



Daniel Jeremy Silver Collection Digitization Project

Featuring collections from the Western Reserve Historical Society and
The Jacob Rader Marcus Center of the American Jewish Archives

MS-4850: Daniel Jeremy Silver Papers, 1972-1993.

Series III: The Temple Tifereth-Israel, 1946-1993, undated.

Sub-series B: Sermons, 1950-1989, undated.

Reel
54

Box
17

Folder
1014

Greek Vases and Hebrew Visions, 1973.

Greek Vases and Hebrew Visions
Daniel Jeremy Silver
March 11, 1973

A maven is, as you know, one who claims a degree of expertise outside of his major profession. I'm not a maven when it comes to Greek vases, but somehow over the last weeks many such vases have been before my eyes and on my mind. As you know we went to Sicily in January. During the years of Hellenic civilization Sicily was dotted with all manner of Greek colonies and Sicily's museums are chock full of Greek vases, the beautiful black and red figured vases which Athens produced and those arresting geometrically designed vases which Corinth preferred.

Such vases have been much on my mind, the more so because just a week or two before we left on our trip the Metropolitan Museum of Art in New York announced "the greatest acquisition in recent museum history," and this acquisition turned out to be a red figured Athenian vase, a rather sizeable vase with handles, called a Kalyx crater which had been painted in the late sixth or early fifth century B. C. E. by a well known Athenian master, Euphronius. The vase is beautifully painted. For anyone whose eyes could not see its immediate worth the Metropolitan made sure that they were duly impressed by signaling to the press that the vase had cost probably in excess of a million dollars. Somehow there's a direct correlation between the price of an object and its artistic quality.

Normally the acquisition of such a treasure ~~would~~ be recorded in the art columns of The New York Times and in the various journals. The public would go and see and enjoy. But this particular vase was bought by the Metropolitan at a rather straitened time in its history. A number of employees have had to be released. The budget was strained and there were all kinds of rumors floating about

that the Museum had sold or bartered away canvasses by major contemporary artists for various financial reasons. Many asked, why should such an extravagant price be paid for a Greek vase at a time when the Metropolitan had to sell other masterpieces simply in order to make ends meet. The answer that the Director of the Metropolitan, Thomas Hoving, made was that this vase was a genuine masterpiece and that the canvasses and the pictures that had been sold were not masterpieces. Though they had been exalted by first rate painters they were not among their best work. Furthermore, the Metropolitan was so chock full of great art that it simply could not retain in its stores second level pictures. Unfortunately for this claim at least one of the canvasses which had been sold had been featured in a recent exhibition of master works of modern painting - inevitably there ensued in the public press and in the art world a lively debate as to what is a masterpiece and what is not and as to a museum's responsibility to preserve objects of quality from the vagaries and uncertainties of private ownership and the market. Others wondered about swings of taste. Couldn't what one curator passes off as a second level work by a major artist in fact appear in other eyes at other times to be one of his or her most important pictures? So the debate blew up and there was a great brou-ha-ha.

Three weeks ago when in New York I freed an hour between meetings and went up to the Metropolitan Museum to see the Krater. I got no further than the door of the large oval room in which it is exhibited in solitary splendor. The room was filled with television equipment and crews and Dr. Hoving. He was standing

in front of the vase answering questions posed by an eager group of television reporters. They wanted to know if this great Greek vase wasn't in fact a hot pot. Just that day the Italian police had requested New York police and FBI support to continue an investigation into illegal diggings at an Etruscan grave site north of Rome. Six men had been arraigned in Italy. One of these had confessed that some two years ago he had dug out a pot which he identified with the one on exhibit. Mr. Hoving answered these questions with an emphatic no. The Metropolitan had bought the vase through a reputable agent with whom they dealt with many times and this agent had been acting on behalf of a well known art collector who had owned this for many years. Unfortunately again for the Metropolitan it turned out that the agent was a member of the underworld art world. A few years ago he had been expelled from Turkey for the smuggling of archeological objects. In addition the dealer in Lebanon who claimed that his family had the vase in their possession for some years went on to deny another Metropolitan claim for the vase. The Museum had made much of the pristine quality of the vase. It was nearly intact unlike most vases which have been broken under the weight of the ground, this vase it was asserted was of one piece. But the dealer said the vase had been broken in fourteen pieces and so laid on a shelf in his father's shop for some time. A number of cracks had had to be glazed and a good deal of repainting and retouching had had to be done. He had not felt it worthwhile to undertake the task. The Metropolitan had.

I followed all this with a mixture of the interest I have in any mystery and also with a good bit of distaste. I've always felt that somehow exposure to

a great work of beauty ought to bring out the best in the human soul, not the most venal and gross. But being a rabbi I couldn't resist thinking of this great Greek vase and relating it to the products of our own culture at about the same time. Between Greece and Palestine, between Hellenic and Hebraic civilizations, we encompass practically the whole foundation of western civilization. It's fascinating to speculate, and men have speculated endlessly and I think will do so for endless time, as to why these particular groups were creative and in such different ways. When you wander through the Israel Museum in Jerusalem you'll visit room after room full of the artifacts dug up in Israel these last decades. There are ivories, column heads, pottery, scarabs, rings and glass vessels galore. The display is extensive but you'll not find a single piece of the exceptional quality of the Euphronius vase. The pottery tends to be functional. The glazes are simple. The ivories are basic. Somehow, the Hebraic civilization could not command, at least it did not invest that degree of artistic talent on such objects as Greece did. Correspondingly, as you read the literature of Greece you'll not find theological assertions or ethical essays of the quality of those of Deutero-Isaiah or Haggai or Malachai who were the contemporaries of Euphronius. Prophecy in Greece remained at the level of the oracles of Delphi and Olympus. Soothsayer, riddle and portent, fascinating in their variety and elliptical meanings, sometimes historically important, but talking in depth and psychological anemones. None of these talked deeply to the human situation.

Now why should this be so? Men have speculated that the reason that

Greek prophecy did not reach the heights of Hebraic prophecy was simply that by the time the classic Greek civilization emerges the Greeks put religious interests behind them. Their myths belonged to the long past heroic and Homeric ages. By the time of the emergence of the classical civilization, according to this theory, Greece had freed itself of the fear of the gods and of concern with the gods and the sacrifices were continued largely out of habit. Greece grew naturally into a scientific frame of mind and in the process created the great systems of analysis and classification, the science and philosophy which is their glory.

Those who have studied Greece carefully disagree. They point out that far from having disencumbered itself of religious concerns Greek civilization remained deeply involved with the supernatural. No Greek Senate or leader took any major military or political decision without consulting the oracles. The statues now stand proudly, classical, in our museums were once highly painted and surmounted altars where sacrifices smoked and men bowed to them and kneeled before them and prayed to them. Priests, soothsayers and oracles moved in large numbers about Greece; and even such a crusty old realist as Socrates admits to having had a little god who perched on his shoulder and whispered truth into his ear. Greece remained a religious community through her history. The cults of mystery with their promise of immortality flourished in the last years of Greece. If Greece failed to produce great documents of religious merit or worth the answer lies not in indifference to the religious undertaking, but its lack of depth in religious pursuit.

Let us look at Israel's lack of artistic genius. The old explanation of why Israel did produce have an Euphronius derived from the Second Commandment. God, Himself, had dammed up the creative artistic spirit of the Jew with his rule: "Thou shalt not make unto thee any graven image or any manner of likeness of anything that is in the heavens above or the earth below or the waters under the earth; thou shalt not bow down to them nor serve them." Israel was not to make any graven image, any statue in the round or any representational art; prohibited from such activity the Jewish artistic spirit simply dried up. There was no outlet for its creative energy. This argument has long been popular. Men believed this right down through and then in our own century ancient Jewish art was rediscovered. Around 1900 David Kaufman systematically visited the great libraries of the Vatican, the Escorial and the Louvre and rediscovered those magnificent medieval miniatures which Jews had painted on and around their Bibles, Maimonides Mishnah Torah, their Haggadahs and their prayer books. The reason that these were buried in non-Jewish centers was that the Church had stolen all of them during the period of the Inquisition and of persecution. In medieval Europe Jews had been forbidden by the Christian guilds to enter an artist's atelier or a goldsmith's employ shop. Training was denied them. The opportunity to acquire raw material was denied them and so the artistic spirit had withered for economic and apartheid rather than religious reasons. Some years later Solomon Schechter who later found the Jewish Theological Seminary in New York brought out of Cairo a great repository of Egyptian documents from the 8th through the 11th centuries. The Cairo Geniza, and among these documents, most of them legal and religious, were found any number of magnificently illuminated marriage contracts and beautifully illuminated prayerbooks. Then in

when the surrounding culture was itself artistic, during the Byzantine period

the 1920's, first at Tiberias and then at Beit Alpha and then elsewhere archeologists unearthed the foundations of 5th century C. E. synagogues and lo and behold, on the floor, in mosaic, there were not only geometric designs but all the symbols of the Zodiac. Here was a figure of Abraham offering Isaac as a sacrifice and another of Moses leading the children of Israel out of Egypt. In the center of one of these floors at Beit Alpha, inside the signs of the zodiac, there was Apollo riding the horses of the sun across the heavens. These floors were in the synagogues of observant Jews and the sages and people who worshipped there not only stood on these floors but knelt on them, "we bow the head and bend the knee. "

In the 1930's the Syrian city of Dura Europos archeologists excavated a 2-4 century synagogue and to everyone's surprise the walls were fully covered with frescoes set out in parallel bands from floor to ceiling depicting a series of episodes of the Biblical narrative. There was Abraham, Isaac, Jacob, Moses leading the children of Israel out of Egypt, there was Miriam singing at the other side of the Red Sea, there was the valley of the dry bones and the resurrection of the community; all of these scenes painted in tiers. There wasn't a bit of empty space and the ceiling was filled with colored tile. In more recent times we've had the systematic excavation of Israel by the archeologists who established clearly that Israel had its figured coins, its highly carved sarcophagi, its painted pottery; that there has been a Jewish art since the beginning. When historians re-examined their arguments because they were forced to do so by the artifacts which had emerged, they recognized that in most periods of their history Jews had interpreted narrowly the Second Commandment; that is, the Jew was prohibited from making images in the round, statues that would be used as idols; but otherwise, except in periods when the surrounding culture was itself aniconic, during the Byzantine period

with its iconoclastic emperor's and in Muslim times Jewish artists had more or less freely exhibited such artistic talents as they possessed. Yet the fact remains that as prophecy and preachment in Greece was second rate so the art of ancient Israel was second rate. How shall we explain this difference in achievement?

The answer I think lies in the way in which the two cultures were conditioned themselves to see life. For reasons that are hard to understand now, the Greek was conditioned to see life in its variety. He saw the trees and the spirit that animated the tree; he saw the brook and its nyads. He saw the mountain; he saw the sun; he saw the wind; he saw the clouds; he saw all the powers of nature, their brilliance and their magnificence, their power, their ability to grow and he responded to these and out of that response he developed his analytic and pantheistic face, the great mythologies which are at the base of his culture which emphasize the variety and beauty, the particularity of things. He saw the particularity of men. There were Greeks and there were barbarians. He saw the difference between the races of men, the gross scientific differences, the color of one's hair, the color of one's skin, the shape of one's eye, one's stature, and he divided men as he divided nature into species and classes. In philosophy he saw the individual rather than the nation. Difference fascinated him and he tried to express this fascination in his art.

The Jew, again for reasons which are not quite clear, saw not so much the diversity as the unity. He saw all the objects of nature which science in his day taught him were separate and distinct as one though no one was yet able to speak of the basic substratum of energy, the atoms and molecules which somehow unite into the pulsating being all of life. Science spoke of difference, but somehow the Judean civilization saw behind difference to unity, behind the moment to

eternity. A representational art, Euphronius's art, is an art that glories in the moment. It glories in uniqueness. It glories in the meeting - in all that can happen at a given point in time. It sees the object and something of the quality of the object; the meeting and something of the distinctive potential in the meeting. Somehow in our Jewish tradition people were conditioned to look behind the moment, to what enlivens it, to the unity which binds all natural objects and all mankind together. To the Greek all races were separate, to the Jew it was "have we not all one father, has not one got created us all?"

Let's look at the vase. The vase has on it two great scenes taken from the Iliad, the great poem of the war of the argives from the Greek city states against Troy. Both scenes center on an ally of Troy by the name of Serapion who was king of Lycia and a descendent of Zeuss. One scene shows Serapion and some of his princes buckling on their armour, getting ready for war. The Iliad tells us that of all the herces who came to Troy none was more willing to fight and more daring than Serapion. It also tells how in the last year of the war Serapion was moved to be caustic with his Trojan allies. "This is your battle and I am doing the fighting." He had come to help them but he was always in the forefront and they were always behind. His time had come to die. He had shown an unbecoming degree of arrogance. He leads one last attack against the Greeks in which he was able to burn a number of Greek ships and then he struck down by a Greek hero, Patrocles. The scene on the front of the vase is of the naked and bleeding corpse of Serapion being picked up by two winged beings who will annoint it and bear it away. Above

them is the figure of Apollo commanding the proceedings. Zeus had seen the death of his heroic son. He had watched the Greeks strip the body of its armour, but he was determined that Serapio's heroism should not go unrewarded. He commanded Apollo to go down to oversee this operation. Apollo had brought with him Hypnos and Thanatos - Sleep and Death and these two winged beings had carried the body of the hero to a river where fresh water had modified the wounds. Then they brought the body of the hero to his own city where it was buried with appropriate rites.

These two scenes on this vase say a great deal. They remind us of a moment which was beloved to the Greeks from their ancient saga. They tell us something of the nature of heroism among the Greeks and of the belief that the gods will reward the soldier. They tell us something of the obligations which a hero takes upon himself. Serapion had not needed to respond as he did to the call of Troy but he had responded. It tells something of the care with which a hero's funeral rites must be handled - all ideas, ethical values of concern to the Greeks. But there is nothing that ties these ethical perceptions, the moment, together. It remains a distinct moment in time. These images are placed on a great vessel which has no other purpose than to be used at a banquet by rich Greeks, as a vessel in which to mix wine and water together. And the vessel is inscribed with the artist's name and the potter's name to certify to its value the same way we insist that a print have the signature of the man who was the artist. And, interestingly, as if to complete the picture of the immediacy of the worldliness of this particular understanding there is one other inscription on the vase: "To Leander, my lover." Leander was a male courtesan, a young boy, with whom the artist

was in love and with whom he had a typical Greek relationship. Somehow this homosexual Greek relationship, the banquet, the concepts of heroism, are all confused together in a single great work of art, even as life is confused for all of us. We try to understand what we must do. We live in the real world. We relate in terms of our real feelings and all of this remains to us that which our senses take in, a representation of the world as we know it.

Now turn to the unknown prophet of the exile, Deutero-Isaiah, who was Euphronius' contemporary. Deutero-Isaiah was much concerned with art. He very much misprized the arts. All of Deutero-Isaiah is in poetic segments except for one short paragraph in prose in the 44th chapter which is called usually an essay on idolatry. It's really not simply an attack on idolatry. It's an attack on the artist. He says: all artisans are as nothing. They are sightless. They work only for money. They never pour bronze for the statues except on the expectation of wages; they all ought to be ashamed of themselves and be red-faced. Why this attack on the artist? Because in the ancient world the economics of art became as today: with the need to feed one's children. To whom can one sell one's art? One sells art to a rich patron. Why does the patron buy the art? He may wish it to adorn his home, but more likely at a time he bought art as a donation to the Temple, that his god might be worshipped in the beauty of holiness and that he might be granted immortality in the world to come. As he has given to his god, so his god will return to him. There was an unacceptable tit for tat. Then, too, art was associated with the pagan cults. Most artists were, therefore, suspect in Deutero-Isaiah's eyes of somehow being involved in the idolatrous enterprise. But more than this.

As you read deutero-Isaiah you find in him the Hebraic view so different than the Hellenic view. The Hellenic view saw the individual. It saw the moment. It saw the meeting. The Hebraic view saw behind the moment, behind the individual, behind the meeting to the spirit which unites all mankind to the creative purpose of the universe to God. Listen to one of the great preachments of Euphronius's contemporary:

Who has measured the waters in the palm of his hand,
or with its span set limits to the heavens?
Who has held all the soil of the earth in a bushel,
or weighed the mountains on a balance
and the hills on a pair of scales?
Who has set limits to the spirit of the Lord?
What counsellor stood at his side to instruct him?
With whom did he confer to gain discernment?
Who taught him how to do justice
or gave him lessons in wisdom?
Why, to him nations are but drops in a bucket,
no more than moisture on the scales;
coasts and islands weigh as light as specks of dust.
All Lebanon does not yield wood enough for fuel
or beasts enough for a sacrifice.
All nations dwindle to nothing before him,
he reckons them mere nothings, less than nought.

What likeness will you find for God
or what form to resemble him?
Is it an image which a craftsman set up,
or a goldsmith cover with plate
or fit with studs of silver as a costly gift?
Or is it mulberry-wood that will not rot which a man chooses,
seeking out a skilful craftsman for it,
to mount an image that will not fall?

Each workman helps the other,
each man encourages his fellow.
The craftsman urges on the goldsmith,
the gilder urges the man who beats the anvil,
he declares the soldering to be sound;
he fastens the image with nails
so that it will not fall down.

Do you not know, have you not heard,
 were you not told long ago,
 have you not perceived ever since the world began,
 that God sits throned on the vaulted roof of earth,
 whose inhabitants are like grasshoppers?
 He stretches out the skies like a curtain,
 he spreads them out like a tent to live in;
 he reduces the great to nothing
 and makes all earth's princes less than nothing.
 Scarcely are they planted, scarcely sown,
 scarcely have they taken root in the earth,
 before he blows upon them and they wither away,
 and a whirlwind carries them off like chaff.

To whom then will you liken me,
 whom set up as my equal?
 asks the Holy One.

To whom will you liken? All the people of this earth, all the individuals, all the great historic moments, all the princes who manipulate men, all the powerful tyrants are as grasshoppers, as nothing, see behind power to the real power which is God. See behind the beauty of the natural object to the beauty which is the divine order. This capacity implicit in the vision of Deutero-Isaiah is the unique element in the visions of Israel.

We had our craftsmen. We had men who made the ark, the tabernacle, the tent of meeting. At the very time Euphronius was busy in Athens a number of Judeans were coming back from the Babylonian exile to re-establish Jerusalem, the temple. They brought with them the familiar holy objects, the menorah, the table for the show bread, the other symbolic objects which had been featured in the temple of Solomon. These were re-established in the second Temple. Artisans, carpenters and craftsmen of all kinds came back with these Judeans to rebuild the temple. We had artists, but our artisans were somehow reduced to

dealing with that which was simply symbolic, designed, which bespoke the word of God rather than the reality of the real world. We saw behind the moment to the eternal. The great symbol of the sanctuary was a great golden menorah, tall, seven-branched, each branch having flowered designs on it. It was the tree of life. It was the seven days of the week. It was the seven planets of the universe. It bespoke growth, light, life, the unity of all. This kind of symbolism is both grand, pregnant with meaning and terribly limiting to an artist. He wants to deal with variety not simply again and again with the same pattern, the same object, yet something in the Jewish tradition said only these objects and these symbols somehow convey the unity of God, the brotherhood of man, the unity of the moral law, the universal obligation of God's law for all men.

And there you have it, part of the explanation of the difference between the civilizations of Greece and of Rome. It's not a question of better and of lesser. Both are needed. We live in the real world, we live among people, we need to delight in the possibilities of the everyday. We also live in God's world and we need to delight in the meaning of God's divine plan and to be reminded of its obligation. In the last analysis it's a good thing that our civilization is a blend of Athens and of Jerusalem for they are two different and specific visions; one full of variety, full of movement, full of life, full of man, the other full of meaning and of depth and of God.

ISAIAH 40

Thus shall the glory of the LORD be revealed,
and all mankind together shall see it;
for the LORD himself has spoken.

A voice says, 'Cry',
and another asks, 'What shall I cry?'
'That all mankind is grass,
they last no longer than a flower of the field.
The grass withers, the flower fades,
when the breath of ^a the LORD blows upon them; ^b
the grass withers, the flowers fade,
but the word of our God endures for evermore.'

You who bring Zion good news, ^c up with you to the mountain-top; ⁹
lift up your voice and shout,
you who bring good news to Jerusalem, ^d
lift it up fearlessly;
cry to the cities of Judah, 'Your God is here.'
Here is the Lord God coming in might,
coming to rule with his right arm.
His recompense comes with him,
he carries his reward before him.
He will tend his flock like a shepherd
and gather them together with his arm;
he will carry the lambs in his bosom
and lead the ewes to water.

Israel delivered and redeemed

Who has gauged the waters in the palm of his hand,
or with its span set limits to the heavens?
Who has held all the soil of earth in a bushel,
or weighed the mountains on a balance
and the hills on a pair of scales?
Who has set limits to the spirit of the LORD?
What counsellor stood at his side to instruct him?
With whom did he confer to gain discernment?
Who taught him how to do justice
or gave him lessons in wisdom?
Why, to him nations are but drops from a bucket,
no more than moisture on the scales;
coasts and islands weigh as light as specks of dust.
All Lebanon does not yield wood enough for fuel
or beasts enough for a sacrifice.

^a the breath of: or a wind from. ^b Prob. rdg.; Heb. adds surely the people are grass.
You . . . news: or O Zion, bringer of good news. ^d you . . . Jerusalem: or
Jerusalem, bringer of good news.

ISAIAH 40

Israel delivered and redeemed

17 All nations dwindle to nothing before him,
he reckons them mere nothings, less than nought.

18 What likeness will you find for God
or what form to resemble his?

19 Is it an image which a craftsman sets up,
and a goldsmith covers with plate
and fits with studs of silver as a costly gift?

20 Or is it mulberry-wood that will not rot which a man chooses,
seeking out a skilful craftsman for it,
to mount an image that will not fall?

[6^a] Each workman helps the others,
each man encourages his fellow.

[7^a] The craftsman urges on the goldsmith,
the gilder urges the man who beats the anvil,
he declares the soldering to be sound;
he fastens the image with nails
so that it will not fall down.

21 Do you not know, have you not heard,
were you not told long ago,
have you not perceived ever since the world began,
that God sits throned on the vaulted roof of earth,
whose inhabitants are like grasshoppers ^b?

22 He stretches out the skies like a curtain,
he spreads them out like a tent to live in;

23 he reduces the great to nothing
and makes all earth's princes less than nothing.

24 Scarcely are they planted, scarcely sown,
scarcely have they taken root in the earth,
before he blows upon them and they wither away,
and a whirlwind carries them off like chaff.

25 To whom then will you liken me,
whom set up as my equal?
— asks the Holy One.

26 Lift up your eyes to the heavens;
consider who created it all,
led out their host one by one
and called them all by their names;
through his great might, his might and power,
not one is missing.

27 Why do you complain, O Jacob,
and you, Israel, why do you say,
'My plight is hidden from the LORD
and my cause has passed out of God's notice'?

^a These are verses 6 and 7 of ch. 41, transposed to this point.

^b Gr locusts.

Israel delivered and

Do you n
The LORD
grow
no m
He give
new str
Young
even in
but tho
they wi
they wi
they wi

Keep s
let the p
Let the
we will
Tell me
one gre
Who is
and mal
he scatt
and wit
he puts
swifter
Whose
Who ha
It is I, t
and to t
Coasts
the w

But you
you, Jac
race o
I have
have fet
and s
I have c
have cho
fear not
be not a
I streng
I suppo

^a come to meet me:
win new strength (ref
^c See note on verse 1.

ISAIAH 40

Israel delivered and redeemed

- 17 All nations dwindle to nothing before him,
he reckons them mere nothings, less than nought.
- 18 What likeness will you find for God
or what form to resemble his?
- 19 Is it an image which a craftsman sets up,
and a goldsmith covers with plate
and fits with studs of silver as a costly gift?
- 20 Or is it mulberry-wood that will not rot which a man chooses,
seeking out a skilful craftsman for it,
to mount an image that will not fall?
- [6^a] Each workman helps the others,
each man encourages his fellow.
- [7^a] The craftsman urges on the goldsmith,
the gilder urges the man who beats the anvil,
he declares the soldering to be sound;
he fastens the image with nails
so that it will not fall down.
- 21 Do you not know, have you not heard,
were you not told long ago,
have you not perceived ever since the world began,
that God sits throned on the vaulted roof of earth,
- 22 whose inhabitants are like grasshoppers ^b?
He stretches out the skies like a curtain,
he spreads them out like a tent to live in;
he reduces the great to nothing
- 23 and makes all earth's princes less than nothing.
- 24 Scarcely are they planted, scarcely sown,
scarcely have they taken root in the earth,
before he blows upon them and they wither away,
and a whirlwind carries them off like chaff.
- 25 To whom then will you liken me,
whom set up as my equal?
— asks the Holy One.
- 26 Lift up your eyes to the heavens;
consider who created it all,
led out their host one by one
and called them all by their names;
through his great might, his might and power,
not one is missing.
- 27 Why do you complain, O Jacob,
and you, Israel, why do you say,
'My plight is hidden from the LORD
and my cause has passed out of God's notice'?

^a These are verses 6 and 7 of ch. 41, transposed to this point.

^b Or locusts.

Do you not know, have you not heard? 28
The LORD, the everlasting God, creator of the wide world,
grows neither weary nor faint;
no man can fathom his understanding.

He gives vigour to the weary, 29
new strength to the exhausted.
Young men may grow weary and faint, 30
even in their prime they may stumble and fall;
but those who look to the LORD will win new strength, 31
they will grow wings like eagles;
they will run and not be weary,
they will march on and never grow faint.

Keep silence before me, all you coasts and islands; 41
let the peoples come to meet me.^a

Let them come near, then let them speak;
we will meet at the place of judgement, I and they.
Tell me, who raised up that one from the east, 2
one greeted by victory wherever he goes?
Who is it that puts nations into his power
and makes kings go down before him,^b
he scatters them with his sword like dust
and with his bow like chaff before the wind;
he puts them to flight and passes on unscathed, 3
swifter than any traveller on foot?
Whose work is this, I ask, who has brought it to pass? 4
Who has summoned the generations from the beginning?
It is I, the LORD, I am the first,
and to the last of them I am He.
Coasts and islands saw it and were afraid, 5
the world trembled from end to end.^c

But you, Israel my servant, 8^d
you, Jacob whom I have chosen,
race of Abraham my friend,
I have taken you up, 9
have fetched you from the ends of the earth,
and summoned you from its farthest corners,
I have called you my servant,
have chosen you and not cast you off:
fear nothing, for I am with you; 10
be not afraid, for I am your God.
I strengthen you, I help you,
I support you with my victorious right hand.

^a come to meet me: prob. rdg., transposing, with slight change, from end of verse 5; Heb. win new strength (repeated from 40. 31). ^b before him: prob. rdg.; Heb. om.

^c See note on verse 1. ^d Verses 6 and 7 transposed to follow 40. 20.

Your TEMPLE Calendar — Clip and Save

SUN MARCH	MON	TUES	WED	THURS	FRI	SAT
11 Adult Education 9:30 a.m. Parlor of The Temple SERVICE THE TEMPLE 10:30 a.m. Rabbi Silver will speak on GREEK VASES AND HEBREW VISIONS EMIGRANT DAY PROGRAM Branch - 9:30 a.m. - Noon	12	13 TWA Activities - Branch 10:00 a.m. - 12:00 noon TWA Exercise Class 9:30 a.m. - Branch Bar Mitzvah Class 3:30 - 4:30 p.m. - Branch Mid - Week Classes — 4:30 - 5:30 p.m. — Branch Temple Board Meeting 8:00 p.m. - Branch	14	15	16 Service - 5:30 p.m. The Temple Chapel	17 Shabbat Service 9:45 a.m. - Branch Bar Mitzvah The Temple Chapel 11:00 a.m. Andrew Herman
18 Adult Education 9:30 a.m. Parlor of The Temple SERVICE THE TEMPLE 10:30 a.m. Rabbi Silver will speak on IS HAMAN STILL WITH US? PURIM FESTIVAL Branch - 3:30 - 7:00 p.m.	19 TEMPLE MEN'S CLUB ADULT EDUCATION 2nd Session RABBI SILVER Lecture "BUDDHA TO ZEN" Branch - 8:00 p.m.	20 TWA Activities - Branch 10:00 a.m. - 12:00 noon TWA Exercise Class 9:30 a.m. - Branch Bar Mitzvah Class 3:30 - 4:30 p.m. - Branch Mid-Week Classes — 4:30 - 5:30 p.m. — Branch	21 TWA Board Meeting 10:00 a.m. - Branch TMC Board Meeting 8:00 p.m. - Branch	22	23 Service - 5:30 p.m. The Temple Chapel 9th Grade Toronto Trip	24 Shabbat Service 9:45 a.m. - Branch Bar Mitzvah The Temple Chapel 11:00 a.m. Ronald Bildstein
25 Adult Education 9:30 a.m. Parlor of The Temple SERVICE THE TEMPLE 10:30 a.m. SPECIAL TWA SERVICE "THERE IS NO END TO LEARNING" 9th Grade Toronto Trip	26	27 TWA Activities - Branch 10:00 a.m. - 12:00 noon TWA Exercise Class 9:30 a.m. - Branch Bar Mitzvah Class 3:30 - 4:30 p.m. - Branch Mid-Week Classes — 4:30 - 5:30 p.m. — Branch	28 Temple Men's Club QUAD TEMPLE DINNER 6:30 p.m. - Brith Emeth Speaker - Alvin Rosenfeld	29 University Circle School Board - 8:00 p.m.	30 Service - 5:30 p.m. The Temple Chapel	31 Shabbat Service 9:45 a.m. - Branch Performing Arts Weekend Red Raider Camp
APRIL	2	3 Bar Mitzvah Class 3:30 - 4:30 p.m. - Branch Mid-Week Classes — 4:30 - 5:30 p.m. — Branch Mr. & Mrs. Club Board Branch - 8:30 p.m.	4	5	6 Service - 5:30 p.m. The Temple Chapel FIRST FRIDAY 8:15 p.m. - Branch SABBATH SONGS FOR TODAY AND TOMORROW	7 Shabbat Service 9:45 a.m. - Branch Bar Mitzvah The Temple Chapel 11:00 a.m. Daniel Shon Bar Mitzvah The Temple Chapel 4:30 p.m. Hedy Kangesser
1 Adult Education 9:30 a.m. Parlor of The Temple SERVICE THE TEMPLE 10:30 a.m. Rabbi Roth will speak Performing Arts Weekend TWA FLEA MARKET Branch - 3:30 - 10:00 p.m.	TWA FLEA MARKET Branch - 11:00 a.m. - 8 p.m.					

Kaddish

Friday MARCH 9

Sunday " 11

Those who passed away this week

EDWIN H. GRAVER

MINNIE KATZ

EDITH KENDIS

DR. MANUEL E. MELTZER

LENA UNGER

Yahrzeits

FRANK I. KLEIN

ROSE SCHAFFNER LIEBENTHAL

ESTHER MEYER

LOUISE W. HELLER

MINNIE FORSCH GREENSTEIN

JACOB BASS

TILLIE DOLIN

JULIE BAER

IGNATZ ASCHERMAN

MAUDE SINGER MEISTER

JOSEPH H. GROSS

CHARLES EISENMAN

NATHAN WEISENBERG

JUDITH MEYERS

ESTELLE K. SCHAFER

DOROTHY LEVITT

MINNA G. KERN

MORTON EUGENE GOLDEERG

MORRIS LOUIS LEVINE

ETHEL ROSENTHAL NAGUSKY

SOL M. KOLISKEY

SOPHIE LERNER

READ ON SUN. MAR. 11 ONLY
MATILDA DANZIGER GOODMAN



20th cent. ~~about~~ (from ~~reference~~, ~~medium~~, Van ~~left~~ - 3 of
at ~~important~~ collection of ~~curious~~ - 6

Some asked: Why should we have ~~physical~~ ~~as~~ ~~accompanying~~
piece for a ~~very~~ ~~slight~~ ~~reference~~ ~~by~~ ~~apparently~~ ~~needed~~ ~~more~~
and ~~to~~ ~~exhibit~~?

Thomas ~~Barry~~ ~~to~~ ~~make~~ ~~and~~ ~~to~~ ~~have~~ ~~more~~ ~~gold~~ ~~and~~
~~real~~ ~~metaphors~~ - ~~Then~~ ~~there~~ ~~was~~ ~~no~~ ~~from~~ ~~disappointment~~
disagreed about ~~to~~ ~~use~~; but I ~~strongly~~ ~~dislike~~ ~~association~~
many of ~~the~~ ~~pictures~~ - - at ~~London~~ ~~I~~ ~~understand~~ ~~MHA~~ ~~about~~
but ~~perhaps~~ ~~a~~ ~~more~~ ~~careful~~ ~~of~~ ~~the~~ ~~exhibits~~ - ~~and~~ ~~use~~

the rule for ~~names~~ ~~to~~ ~~name~~ ~~the~~ ~~exhibits~~ ~~and~~ ~~reference~~
for ~~the~~ ~~public~~ ~~and~~ ~~the~~ ~~to~~ ~~be~~ ~~the~~ ~~reference~~ ~~of~~
~~from~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~of~~
private ~~reference~~

There ~~was~~ ~~not~~ ~~any~~ ~~disagreement~~ ~~of~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
reference ~~and~~ ~~my~~ ~~and~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
I ~~just~~ ~~as~~ ~~was~~ ~~in~~ ~~NYC~~ ~~and~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
to ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
it ~~is~~ ~~involved~~ ~~in~~ ~~solidity~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
by TV ~~and~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
let ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
change ~~just~~ ~~with~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
let ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~
be ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~ ~~to~~ ~~the~~ ~~reference~~

was at his rated industrial & my 7 years - but that
it had been my 2 years before 2 years before it
CONVENTION, - a former ETHIOPIAN ~~with~~ N of Name. The
stakeholder had already arranged several persons related
to him & conference.

[illegible][illegible]

The best is to have spent not so much - but
 all over a single copy of a good explanation of why I
 have had small runs on my mind - not, ~~so much~~ and
 to look to you about ~~small runs~~ a ~~black~~ run -
 I have always had you at the top of my style &
internal of a civil (like a ~~black~~) mind as a
philosophy - which makes me be ~~sure~~ to write

[illegible]

related to the overall situation
The disparate interest & equally developmentally
as 2 separate units has been repeatedly expressed —
The concern around the equity in the use of con-
cerns = Values related to the WORKS OF MAN —
justice = the WORKS OF God — a great idea

because popularized - a kind of

Thus the sharp contrast of the sculptor's plan
showed the 2 primal paths our race has tried
Hellenic, the pursuit of man complete as man
Judaic, pregnant with the living God

Reverend, who of Primal Paths & Racial Talents in Greek & the
Judaic as based on - - - - -
Judaic - - - - -
revelation - - - - -
in the world - - - - -
not how the D.I. - - - - -
revelation - - - - -
less - - - - -
and - - - - -
simples -

and the mystery of the Egyptian question
the great revelation for the Bulgarian people - led by Zambardo
had returned to reveal the truth and brought back with
him the sacred record of the 1st Temple which had
been preserved by the Wells - - - - -

That it remains less kind letters, families ^{2d} but different values
 on art, juice - - 2 the unhappy quarter room
only. Gift enriched on just out - enriched had can
was a single answer - The 2nd conclusion - you should
not quite only you was your in the document any to
which entire spirit, has been limited to single words
to which mean just to play with the word from - back
the first to see to DON THE IN AD as that was it -
7 was about 70 years ago found figures and was

recovered

WRHS
 1900 DAVID RAY FURMAN
 AMERICAN JEWISH ARCHIVES
 of the Union, Bouvar
 own material - recovered
2nd series and rounded which
had been added to the list
recovered series of recovered series
to left recovered recovered recovered
Revised to be recovered recovered recovered
which to see the recovered recovered recovered
Revised to be recovered recovered recovered
recovered recovered recovered recovered recovered
recovered recovered recovered recovered recovered

Apple is big to house of the sun a man to sky
2 1972 come to meet surprise all corner of old -

leaves of potted plants for the Poll - (leaves of plants)

[illegible]

~~nothing~~ - & to be referred to the same in and more places
but not applied to particular examples - and see attached

test to molecule 160 21 5000
- after this not much any substance - to read for

The early formative stage of the 2nd conventional stage -

Did not see any ANTONI - ANTONI
when we went walking near the bridge road -

the Bygone days
to a spherical island. — But I mean to be

When it has not come much work in quarrying -
just as it never has the creek hardly ever comes in quarrying much
to be done - & I suspect that the same thing for the
future - but not as hardly as now stagnant,

The great purpose of the Book & Notes is to
explain / concerning - all of the best things seen on
these great scenic in the past - to show to my self
in the past and not rules as contemporary of significance -

Conclude the Book of AN ESSAY ON IDOLATRY -
which it is really a SATIRICAL DISTINCTION against the past
and modern ideas WRHS

Those who see the past and know
who even stagnant and on found a modern
image without expecting some new
ALL ARTWORKS should show and be renewed,
2 last times place as renewed of art - PATRONS - and
especially intentional with renewal - The Temple
renewed beautiful renewed for renewal - renewed to
renewed - Patrons renewed first and no renewed could
be more renewed to be seen on a new of art -
in the past more likely to see the renewed renewed renewed



The number of old small 6 do need and interest -

of some 2 million - 10 per
had had to be bagged. General Sanchez reception - 100

as entire part - a sample of human and the

Build deep of fuel
 Cape - the name was used several times -
 last winter - copy

6. COPIES TO MANAGER - 11 have the most

and one further for and in your notebook in case

means, I can't do it for you for appropriate benefit - 24
on hence legal & ~~a~~ beneficially printed - but can be
used yet without it?

21 says something of the nature of a copy of
hence

21 says something of the nature of the copy to be made
to be made

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

21 says something of the nature of the copy to be made
from hence of benefit

by the hand of my executor & son - Bye-bye - 10
with my son - Bye-bye - 10

Just not all (10) but bye-bye (10)

