



Daniel Jeremy Silver Collection Digitization Project

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

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

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

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The Objects We Hold Sacred, 1986.

THE OBJECTS WE HOLD SACRED

Daniel Jeremy Silver

January 5, 1986

Henry Luce made a considerable fortune with Life Magazine by taking seriously the old maxim that a picture is worth ten thousand words. And television has, of course, exploited the image beyond anything that Henry Luce could have imagined. We think in images. Aristotle defined man as a thinking animal and we tend to think of the ways in which we go about the intellectual enterprise as being essentially conceptual, that is we deal with ideas, but, in point of fact, we tend to deal with concrete images. Man's first writings were pictographs, direct images of what he was trying to present, and it literally took him thousands of years before he was able to make the leap from writing in pictures to writing in symbols which represented sounds and, therefore, a whole variety of words. I often have the hope that we have begun to learn in our image-exploited age something of the limits of what images can present to us, that images present to us the foreground and not the background, the immediate and not that which leads up to it, that pictures can lie. Sometimes they lie without a great deal of consequence. You walk into a minor officeholder's room and you'll see the walls surrounded with pictures of this man with all the great political figures of the time, smiling at each other. And what the pictures do not say, of course, is that before any speech the great man spends five minutes having his picture taken with 150 people, each one takes 20 seconds, smiling at them and then they plaster their walls with this proof of their entre into the corridors of power. When we see a picture of a demonstration, we don't know whether the demonstration is spontaneous or contrived, organized, who organizes it, what their purpose is, what their agenda may be.

All that we see are the placards and the people on the street.

We had a wonderful example of the power of a picture to mislead when during the TWA hostage crisis last summer those who had taken the plane and taken the hostages brought some of these hostages to the table before the eyes of the television cameras of the world and one of the hostages began to speak very positively of the cause, the supposed cause, of the people who had taken the plane. What was not said was that this man worked in Aman for a company that depended upon Arab well-being and support for their concession and that he hoped to go back to Aman to complete the task which was assigned to him. Motivation, background, these things cannot be presented to us by the image. Nevertheless, far more than most of us believe, we are controlled by, our thinking processes are controlled by the image. And even when we strive to get beyond it, we recognize the difficulties involved in it. I'm sure you don't have this problem, but I do, and that is when the physicists and the astronomer and the scientist begin to talk of those sub-atomic particles which cannot be seen or drawn they lose me. I'm really not able yet to conceive of what a quark is, what it means to be a neutron or proton. They explain to me their use, but I somehow cry out, what is it, show it to me, and if they can't show it to me in the microscope or they can't show me a black hole through a telescope, I have very great difficulty in understanding what is involved. And so it is that it is not at all surprising that the great religious traditions have, all of them, used images and symbols in order to express to the communicant, to the world, who they are and what they stand for. When you walk into a church the first thing that you see sometimes is in the architecture itself;

sometimes simply there, hanging over the altar, is the cross, and you know immediately the religious tradition involved and something of what the communicant can expect when he enters such a place.

The great religious symbols of humankind tend to express the deepest truths of that particular religious tradition. Take the cross. When a Roman Catholic looks at the cross, of Jesus hanging on it, tortured with a crown of thorns on his head, what does he see? He sees his faith. He sees the mercy of God who allowed, according to his tradition, his only son to die for the sins of mankind, to bring redemption to humankind. He sees suffering humanity which can be redeemed only through the church. He sees the martyrs of the church, the blood, the martyrs who built the church and he feels a loyalty because of that. And one assumes that the Roman Catholic who enters the church is not simply a Roman Catholic but one who lives, let's say, in Northern Ireland, you'll see not only those truths but some which are immediate to his own day because the power of an image is what we bring to it. And a northern Irish Roman Catholic will see the blood of the IRA martyrs; he'll see the involvement of his church in the attempt to free Ireland from the domination of Protestant England and a variety of other political issues of that type.

Now, the cross itself is simply a cross and if we were to resurrect, let's say, a Roman from Republican times, a citizen of Rome who lived before any knowledge of Christianity ever reached that city and we showed him the cross, the cross would be nothing more to him than, let's say, a noose is to us. It was a symbol of a way in which a criminal was trussed up and executed and nothing

more. The power of the image is in the assumptions, in the conditioning, the preconceptions that we bring to it. Images are essentially silent, that is they depend upon what we see in them, what we've been taught to see in them for the power and the ideas which they communicate. And, interestingly, if you want to study the deepest changes which take place in the heart of any religious tradition, notice when that tradition tends to change its central system of symbols and images. If you walk into a Roman Catholic church you see the cross and you see Jesus hanging on the cross. If you walk into a Protestant church, you'll see the naked cross; Jesus has been, in a sense, taken down. Now, what is involved? Several things. In the first instance, Jesus on the cross represents pained, bruised, sorrowful, suffering mankind, a human condition which can never get beyond the way of tears which is the way in which the medieval world saw humankind. The Protestant Christianity came into being at a time when there was hope, the age of discovery, the industrial age, the beginning of the age when people thought they would be able to transform the nature of their communities through their own efforts, create a better life here on earth. And so they wanted to take down the symbol of mankind bound to the cross, mankind unable to achieve salvation on their own, and give simply an image of the church and the promise that the church brings of eternal life or whatever the promise that they see in it. In fact, the way of tears and the promise of eternal life can never be separated. And you also have in the taking down of the figure of Jesus a concern, particularly in the second and third generation of those who led the Protestant tradition to try and get beyond the sense of the miraculous, of the Christ, to begin to see the human Jesus,

to see the man who was a teacher, the man who may have not been the son of God but who was certainly a great religious leader of one kind or another.

Now, there are traditions, religious traditions, which use symbols unabashedly, easily, without too much concern for the possible misuse of the symbol because the cross can be used as much on a saint's clothing as on the shield of a crusader, but there are also traditions which are concerned with symbols because symbols are images, they are concrete images, they can become icons, idols, and particularly in Islam and in Judaism where the sense of monotheism, of the omnipresence of God, of a god who cannot be seen, cannot be described, is so dominant. You have an attempt made by these two great religious traditions to avoid centering people's minds on some kind of visible, tangible, clear image. And so if you walk into a mosque you'll see prayer rugs on the floor and you'll see an open space and you won't see any cross, any symbol which is distinctive, defining of that faith. What you will see is a mihrab, an architectural design someplace in the mosque which points the worshipper in the direction of mecca, of the haram and the abba, the place where Mohammed brought the message of God's word. You'll see a minbar, a raised platform on which the caliph originally sat, the political leader of that society sits, symbolic of the insistence of Islam that church and state must in fact be wedded together, they can never be separate. And you may see along the walls of the mosque inscriptions in a flowing Arabic script of lines from the Koran, the recitation of God's word, but no object, no image as such will strike your eye because Islam, like Judaism, has attempted to convey the idea that

God cannot be seen, God cannot be named, God cannot be described, God is everywhere, beyond human definition. But the power of our need to visualize in a concrete way even religious teachings must never be underestimated.

Buddhism began as a teaching, the teaching about the tract which is worldliness, physicality, the teaching about other worldliness, about denial of the appetites, a teaching which emphasized a life of meditation and a life of contemplation. And if you went into the early, classic Buddhist prayer rooms you would find simply an empty space in which people sat and contemplated their inner spirit and atman, the world spirit. And if you look at the early Buddhist art, you'll see that the buddha is never pictured. What you'll see is simply a footprint, the sense of the presence of the buddha, the teacher, but what is important is the teaching and not the presence of the man himself. But in the great Buddhism which became popular throughout most of Asia, change took place. People needed more than the truths that the buddha taught than a life of contemplation so you now have a prayer room, a worship hall, which is dominated by a great gilded buddha, sitting cross-legged, inscrutable, impassive, calm. The figure transmits a sense of calmness, of inwardness, of immovability, of unworldliness, but the image is there, visible, the need of people for such images is clear.

And if you look at our own tradition you find that this tension between a religion which attempts to say to the worshippers, God cannot be seen, God cannot be described, God is but we can't tell you very much else about Him, and your need and mine to think in concrete terms and our tendency to think in terms of

images, that this tension has been battled over through the centuries in the way in which we treat the Torah.

To understand this tension and how we've dealt with it, I have to go back for a moment and tell you a little about the origins of the synagogue.

The Torah played no role whatsoever in worship in the Temple in Jerusalem. For the first 1200 years of Jewish conscious existence the Torah was in the process of becoming. We think that by the fourth or third century B.C.E. there were probably scrolls of the individual Five Books of Moses in the library which was kept in the Temple, but as an object used in worship, as a visual object, architecturally and as part of the Temple or as an object taken out and read as we read the Torah in our worship, the Torah played no role in the Temple. The Torah is part and parcel of the development of the synagogue, of what we have and what we share. Now, the origins of the synagogue are lost in dim history of the past. What we do know is that there were informal places of meeting by Jews wherever they lived beginning in the Babylonian exile in the sixth century B.C.E. We don't know what took place in these places of worship. Some of them may have been simply study halls. Some of them were places in which Jews met as town halls to discuss the issues of the day. Some of them were places where they certainly met during the holy days and the sabbath for some kind of religious observance, but we have no idea in what that observance consisted. What we do know is that once Jews rebelled against Rome in 66 of this era and the Temple was destroyed in 70, the centrality, the sacredness of the Temple was transferred in some ways to the synagogue. Before the destruction of the Temple in the year 70, Jewish life had about it

something of the emotional flavor of Muslim life. The Muslim hopes to be able to make a pilgrimage to Mecca, to the great center of his tradition once each year, once in his lifetime. And the observance which takes place at Mecca somehow keeps his people right with God. It's there that the central acts of the worship take place. And that was true in the Temple. The Jews all over the Middle East sent each year to the Temple a half shekel as their contribution to its upkeep and outfitting. They participated in the acts which took place at the altar and somehow they felt that it was these acts which took place at the altar which kept Israel right with God. And they hoped, many of them, to make a pilgrimage to Jerusalem at least once in their lifetime. Now the Temple was destroyed and the synagogue becomes a small sanctuary, dispersed sanctuary, and the people instinctively turn to the synagogue and to the sanctuary by allowing certain acts which took place originally only in the Temple, the blowing of the shophar, the holding and the blessing of the lulav and the ethrog on Sukkot, acts of those types, and allowed them now to take place in their synagogues. And they organized the worship of the synagogue so that the times of the worship coincided with what had been the times of the sacrifices in the Temple in Jerusalem - shahrih, minham, - the traditional times of Jewish worship are simply the times when the sacrifices were offered each day in the Temple. But with the Temple being destroyed, the synagogue becomes in a sense Israel's Temple, but the synagogue is a very different kind of institution. It does not have obviously sacrifices. Sacrifices were possible according to Torah law only in the Temple itself. And so there had to be a

from visual thinking to audio thinking, to thinking with his ear,

new focus for worship and, interestingly, several centuries before the destruction of the Temple, groups of Jews known as the hasidim and later as the Pharisees, people we call the sages, had begun to find a new focus, a new definition of Judaism. They had reformed Judaism just the way the Protestants reformed Roman Catholicism. They had reformed Biblical Judaism by looking at the Torah which had now come into being not simply as a history of the early traditions of our people, not simply as a list of the God-given instructions, the terms of the covenant, the torot, but as Revelation, God's speech, and they insisted that in God's speech, which we had in the Torah, was not only what was there on the surface, but God's speech has infinite depth. Turn it over, turn it over, for everything is in it. And that by study of this text one could find out the physical truths and one could find out the metaphysical truths and the philosophic truths and the theologic truths, all that one needed to know, all that humankind would ever be able to know about life, being, existence.

And so the Torah becomes the new focus of our tradition and we begin to develop that tradition which traditional Judaism still has, that the Torah is the only worthwhile educational curriculum because in the Torah and out of the Torah one develops all those truths, ethical, moral, spiritual, which can ever be developed and devised for and by man.

Now, to make the Torah central in our tradition, they were not attempting to make scroll the object central, but to make the hearing of God's speech central. And it's interesting, in both Islam and in Judaism the attempt is made to raise the worshipper from visual thinking to audio thinking, to thinking with his ear,

to hearing God's word, to listening to God's word, to obeying God's word, understanding God's word. The word Koran means recitation, in Hebrew mikra, the same, we recite, we chant the Torah. We don't simply hand it to everyone and say, now, read it quietly to yourself. It is read out. It is to be heard.

But because we are people who think visually, what developed in the synagogue was a practice in which the Torah was brought into the synagogue after 70 and read in some kind of form. Originally, it seems to have been read on or before the holidays, those portions which dealt with the law of that particular holiday. Later there seems to have developed the concept of reading each Sabbath. In Israel and Palestine originally the formula was that one read through on the Sabbath of the year the entire Torah in the course of a three-year cycle. About the fourth or fifth century in the non-Roman parts of the Middle East, in Parthia, Sassanid and in Persia, the land the Jews called Babel, the Babylonian Talmud was put together, we read through the Torah in an annual cycle and that's the way we still use in the synagogue today. And then they added readings of the Torah on the market days, on Mondays and Thursdays as well as on the holidays and the Sabbath and that's the tradition which survives.

But it's interesting, in order to impress Jews with this new definition, this new shape of Judaism, the rabbis had to use visual symbols. Archeologists have been working now for the last thirty or forty years in the Middle East and they have uncovered about forty synagogues from the second, third, fourth through the sixth century. And as you know, any number of these synagogues had mosaic floors, floors in which Jews had either commissioned

the depicting of things which were sacred to them or had depicted with stone on these images themselves. And perhaps the most traditional of all of the images which appears in the stone floors of these early synagogues is one in which you see in the center a gabled roof; in front of the gabled roof are two columns; between the two columns is a curtain rod; and hanging from the curtain rod is a curtain, partially open, and in back you see what seems to be the doors of a wooden cabinet. And this object is flanked on each side by two great seven-branched menorah, candelabra which stood in the Temple in Jerusalem. Clearly, this is all symbolic of the Temple which was, and in messianic times will be again. But when one looks closely at the central image something interesting develops. If you're a numismatist and you know something about early Judean coins, you know that as early as the ^{time of the} Maccabees, the Hasmonean dynasty, the coins were struck with this same image on them, long before the destruction of the Temple. They had the gable and the two columns and the curtain partially open, but instead of what seems to be a cabinet you had the big bronze doors which stood in front of the Holy of Holies in the Temple in Jerusalem. And what you have here is an image of the facade of the Temple. It was gabled. It had two free-standing pillars in front of it, columns, even though their names Joachim and Boaz, we don't know why they were called by these names but they were. The doors which led into the Holy of Holies and this sense of a curtain which was inside the Holy of Holies which separated the room in which sacrifices took place, a shogred was offering, from the empty room, divir, which had somehow within it the presence of God itself. the scroll is not an idol, it is what is in the scroll and

And now what you have in the synagogue is a picture not only of the Temple which will be again, but you have a depiction of the Temple which is the place where the Jew meets God with the instead of the doors of the Temple being pictured, the doors of a wooden ark which holds the scroll of the Toray being pictured.

Libraries in the ancient world were not like our libraries. We put our books on shelves. We shelve them one next to the other without, really, any kind of separation between them. The ancients used manuscripts. The manuscripts were rolls, rolls of parchment, rolls of velum, rolls of papyrus, and they had shelves in their libraries, but the shelves were divided into bins. Into each bin they inserted a scroll on its side and they would thread a tag through the top of the scroll which would hang just outside the shelf which would tell you the name of the scroll or the author of the roll or something of that type. And we have a number of depictions of cabinets like these, they were called armoria in Latin from which the armoire, the cabinet form which is still used today takes its name, we have depictions of these in various gold glass and other kinds of images which come down from Roman antiquity. Now, originally, the Jews kept their scrolls in these cabinets and these cabinets were kept outside of the synagogue itself. Instead of the ark being central as it is in every synagogue today, there was no ark. There was simply a room to which people came. Perhaps there was a bench around the wall and certainly there must have been rugs on the floor and it was a prayer room in that sense. And they would bring in to the sanctuary the scrolls to be read. They would bring them in only when they were read. It was an attempt to say, the scroll is not an idol, it is what is in the scroll and

on the scroll, the words that you read from the scroll, the words that you really chant from the scroll which are important. And the earliest of the synagogues which have been dug in Palestine and Israel and Trans Jordan show a simple rectangular room, a square room without any architectural area for a Torah niche of one kind or another. But you have this image on the floor which tells us very clearly that the rabbis were attempting to say to the people in a visual way, it is through the Torah that you will come to God. Just as the ancient priests had said that it is through Temple that you come to God, now the rabbis were saying, your Temple is the Torah and it is through the understanding of the Torah that you will come to God.

Interestingly, the emotional pressure of our ancestors was such that by the third or fourth century they could no longer keep the scroll outside the sanctuary itself. People wanted a sense of the presence of God in the sanctuary itself and so you had the Ark moved into the synagogue. First, it seems there was what is called a Torah niche, simply a place in which a box was put with a Torah inside of it. At that point in the service, at the beginning of a service, and kept there for the length of the service. This kind of case which comes from the Sephardic world, it's Egyptian, this particular one is 19th century, is a very late descendant of those very early Torah cases. The Torah was simply put in a case, probably on rollers, never taken out of the case and the case would be portable and would be brought into the worship room at the beginning of the service in which the Torah would be read and somehow it represented concretely, visually, the presence of the word of God, if not of God Himself, and when you wanted to read from the

portion of the week, you simply rolled the Torah to that portion and read it inside the box itself. It was never taken outside of the box.

And then they moved the whole armoria into the sanctuary, and by the fourth century, the synagogues which were built in the fourth, fifth and sixth century, we begin to find that there are indentations in the walls, there was a place in the wall put in the armoria and out of that comes the ark as we know it in all of our modern synagogues.

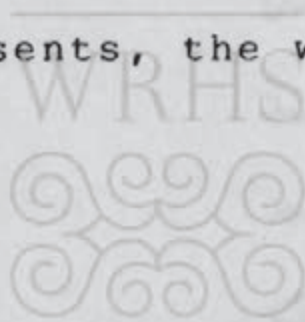
But again, the rabbis tried to say to the people, this is the word of God but not God, and so they hid God behind a parochet, behind a curtain. They hid God behind some kind of casement so that you wouldn't have a sense of the image being directly in front of you. And that's why you have the curtain in the image in the floor in front of the armoria. And that's why in the medieval European synagogues you have always these great ark curtains, of which we have a number in our museum, which covered the face of the ark and give you a sense of the mystery, the power, what lies behind it, but deny you visually the object itself lest you turn that object into an idol.

But interestingly, also, our ancestors, particularly our European ancestors did in fact, to a large degree, turn the Torah into an idol. If you look at the way the Torah is dressed in most European synagogues, it's on these two wooden pins so that it can be rolled, and there's a mantle put over it, and then there is a breast plate, jewelry hung from it, and then a great crown is placed on top of the Torah, and the Torah is made to look like a great idol. And those who study art history insist that the shield

and the crown, however we have redefined them, are direct descendants of the ways in which southern Europeans dressed up their idols in their churches when they took them out of the churches for processions through the city on great holy days. They were crowned. The Virgin Mary was crowned. They were given jeweled apurtenances. They were dressed in resplendent velvets and when the Toray was processed through the traditional European synagogue you would find that after devotions you take your tallit and to kiss it to your lips and then kiss the hem of the skirt of the Torah as it would pass you, to return it to your lips, and this was an act of devotion just like the after devotion of Europeans when images of the church were passed through the city. Devotion is understandable and in our tradition we've always had to tread a very sensitive line between our attempt to be philosophically and theologically true to our convictions about the omnipresence, the oneness, the non-definability of God and your needs and mine to perceive, to relate to a concrete object and to make this object crucial in our lives.

But when all is said and done, the Torah represents to us not an object but words, speech. It is the miracle which lies at the heart of our Jewish tradition. I confess to you that I've never really known what we mean by the word revelation, how God speaks to man. Revelation has always meant, however, one thing to me, that over the last two thousand years Jews in every synagogue on every Sabbath and every holiday have met and they have read a portion of this Torah and on the Sabbath that portion has been purely arbitrary, it's whatever has been the assigned section of the week,

and somehow, whatever be their situation, happy times, sad times, times of danger, times of security, whatever be the condition of their lives, if there's a great moment in their lives, if there's a sad moment in their lives, they have found something in that text which was apposite to the moment, and that to me is the meaning of revelation, a book of infinite insight and wisdom, a book which somehow speaks to us through the ages, whatever be our situation. How that comes about, I can't tell you. A great deal has to be what is in the text itself. Some of it, surely, is in the ingenuity of the preacher, but regardless of how ingenious the preacher may be, the words have power and it is the power of those words which the synagogue affirms. The Torah itself is merely the object which controls, which presents, the words.



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一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

[illegible][illegible]

[illegible]

The saying follows & is there seen to mean
 refer to matter & is David's body - 2. 2nd. body
 follows - and the name Body of James - follows
 deuter & the /SPN in James - the 1st body -
 which is given of 7 years body - 2nd body - 2nd body
 now - second in body of a certain - which is
 the first body which is the 1st body -
 for the body - the 1st body of the body - the body
 from which people come to the 1st body -

[illegible]

[illegible][illegible]

