6. The applicant will assure payment of publication rights in the amount of Lire (To be discussed at proper time) for each photograph actually printed.
7. The applicant will pay the Vatican Museums the sum of Lire 25.000= per hour for every member of the Museums' personnel engaged in guiding and/or assisting the photographer in preparing and during his work. Payment shall be made before completion of the photographic project.
8. Should scaffolding be needed, the fees and conditions listed separately shall apply.
9. The Vatican Museums are not responsible for possible harm or damage to the applicant and other persons involved in his work, while on the premises, unless caused by the direct, proved and unquestionable fault of the Vatican personnel. At the same time the applicant, his firm and/or the persons involved in the photography will take full legal responsibility and will indemnify in cash and refund all costs for any harm or damage to persons, works or material, consequent on their work in the Museums.

Date: -----

• NAME & SIGNATURE
OF PHOTOGRAPHER:

Name: -----

Title: -----

Address: -----

Signature: -----

90 + 10 + 6 + 50 (= 236 de la creación del mundo sobre el milenario sexto: de la Era cristiana 1476).

En el folio 183^r constan dos colofones a la masora de Meir Todros. 1.^o) נשלם בעזרת הנזיר והעוזר בחמשה באלול לשנת ארבעת אלפים ותשע מאות ושמנים ושבע לבריאת עולם במדינת טלמולה... *Se terminó con la ayuda del Decisor y Auxiliador a cinco días del mes Elul del año cuatro mil novecientos ochenta y siete de la creación del mundo, en la ciudad de Toledo (1227 de la Era Cristiana)... Yo Meir ha-Levi bar Todros... Escrito en el libro del que copio.* (Esta última observación es del copista.) 2.^o) אני ברוך בר אברהם... כתבתי לעצמי זה ספר המסורה שהבר הרב המעון החסיד רבינו מאיר הלוי... הספר שהעתיקו ממני... כתיבת ירוש להרב... וסימתי העתיקו ביום רביעי שלשה ימים לחדש תשרי שנת מאתים וחמשה עשרים לאלף הששי *Yo Baruk bar Abraham... escribí para mi uso este libro de la Masora compuesto por el notable, piadoso R. Meir ha-Levi. El libro del que copio pertenecía al mismo Maestro, rubricado con su nombre. Terminé la copia en el día cuarto (miércoles) a tres días del mes Tisri del año 225 del sexto milenario* (1465 de la Era Cristiana).

Los colofones que se hallaban en los manuscritos de los comentarios de R. Levi ben Gersón son copiados también por el amanuense de nuestro códice. Folio 106^r: וכבאן נשלם ביאור וזוהר השלמות בחשתי לחדש מרחשון שנת פט"ו לפרט האלף קהלת... וזוהר השלמות בחשתי לחדש מרחשון שנת פט"ו לפרט האלף הששי *Aquí termina el comentario del Ecclesiastés... Se terminó el día nueve del mes Marhešwán del año 89 del sexto milenario* (1329 de la Era Cristiana). Folio 130^r: והנה השלמת הביאור הוא *He aquí que se terminó el comentario en el segundo mes Adar del año 98 del sexto milenario* (1338 de la Era Cristiana). Folio 162^r: וכבאן נשלם ביאור דברי זה הספר וזוהר השלמות בזה אדר שני שלשנת הששי *Aquí se terminó el comentario de este libro, en el segundo mes Adar del año 98 del sexto milenario* (1338 de la Era Cristiana).

El códice G — I — 5 sirvió de ejemplar para la impresión del texto hebreo de la Poliglota de Alcalá, aunque se creía hasta hace algunos años correspondía ese privilegio al 118 —

Z.^a — 42 (signatura actual A — I — 21) de la Universidad de Madrid. Cf. P. LLAMAS, José, O. S. A.: «Un manuscrito desconocido ejemplar directo del texto hebreo Complutense». Escorial, 1933.

10358

5 G — I — 10

1) Signatura antigua: Num.^o 4.^o Escrito en pergamino en doble columna, manco al principio y al fin. El texto bíblico está puntuado; lleva masoras marginal e intercolumnal. La letra es española del siglo XV: 265 folios foliados a lápiz en números arábigos. Encuadernación del Escorial, siglo XVIII. Caja: 320 × 230 mm.

2) Folio 1^a — 4^d fragmentos del libro de Josué. 15,21 — 16; 17; 18,1 — 4^a: 21,32^b — 43: 22,1 — 31^a.

Folio 5 ^a — 69 ^a	texto del libro de los Reyes desde 2,42 ^b
Folio 69 ^c — 117 ^a	» » Isaías
Folio 117 ^a — 178 ^b	» » Jeremías
Folio 178 ^b — 231 ^b	» » Ezequiel
Folio 231 ^b — 237 ^d	» » Oseas
Folio 238 ^a — 240 ^c	» » Joel
Folio 240 ^c — 246 ^b	» » Amós
Folio 246 ^b — 247 ^a	» » Abdías
Folio 247 ^a — 248 ^d	» » Jonás
Folio 248 ^d — 252 ^d	» » Miqueas
Folio 252 ^d — 254 ^b	» » Nahum
Folio 254 ^b — 256 ^a	» » Habacuc
Folio 256 ^a — 258 ^b	» » Sofonías
Folio 258 ^b — 260 ^a	» » Ageo
Folio 260 ^a — 265 ^a	» » Zacarías hasta 10, 7 ^a

10351

6 G — I — 12

1) Signaturas antiguas: Σ-I-8: Num.^o 5. Escrito en pergamino con frecuencia avitelado. El texto bíblico puntuado en letra española cuadrada muy hermosa del siglo XIV o XV, es-

Folio 164 ^f bis — 165 ^d bis	texto del libro de Ageo
Folio 165 ^d bis — 169 ^d	» » Zacarías
Folio 169 ^d — 170 ^e	» » Malaquías
Folio 171 ^a — 202 ^e	» » Paralipómenos
Folio 202 ^e — 227 ^b	» » Salmos (a doble columna)
Folio 227 ^b — 237 ^c	» » Job (a doble columna)
Folio 237 ^c — 245 ^c	» » Proverbios (a doble columna)
Folio 246 ^a — 247 ^d	» » Rut
Folio 247 ^d — 249 ^b	» » Cantar de los Cantares
Folio 249 ^b — 252 ^e	» » Eclesiastés
Folio 252 ^e — 254 ^e	» » Trenos
Folio 254 ^e — 258 ^d	» » Ester
Folio 258 ^d — 266 ^b	» » Daniel
Folio 266 ^b — 277 ^f	» » Esdras y Nehemías hasta 13, 11.

10465

8.1 G — II — 8

1) Escrito en pergamino avitelado, a doble columna, en letra cuadrada española muy hermosa: puntuado, con ambas masoras en el Pentateuco, excepto la referente al Gen. 27, 26-35; 29. Es un ejemplar primorosamente ornamentado con viñetas de filigrana y caligráficas y adornos laberínticos. Ciertamente pertenece al siglo XV. Encuadernación mudéjar: 386 folios. Cajas 275 x por 200 mm.

2) Contiene íntegro el canon judío-palestinense de las Sagradas Escrituras, excluido Gen. 38, 24-42, 16 por el extravío de dos folios. Subdivide el libro de los Salmos en cuatro que comienzan con los himnos 1, 42, 73 y 107, respectiva-



Folio 2^r del manuscrito G — II — 8. Contiene Gn. 1, 1-19 acompañado de ambas masoras, en forma ornamental la marginal superior e inferior.

mente. Coincide en general con el *Textus Receptus*, difiere pocas veces en la puntuación.

3) Es también este manuscrito uno de los utilizados para la edición del texto hebreo de la Poliglota Complutense. Cf. Llamas, José, «Un manuscrito desconocido, ejemplar directo del texto hebreo Complutense». Escorial, 1933, p. 35-38.

8821

9

G — II — 19

1) *Signatura antigua: Num.º 8. Escrito en pergamino en letra española cuadrada del siglo XV; el texto bíblico puntuado con escasas notas masoréticas intercolumnales: foliado a lápiz en números arábigos: 207 folios escritos a doble columna. Entre los folios 203-204 falta II Paralip. 25, 16^b — 33, 14^a. Encuadernación de estilo mudéjar. Caja: 240 × 200 mm.*

- 2) Folio 1^a — 3^b Tabla o índice de Salmos
 Folio 4^a — 58^d Texto del libro de los Salmos
 Folio 59^r — 80^r » » Job
 Folio 80^a — 98^d » » Proverbios
 Folio 99^a — 102^a » » Rut
 Folio 102^a — 105^b » » Cantar de los Cantares
 Folio 105^c — 112^c » » Eclesiastés
 Folio 112^c — 116^b » » Trenos
 Folio 116^b — 124^b » » Ester
 Folio 124^b — 139^a » » Daniel
 Folio 139^a — 162^a » » Esdras y Nehemías
 Folio 163^a — 207^d » » Paralipómenos

3) En el folio 162^r consta el siguiente colofón: אני משה יעקב אוישליו כחבתי אלה הכתובים ליקר הנכבד דון לונברושו המקום יזכרו לקרות בו הוא ובניו ובני בניו וכל זרעו עד סוף כל דורות ויראהו בבנין בית המקדש הוא וכל ישראל חברים ויקיים בנו קרא שכחוב בנה ירושלם יהוה נדחו ישראל יכנס וסיימתיו ביום המשישי שכעה עשר יום לחדש אייר שנת חמשת אלפים ומאתים ושלש עשרה לצירה ישמה לכותב ייגל הקורה בעזרת הבורה אמן וכן יהי רצון «Yo Mošé Ja-

في عقدها، منمق الكتابة بالمداد المقام من فائق العنبر المتعاهد السقيا
 بالعبر المحاك بنباه الورد والزهر تنويها وتعظيا لكلام الله تعالى المزه
 عن | كلام البشر ووافق تمامه يوم الاربعاء الثالث عشر من ربيع الثاني
 عام ثمانية بعد الف سنة | بجامع الايوان الكريم من قصور الامامة العلية
 خلد الله شريف آثارها واثار جيات البيطة | بساطع انوارها وصلى الله
 على سيدنا ومولانا محمد وعلى آله وسلم تسلياً.

Il a donc été exécuté à la mosquée du palais al-Badī à Marrakech, et terminé le 13 rabi' II 1008/2 novembre 1599, sous le règne du sultan sa'dien Abu 'l-'Abbās Aḥmad al-Manṣūr. Cf. les deux fac-similés donnés en hors texte (pl. I et II).

Papier. 265 feuillets. Dimensions : 0.27 × 0.19. Le manuscrit décrit par Casiri sous le n° 1335 semble avoir été reporté au n° 1873. Cf. *supra*, tome I, p. xx, 11°.

1341

Dernier tome d'une copie de la glose de SA'DI ĀLEBĪ sur le commentaire du Coran d'al-Baiḍāwī (cf. *supra*, n° 1318, 1°, et *infra*, n° 1409), à partir de la Sūrate XI. Copie datée de 944/1537-38.

Papier. Écriture orientale. 501 feuillets. 21 lignes par page. Dimensions : 0.22 × 0.15. (Cas. 1336.)

1342

Exemplaire du premier volume de la glose de Šihāb ad-dīn Aḥmad al-Kāzarūnī sur le commentaire du Coran d'al-Baiḍāwī : cf. *supra*, n° 1303. La glose va jusqu'à la fin de la Sūrate II. Copie datée de 977/1569-70.

Papier. Écriture orientale. 234 feuillets. 21 lignes par page. Dimensions : 0.21 × 0.15. (Cas. 1337.)

1343

Recueil, tout entier de la même main, comprenant :

1° Glose sur le commentaire du Coran d'al-Baiḍāwī, par MOLLĀ HOSRAN ar-Rāmī, † 885/1480 : cf. Brockelmann, *Ar. Litt.*, I, 417, et II, 226-227. L'exemplaire est complet. Incipit : الحمد لله الذي خلق النسم الخ. Cf. *infra*, n° 1427.

2° (F° 249 r°). Glose sur le même commentaire, par Aḥmad b. 'Abd al-Auwal al-Kāzwinī AS-SA'IDĪ, † 966/1558 : cf. Brockelmann, *Ar. Litt.*, II, 438. Incipit : قوله سورة فاتحة الكتاب السور في اللغة كل منزلة من البناء الخ. Sans date.

Papier. Écriture orientale. 328 feuillets. 19 lignes par page. Dimensions : 0.205 × 0.16. (Cas. 1338.)

1344

Manuscrit acéphale du premier volume de la glose d'AS-ŠADIKĪ al-Ġilānī sur le commentaire du Coran d'al-Baiḍāwī : cf. *supra*, n° 1318, 3°. Copie datée de 953/1546.

Papier. Écriture orientale. 347 feuillets. 21 lignes par page. Dimensions : 0.21 × 0.15. (Cas. 1339.)

1345

Autre exemplaire de la glose décrite au n° 1343, 1°. Le texte du Coran est à l'encre rouge. Manuscrit non daté.

Papier. Écriture orientale. 304 feuillets. 21 lignes par page. Dimensions : 0.22 × 0.14. (Cas. 1340.)

b. Muḥammad b. 'Alī *التوأسى المرندي* (sic). L'ouvrage, dont cet exemplaire porte la date de 588/1192, débute ainsi :
 أما بعد فإني جمعت هذا الكتاب لأجل ابني وقرة عيني وثمرة فزادى...
 يقول إبراهيم الخ

Papier. Écriture orientale. 225 feuillets. 25 lignes par page.
 Dimensions : 0.26 × 0.20. (Cas. 1332.)

1338

Manuscrit paraissant un brouillon autographe, à cause des ratures et des surcharges qu'on y trouve à chaque page, mais mutilé du début et de la fin, d'un commentaire anonyme du Coran, à partir de la Sûrate XIX, verset 40. Chaque passage est introduit par ... باب قوله. Sans date.

Papier. Écriture orientale. 294 feuillets. 26 lignes par page.
 Dimensions : 0.25 × 0.16. (Cas. 1333.)

1339

Exemplaire d'un fragment de commentaire grammatical du Coran, sans nom d'auteur. Le manuscrit commence à la Sûrate V et le texte coranique commenté se poursuit jusqu'à la Sûrate VIII, incluse. La fin manque. Sans date.

Papier. Écriture magribine. 96 feuillets. 30 lignes par page.
 Dimensions : 0.26 × 0.19. (Cas. 1334.)

1340

Coran dit de Maulai Zaidan, exposé dans la grande salle de la Bibliothèque de l'Escurial. La note suivante figurait au-dessous du manuscrit en 1880 (elle ne s'y trouve plus

en 1924) : « Alcoran que procede de la victoria sobre el Rey Zidan de Marruecos obtenida en el año de 1611 por D. Pedro de Lara, cerco de Sala y en el mar de Berberia (Historia del reinado de Felipe III). » Ce Coran est surtout intéressant pour les enluminures qu'il contient au début et à la fin. L'écriture, du type *mabsûl*, est assez soignée. Elle est vocalisée en rouge, avec les *tasdid* et les *sukun* en bleu. Les titres des Surates, fort beaux, sont en kufique or sur fond azur. Les f^{os} 1^{vo}, 2^{ro}, 264^{vo} et 265^{vo} portent de splendides enluminures à motifs d'arabesques. La planche II reproduit le f^o 264^{ro}, qui contient, en fort beaux caractères *nashî* or sur fond azur, les indications de date de copie et de destination de l'exemplaire. En voici la transcription :

بسم الله الرحمن الرحيم، صلى الله على سيدنا محمد وآله،
 أنسخ هذا المصحف الكريم، والذكر الحكيم، المشتل على كلام
 الله تعالى القديم، الذي لا ياتيه الباطل من بين يديه ولا من خلفه
 تأريسل، من حكيم حميد، الضارب بسيف الإعجاز في صدر كل ذي
 لسان جديد، اتجدي بعشر فواحد فافهم المعاند العنيد، المزي في محكم
 نظمه وانجم | سلسيل نسجه بكل عقد نضيد، وبجر في البسط مديد،
 المتزل على | من اوتى جوامع الكلم، من تكونت لأجله العوالم ولولاه لم،
 نصلى الله عليه | صلاة لا تحدد بلسان ولا قلم، يرسم الخزانة العلية
 الكريمة، النبوية الحسنية الاما | مية الاحمدية المنصورية، وهو المصحف
 الشريف الذي اخمل زهر الخيال تفويها، واضحي للخزانة العلية اماما بل
 تم به مصنفاتها مزينة وتشريفها، كلما رمت عيونها | اطرت من هيبتة
 فتكاد تموت في جلدها، واذا استفتحت تالقت انوار فواتحه | تألق الحياة

1340



1348

11

Derbi Derbi

Page 11



Union of the american hebrew
Congregations
Dr.Philip Hiat

838 Fifth Avenue
New York City 10021
New York,USA

Munich, March 26, 1984

Dear Philip,

following informations from the library of the Escorial about the hebrew mauscripts. Unfortunately all the descriptions are done in spanish, but I am sure You will be able to look through them and find out, if there is anything of interest for You.

I would like You to look at two manuscripts, which I have examined in the library together with the printer Mr. Müller from the Lichtdruck AG in Zürich. The descriptions of them are enclosed marked especially, also will You find some pictures I have shot, to give You a first impression.

Compared to the Codex Caloniinus, neglecting the significance of the text, which I cannot judge, this bible is absolutely magnificent. Not only is it beautifully preserved, it has also about 15 fantastic pages with ornaments in many colours as well as with thick gold layers. The complete bible appears to be very fresh, writing and ornaments are extremely clear and exact. It is really a beauty compared to the Warshaw bible, also because of its handy size (20 x 27,5 cm).

The binding is simple and obviously not the original one. Concerning reproduction one is free to go into any possible variation. You may produce a luxury binding as well with brass or gilded fittings etc.

If this bible is of any significance for the hebrew religion, and I presume that the importance of such a bible is more depending on the comments in it, You should take a look at it.

The second mauscript of possible interest which we looked at is one that has an illuminated part all through the King David psalms, 39 folios with ornaments, no gold, but quite impressive. (6.G-1-12). I would suggest that You take a look at the material enclosed.

page 2

As I told You on the phone,our friends from Poland did not come. Having looked closer at the project that they offer,I can only advise You to take Your time before spending only one dollar.I myself doubt very much,that they will be able to do a satisfactory work.I cannot imagine,to print this book with only 4 colours offset.Anyway,I suppose if there is no choice,there is certainly a link between getting the manuscript and printing.If the people will contact me,I shall speak to them as talked about.Anyway,it is more realistic to look for another alternative.

Concerning the Alba bible my partner in Madrid is going the meet the duce of Alba very soon.I keep You informed.

Sincerely Yours

Manfred Stölting
President
ARTUS PUBLISHING LTD.
enclosures





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Sincerely Yours

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President
ARTUS PUBLISHING LTD.
enclosures



Memphis Brooks MUSEUM OF ART

July 22, 1988

Rabbi Philip Hiat
Assistant to the President
HUC-JIR, Brookdale Center
One West 4th St.
New York, NY 10012

Dear Rabbi Hiat:

Finally. Here is the material you requested from "A Visual Testimony: Judaica from the Vatican Library." It seemed appropriate to sort my files today, as another exhibition opens in the gallery spaces tomorrow. Working on "A Visual Testimony" was such an extraordinary experience. I miss the books, but I'll forever cherish the knowledge and understanding they generated.

I hope you can get a real sense of the installation from the photographs and one slide I've included. (If you project the slide, you'll find a familiar name in the Acknowledgements.) Representatives from Philadelphia, New York and Detroit have contacted us about the exhibition. If, in any of your dealings with these places (and Cambridge), someone seeks information we might have, please feel free to give them my name and phone number. If you have any questions or want something I didn't include, please let me know.

Sincerely yours,



Mary P. Scheuner
Curator of Education



*Paul-
Correction*

Acoustiguide Script
Wendy Sherman

April 1988

Vatican Judaica

Hello, this is Mason Granger. Welcome to the exhibition of Judaica from the Vatican Library. This collection of 56 manuscripts has never left the Vatican before. As you examine them, you will surely be struck by the beauty of their calligraphy and illumination, but it is hoped you will also come away with an understanding of the "SACRED BRIDGE" that exists between Christians and Jews.

As you pass into this first gallery space, the slender columns and fifteenth century-style cases in the room's center acquaint you with the Renaissance surroundings of the Vatican Library. The large mural on the far wall is taken from a fifteenth century fresco in the hospital of Santo Spirito in Rome. It shows POPE SIXTUS the IVth and BARTOLOMEO (pronounced BAR-TOE-LOW-MAY-O) Platina, the first Vatican librarian. They stand in one of the rooms that Sixtus had designed to hold the Library's collections. Benches are arranged for study and review of the manuscripts, most of which were stacked horizontally during this period. All the manuscripts in this upstairs gallery are either Bibles or books containing scholarly Biblical commentary.

We will begin our tour with number 13, located in the large case straight ahead. Please turn off your Acoustiguide until you are in front of it.

This exhibition spans an enormous period of time--from the 8th to the 18th centuries--but concentrates on what we call the PRE-Renaissance --- the 13th to the 15th centuries --- when Jews lived throughout the Mediterranean and Western Europe, and served as transmitters of knowledge between the Arab, Jewish and Christian worlds.

This is a 13th century Bible, and you cannot help but notice its size. It is the single largest volume in the entire Vatican Library, the largest manuscript volume in any language. It has just under 2,000 pages and two people are needed to carry it. It is an unusual work for several reasons. It contains the complete text of the Old Testament in Hebrew and another version in

Aramaic, the language spoken by Jesus. There are also commentaries in the margin explaining how the Bible is to be understood, a practice dating back to the earliest Biblical times. But what I'm sure will strike you when you look closely is the design. The shapes are made by miniature Hebrew writing known as micrography. This is a distinctly Jewish form of art. Its purpose is what the Italians call DOLCE FAR NIENTE (pronounced: DULL-CHAY FAR Nee-EN-TAY)...a pure pastime, something creative to do. It certainly wasn't meant to be read. You'd have to turn yourself upside-down and spin around to follow the words.

Before we move along to the next case, let me tell you a bit about your Acoustiguide. You can re-wind it anytime you want to hear an explanation again. And please feel free to stop it whenever you want to examine anything on your own. We can't stop at every book. When you hear this signal (SIGNAL), that means, turn off the recorder because it will take a minute or so to reach the next item on the tour.

Right now please walk ^{toward the mural, In the right hand} to the corner of the room ~~where~~ you will find manuscripts 5 and 6.
 SIGNAL

The most interesting thing about these pages is what's in the margins. These are commentaries in Latin, by Christian biblical scholars, on the book of GENESIS. Both pages show the same text : "In the beginning, God created..." The difference is in the length of the commentary. There was a virtual explosion in Bible learning in the 12th century, among both Jews and Christians. Number 6, written a century later than number 5, has more commentary because each generation added on to the analysis made by ^{from} earlier interpreters. Most of the time the explanations were made in the margins. Sometimes they were even written between the lines of the Bible itself. Bible study was a very serious business in the 12th and 13th centuries!

One important point about Christian commentary on Jewish texts: in most cases its purpose was to prove Jewish doctrine wrong and Christian doctrine right. However, in the High Middle Ages, Christian theologians changed their approach. They realized if they wished to convert the Jews, they would have to study Scripture from a Jewish point of view. They studied Hebrew and consulted with Jewish scholars. One ironic result is ~~that once the Jewish~~ interpretation came into Christian writing it was there to stay and came to be

accepted, perhaps not entirely but as another way of understanding God's word. You'll find many examples of this in ^{the} two large central cases in the middle of the room. Look first for numbers 2 and 14.

(SIGNAL)

Number 2 is a commentary on the books of Ezekiel by Saint Jerome, one of the most prominent scholars within the Church itself. (St. Jerome was born in the fourth century in what is now Yugoslavia and studied Hebrew and Aramaic with Jewish teachers. His greatest achievement was to translate the Bible from Hebrew to Latin. He derived some of his interpretations from his Hebrew learning.

Number 14 is also a commentary on Ezekiel by two other Christian scholars, Richard and Andrew of St. Victor, two brothers who were clergymen in 12th century Paris. They too consulted with Jewish scholars and, though their purpose was to convert, they included lengthy passages of Jewish comments in their writing.

The illumination on this page is striking -- the words are inserted in a rendering of the Temple of Ezekiel.

Number 39 by Nicholas of Lyre is interesting because he was considered such a fine scholar of Hebrew that people no longer felt the need after his lifetime to study Hebrew. He had translated all the important commentary into Latin and it was thought no one could do it better. Nicholas of Lyre promoted a literal and historical, rather than allegorical, interpretation of the Old Testament, and this influenced the early reformers of the Church. MARTIN LUTHER too was trying to understand the Bible in a more literal fashion. It is known that Nicholas' commentaries made a great impression on this founder of the Reformation.

A quick word about number 7, which is unusual-looking. This is simply an illustration -- an envisioned depiction of the temple in Jerusalem and how the tribes would arrange themselves around the sanctuary for the coming of the Messiah. You might call it an early form of visual aid.

Number 11 brings us to a discussion about Jewish art. The question is often raised about the Ten Commandments' prohibition against art. In fact, Jewish art exists and usually reflects the society in which Jews were living. In Moorish Spain, where art was non-representational, Jewish art also limited itself to design. But in Italy, where art was filled with rich pictorial images, so was the art of the Jews. It is true there were those who quoted the ban in EXODUS...one of the five books of the Old Testament...which said: "YOU SHALL NOT MAKE FOR YOURSELF A SCULPTURED IMAGE, OR ANY LIKENESS OF WHAT IS IN THE HEAVENS ABOVE, OR THE EARTH BELOW...LEST YOU WORSHIP THEM", but Jewish artists insisted they were not worshipping these images, and since the art served as decorations, it was permissible.

Number 11...an illumination from the book of LEVITICUS...was illustrated in the late 13th century by a well-known Jewish family of scribes and illuminators who lived in Rome. This was before the rise of artists' guilds -- or craft unions -- in Italy. When these Guilds were formed they usually refused to allow Jews to join. Italian Christian artists were often employed to illuminate Hebrew Manuscripts. As we'll see later in this exhibition, that sometimes gave rise to amusing mistakes.

A word about the lives of ordinary Jews before and during the Renaissance. The Hebrew language was studied and Jewish biblical learning revered, but unfortunately this respect did not carry over into daily life. Despite the richness in intellectual exchange, it was a period of discrimination and hardship for the Jews. There were massacres and expulsions -- from Germany, Spain and Portugal -- involving tens of thousands of families. Even in Italy Jews came under increasingly strict restrictions and in the 16th century were eventually forced to live in ghettos.

Look now at number 48. Though plain in appearance, in many ways it exemplifies the cross-fertilization of ideas between Christians and Jews during the Renaissance. At that time, it became the mark of an educated gentleman to study Latin, Greek and Hebrew. It was simply part of a humanist education. This commentary on the book of EXODUS is by ISAAC BEN JUDAH ABRABANEL, a noted statesman and philosopher, who served in the courts of both Portugal and Spain before the Jews were expelled from the Iberian peninsula. Abrabanel's commentaries were translated into Latin

and studied by later Christian scholars, including John Calvin, a leader of the Protestant Reformation who quoted Abrabanel in his writing.

R Let us look now at the lovely illumination in number 12, painted in Italy in the late 13th century. — You'll notice pictures of ducks, griffins, even a dragon in this and many of the other illuminated manuscripts. The pictures are pure decoration. They have no relation to the text. Number 12 is a large book of Psalms for use on ^{the} a pulpit of a synagogue.

— Number ³⁰26, also a book of Psalms, is pocket-sized. It could have been carried by a traveller, or owned by a lady.

If you will cross over now to the other large central case in this gallery and look for number 15, you will see a very fine manuscript from 14th century Spain.

ARCHIVES
(SIGNAL)

What is especially interesting about number 15 is that a Christian obviously owned it two centuries later and made his own notes in Latin in the margin -- just to make the point that in the Renaissance, the study of Hebrew was one mark of an educated man.

— Manuscript number 30 is a translation of ^{portions} Part One of the New Testament into Hebrew for Jewish readers. Before the text of the Gospel of Luke begins, there is biographical information about Luke the man. This page says he was an outstanding physician, that he lived 83 years and died a BACHELOR.

The next four manuscripts in this case -- numbers 31, 32, 46 and 56 are all commentaries, in four different languages: Latin, Greek, Persian and Arabic. They were written for Persian, Arab and Greek Jews who no longer knew any Hebrew.

Number 56 is unusual because it is in Arabic script. This is a rare find. In Muslim tradition, Arabic is a holy language, and for many years Islamic leaders would not allow Christians or Jews to use the Arabic alphabet. No one knows the date or origin of this particular manuscript.

This is

Let's look now at number 53, a collection of some of Pope Clement the 11th's major sermons: Latin on one side of the page, Hebrew on the other. This translation had no conversionary intent. In fact, this manuscript was only meant to be seen by the one person for whom it was written (it is hand-written, though it does look printed). This collection was probably made as an act of love by the scribe, either for the nephew of the Pope, Annibale Albani, Cardinal-Bishop of Sabina, who was a benefactor of the Vatican Library, or for the Library itself.

The Vatican Library was established in the 15th century. Its Hebrew collection contains 801 manuscripts. This exhibition offers a unique opportunity for ~~the~~ people to see these rare works. In earlier times, during the Library's first 50 years, books were loaned to people from as far away as France, Germany and England. Borrowers had to leave something as collateral for the books: sometimes money, but also candy, dishes or jewelry. Unfortunately people forgot to return the books just as they do today and circulation of these valuable works was halted.

The last addition of Judaica to the Library was made in 1923 when one of the great families of the Italian nobility -- the Chigi (pronounced: KEY-GEE) -- donated its entire collection of ancient books. Still, only a small portion of the manuscripts -- 115 of the total 801 -- has yet been thoroughly studied and classified.

Number 53 was produced early in the 18th century when the study of Hebrew had all but passed from the Catholic Church. The liberalizing innovations of the Renaissance had disappeared and religious intolerance increased. Until the Enlightenment intellectual debate was no longer welcome.

Before we leave the upstairs gallery, there are two more manuscripts in the corner^s of the room. You can look at these by yourself. Note the design of number 21, a 14th century Spanish Bible. It is eye-catching because of its "carpet page" illumination. This is perfectly in keeping with the Moorish art of the period.

Now walk over to the last corner case.

516AAL

many of these
~~In the same way,~~ The imagery in ~~other~~ illuminations reflects the country and period in which the Jewish artists lived. Fifteenth Century works like number 43 have typical Renaissance-style borders. The earlier 13th century works are often decorated with fantasy animals typical in Gothic art.

The same idea applies when it comes to the lettering. The design of the Hebrew letter was influenced by the types of writing instruments used -- reed pens in some areas, feather quills in others. The style of lettering was also influenced by the country in which the scribe lived. Northern European countries preferred an angular Gothic Style. In Italy the letters had a more rounded look.

→ *now take a moment to pause at the top of the stairs.*

As you view the far wall of the downstairs gallery space, the doorway is flanked by pillastered columns. These architectural details are taken from the late sixteenth century entrance to the Sistine Library. The mural above is a reproduction of the upper section of Raphael's Vatican Palace fresco titled "School of Athens". It was painted between 1510 and 1511 while Michelangelo was painting the Sistine ceiling. The classical composition expands the viewer's vision far beyond the vaulted interior space. In the niche on the left is a statue of Apollo, patron god of poetry. On the right is the figure of Athena, goddess of reason. The two statues represent the perfect balance of real and ideal reflected in the arts and philosophy of the High Renaissance.

— Now please turn off your Acoustiguide and *proceed* ~~continue~~ downstairs. ^{signal} The manuscripts in this gallery include prayer books, treatises of philosophy and law, and secular works of grammar, history and medicine. Again you will see ^{signal} small cases in each corner of the room. Look for number 22 and I'll meet you there. *which you want*

(SIGNAL)

Number 22...a striking illumination of a Jewish mystic painted in 14th century Italy, has been a puzzlement to scholars. The painting is in a text by the great 13th century Spanish Kabbalist, or mystic, Abraham ben Samuel Abulafia, yet the picture seems to have nothing to do with the words.

Here is a man standing in a beautiful archway with a book in his hands, dressed for prayer. The words at the top say, "Prepare to meet your Lord, O Israel". Abulafia practiced a form of religion known as ecstatic mysticism. Because he wasn't like other Jewish mystics, his works were rarely preserved and almost never printed. Only lately has he been rediscovered and found to be a very original thinker.

Dr. Philip Miller of Hebrew Union College in New York City has found what he believes to be the text that should have accompanied this picture. It instructs the man in how to pray. Part of it says, quote, "If it be night, kindle many candles till all be bright, then take ink, pen and a tablet to thy hand and remember that thou are about to serve God in joy and gladness of heart. Now begin to permute the letters."

A practice of some Jewish mystics was to envision the letters in a book as numbers. These, then, took on hidden meanings understood only by the mystic.

— In the single case straight ahead is ~~number 20 -- a page from the Chirurgia.~~

Number 20 -- a page from the Chirurgia (pronounced: KEY-ROOR-GEE-A) Magna or Greater Book of Surgery, which shows a man having his blood let by a doctor, a common medical practice at the time.

Medicine is yet another area in which one group enhanced the knowledge of the other. During the late Medieval period, as they moved up the Mediterranean basin into Spain and later to the South of France, Jews brought with them the knowledge they had acquired in the Muslim world. The Islamic empire had seen a great flourishing in the natural sciences, in mathematics, astronomy and especially medicine.

This particular textbook on surgery is a Hebrew translation of a book originally written in Latin by a 13th century Christian doctor. Medical schools were not the great centers of learning that they are now. They did not have the prestige of the great universities. They were considered vocational schools, and doctors were people who practiced a trade.

The contribution of Jewish thinkers to the intellectual life of ~~the~~ 13th and 14th century Europe showed up in secular as well as theological matters. Masterpieces of learning that had been forgotten passed to the Latin world via Hebrew and influenced the attitudes and values of Western civilization. For example, ancient Greek and the great works of Greek literature and philosophy virtually disappeared in Western Europe between the 5th and 14th centuries. It was the Muslims in the 9th century who re-discovered the writings of Plato and Aristotle. Jewish scholars like Moses Maimonides studied the great Muslim thinkers and translated them. From Hebrew these works found their way into Latin and spread throughout Europe.

To understand this era and the Renaissance which was to follow, it is important to recognize the mutual influence Jewish and Christian cultures had on one another.

As you turn now toward the central cases in the middle of the room, you can't help noticing a strange drawing in number 51.

(~~SIGNAL~~)

Believe it or not, this is a page from a book of religious jokes. It's a riddle-book, full of silly, non-sensical puns and plays on words.

The picture itself has no meaning whatsoever. It is simply the artist's doodle.

Number 52 is a treatise on Christian doctrine in the form of questions and answers, written for the express purpose of converting Jews. On the left are quotations from rabbinic literature, attempting to prove them incorrect.

(~~SIGNAL~~)

Number 54 is a grammar book written in 18th century Italy to teach the Hebrew language. We don't know much about the author except that he was a member of the Benedictine order. The book may have been meant for use by the Church but it is also possible that it was simply written for an Italian Jew. Notice it is written, not in Latin and Hebrew, but in Italian and Hebrew.

In the next case, we continue our discussion with an exquisite manuscript -- number 40 -- which is apparently another example of a Christian illuminator's misinterpretation.

This ~~This~~ legal code ^{is} a large work produced in Northern Italy in the 15th century. It deals with everything from prayer rituals and dietary laws to marriage and divorce. On this page we have what purports to be the interior of a synagogue. In the front is the ark containing the scrolls of the Torah, or Law. At the far right, a man dressed for prayer holds a Torah scroll. One or two of the other people shown praying have beards, but the rest ~~are clean-shaven and~~ are apparently women. The men and women usually did not pray in the same room. They prayed in separate rooms or a room divided by a barrier.

This particular manuscript was probably owned by a wealthy private collector. It was therefore not seen by great numbers of people, and the mistake not noticed.

In the corner case at the bottom of the stairs is number 38, Maimonides (pronounced: MY-MA-NUH-DEEZ) MISHNEH TORAH, which has been reproduced in much of the printed material for this exhibition. Why don't you go there now? This manuscript is indeed exquisite.

(SIGNAL)

It is the opening chapter of the book of LOVE, one of the fourteen books of the Code of Law as written by Moses Maimonides in the 12th century and copied in Italy in the 3rd quarter of the 15th century. Here we come to one of those amusing mistakes we referred to earlier when Christian artists illustrated works they knew nothing about.

Maimonides uses the word "LOVE" as the factor that motivates people to serve God. The book deals with the laws of prayer and study, because in Judaism, study is seen as an act of worship.

The artist who illustrated this text misunderstood the meaning of the word, "LOVE". He interpreted love as that courtly, romantic love in which jousting knights fought for the honor of their ladies.

Before we leave this beautiful illumination, one further word about the influence of Maimonides. A Spanish-born ^{Muslim} Jew, ~~he~~ ^{he} was the most remarkable Jewish intellect of the Middle Ages and played a major role in the transmission of ideas between the Moslem, Jewish and Christian Worlds. He translated the great Moslem philosopher Averroes, ^{on} Maimonides in turn was quoted in the works of Saint Thomas Aquinas. His Mishneh Torah distilled the entire body of rabbinic legal thinking into a single code, which is still considered authoritative.

In the middle of the ~~near long~~ ^{to now left} case is number 24, a High Holy Day prayer book copied in Southern Germany in the fourteenth century. The beautifully illuminated pages depict animals and fantasy beasts within exquisite foliate designs typical of both Hebrew and Christian manuscripts of the period.

Some of the works on display may be admired for their aesthetic beauty alone. In the last corner case is Number 45... ^{It} a Festival liturgy from 15th century Italy, which gives rules on the order in which to recite certain prayers. It explains what prayers to use the day before the Jewish festival of Passover. It is a miniature meant for a wealthy individual to carry in a pocket or purse. Actually, most people at that time knew their prayers by heart anyway. Note the illuminated letters. In Latin, it was customary to illuminate the first letter of a passage; in Hebrew, it was usually the first word which was illuminated, as seen in several manuscripts in the exhibition.

Note too the detail work of the miniaturist. The little gold vines that connect the flowers were probably painted with brushes that had no more than one or two hairs. This is not the smallest book in the Vatican Library, but it is the smallest work on display here.

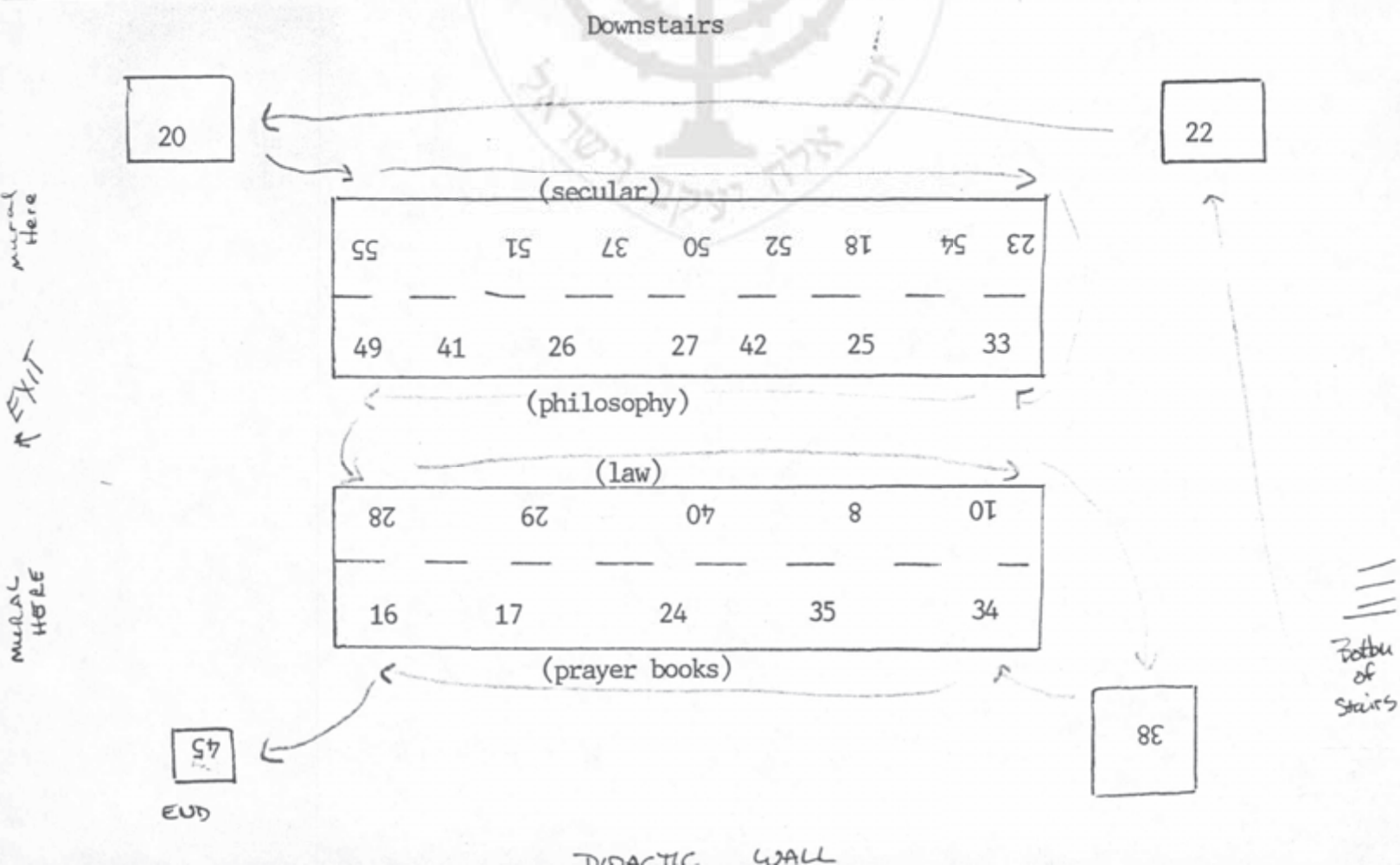
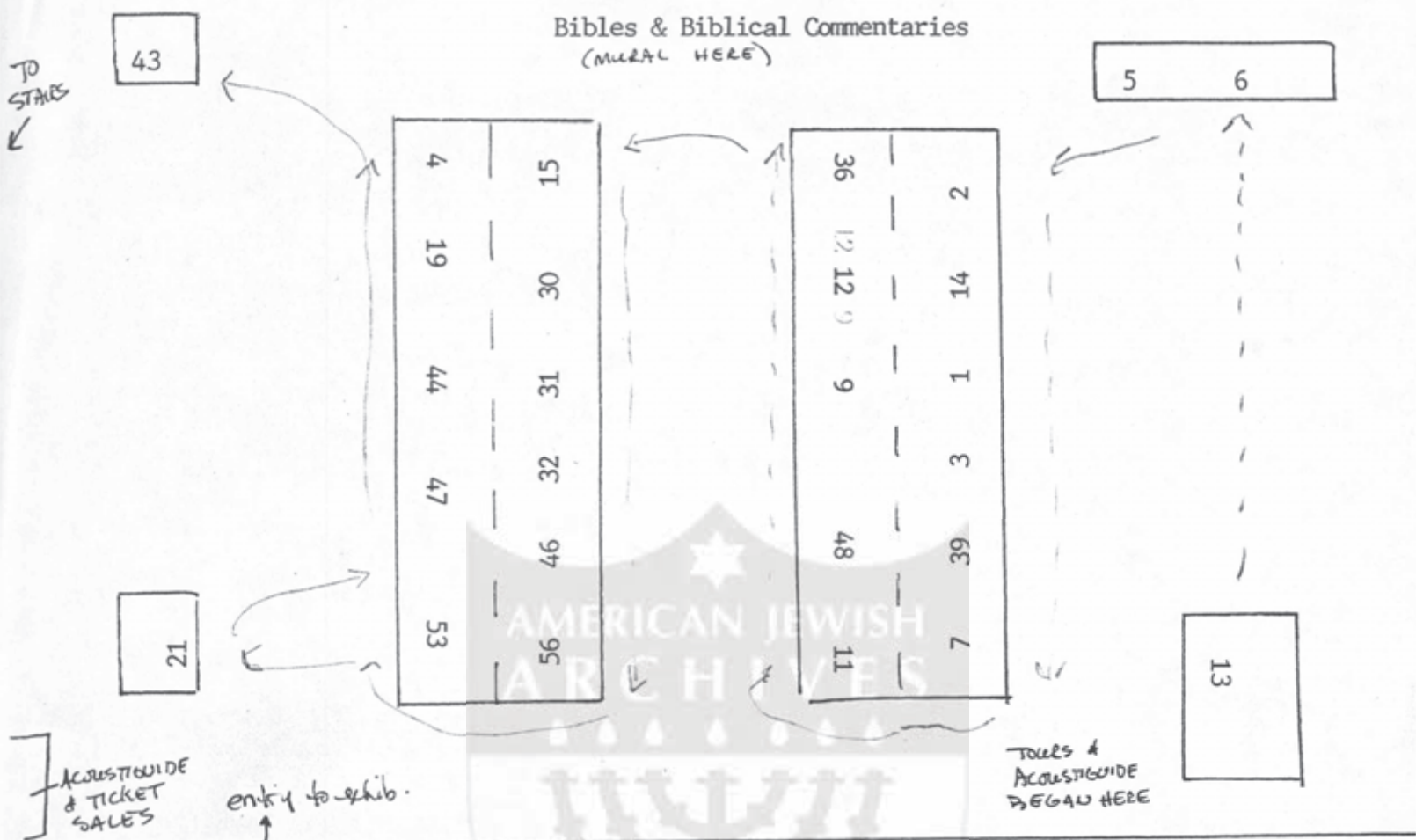
We don't know who originally owned all of these works, but many were eventually acquired by Christian noble families. The acquisition of beautiful Hebrew books as part of a library collection was considered highly desirable. Later such collections were either given or sold to the Vatican.

We hope that you have enjoyed the opportunity to see this rare selection of manuscripts from the Vatican Library and that you will come away with a greater understanding of the traditions shared by Christians and Jews. We hope it will serve as a springboard for further discussion of what it is that makes us different and what are the common threads that bind us together.

Please turn off your Acoustiguide now and, when you are ready, you may return it to the indicated area. And, before you leave the Memphis Brooks Museum of Art, please feel free to walk around and enjoy the exhibitions in the rest of the Museum. Thank you for joining me.



"A Visual Testimony: Judaica from the Vatican Library" Installation Plan
Memphis Brooks Museum of Art - Upstairs



By Karen P. Pulfer



Arlene Dellis of the Center for the Fine Arts in Miami checks books from an exhibit at Memphis Brooks Museum of Art.

Judaica's curator closes Brooks exhibit solitarily

By Fredric Koepfel
Staff Reporter

Anyone can close a book, but only Arlene Dellis can close the *Mishneh Torah*, *Sefer Taharah*.

Or, for that matter, a massive Bible from 1294 or a tiny 17th Century Italian riddle pamphlet.

These volumes and 53 others from "A Visual Testimony: Judaica from the Vatican Library" travel under her scrutiny. As registrar for the Center for the Fine Arts in Miami, where the exhibition originated, Ms. Dellis is responsible for the welfare of the priceless collection of handwritten and illuminated manuscripts.

She is in Memphis to help close the Judaica exhibition at Memphis Brooks Museum of Art, where the show opened April 29 and closed Sunday.

"My main function is to take

care of the works that have been entrusted to us," she said. "I make sure the books are handled only by myself." She unwraps the volumes, inspects them, makes a report, opens them and places them on their individual plexiglass stands. "Then I relinquish them to the museum."

Is she ever reluctant to leave her charges in the hands of strangers? "At that late date, I can't afford to have doubts," said Ms. Dellis.

Taking the show down and wrapping the books simply follows the reverse process, with Ms. Dellis once again the only person actually handling the manuscripts. Closing the books lends a dramatic note not always found in exhibitions where ending the show means taking paintings down from the wall.

Noncommittal for security reasons, she said she will be in Memphis "for a few more days."

Academy/Yeshiva Honors Dr. Kutliroff

By Barry Markowitz

Dr. Jerome Kutliroff, interim dean of the Memphis Hebrew Academy/Yeshiva of the South, received the school's Ish Chesed Award at the institution's 38th annual scholarship banquet May 30 at Baron Hirsch Synagogue.

Dr. Kutliroff, the first faculty member to receive the award, expressed surprise at his selection, commenting that while many schools in the country depend on a single member of the board, Memphis is fortunate to have a large number of people who give of themselves for the school. Dr. Kutliroff added his appreciation for his partnership with the board.

Dr. Lawrence Wruble, president of the newly combined school, said that the future of the school is bright due to the efforts of young, dynamic board members who are playing a major role in the restructuring of the school.

Though there had been some transition problems in the early months of the merger of the Academy and the Yeshiva, things have



Dr. Jerome Kutliroff

become cohesive in the past several months, he stated.

According to Dr. Wruble, the school's recent connection with Yeshiva University, a first for that school, promises to fulfill his dreams of the Memphis institution's be-

coming a regional school.

"We would be Yeshiva University's center for the south," he said, explaining that Yeshiva University will be consulting with the Memphis Hebrew Academy/Yeshiva of the South on matters of hiring teachers, soliciting students from outside the city, curriculum development and other matters related to the educational process.

That, and the combination of Dr. Kutliroff and Rabbi Bruce Rachlin, new dean of the school, "will make this one of the most outstanding schools in the country," he added.

Dr. Wruble praised the ad journal chairpersons, Dr. and Mrs. Joel Kahane, Mr. and Mrs. Mindy Schachter, and Mr. and Mrs. Glenn Graber, for their work on the ad journal which raised about \$60,000.

He also thanked the banquet committee—Mr. and Mrs. Herschel Rosenberg, Mr. and Mrs. Stuart Zalowitz, and Mr. and Mrs. Larry Weissman—for the successful evening, attended by 360 people.

Sam Margolin, chairman of the board, presented the award to Dr. Kutliroff.

Exhibit Held Over At Memphis Brooks

Due to popular demand, Memphis Brooks Museum of Art announced this week that special arrangements have been made to extend "A Visual Testimony: Judaica from the Vatican Library" through July 3.

Originally scheduled to close on June 30, this magnificent exhibit

will remain on view through the holiday weekend before traveling on to New York for exhibit at the New York Public Library.

Hours for public viewing of the exhibition are: Tuesday, Wednesday, Friday and Saturday from 10 a.m. to 5 p.m.; Thursday from 10 a.m. to 8 p.m. and Sunday from 1-5 p.m.

Organized by the Center for Fine Arts in Miami and the Union of American Hebrew Congregations,

"A Visual Testimony" contains rare illuminated and non-illuminated manuscripts produced between the 8th and 18th centuries.

Admission to the exhibition is \$3 for adults, \$2 for students (under 18) and senior citizens, and \$2 per person for groups of 10 or more. Museum members and scheduled school groups are admitted free.

For further information contact the Museum Education Department at 722-3515.

Mazel Tov

Mr. and Mrs. Edward J. Bisno are the parents of a daughter born



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Cantor Kaplan To Offer Musical Afternoon At Brooks

Cantor John Kaplan of Temple Israel and selected voices from the Temple Israel Choir will present "An Afternoon of Jewish Music" on Sunday, June 5, at the Memphis Brooks Museum of Art.

The special performance, which will begin at 2 p.m., is free and open to the public. It is being staged in conjunction with the exhibition "A Visual Testimony: Judaica From The Vatican Library."

The exhibit will be on view at the museum through June 30.

Comprised of more than 56 rare illuminated and not-illuminated manuscripts, produced between the eighth and the eighteenth centuries, "A Visual Testimony" presents a collection of Jewish and Christian documents generally unknown to the public and available until now only to scholars.

Included are exquisitely illuminated Jewish and Christian Bibles and biblical commentaries, Prayer books, mystical Jewish works from the Kabbalah, the writings of ancient Greek philosophers such as Aristotle translated into Hebrew, the works of great medieval Jewish philosophers such as Maimonides and Christian writers like St. Thomas Aquinas.

The collection emphasizes the



Cantor John Kaplan

links between Judaism and both the classical and Christian scholarly and artistic traditions. It reflects the broad spectrum of learning set forth with the establishment of the Vatican Library in 1450 by Pope Nicholas V.

According to Dr. Philip E. Miller, Klau Librarian at Hebrew Union College-Jewish Institute of Reli-

gion in New York, the Hebrew manuscripts in the Vatican collection tell stories and reveal the breadth and depth of knowledge available to Jews at various times in past history. The main subject of Judaic illumination was the Bible, but Jewish customs, rituals, and implements of the Temple are also illustrated. Dr. Miller states that "The Vatican Library has made these texts available to the scholarly world for more than a century. But Jewish and Christian laity are often unaware of these treasures of our culture preserved in Rome. There is a glorious story to be told...and this program will enrich us mutually."

"A Visual Testimony" was organized by the Center for the Fine Arts in Miami and The Union of American Hebrew Congregations in New York. Other major cities on its U.S. tour include New York, Los Angeles, Philadelphia and Chicago.

Dr. Miller, who was instrumental in the selection and presentation of the Judaica from the Vatican Library, delivered a major address on the exhibit May 8 at Temple Israel. His lecture was entitled "Rise and Shine for You Have Come to Light: Bringing the Manuscripts Out of the Vault."

Get In STEP With JFS

Jewish Family Service announced that it will offer a six-week course on Effective parenting that will begin on Tuesday, June 7 from 7-8 p.m. at JFS office.

Based on the STEP (Systematic Training for Effective Parenting), participants will discuss realistic and practical approaches for meeting the challenges of raising children today.

On-going discussion groups for

parents of toddlers and preschoolers are also offered at Jewish Family Service.

The course is open to the public. Those interested should call 767-8511 for more information.

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Israeli Consular Delegation To Go To Moscow After Summit

JERUSALEM (JTA)—The Soviet Union will issue visas to a five-member Israeli consular delegation immediately after the Reagan-Gorbachev summit meeting

matters in Moscow.

Terasov said the visas were held up because Israel had insisted that its delegation be given the right to issue Israeli visas to Russian Jews

Asked whether the decision on the visas indicated a genuine change in Soviet policy, Shamir replied, "Let's wait for the forthcoming Reagan-Gorbachev summit. Maybe



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Memphis Brooks Museum Of Art To Display Rare Jewish Manuscripts

A Visual Testimony: Judaica from the Vatican Library will open at the Memphis Brooks Museum of Art on May 1, 1988.

This exhibition of more than 56 rare illuminated and non-illuminated manuscripts, produced between the eighth and the eighteenth centuries, presents a collection of works generally unknown to the public and available until now only to scholars.

The exhibition began its two year U.S. tour in Miami at the Center for Fine Arts on July 17. Pope John Paul II will dedicate the exhibition on September 11, following his meeting with key American Jewish leaders.

The exhibition is organized by the Center for the Fine Arts and The Union of American Hebrew Con-

gregations.

Exhibition organizers chose Memphis Brooks Museum in a large part due to the efforts of Honey (Mrs. Rudi) Scheidt. She became aware of this important exhibition due to her involvement with the Union of American Hebrew Congregations, the exhibition's co-organizer.

Upon learning that exhibition stops might still be available, she contacted Mayor Richard C. Hackett and Memphis Brooks Museum Director, Dr. J. Richard Gruber on behalf of the City's museum—Memphis Brooks Museum of Art.

Recognizing the international significance of the historical exhibition, Mayor Hackett immediately placed the full resources of the City's government on behalf of the

project. Mayor Hackett's determination to see Memphis selected as one of the exhibition's sites positively impacted upon Memphis' selection.

The manuscripts included from the Vatican Library Collection depict a broad spectrum of learning ranging from Biblical exegesis, Talmud, liturgy, grammar and philosophy to medicine. Examples of various styles of Hebrew hands and calligraphy including Byzantine, Sephardic, Ashkenazic, Italic and Persian will be represented.

Among the examples on display will be the oldest code of rabbinic literature in existence—an eighth century "Sifra" also known as "Torat Kohanim," a rabbinic commentary of the Book of Leviticus.

(See Manuscripts Page 12)

THE HEBREW WATCHMAN

Thursday, February 25, 1988

Manuscripts

(Continued From Page 1)

Another code, the 11th century "Bereshit Rabba," is a collection of midrashim which, according to curator Philip E. Miller, "is one of the most important manuscripts for scholars researching this classic of rabbinic literature."

There is also the valuable work of Maimonides' Code copied 80 years after his death (1204 A.D.), which demonstrates how important this work was in Jewish life.

Some of the manuscripts were saved by the Church during the time of the Crusades, while others were gathered from monasteries in more recent times.

According to Professor Miller, the Hebrew manuscripts tell stories and reveal the breadth and depth of knowledge available to Jews at various times. They speak of intellectual tastes and the levels of material culture. Each is an exquisite example of artistic expression.

Miller states that, "The Vatican

Library has made these texts available to the scholarly world for more than a century. Jewish researchers beginning with Leopold Zuenz and including David Kaufmann, Umberto Cassuto, Louis Finkelstein, and Gershom Scholem, have mined their riches.

But the Jewish (and Christian) laity are largely unaware of the treasures of our culture preserved in Rome. There is a glorious story

to be told, and we are grateful for the cooperation of the Vatican Library. Indeed, we are honored that they have not only allowed us to pursue this program which will enrich us mutually, but they have actively encouraged us in ways which go beyond the ordinary."

This important exhibition will be shown in major institutions throughout the United States including Los Angeles, Washington, New York and Detroit.

Brooks Museum Preparing For Manuscript Exhibit

Excitement is mounting for the exhibit "A Visual Testimony: Judaica from the Vatican Library" which will be at the Memphis Brooks Museum of Art for two months, beginning May 1.

This significant exhibition of 56 manuscripts dating from the eighth to the eighteenth century includes illuminated and exquisitely written Bibles, prayer books, treatises on philosophy and law and secular works dealing with medicine, history, grammar--and even riddles.

In anticipation of this extraordinary event, Memphis Brooks Museum will provide, at no

cost, a speaker and a slide program to enlighten the community about these hand-made books.

According to Mary Scheuner, curator of education at the museum, presentation of this material will require a darkened room and a screen or blank wall upon which to project the images.

"Our speakers will be available during the months of April and May and should be able to accommodate most dates and places," she said.

Anyone wishing to schedule a speaker, or for more information, please call the education department at 722-3515.

Slide Presentation On Jewish Manuscripts To Highlight Mary Scheuner's Address

Members of Anshei Sphard-Beth El Emeth Congregation as well as the Jewish community will have the opportunity this weekend to get a sneak preview of "A Visual Testimony: Judaica from the Vatican Library"—the exhibit that will be on display this May at Memphis Brooks Museum of Art.

The opportunity will come when Mary Scheuner, curator of education at the art gallery, addresses the congregation's new Spring Breakfast Forum Series on Sunday, March 20, at the synagogue.

Her address and slide presentation on the magnificent exhibit of precious and valuable Judaica Manuscripts will commence at 9 a.m.

According to Rabbi Mark Levin, spiritual leader of the congregation, who viewed the exhibit on the first leg of its United States tour in Miami, last August, "It is a richly rewarding experience to be confronted by original, hand-written manuscripts recording the teachings and reflecting the intellectual traditions of our Jewish heritage. This Exhibition affords us the opportunity to confront, to learn and to grow. I am confident that the slide presentation and program presented by Ms. Scheuner will excite our appetites for the real thing!"



Mary Scheuner

Ms. Scheuner, a 1978 Masters Degree graduate from Memphis State University in art history/museology, has served as lecturer in art history and art appreciation at both Christian Brothers College and Rhodes College.

She served as a member of the Ramesses education committee, and as chairperson of the opening reception for "Ramesses the Great" for the Institute of Egyptian Art and Archeology.

She has served as curator of numerous exhibits throughout Memphis.



Volume 42

Temple Israel Voice

April 1, 1988

Number 16

Memphis Brooks Museum of Art
presents

**"A Visual Testimony: Judalca
from the Vatican Library"**

May 1-June 30, 1988

LECTURE SERIES

Open to the public at no charge. Limited seating.

Sunday, May 1 at 2 p.m.

Christian Brothers College Theatre

"The Vatican Library and Its Resources"

Fr. Leonard E. Boyle O.P., Prefect of the
Vatican Library

Sunday, May 8 at 7:30 p.m.

Temple Israel

"Rise and Shine for You have Come to Light:
Bringing the Manuscripts Out of the Vault"

Dr. Phillip E. Miller, Librarian,
Hebrew Union College, Klau Library

Sunday, May 15 at 2 p.m.

Frazier Jelke Science Center of Rhodes College

"The Painter and the Book:
Manuscripts as Works of Art"

Prof. Elizabeth Beatson
The Institute for Advanced Study,
Princeton University

Past writes splendor of Vatican collection

By John Beifuss

Staff Reporter

CA 5-4-1988

Everything's up to date in Vatican City.

Now, "books from the Fifth and Sixth centuries are transferred directly to floppy disks without the tedious intermediary of trying to copy it by hand," said Rev. Leonard E. Boyle, prefect of the Vatican Library.

Still, "Old libraries like the Vatican have a distinct advantage over sleeker, modern ones: It has a past, and a past that is distinctly richer.

"Its chief glory, and the glory of any automation we achieve, will be access to materials that by and large are not available elsewhere."

Father Boyle was jokingly introduced as "librarian to the Pope" Tuesday when he spoke during the weekly meeting of the Rotary Club of Memphis at The Peabody. The man who

Please see VATICAN, Page B2

From Page B1 CA 5-4-88

Vatican

oversees some 150,000 manuscripts and 2 million books was in town for the opening of "A Visual Testimony: Judaica from the Vatican Library," an exhibit of 56 ancient manuscripts at the Memphis Brooks Museum of Art through June 30.

Boyle said the library's beginnings date back to the Fifth or Sixth Century, when the Pope began to collect books.

However, by the late 15th Century, the treasures of the library had been shut off to scholars and researchers. "The people inside hadn't a clue as to what was in there and were afraid of what might be found."

Thus, records of the time began to refer to the library's "mysterious" and "legendary" contents. "One encyclopedia mentions a splendid pornographic collection — which I have looked for in vain," he said.

By 1885, however, the library again was opened to scholars, and its valuable contents still are accessible today — with this

stipulation, Father Boyle said:

"We ask that they not use their pens to mark on the page, or draw little men's heads and things in the margins."

MEMPHIS BROOKS MUSEUM OF ART

presents

A Visual Testimony:

Judaica From The Vatican Library

MAY 1—JUNE 30, 1988

Beautifully illuminated manuscripts executed between the 8th and 18th centuries await your inspection. This exhibition of 56 hand made books from the Vatican Library contains Bibles (and Biblical commentary) and Prayer Books written in Arabic, Persian, Latin and Greek as well as Hebrew.

You'll also discover treatises on Philosophy and Law, and such secular subjects as medicine, history, and grammar. There is even an Italian "riddle book." Sizes range from a massive 13th century Bible, the largest book in the entire Vatican Library, to a Renaissance prayer book the size of a tiny child's hand.

The illuminated manuscripts reveal the fresh color and exquisite detail of the painter and the scribe. The glories of medieval and Renaissance art, in miniature, enrich the remarkably varied styles of calligraphic text.

Exhibition Information

HOURS

Tuesday, Wednesday, Friday, Saturday: 10 a.m.-5 p.m.*

Thursday: 10 a.m.-8 p.m.*

Sunday: 1-5 p.m.*

Closed Monday

*Final admittance 30 minutes before closing.

TICKETS

Available at the Museum or by Mail—722-3525

Memphis Brooks Members—FREE at all times

Adults—\$3.00

Senior Citizens/students under 18—\$2.00

Groups of 10 or more—\$2.00, Call 722-3525

Scheduled School Groups—FREE, Call 722-3515

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This Advertisement Published Courtesy Of A Friend

An Evening With Vatican Judaica Planned By Anshei-Sphard-Beth El

Members of the Memphis Jewish community will have the opportunity this weekend to spend "an evening at the Memphis Brooks Museum of Art viewing the Vatican Judaica."

The evening, planned by Anshei Sphard-Beth El Emeth Congregation and its Sisterhood, will include a wine and cheese cocktail reception. Festivities will get under way at 7 p.m. on Sunday, May 8.

According to the organizers, the participants, as they stroll past the 56-manuscript "Visual Testimony: Judaica from the Vatican Library," will hear Rabbi Mark Levin offer a special narration and give unique perspectives.

According to Dr. Ira Weinstein, first vice-president of the congregation, and Shirley Frisch, presi-

dent of the Sisterhood, the 56 handmade books from the Vatican Library range in age from 1100 years through 200 years (the eighth - eighteenth centuries), and includes Bibles, biblical commentary and prayer books written in Hebrew as well as Latin, Greek, Persian and Arabic.

The beautiful illuminated manuscripts are small, but a unique example of the traditions of Jewish scholarship, and the veneration for learning among the Jewish people especially, going back more than two thousand years.

There will be a charge of \$18 per person for the event. For more information call in the evening Dr. Weinstein at 683-4190 or Mrs. Frisch at 324-7656.

CORRECTIONS & AMPLIFICATIONS

Father Leonard E. Boyle, prefect of the Vatican Library, will speak to the public at 2 p.m. Sunday at the Christian Brothers College Theatre. An incorrect date was given in Friday's newspaper.

BEST BETS

• "A VISUAL TESTIMONY: Judaica from the Vatican Library" proves they don't make books like they used to.

The exhibition of handmade books and manuscripts opens Sunday at Memphis Brooks Museum of Art. The volumes include Bibles and biblical commentary, Hebrew texts and works of philosophy and medicine by Aristotle, Avicenna, Mose Maimonides, Thomas Aquinas and other ancient and medieval writers. Many are illuminated in gold with hand-applied color illustrations and decorations.

Admission is \$3 for adults and \$2 for senior citizens, students under 18 and persons in groups of 10 or more. Members get in free.

Brooks will be open from 1 to 5 p.m. Sunday.

AMERICAN JEWISH
ARCHIVES



MEMPHIS, FRIDAY, APRIL 29, 1988

THE COMMERCIAL APPEAL

Brooks offers 'Isenberg Bequest'

ART NOTES

Memphis Brooks Museum of Art will premiere "The Isenberg Bequest" Sunday, an exhibition of works of art and furniture that came to the museum through the bequest of late Memphis collector Julie Bensdorf Isenberg. Highlights from the Isenberg collection will be on permanent display in Brooks' newly renovated 1973 wing.

Included in the exhibition are masterpieces of American furniture and important works of art by Maurice de Vlaminck, Maurice Utrillo, Paul Cadmus, Childe Hassam and Edvard Munch.

Auction slated

The Memphis Black Arts Alliance will hold a fine arts auction Sunday, 5 to 7:30 p.m., at the Old Daisy Theatre, 329 Beale Street. Preview will begin at 4 p.m.

Barr to lecture

Marc Barr, instructor of drawing and design at Memphis College of Art, will give the last of a series of noon lectures at the college Wednesday. He will discuss his ceramic pieces and development as an artist, using a slide presentation.

Guests may bring lunch or buy it in the college food bar by the auditorium.



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VOL. 24 NO. 10

APRIL 6, 1988

19 NISAN 5748

COMING IN MAY...

- An exhibit co-sponsored by the Mid-South Embroiderer's Guild and the MJCC, *Variations on a Theme II - Flora of Great Britain*. May 1-8 in the Shainberg Gallery, 10 am to 4 pm, Sunday-Friday.
- A slide presentation on *A Visual Testimony: Judaica from the Vatican Library*. May 4, 10:30 am, in the Shainberg Gallery. The exhibit will be on display at Memphis Brooks Museum of Art May 1-June 30 and includes 56 handmade books from the Vatican Library. Bibles and Biblical commentary, prayer books written in Arabic, Persian, Latin, Greek and Hebrew are part of the exhibit.



Aims, Naples, Italy, 1999

Vatican books speak volumes on Judaica

By Fredric Koeppel
Staff Reporter

From a fragile book of riddles doodled in the 17th Century to a massive 14th Century volume of biblical commentary, "A Visual Testimony: Judaica from the Vatican Library" illustrates the richness of a vanished culture decimated by persecution.

The exhibition, which opened Sunday at Memphis Brooks Museum of Art, is the finest museum installation in the city since the Ramesses The Great Exhibition last year. Both shows were designed by George Sexton.

An upper and lower gallery in the 1973 wing have been transformed into a semblance of a Renaissance library, an apt setting considering the Renaissance magnificence of

Please see **BOOKS**, Page C2

From Page C1

Books

the buildings making up the Vatican. On one wall hangs a mural reproduction of a 1475 fresco from the Hospital of S. Spirito in Rome. In the lower gallery a complex and beautifully rendered *trompe l'oeil* portico flanks the entrance to another gallery. Both were contributed by Naegele Outdoor Advertising Inc.

The books are contained in splendid library cases, also locally produced, which reflect the Renaissance style.

But as much as the environment contributes to the enjoyment of the exhibition, it's the books themselves that ought to be objects of veneration.

The books are actually manuscripts, that is, they were written and decorated by hand, and date from the Eighth to the 18th Century. Most were written on parchment, animal skin specially tanned to almost translucent smoothness. The most desirable parchment is vellum, produced from calf skin.

CA 5-2-88

The subjects reveal the range of intellectual, philosophical and religious preoccupation of their authors and readers, a group of Jewish scholars dedicated to passing on the immense foundation of knowledge upon which not only Jewish culture but the thought of all the Middle Ages and Renaissance in Europe depended.

Besides the dedication and hard work involved in copying a huge volume of philosophy or theology by hand, what impresses one so deeply about these manuscripts is the immense amount of love that went into their production. Love of scholarship and learning, love for pure knowledge and the power it conveys, love of beauty are all evident in this exhibition.

Most of these volumes have been resting in the Vatican Library for years, even centuries, so the colors of the illuminated decorations are pristine, the dots of gold bright and fresh. The scribes and illuminators reveal their sense of play in the fanciful creatures that gambol on the pages: geese and an antelope on a page from a book of

psalms, a lion and a griffin from a book on surgery, an infinitesimal ladybug and grasshopper in the margins of a tiny Bible.

The exhibition is accompanied by a catalog that reproduces a page from each manuscript in color along with explanatory essays by several scholars, including Father Leonard Boyle, prefect of the Vatican Library.

CA 5-2-88

Old books on display at Brooks

The image of a monk spending hours in a room writing script in a book isn't something out of the movies. That room is called a scriptorium, and monks may spend a year on the calligraphy and decorations in one manuscript, Dr. Philip Miller says.

And Dr. Miller knows what he's talking about. As library director at Hebrew Union College in New York, he researched all 54 books in "A Visual Testimony: Judaica from the Vatican Library" at Memphis Brooks Muse-



MICHAEL DONAHUE
Bluff City

um of Art. Some of these ancient books, including Queen Christina of Sweden's Bible that dates to the 14th Century, feature exquisite calligraphy.

The genial researcher talked about his job during a reception Saturday at the gallery. Dr. Miller said he liked the open and

airy presentation because it's a nice contrast to the library vault, where the books were stored. And Brooks' display cases, built for the exhibit by Bill Andrews, look like part of the Vatican, he said.

Researching the volumes wasn't an easy job. Dr. Miller tripped up once when he thought a book was about "chir-omancy," which is palm reading. The book actually was about "chirurgia," which is surgery.

By the way, those books weren't just casually opened and displayed. Dr. Miller recommended what pages should be seen at the exhibition.

Poking around ancient volumes sounds like a tough job if the researcher has an allergy. Dr. Miller admitted that the

mold spores got to him. But he added, "I tough it out. I broke out in hives, but I don't care."

His wife, Zenia, puts up with his passion for old books. When he's not at the library, he likes to research Dante's works.

And when he's not researching Dante, Dr. Miller has another form of recreation. "I like murder mysteries."

Among those at the reception were Honey and Rudi Scheldt, Mary and Joe Scheuner, Beverly and Zach Levine, Steven Levine, Herta and Dr. Justin H. Adler, Susan Adler Thorp, Betty Crawford, Flo Robinson, Susan Sanford and Bill McAfee, Ainslie and Hardy Todd, Liz Mask and Burton Rencher and Lucy and

Please see **BLUFF**, Page C3

From Page C1

CA 5-2-88

Bluff

Judd Williford.

Artistic triumph

Wendy and Robert McDaris scored a coup in the art community Friday night. Guests at their outdoor party included James Rosenquist and Robert Rauschenberg — two of the most important artists ever to visit Memphis.

The artists were in town for the opening of "Rosenquist/Memphis" at University Gallery at Memphis State University. The McDaris' party was at their home, which is a stone's throw from the gallery.

Before Rosenquist and Rauschenberg's arrival, the artsy crowd didn't seem to want to get out and dance. Music — provided by Ben Wilson and the Hollywood All-Stars — couldn't have been more danceable. "Artists are so hung up," said Holmes Ryan. He meant that as a pun.

But after a while, the atmosphere loosened up. Rosenquist and Rauschenberg found partners and boogied. At one point Rauschenberg was seen dancing with a rose in his mouth.

Rauschenberg said he enjoyed his friend's exhibition of paintings. "I saw a lot of works that I had never seen before."

Rosenquist said he and Rauschenberg have been friends for

30 years. Asked how they got together, Rauschenberg said, "Desperation."

Rauschenberg recalled the first time he saw Rosenquist. "I followed him down the street on Wall Street, and he didn't even know who I was. But I followed him down the street, and I said, 'What is this angel doing in this kind of dreadful neighborhood?'"

"The next time I met him he knocked on my door. He said, 'I understand you're an artist and you know a place that I can live.'"

Among the guests at the party were Amy Gassner and James Starks, Carla Peacher-Ryan, Nancy Colbert, Lisa Richmond, Mitchell Dunn and Glynnis and Blaise McDaris.

MEMPHIS, SUNDAY, MAY 1, 1988

THE COMMERCIAL APPEAL

Brooks impresses Vatican priest

By Fredric Koeppel
Staff Reporter

Father Leonard Boyle's response to the installation of "A Visual Testimony: Judaica from the Vatican Library" at Memphis Brooks Museum of Art was appropriate for a Dominican priest.

"Holy Moses," he said Saturday afternoon, touring the exhibition with Patty Bladon, associate curator at Brooks.

"Fine, fine, fine, just stupendous.

"This is incredible how it all came out."

Boyle is prefect or director of the Vatican Library in Rome, a post he has held for 3½ years.

Memphis is the only city he will visit while the exhibition travels through the United States.

The exhibition of 54 handwritten and decorated manuscripts opens to the public today at 1 p.m.

Boyle will give a public slide show-lecture on the Vatican Library at the Christian Brothers College theater today at 2 p.m.

Speaking in a soft Irish brogue and bowing in courtly manner, Boyle was introduced to Brooks staff members as he toured the exhibition.

Two gallery levels at the museum have been decorated to resemble a Renaissance library, complete with a reproduction of a fresco of the Vatican library on one wall and a complex doorway on the lower level.

"Oh, my Lord," Boyle said when he saw the doorway, which incorporates a segment of Raphael's painting *The School of Athens*, "this is absolutely fascinating. The place was built for this exhibition."

The setting for "A Visual Testimony" was designed by George Sexton, designer of the Ramesses The Great Exhibition held in Memphis in 1987.

The manuscripts present a portrait of Jewish intellectual life and learning in Europe

between the Eighth and 18th centuries, including volumes dealing with law, medicine, biblical commentary, riddles and a variety of other material.

Boyle was impressed by the educational aspects of the exhibition at Brooks.

"It would never occur to our people at the Vatican Library putting on a show.

"We do it bluntly, we assume people know about these things when they come here."

Pointing to the explanatory panels designed by the Brooks staff, he said, "This is the kind of thing that would do them more good. Even though scholars come to our exhibitions, scholars don't know everything."

He was particularly interested in the museum shop, where an array of objects are for sale.

"We never bother at the Vatican Library to sell our product, though I doubt if we get around to T-shirts, at least until the week before I resign."

Museum reads like Vatican Library

CA 4-29-88

By Lisa Waddell

Medieval texts on exhibition

By John Beifuss
Staff Reporter

The largest volume in an exhibition of books that begins this weekend at Memphis Brooks Museum of Art is also the largest volume in the Vatican Library.

Flat on a table, the priceless, gold-plated Bible from 1294 AD is a foot high, with cover dimensions of 22½ inches by 16 inches. J. Richard Gruber, Brooks director, said Thursday he doesn't know how much the book weighs, "but it took two of us to carry it, and we still had trouble."

Nearby was a 500-year-old colorfully illuminated liturgical book small enough to fit in the palm of a hand.

The big and small volumes are part of "A Visual Testimony: Judaica from the Vatican Library," an exhibition of 56 handmade books and manuscripts from the

8th to 18th centuries beginning Sunday at Brooks. The exhibition lasts through June 30.

Patty Bladon, associate curator for exhibitions at Brooks, said the manuscripts represent more than rare works of art. "They're a foundation for the values we all live with," she said.

The volumes include Bibles, biblical commentary, Hebrew texts and translations of works of philosophy and medicine by Aristotle, Avicenna, Moses Maimonides, Thomas Aquinas and other ancient and medieval writers.

Each page of each book is an individual work of art. Many of the books are illuminated in gold with hand-applied color illustrations and decorations. The books are written in Persian, Hebrew, Greek, Arabic and Aramaic, "the language Jesus spoke," Ms. Bladon said.

The manuscripts are on a two-year tour of the United States that began in September when Pope John Paul II dedicated the



Laurie Snyder (foreground) and Mary Scheuner of Memphis Brooks Museum of Art place a manuscript for the exhibition "A Visual Testimony: Judaica from the Vatican Library."

Please see **BOOKS**, Page B2

Books

exhibition in Miami. Other cities on the tour are Houston, Los Angeles, New York, Boston and Philadelphia.

"It most certainly is one of our most ambitious exhibitions," Gruber said. "It was very challenging to create the sense of a Vatican library."

The exhibition was designed by George Sexton, the Washington-based consultant who designed the Ramesses The Great Exhibition. It will be housed in the upstairs and downstairs galleries in the newly renovated 1973 wing of the museum. The books will be displayed in Renaissance-style cases near ancient-looking columns and recreated murals.

Museum curators want the books to look well-cared for. Medieval scholar Father Leonard O. Boyle, prefect of the Vatican Library and official caretaker of the books, arrives in Memphis today — the first city on the tour he has visited. Father Boyle will speak to the general public at 3 p.m. Saturday in the Christian Brothers College Theater.

Ms. Bladon said she hopes the exhibition will make people realize that "the phrase 'Judeo-Christian tradition' shouldn't be a glib thing."

"The books are the products of a shared heritage. They're Jewish works translated by Christian clerics, and Latin works translated by Hebrew scholars. They're works that prove that people throughout the centuries have relied on one another, such as Arabic medical practices translated by a Hebrew scholar for the benefit of the world."

Gruber said Brooks wants to make the exhibition more accessible to visitors than some other cities have. For instance, Memphis is the first city to offer visitors Acoustiguide recorded tours.

Admission for the Vatican exhibition is \$3 for adults and \$2 for senior citizens and students under 18. Acoustiguide Recorded Tours are available for \$2.50 for adults and \$1 for students under 18. Call 722-3525 for information about group attendance.

PROGRAM NOTES

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APRIL 20, 1988

3 IYAR 5748

SPECIAL TRIPS

ATTENTION; Reservations will not be accepted more than 30 days in advance of a trip.

- MAY 15 - Favorite Homes & Gardens of England. Goldsmith's Civic Garden. 2 pm. Free. Lunch before. Pick up Plough, 12 noon; Embassy, 12:30 pm.
- MAY 29 - Brooks Art Gallery. British Fine Decorative Arts and Judaica from the Vatican Library. Lunch before. Pick up Plough Towers; 11:30 am; Embassy, 12 noon.

A Visual Testimony: Judaica from the Vatican Library

The Cultural Arts Department
invites you to attend a
Slide Presentation
WEDNESDAY - MAY 4 - 10:30 A.M.
Shainberg Gallery

Janna Bernheim, guest lecturer, has worked as an art teacher with the Artist-in-the-Schools Program (Memphis Arts Council) and the Art and the Basic Curriculum program and Brooks Scholars program (Memphis Brooks Museum of Art). She is also a Docent at Memphis Brooks. Janna holds a B.F.A. in design and M.F.A. in painting.

The exhibit will be on display at Memphis Brooks Museum of Art May 1 - June 30 and includes 36 handmade books from the Vatican Library.

of the Propagation of the Faith continues to increase today as our brother bishops in the developing world strive with severely limited

tive director of the Campaign for Human Development, wrote to the bishop and the editor of COM- (Continued on Page 5)

hood and the institution of the eucharistic solemnity of the Triduum of Holy Thursday, Good Friday and the Holy Saturday Easter vigil.

Vatican exhibit coming here

The Memphis Brooks Museum of Art is setting the stage for the opening next month of a Vatican exhibition of ancient manuscripts which one expert said "emphasizes the links between Judaism and both the classical and Christian scholarly and artistic traditions."

The exhibition of 56 illuminated and non-illuminated manuscripts produced between the eighth and 18th centuries opened in the United States last September in Miami, Fla., in conjunction with Pope John Paul's visit there at the start of his U. S. pilgrimage.

The exhibition will run from May 1 through June 30 at the museum here as part of a national tour of the documents which never before have left the Vatican library.

"It is a collection of Jewish and Christian documents generally unknown to the public and available until now only to scholars," said a spokesman for the museum here.

The Union of American Hebrew Congregations and the Center for Fine Arts in Miami arranged for the U. S. tour. Mrs. Rudi Scheidt, of Memphis, helped to have the exhibition brought here as part of her involvement in the Union of American Hebrew Congregations.

The collection includes colorful, hand-illuminated Jewish and Christian Bibles and biblical commentaries, prayer books, mystical Jewish works from Kabbalah, the writings of ancient Greek philosophers, the works of great medieval Jewish philosophers and Christian writers such as St. Thomas Aquinas.

"The collection reflects the broad spectrum of learning set forth with the establishment of the Vatican Library in 1450 by Pope Nicholas V," the spokesman explained.

Dr. Philip E. Miller, Kalu Librarian at Hebrew Union University in New York, said "the Hebrew manuscripts in the Vatican collection tell stories and reveal the breadth and depth of knowledge available to Jews at various times in past history."

"The Vatican Library has made these texts available to the scholarly world for more than a century," Dr. Miller pointed out in a recent interview. "But Jewish and Christian laity are often unaware of these treasures of our culture preserved in Rome."

"There is a glorious story to be

The week also saw 100 men and women into full communion with the Roman Catholic Church completing their journey of Christian Adults.

It was a week that saw Bishop Buechlein wash the feet of 100 men and women on Holy Thursday at the Cathedral of the Holy Spirit. He also did the same thing for the 100th anniversary of the death of his death. Priests did the same thing in their parish churches.

The Holy Week celebration of the blessing of palm fronds by the bishop and the blessing of the houses of worship in the diocese by the priests and their associates.

On Tuesday, representatives of the diocese came to the cathedral for the blessing of oils and the Mass celebrated.

Representatives of individual churches and parishes of the blessed their communities coming year.

Good Friday services around the venerable as a reflection on the death of Jesus Christ. Altars in the vestry were stripped bare and doors ajar as the those frightening in the wake of Jesus' burial—a time when the closest followers were to come.

During the Easter season in the cathedral, the houses of worship were open to the faithful. As the catechumens were embraced by their families, they were ushered into sacred space with their fellow Christians.

Bishop Buechlein presided at a Mass at 10 a.m. in the cathedral and there

(Continued

Priest on spending spree

projects beyond the usual community help the parish has been offering over the years," he pointed out.

Actually, news of the windfall had many of Father Mottet's friends and admirers bent over with laughter.

Father Mottet, it must be explained, had for seven years between 1978 and 1985 been executive director of the Campaign for Human Development of the U.S. Catholic bishops.

In those years the Iowa priest on loan from his diocese spearheaded a fund-raising effort that brought in upwards of \$6 million, which was quickly doled out on an ecumenical, nationwide basis to finance self-help projects for the poor and the powerless.

"Here's a guy who really has a distaste for money when it comes to what it can do for him personally," said Thomas Ulrich, a member of the Campaign staff in Washington. "So it had us rolling in the aisles when we heard that of all people, Father Marvin had a \$3 million inheritance fall into his pocket."

"Yes," Father Mottet conceded. "They're (friends and acquaintances) laughin' their heads off about this, I know. But I think we'll manage to live through this somehow."

And live through it he and his parishioners are doing.

In addition to the repairs to the century-old cathedral, rectory and school, other money from the annual income is being used for



Father Mottet

a long list of projects.

"First off, you have to understand that this parish is a typical inner-city parish that has been just about hanging on for the last 15 years," Father Mottet pointed out. "When we got the money two years ago, the parish had only about one third of the number of parishioners that it once had. The school enrollment had dropped over the years from 500 to 130. It was just hand-to-mouth existing. I wonder how my predecessor ever managed."

Msgr. Sebastian Menke, the former rector, had been told by a member of the donor family that the parish would be willed the money when the last member died.

(Continued on Page 5)

(Continued on Page 5)

Diocese Newspaper

the norm." ...
 es were getting away from their
 advisory committee was chosen
 selection, financing and public re-
 atholic leaders said they hope will
 lay leadership is our purpose...We
 on of black Catholic lay men and
 eir communities and the world,"
 r of the National Office for Black
 News Service March 29.
 irtuality" at the symposium, Hub-
 . He added that the most signifi-
 he participants were between ages
 laborative process," Hubbard said.
 e young people to assume leader-

the first woman vice chancellor of
 e was "Roman Catholic and black
 " ...
 ooking at the TV and read the book
 st as strong as those of yesterday.
 on," she added. "Don't be ashamed

Stang diocese

deanery coordinator and the pas-
 tors and other leaders in the in-
 dividual churches had to depend
 upon themselves to coordinate
 their activities.

"It stands to reason that the
 deanery can operate much more
 efficiently with someone to coor-
 dinate activities," said Sister
 Clara. "A coordinator can see
 what each congregation is doing
 and what works and what doesn't
 work and then see that this infor-
 mation is shared with the entire
 leadership in the deanery."

oins diocese

ister here."

The Miami Archdiocese, with
 its growing population of im-
 migrants, is "a missionary
 church, a multicultural, multieth-
 nic church," he said.

St. Thomas University's board
 of trustees voted to accept the
 Archdiocese of Miami's offer to
 assume sponsorship of the col-
 lege. Archdiocesan and universi-
 ty officials said the archdiocese
 will take over in July.

cialist in the Vatican's Council for
 the Public Affairs of the Church.
 Earlier in March, the Bulgari-
 an government allowed a group of
 Catholics to visit Rome and the
 Vatican. It was the second state-
 approved pilgrimage since World
 War II.

The most recent Bulgarian re-
 ligious statistics are 20 years old.
 In 1968, 65,000 Catholics were
 counted in a population of 8.9
 million.

Vatican exhibit is coming here

(Continued from Page 1)

told...and this program will en-
 rich us mutually."

The collection, entitled "A Vis-
 ual Testimony: Judaica from the
 Vatican Library," will be shown in
 major institutions throughout the
 nation, including Los Angeles,
 Calif.; Washington, D. C.; New
 York City; and Detroit, Mich.

The Rev. Leonard Boyle, pre-
 fect of the Vatican Library, will be
 in Memphis for the opening of the
 exhibition and will make a major
 address on the display and the
 library.

"This exhibition will help to dis-
 pel the popular misconception
 that Jews didn't create art," said
 a museum spokeswoman. "It
 should be interesting for people
 here to see that they did. It should
 have a great interest for Christi-
 ans here as well because this is
 the first time the works have ever
 been permitted out of the
 Vatican."

The spokeswoman said nothing
 Jewish has been put into the Vati-
 can Library since 1923.

"Some people wonder if some
 of the manuscripts and other
 documents that disappeared dur-
 ing the holocaust might have
 found their way into the Vatican
 Library," he said. "But the Vati-
 can has assured the world that
 nothing pertaining to Jewish
 documents and works has been
 brought into the Vatican collec-
 tion since 1923."

In an effort to stimulate in-
 terest in the exhibition and pre-
 pare people to better appreciate
 what they will see, the museum
 here is offered a slideshow pro-
 gram and speakers for church
 and other groups at no cost. The
 service is available now and will
 continue through part of May.

to sit in a dark corner in the rear
 of the cathedral and people often
 wondered who he was.

"Looking back on it now, I jok-
 ingly tell my staff to always be
 kind to beggars and don't ever
 yell at anyone who sits in a dark
 corner in the back of the church-
 they might someday leave the
 church a lot of money," Father
 Mottet explained.

The Corsiglia family came to
 the United States from Italy a
 century ago, records show.

There was the mother, father
 and one child on arrival in this
 country with 700 lire, less than a
 dollar at that time," the rector ex-
 plained. "They got into the real
 estate and grocery business and
 then got into making homemade
 candy and at one time, when Iowa
 was dry, they operated a liquor
 store across the river in Illinois.

"They lived frugally and saved
 their money. In fact, the brothers
 were so fearful after the depres-
 sion and the banks had closed,
 that when we went through their
 things with the trustees, we found
 \$65,000 in cash in a bank drawer."

Now things are looking up
 again for the 100-year-old cathe-
 dral parish.

"We are still in the process of
 fixing up the properties with em-
 phasis on keeping water from
 leaking into the buildings, con-
 serving heat and keeping the
 buildings safe from fire," Father
 Mottet said.

To beef up the school operation,
 money from the interest income
 has been allocated to a salary in-
 crease for teachers, raising their
 scale from that of the lowest to
 the highest paid teachers in the
 diocesan school system.

"We have also launched a three-
 year, tuition-free experiment to
 see if we can't rebuild the school
 rolls and the parish rolls as well,"
 Father Mottet said. "And it is
 working already. They are com-
 ing back."

Money is being used to help fi-
 nance a newly opened day care
 center which now cares for 58
 children of working mothers and
 to help finance a church-based,
 ecumenical operation designed to
 organize the poor and powerless
 to fight for their rights.

"We hired two women religious,
 one for pastoral ministry and the
 other for social ministry in the
 par... he said. "And we hired a

"I wish to thank the people
 the diocese for their contin-
 and generous support of the
 campaign for Human Developm-
 he wrote, noting that the m-
 sent to the campaign from the
 ocuse would be used in a na-
 wide distribution of funds.
 "self-help projects controll-
 the poor themselves and desi-
 to remove the causes of pov-

Easter good for

(Continued from Page 1)
 Mass at the Priests' Meet-
 ing at Calvary Cemetery with the
 Milton Guthrie the main
 celebrant.

Special emphasis was p-
 on music in most churches
 Sunday as the congregations
 that extra mile to revel in
 press their joy over the
 which recognized Christ's v-
 over death for all the world
 resurrection on what is
 called Easter Sunday.

In his several homilies d-
 the week, Bishop Buechler
 heavy stress on the need to
 ple to develop personal p-
 lives if they are to enjoy the
 daily benefits of their faith.

In the same vein, he to-
 priests of the diocese durin-
 chism Mass that it was ext-
 ly important for them and
 in ministry, as well as the la-
 develop prayerful relation-
 with God on a daily basis.

"The first duty of a bish-
 op is to pray," he said.
 "I don't know through prayer
 sus in whose name we lead
 we can't lead," he warned.

er is our first priestly mi-
 Let's renew our fidelity to p-

"The quality of our live-
 ministry depends on it a-
 does the unity of our Ch-
 Church."

The cemetery Mass att-
 more than 550 worshippers
 ting a new record of the
 growing Easter liturgy.

And the new record was

ch the general plan for the
nily phase" of the exercise
be given.

Ago

about 80 men and women, who
e among the 4,000 persons
o have made a cursillion dur-
the 19 years the movement
been active in Memphis, last
kend participated in the first
ee-day "encounter" of the
up.

he weekend exercise in
ritual renewal was held in
lby Forest State Park about 20
es from the center of the city.
is was a weekend for prayer,
ly and spiritual encounter,"
d the Rev. William Parham,
ritual director. "This is the
t such weekend we have ever
for the area, but you can be
e it won't be the last."

SENSE

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Vatican Library—a scholar's treasure chest

By N. C. NEWS

VATICAN CITY—For scholars, the Vatican Library might represent the world's last, best treasure hunt, where the spoils can range from fame to footnotes.

The library's territories have been charted but never exhaustively explored, and its 150,000 original manuscripts—writings on bark, papyrus, parchment and paper—still yield discoveries to the attentive reader.

Ever since Pope Leo XIII relaxed the rules for research in the 1880s, international specialists have worn a path to the library's doors deep inside Vatican City. The compounds, once the private enclave of curial monsignors, currently hosts between 150 and 200 scholars daily.

From 8:30 a.m. to 1:30 p.m. Monday through Saturday, they take their places in a brightly lit reading room, seated at antique wooden desks beneath a ceiling of Renaissance frescoes. If you listen carefully, you can hear the soft rustling of pages. It is the sound of academic careers being made.

On a recent weekday morning, an Indian Jesuit pored over an elongated piece of sewn tree bark, which measured about one inch by three feet. The 350-year-old document, full of strange markings, was important to his study of India's Malayalam language.

Nearby, a newly arrived Chinese scholar was receiving an orientation tour. He had come to examine a few of the many manuscripts brought back to the Vatican by 17th-century visitors to the East, including the famed Jesuit missionary, Father Matteo Ricci.

At the card catalogue, an Italian woman dug diligently to find a 1477 edition of Dante's "Divine Comedy." She needed that particular copy because it contains margin notes by the Renaissance humanist and poet, Cardinal Pietro Bembo—the subject of her thesis.

The titles in the reference room are clues to the eclectic bent of the scholarship here: "Persian Miniatures of the 12th and 14th Centuries," "The Roman Inquisition and the Venetian Press, 1540-1605," "Latin Bookhands of the Late Middle Ages." (A "bookhand," as most readers here could tell you, was a handwritten script used for literary works.)

If you're a professor or graduate student, getting into the library is not difficult. Not only that, it's free. Candidates must show proper identification (a letter from a university helps) and explain why their study depends on the holdings of the Vatican Library.

New arrivals are first guided to the "locker room" in the entryway, past the statue of St. Thomas Aquinas. Here they must deposit bags, coats and umbrellas before crossing the library threshold. It's a security measure, although thefts are extremely rare. The locker key is also a user's "passcard" in and out of the library. It is forfeited when a work is checked out and retrieved when it is returned.

In the reading room, a sign on each desk prescribes rules for handling books and manuscripts:

No pen shall be held in the hand while turning pages.

The book must always remain in the lectern.

Scholars must never "read along" with their fingers.

Two wooden dowels are provided each reader. They fit vertically into the lectern, holding the work in place. One sound you'll never hear in this library is the cracking of book spines.

None of the library's manuscripts or its estimated 1.5 million printed books can be removed from the premises, of course. But works can be photocopied, and some are also available on microfilm.

Knowing what to ask for has always been the key to success at the Vatican library. Today, its directors are considering a computer project that would revolutionize access to the holdings—and perhaps make trips to Rome unnecessary.

Tucked behind stacks of ancient codices is the library's fledgling computer center, just two years old. At present, a handful of employees enter information about each new acquisition. The proposed project, however, would computerize the library's entire catalog—some 10 million cards. It would take three employees 10 years to complete and cost about \$5 million, said the library's prefect, Father Leonard Boyle.

In effect, the computer catalog would allow millions of scholars to search from home, through an inter-library service, then order photocopies or microfilms as needed. A final decision on the project is expected in a few months, Father Boyle said.

In the meantime, the library's more human pace of scholarship continues in the reading room. It takes about 15 minutes for most book or manuscript orders to be served up. Many of the works have not been touched in decades or centuries, but even the more famous and well-handled documents can provide new thrills.

It happened last summer, when a visiting professor from Johns Hopkins University opened the "Palatine Virgil." The fifth-century manuscript of the Latin poet's works was familiar terrain for classics scholars. But on this particular day, the sunlight slanting in through the window caught the margin of the parchment, revealing a note in dry-point.

The professor eventually found more than 700 of these near-invisible, inkless notes and is preparing to publish his important discovery. The compiled notes form a unique, ninth-century commentary on Virgil.

Lesser finds are sometimes made by cleaning crews. When a library shelf was moved recently, workmen found behind it a bag full of Italian broadsheets from the 1860s. They turned out to be a one-of-a-kind collection of anti-papal propaganda, complete with satirical drawings. Father Boyle said he suspects they were placed there by a library employee and forgotten.

Now they are taking their rightful place as historical objects—cataloged, bound and filed in the library's manuscript section.

The episodes illustrate one reason why the Vatican Library is so enticing to the specialists who pass their mornings here: In this trove of primary sources, there is much more than first meets the eye.

Dioecese Newspaper

Mary - Billboard Art. To be handled by Naegle
& Randle Swaney. (DL)



MEMPHIS BROOKS MUSEUM OF ART
PRESENTS
A VISUAL TESTIMONY:
JUDAICA FROM THE VATICAN LIBRARY
MAY 1—JUNE 30, 1988

P R E S E N T S

A VISUAL TESTIMONY: JUDAICA FROM THE VATICAN LIBRARY

MAY 1—JUNE 30, 1988

View exquisitely illuminated manuscripts executed between the 8th and 18th centuries. This exhibition contains Bibles, Biblical commentary and Prayer Books written in Arabic, Persian, Latin and Greek as well as Hebrew. You'll also discover treatises on Philosophy and Law in addition to such secular subjects as medicine, history and grammar.

HOURS

Tuesday, Wednesday, Friday,
Saturday: 10 a.m.-5 p.m.*
Thursday: 10 a.m.-8 p.m.*
Sunday: 1-5 p.m.*
Closed Monday

*Final exhibition admittance
will be 30 minutes before
Museum closes each day.

TICKETS

Available at the Museum or by
mail

Memphis Brooks Members—
FREE at all times

Adults—\$3.00

Senior citizens/students under
18—\$2.00

Groups of 10 or more—\$2.00
(Group Reservations—
722-3525)

Scheduled School Groups—
Free

MEMBERSHIP

Family memberships begin at
\$35 and include free admission
to all Museum exhibitions, gift
shop discount, bimonthly
Bulletin and invitations to
members' only events. Call
722-3520 to join.

LECTURE SERIES

Open to the public at no charge. Limited seating.

Sunday, May 1 at 2 p.m.
Christian Brothers College Theatre
"The Vatican Library and Its Resources"

Fr. Leonard E. Boyle, O.P., Prefect of the Vatican Library

Sunday, May 8 at 7:30 p.m.
Temple Israel

"Rise and Shine for You Have Come to Light: Bringing the
Manuscripts Out of the Vault"

Dr. Philip E. Miller, Librarian,
Hebrew Union College, Klau Library

Sunday, May 15 at 2 p.m.

Frazier Jelke Science Center of Rhodes College

"The Painter and the Book: Manuscripts as Works of Art"
Prof. Elizabeth Beatson, The Institute for Advanced Study,
Princeton University

The exhibition has been organized by the Center for the Fine Arts, Miami, Florida and the Union of American
Hebrew Congregations, New York, New York. It has been made possible by the National Committee for the Vatican
Judaica Exhibition.

This announcement made possible through the generosity of

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Brooks**
MUSEUM OF ART

Overton Park • Memphis, Tennessee 38112 • (901) 722-3525

Mishneh Torah by Moses Maimonides, North-west Italy, late 15th century.



*1/2 pg.
Ad in
Commercial
Appeal*



SECRETARIAT OF STATE

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EMBASSY OF THE UNITED STATES
OF AMERICA

FROM THE VATICAN, November 12, 1985

NOV 13 1985


TO THE HOLY SEE

Your Excellency,

I am writing in reply to your letter of September 18.

In this regard, I am pleased to inform you that the request of the Union of American Hebrew Congregations to display objects from the Vatican Library and the Vatican Museums has been officially authorized. The officials of the Vatican departments are willingly to discuss the matter with representatives of the Union.

I avail myself of this occasion to Your Excellency the assurance of my highest consideration.


+E. Martinez
Substitute