

Digitizing sponsor Internet Archive. community life / Vivian B. Mann -- Symbols of the legacy: family and home / Vivian B. Mann -- The legacy of tragedy and.

While we know the role of Western governments against other peoples, with a history of imperialism that benefitted the ruling elites and banking dynasties, history is also rife with examples of Jews supporting and using Muslims against Europeans. Jewish historian Salo Baron identified many of these Jews as descendants of Carthaginian converts: As he said in an interview with an Israeli newspaper: And then I saw that Tariq ibn Ziyad, the supreme commander of the Muslims who conquered Spain, was a Berber, and most of his soldiers were Berbers. And the truth is there are a number of Christian sources that say many of the conquerors of Spain were Jewish converts. The deep-rooted source of the large Jewish community in Spain was those Berber soldiers who converted to Judaism. After her kingdom was conquered by the Arabs, she was beheaded but her sons Bagay and Khanchla, converted to Islam and led many of the Berber units "sent against the West [Spain] to make war jihad in the name of God. We can nevertheless conclude that the spread of Judaism which occurred after the Roman defeat of Carthage in BC and thereafter spread to many Berber tribes, means that the Jews of the Iberian Peninsula had North African origins and thus were not indigenous to Hispania. Thus, the "native" Jews there had direct ethnic, tribal and cultural links with the Moors. This was confirmed by the German-Jewish historian Heinrich Graetz , whose History of the Jews reveals many politically-incorrect facts about the corrosive role of Jews in European history: After the battle of Xeres July, , and the death of Roderic, the last of the Visigothic kings, the victorious Arabs pushed onward, and were everywhere supported by the Jews. In every city that they conquered, the Moslem generals were able to leave but a small garrison of their own troops, as they had need of every man for the subjection of the country; they therefore confided them to the safekeeping of the Jews. In this manner the Jews, who but lately had been serfs, now became the masters of the towns of Cordova, Granada, Malaga, and many others. When Tarik appeared before the capital, Toledo, he found it occupied by a small garrison only, the nobles and clergy having found safety in flight. While the Christians were in church, praying for the safety of their country and religion, the Jews flung open the gates to the victorious Arabs Palm Sunday, , receiving them with acclamations, and thus avenged themselves for the many miseries which had befallen them in the course of a century since the time of Reccared and Sisebut. The capital also was entrusted by Tarik to the custody of the Jews, while he pushed on in pursuit of the cowardly Visigoths, who had sought safety in flight, for the purpose of recovering from them the treasure which they had carried off. Finally when Musa Ibn-Nosair, the Governor of Africa, brought a second army into Spain and conquered other cities, he also delivered them into the custody of the Jews. The example of Toledo, when Jews flung open the gates of the city while the Christian inhabitants were preoccupied in their holy procession at San Locadia Church, illustrates why even such a historian as Francisco Cantera Burgos, whose work was far from unsympathetic toward Jews, said the Jews of Spain constituted a "fifth column" during the invasion. Professor Graetz answers by pointing out among those "miseries" inflicted by King Reccared, "the most oppressive of all was the restraint touching the possession of slaves. Henceforward the Jews were neither to purchase Christian slaves nor to accept them as presents. The feuding Catholic and Arian monarchs consented to the enslavement of the other "heretical" group by Jews - neither saw any problem with Jews enslaving those Europeans who were still "heathen. Pope Gregory noted that Jews dominated the slave-trade in both Gaul and Britain, with increasing Church efforts to rein in Jewish trade of Christian slaves whilst consenting to continued trade of non-Christian slaves. Frankish King Louis the Fair granted charters to Jewish slave-traders, so long as their slaves were heathens and not Christians. According to Aronius, Bavarian Christian merchants collaborated with Jews in trading other Europeans, while the Margrave of Meissen even sold many of his subjects to Jews. While Jews were often the subject of Visigothic law codes, they were sometimes favorable towards Jews and even the laws against them were rarely enforced by monarchs who increasingly relied on

Jewish capital. This was a common theme throughout European history, where Jews were regarded as "protected" by the ruler, who would often "protect" them even against his own people. European rulers thus often put their own personal desire for Jewish capital and turned a blind eye to many predatory and exploitative actions against their own people, such as usury or - as we have just seen - the Jewish role in slavery. Just as with Roman Palestine, the Jewish rabbinical authorities exercised much autonomy and essentially formed a state within a state. Some Jews converted to the Catholic faith of the dominant population, and the authority of the rabbis over them was such that the Lex Romana Visigothorum of specifically forbade Jews from persecuting Jewish apostates to Christianity. Born during this era of Islamic rule, the famous Golden Age of Spanish Jewry circa produced such luminaries as: But whilst Arabian Christians gave up their own individuality, forgot their own language - Gothic Latin - and could not even read the creeds, and were ashamed of Christianity, the Jews of Spain were so little affected through this contact with Arabs, that it only served to increase their love and enthusiasm for their mother tongue, their holy law, and their religion. Though favourable circumstances Jewish Spain was in a position at first to rival Babylonia, then to supersede it, and finally to maintain its superiority for nearly five hundred years. They were kindly treated, obtained religious liberty, of which they had so long been deprived, were permitted to exercise jurisdiction over their co-religionists, and were only obliged, like the conquered Christians, to pay poll tax Dsimma. All this was speedily learned by our minds, understanding what they had earlier ignored. This centre was now held to be situated in Spain, whither the national hegemony was transferred from the East. Just as Babylonia had providentially taken the place of Palestine, so now Spain opportunely replaced Babylonia, which, as a center of Judaism, had ceased to be capable of functioning. All that could be done there had already been accomplished; it had forged the chains with which the individual could bind himself, to avoid being swallowed up by his environment: The Gaonate issued its directives; the Talmudic academy was established at Cordova; and sometimes, at least, a shadowy Exilarch reigned over Jewry. This was done under the protection of Islam; the Muslims, like Babylon and Persia before, showed remarkable benevolence towards this force in their midst. The story which the world had earlier seen enacted in Babylon, repeated itself in Spain, and in later centuries was to be re-enacted in every great country of the West. They are wealthier than any of the countries under Muslim domination, and they keep on their guard against the enterprises of their rivals. He was the famous correspondent with the Jewish kingdom of the Khazars in Russia. Aside from writing an introduction to the Talmud widely revered today, he was policy director and military leader who was one of only two Jews to command Muslim armies - the other being his son, Joseph. His son Joseph was also vizier, who was murdered in the Granada massacre against Jews. There were other Jewish viziers serving in Sevilla, Lucena and Saragossa. Medieval Roots of anti-Semitism, published by the University of Notre Dame Press Notre Dame, Indiana, gave evidence, through multiple sources and historical facts, that the tendency of Medieval Europeans was to see the Jew as an ally of the Muslim, feeling that was the main factor which developed anti-Semitism. Even under the first of these dynasties, the Almoravides, the Jewish poet Moses ibn Ezra continued to write freely, and several Jews served as diplomats and physicians to the Almoravid court. The situation changed drastically following the expulsion of the Almoravides in , and their replacement by the even-more puritanical Almohades. Many Jews fled to more tolerant Muslim lands and many even immigrated to different Christian principalities of the Reconquista. They pass laws designed to cause us distress and make us despised Never has there been a nation that hated, humiliated and loathed us as much as this one. A Catalyst of Changing Jewish Fortunes The changing fortunes of Jews under the Almohades was the culmination of a process that began with the massacre of the entire Jewish population of Granada by a Muslim mob in In characteristic Zionist fashion, this has been dismissed as a spontaneous uprising instigated by an "anti-Semitic" poem of the demagogue Abu Ishaq. This was followed by a general massacre of Jews throughout Granada: There seems to be more of a use of such massacres as waged by Europeans, to continuously apologize to Jews and thus exalt Zionism. From a series of frescoes now at the Royal Monastery at San Lorenzo de El Escorial Conclusion Nevertheless, the experience of the Almohades

DOWNLOAD PDF SYMBOLS OF THE LEGACY : COMMUNITY LIFE VIVIAN B. MANN

was temporary and Jewish fortunes again raised under later Moorish kingdoms. We have the case of Heinrich Heine, who claimed to be Muslim and wrote a poetic tragedy, *Almanzor*, lamenting the fall of Muslim Spain. A scholar of the history of Islam, the Professor Reuven Amitai in the Hebrew University of Jerusalem, in one of the conferences held in Buenos Aires, in October, conspicuously explained: Judaism developed from contact in Muslim lands such as Moorish Andalusia: Nachum Gross, New York: Schocken Books, , p. The article seems to have been removed, but has been mirrored elsewhere: *Imprimerie Royale*, , p. *Cooperation and Conflict*, Leiden, Netherlands: Funk and Wagnalls Company, , p. David Nutt, , Vol. *Jews in Christian Europe*, , Tel Aviv: Jewish History Publications, , pp. Pascual de Gayangos, London: Johnson Reprint Company, , Vol. New York University Press, , pp. *From Settlement to Expulsion*, Jerusalem: The Hebrew University of Jerusalem, , p. Ktav Publishing House, , p. *Kitab al-muhadara wal-mudakara*, ed. Consejo Superior de Investigaciones Cientificas, , Vol. Garden City Publishing Co. Veritas Publishing Company, , p. *A Celebration of Jewish History*, London: Cambridge University Press, , p. Jenny Maklowitz Klein, Philadelphia: Jewish Publication Society, , Vol. Reinhart Dozy and M. Hebrew Union College Press, , pp. Universidad de Castilla-La Mancha, , pp. Al-Aqsa Press, , p. *Convivencia through the Eyes of Sephardic Jews*," in *Convivencia: Jews, Muslims, and Christians in Medieval Spain*, eds. Glick, and Jerrilynn D. George Braziller, , p. Yeshivat Beit Moshe, , p. Princeton University Press, , pp. Banned, Censored and Burned.

DOWNLOAD PDF SYMBOLS OF THE LEGACY : COMMUNITY LIFE VIVIAN B. MANN

Chapter 2 : blog.quintoapp.com - World Jewry At The Jewish Museum: "There are no Jews in Morocco, on

Eric Chaim Kline, Bookseller. Your Community Life" by Vivian B. Mann "Symbols of the Legacy: Family and Home" Vivian B. Mann "The Legacy of Tragedy and.

Also, in an age characterized by nationalism, symbolize their eponymous tribes. They are arranged in the Jews possessed far-reaching, international contacts with following order, reading from left to right according to other Jews. Reuben, with a organized an international network of more than one hun- fountain; Joseph, an ox; Asher, a sheaf of wheat; Gad, a city dred suppliers who provisioned the Habsburg armies with and tree; Naphtali, a stag; Dan, a serpent; Benjamin, a wolf; items ranging from uniforms to horses. His dis- and engraved elements. Above are engraved zodiac Hofjude, or Court Jew, to attain political office. Later in the signs that circle the lid. Cast rococo elements brackets, century, Chaila Kaulla " , mother of six and wife scrolls, and masks, plus a knob form its handle. According of full-time scholar Akiva Auerbach, became the irst woman to the marks on the base Figure 2 , the cup was made in to serve as a court supplier in southern Germany. Jews like these, who European courts of the period and to the Jews who served achieved positions of influence and affluence at German their rulers. The seventeenth and eighteenth centuries, the ambitions. To achieve these ends, the monarchs of rooms or galleries. Rulers used the display of their collections for educational purposes, but especially for political effect. He was also a dealer in works of art and a patron of archi- tecture and art within the Jewish community, responsible for building and furnishing two synagogues and other Jewish communal buildings. In addition, Meisel donated funds toward building Saint Salvator Church, which was adjacent to the Jewish quarter. The prayer reads in translation: Joachim Michael Salecker active " Covered cup of Behrend Lehmann. Pierpont Morgan, For the donors, the menorah symbolized the Jerusalem Temple, the ancient 2. Detail of marks on the base of the cup in Figure 1 center of Jewish worship; for Rudolf, the recipient, the meno- rah may have signified the Church as successor to the Synagogue. As early as the Ottonian period, the placement of large menorot in churches and cathedrals symbolized the triumph of the New Law, embodied in the Church, over the Old Law of the synagogue. United in a single work, 3. Anton Schoonjans " Portrait of a Court Jew with a Ring. The gift marked a momentous year in the relationship between Frederick and his Hofjude Behrend Lehmann " In Lehmann had successfully petitioned Frederick, then Elector Frederick III of Brandenburg, for per- mission to open a klaus, an institution of higher learning to be staffed by four esteemed rabbinic scholars, but the build- ing of the school was delayed until The klaus complex con- sisted of a synagogue and a library that fronted on a garden, as well as a residence for the scholars and their families. In creating the Halberstadt klaus, Lehmann strengthened higher Jewish studies in the German lands and transformed Halberstadt into a center of Jewish scholarship. That same year, Lehmann petitioned Frederick to allow the Jews who were his subjects to continue reciting the Aleinu prayer, which was then under attack by Christians who objected to its negative reference to other faiths. Given the events of , it is hardly surprising that in that Both Latin and Hebrew letters gem to the king of Prussia. The base is engraved with the by a Greek cross. The Tree of kings of Israel, a literary and artistic conceit common in the Knowledge serves as the shaft and as the support for a model courts of Europe from the reign of Charle- magne. During of the Temple in Jerusalem. On the underside of the bowl the sixteenth century, the hexagram and the pentagram are the electors of the Habsburg empire, and within the served both as signs of the Prague Jewish community and as bowl is a female igure representing Europe in the guise of messianic symbols during a period when the study of the infanta. Judah, newly strengthened Holy Roman Empire, forged by the pro- posed marriage between Rudolf and the infanta, would be based both on Christianity and on the legendary origins of 6. Detail of the underside of the German people in the time of the Teutonic kings. Read the cover of the Weltallschale vertically, the Weltallschale presents the non-Christian world in Figure 5 of Africa, Asia, and America on the base; the period of the Old Law on the stem; the Christian empire of the Habsburgs on the underside of the bowl; their domain, Europe, within the bowl; their predecessors, the Teutonic kings of

Germania, on the inside of the cover, just below heaven represented by the zodiac and the regnant Jesus. The paten covering both groups of figures is decorated with the New Testament subject of the Last Supper. Cups whose basins were decorated with figures of the Twelve Apostles had been made as early as the twelfth century and continued to be made in the seventeenth. Detail of the cover of the cups for its Hebrew inscriptions. It bears three related iconographic themes: The sons of Jacob appear around the exterior of the cup dressed in classical garb and holding shields with their insignia, the symbols of the tribes formed by their descendants. They resemble the Teutonic kings on the Weltallschale, who also wear antique garb and hold shields bearing their insignia, their names engraved below. The relationship between the sons of Jacob, the tribes, and the zodiac first appeared in Hebrew literature in the Yalkut Shimoni, a thirteenth-century compilation of biblical commentaries composed by Simeon of Frankfurt, known as the darshan, or preacher. One more example of the dependence of these depictions on biblical texts is Gad, who is radically different in pose and form from his brothers Figure 9. Other details reflect engravings in contemporary Bibles and other texts, many printed under Christian auspices. The oriental headgear of the sons was often used as a mark of Jewish identity in printed sources. Anomalies in the order of the sons and their Hebrew names lead us to the answer. The specific placement of three of the figures suggests the 9. Detail of the figure of Gad on the cup in Figure 1 reason for this apparently random positioning. By the early eighteenth century, Lehmann was one of the three most powerful Court Jews of his time; the other two were Samson Wertheimer " and Leffmann Behrens " Whether the cup was a gift to Behrend Lehmann or whether he ordered it for himself has not been determined. It may simply have been an offering of thanks from the Jews of Halberstadt to their most generous member in his sixty-second year. The community had a long tradition of acquiring fine silver. As early as , the Benevolent Society of the community, which was then made up of only eighteen members and was responsible for sustaining the poor, acquired an extraordinarily beautiful engraved silver cup, described as half the height of a man. In the early eighteenth century, the community acquired a silver-gilt cup from a Berlin silversmith, for which a local artist made a silver cover. The Weltallschale may have been one of the frontispiece of the volumes of Talmud whose printing he If Lehmann commissioned art, on the Weltallschale? In , the Halberstadt silversmith while those without such personal symbols could have been T. Similarly, the cup Hanukkah lamps of a novel design. Museum, Jerusalem, are crowned by a pair of lions and A gift of fine silver would have been appropriate for have bears flanking the central emblem, the double-headed Lehmann, who was a connoisseur of materials and work-eagle of the Holy Roman Empire. Extant black-and-encouraged me to complete this study. On the gift of J. Selected references for the cup: Pierpont Morgan, Esquire ate collector, he also promoted the arts by establishing the London, , p. Ceremony and Tradition in New shops to produce fine furniture, glass, and silver tableware. York Public Collections, exh. Mann and Richard I. Art, Patronage, and of natural specimens and art that was common in the six- Power, " , exh. He established separate 3. A capital R, apparently a mark of ownership, is engraved Through his association with Frederick I and Augustus, on the cup and cover. It was therefore appropriate that he 4. This discussion is based on Mann and Cohen, From Court Jews to be the owner of a work of fine Viennese silver, one with a the Rothschilds, passim, and the sources cited in note 6 below. Selected references concerning Court Jews: Selma Stern, The Court Jew: A Contribution to the History of the Period of Absolutism in tors of works of art. Pierpont Morgan " often Central Europe, trans. The Art and Culture of Central now forced to sell owing to family difficulties. Goldschmidt firm served as the intermediary between 8. Five Centuries of Art of only first-class art objects. The Banner of the Old-New Synagogue. Pierre Saville, Le Juif de Cour: This copy of the inventory contains details not Lehman " Paris, , pp. Court Jews to the Rothschilds, pp. The main theme of the Aleinu prayer is the kingdom of God. Geschichte und Kultur der Juden in Bayern, ed. As late as the eighteenth Bernhard Deneke, exh. See Encyclopaedia Judaica Jerusalem, , vol. For other examples, see Tassilo Berlin, n. Hoffmann, Jacob Abraham und Abraham Abramson: Other gifts from grateful Court Jews or their communities are Berliner Medaillenkunst, " Frankfurt am Main, On that, however, the twelve a ship, was given by the Court Jew Veitel David to Landgrave stones were arranged in four rows Exodus The ship

**DOWNLOAD PDF SYMBOLS OF THE LEGACY : COMMUNITY LIFE VIVIAN
B. MANN**

was the type used in trade with the here. Literally, the emperor named above. The second part of this sentence is a variant on Psalm The inventory of the Hessen It is taken from Mishnah Yoma 3: The exact identification of the

Chapter 3 : Big and Little Matching Game

The precious legacy / Linda A. Altshuler, Anna R. Cohn --Autonomy and independence: the historical legacy of Czech Jewry / Hillel J. Kieval --Symbols of the legacy: community life / Vivian B. Mann --Symbols of the legacy: family and home / Vivian B. Mann --The legacy of tragedy and transcendence / Linda A. Altshuler, Anna R. Cohn.

Mann, an expert on Jewish art, contributed a great new exhibition to the cultural life of New York: From September 24, through February 11, , the Jewish Museum presents a new exhibition focusing on the multicultural art and traditions of Morocco and the history of Jewish life in Morocco for over 2, years. More than objects - among them Orientalist paintings by well-known European artists such as Eugene Delacroix and Alfred Dehudenocq; beautiful jewelry and ceremonial objects of silver and gold; sumptuous textiles and costumes; and 19th and 20th century photographs - will be on display in Morocco: Jews and Art in a Muslim Land. Two original short films will be included in the exhibition, evoking the spiritual and mystical importance of spaces and sites in Morocco, many of which are holy to both Jews and Muslims. Visitors will be encouraged to consider the contributions of Muslims, Jews, and Europeans to Moroccan culture - a culture that developed from ancient Berber traditions. Both of the films in the exhibition are by Hamid Fardjad. In the first short film visitors will see two sets of film images simultaneously - projected on two side-by-side screens. The second short film is projected on one screen. Exhibition highlights include paintings by European artists who began traveling in Morocco during the 18th century, in search of the "mysterious" Orient, such as Eugene Delacroix , Alfred Dehodencq , Charles-Emile Vernet-LeComte , Francisco Lameyer y Berenguer , and Theo van Rysselberghe His reply reflected the fact that Jews and Muslims have lived together in Morocco for more than a millennium, and the Jews were residents of the land for seven centuries or more before the coming of the Arabs. Waves of settlers joined the native Berber tribes: During the later Middle Ages, other Muslim and Jewish immigrants came from the east and from the Iberian Peninsula, especially following the expulsions from Spain in and Morocco has always defended her Jewish minority. King Mohammed V left a legacy to follow. Today, his grandchild, the son of the late King Hasan II, Mohammed VI, the new King support the well-being of Jews in his country as well as the peace process and the good relation with Israel. So it is not surprising to find that: His Majesty Mohammed VI, King of Morocco, is patron of the exhibition and has contributed a statement to the catalogue. As to the Jewish community in Morocco: Some four to five thousand Jews remain in Morocco. The rest have left, most of them during the s and s. Many emigrated to Israel, France, Canada, and other countries. What binds the entire community together are their common religious practices and customs, frequent visits to Morocco for pilgrimages and for private visits, and loyalty to the country of Morocco and its King. The richness of the Moroccan Jewry is being represented in this exhibition. For example, the section which details its folk practices: The folk practices of Moroccan Jewry mirror the varied origins of the community. Some derive from Pheonician and indigenous Berber roots, while others were brought by Sephardic refugees at the end of the Middle Ages. Jews also began new customs in Morocco and transmitted them abroad when they emigrated. It is worn as a personal amulet and is found in synagogues, on hanging lamps, and inscribed wall plaques. Jewish tombstones in the coastal cities were, until recently, carved into stylized human forms similar to those on Pheonician monuments. Moroccan Jews have the unique practice of venerating the Zohar, the primary text of the Kaballah Jewish mysticism. In Moroccan synagogues, it is given second place to the Torah and is the focus of pious donations. During personal crises, the Zohar can be removed from the synagogue and brought to a home for ritual reading. Although lower in status, the Zohar is more accessible to ordinary Jews, and the honors given it are similar to those accorded the Torah. A well-known and uniquely Moroccan Jewish custom in mimouna, a day of outdoor celebration that follows Passover. It symbolizes the reintegration of Jews into general society, following eight days of restricted eating. Muslims believe that the "returning" Jews bring a bountiful year in nature. To mark this return, Muslim neighbors furnish foods to their Jewish friends. One can also enjoy Dr.

Chapter 4 : Imagining the Temple in Spanish Altarpieces | Vivian Mann - blog.quintoapp.com

Professor Mann's many articles and lectures cover a broad range of topics in medieval art and the history of Jewish art. Dr. Mann has been a recipient of the Woodrow Wilson Fellowship, an NEA Fellowship, and various NEH Fellowships. She has also been a fellow at the Institute for Advanced Studies, the Hebrew University.

Jews of Italy In the early modern period, Italian Jewry comprised of three major groups: The Italianate community dated its origins as far back as during the Roman Empire. In the late fourteenth and in the fifteenth centuries, many Jews, along with Christian artisans and merchants, migrated to the Italian peninsula from German lands, encouraged by Italian dukes and Renaissance popes, and motivated by hopes for more prosperous lives. After the Expulsion of the Jews from Spain in 1492, many Sephardic Jews began to move to Italian cities, whether from the Ottoman Empire or directly from the Iberian Peninsula see above. In the seventeenth century, another wave of Ashkenazic migrants arrived from eastern Europe following the Chmielnicki massacres of Jewish life in early modern Italy can be roughly divided into two periods. In the first period, the Renaissance, Jews were encouraged to settle in Italian cities including towns in the Papal States, like Ancona because they were able to offer valuable financial services. These affluent Jewish bankers also became patrons of the arts and sciences. The second period, roughly that of the Counter-Reformation, brought a new phenomenon, the Jewish ghetto, as well as other restrictive measures, including book censorship. It comes from the name of the island Ghetto Nuovo, on which the first enclosed Jewish quarter in Venice was established in 1541. It was only in the decades after Pope Paul IV issued the papal bull *Cum Nimis Absurdum* that the establishment of Jewish ghettos became accepted policy throughout Italy. The creation of an enclosed Jewish quarter where all Jews were required to live sometimes actually led to the creation of a formal Jewish community. This was the case for the Jews of Tuscany, who were forced to move to a newly created Jewish quarter in Florence in 1570. They had been regarded by town and Tuscan officials as individuals or individual families, rather than a Jewish community. While the ghetto in Rome was created shortly after the issuance of *Cum Nimis Absurdum*, the ghettoization of Italian Jewry was a rather lengthy process. Some were only created in the seventeenth century: The last ghetto was established in Corregio in 1664. Sometimes difficulties in establishing the ghetto arose because Christians did not want to give up their properties and transfer them to Jews, as happened in Regio Emilia where the process of establishing a ghetto started in 1570 but was not completed till 1664. Despite the hardships that ghettoization brought to the Jewish community, such as being forced to rent apartments from Christian landlords at high prices, overcrowding, and the imposition of a nightly curfew, Jewish scholarship and culture flourished. Naturally, ghettoization did not inhibit creativity in the traditional Jewish areas of halakhah and kabbalah. Although physically separated from Christians in their dwellings, Jews did not in fact live in cultural isolation from their Italian Christian neighbors. Evidence from Christian courts further suggests that Jews and Christians studied together and socialized in pasticcerias and grecolaias pastry shops and wine shops often run by Greeks, eating and drinking together. Theater, music, literature, and the sciences were cultivated by Jews in Hebrew, Ladino, and Italian see the relevant sections below, leaving a treasure trove of evidence indicating a high level of Jewish acculturation and extensive Jewish-Christian interaction, at least at the elite level. Leone Modena, a seventeenth-century rabbi and intellectual, tells us in his memoirs of Christian dignitaries visiting synagogues to listen to sermons delivered by Jewish rabbis, including those of Modena himself. Modena, for his part, wrote poetry and panegyrics in Italian for his Christian patrons.

DOWNLOAD PDF SYMBOLS OF THE LEGACY : COMMUNITY LIFE VIVIAN B. MANN

Chapter 5 : Download [PDF] The Jew In The Art Of The Italian Renaissance Free Online | New Books in P

*For more than twenty centuries, the Italian peninsula has been home to the heirs of this ancient minority community, whose culture is a blend of traditional Jewish content with Roman, then Italian cultural influences. [blog.quintoapp.coms](http://blog.quintoapp.com) and *Ghettos: The Art of Jewish Life in Italy* is the title of an exhibition curated by Vivian B. Mann and Emily Braun for The Jewish Museum, New York (September-January), an exhibition that explores the extraordinarily rich artistic legacy of Italian Jewry.*

Vivian Mann *The Temple of Jerusalem: Temple of Jerusalem Jerusalem* Congresses. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher. Fees are subject to change. Joel, Yeshiva University 1. Inauguration of the Tabernacle Service at Sinai Anderson, University of Notre Dame 2. God as Refuge and Temple as Refuge in the Psalms Holtz, Yeshiva University 3. Schiffman, New York University 5. From Toleration to Destruction: Roman Policy and the Jewish Temple Construction, Destruction, and Reconstruction: The Temple in Pesiqta Rabbati The Biblical Tabernacle in Samaritanism Christians, Muslims, and the Jerusalem Holy Places Peters, New York University Mann, Jewish Theological Seminary Images of the Temple in Sefer ha-Bahir Dauber, Yeshiva University Cohen, Yeshiva University Commemoration and Catastrophe in Ashkenazi Culture Schacter, Yeshiva University Jerusalem during the First and Second Temple Periods: Recent Excavations and Discoveries on and near the Temple Mount Killebrew, The Pennsylvania State University Digging the Temple Mount: For the rabbis to make this claim is nonetheless quite intriguing. These fears were, it turns out, unfounded. Herod did rebuild the temple, and in record time. He designed it according to the highest architectural standards of his day. From that day to the present, Jews—at least some Jews—continued to think about, imagine, and pray for the rebuilding of the Temple and the messianic advent its reconstruction would signify. Along the way, Samaritans, bearing their own unique and very ancient traditions, and their own holy mountain, would, like Jews, ponder the Tabernacle, and await its messianic return. What is exciting, however, is the extent to which recent research across disciplines has added to our understanding of this most complex phenomenon. This volume is the product of the inaugural conference of the Yeshiva University Center for Israel Studies which took place on May 11–12, 2012. The Center for Israel Studies supports research, conferences, publications, museum exhibitions, public programs and educational opportunities that enhance awareness and study of Israel in all of its complexities. It is my pleasant duty to thank the many people who have made this collection possible, beginning with the authors themselves. The manuscript was prepared for submission by a team of Yeshiva University undergraduate and graduate students. As always, I am pleased to thank the people at E. Brill for their professionalism and kindness in bringing this volume to press. This volume, like the conference upon which it is based, is dedicated to Professor Louis H. With that, Professor Feldman is the doyen of all scholars of the Second Temple period, the undisputed world authority on the writings of Flavius Josephus. This volume is a small token of the respect and affection in which the faculty, students and community of Yeshiva University hold Professor Louis H. Feldman, a true *gavra rabba be-Yisrael*. Professor Feldman has taught at Yeshiva University since 1967, when the renowned scholar of Philo of Alexandria, Jewish thinker and second president of Yeshiva University, Samuel Belkin, brought this newly minted Harvard-trained classicist to our campus. His writings on Judaism under Greece and Rome include numerous monographs, hundreds of articles and translations of enduring and foundational value. Professor Feldman has single-handedly moved the great Jewish historian Josephus from the periphery of scholarly interest to the very center of that discussion. Louis Feldman has built his career around mentoring students, bringing to the task an inimitable passion for teaching which is only matched by his knowledge, his keen wit and the playful glimmer in his eye. It is less known that they also number among the most prominent rabbis, lawyers, judges, economists, doctors, social workers and teachers as well. From

Moses to the Messiah. The Center for Israel Studies, established in , is an expression of the longstanding relationship between Yeshiva University and the land and state of Israel—in all of its richness and complexity. I thank the director of our center, Professor Steven Fine, for organizing this project, and am especially proud that our undergraduate and graduate students were brought in to the editing process and helped to bring this volume to press. The rabbis of old held that mentorship is the highest level of teaching, and a prerequisite to substantive learning. We all await your next study, and your students await you in class. These joint efforts were, in part, the result of Jewish and Christian artists working together in ateliers that produced both altarpieces as well as Latin and Hebrew manuscripts. Meiss associated the following manuscripts with the workshop of the Master of St. Mark now attributed to Ferrer Bassa: Ms 5 , a compilation of legal documents known as the *Llibre Verd* Barcelona: Museo Lazar Galdiano, ms. Archives of the Crown, Ms. Mark, *Jewish Art*, 18[], 1 , suggests an earlier date for some of the manuscripts. The production of the Bassa workshop demonstrates that Christians illuminated the pages of Hebrew manuscripts; at the same time documentary and other evidence indicate that Jews and conversos produced altarpieces for Christians. The archives of Saragossa, for example, yield interesting information on Abraham de Salinas, a painter of that city who was commissioned by La Seo Cathedral to paint a retablo on the life of the Virgin in , just two years after the worst pogroms in Spanish history, although it must be noted that Saragossa was one of two Jewish communities spared these attacks. He also painted a retablo for the parochial church of La Puebla de Alborton in the province of Saragossa, and a second altarpiece for the same church with six scenes of the history of the Annunciation to Mary. This paper concentrates on architectural representations in one of the art forms created by both Jews and Christians: This form of painting came into widespread use as the result of a ruling by the Lateran Council of that worshippers should be able to view the Transubstantiation, the moment during the mass when the wafer is believed to become the body of Jesus. To allow congregants to view the Elevation of the Host, paintings were moved behind the altar table and were, therefore, known as *retablos*, literally, works behind the table. An example is an Exodus from Egypt, once part of an altarpiece in Banyoles painted in His cloak marks him as a Jew in accord with dress regulations that were promulgated by the Fourth Lateran Council of and reiterated in the laws of various Spanish kings including Alfonso X , whose law code was adopted in all of Spain by the second half of the fourteenth century. Wayne State University Press, , 25 n. Maria Maggiore dated For illustrations, see Henry N. Claman, *Jewish Images in the Christian Church*. The subject appears among the earlier frescoes from the Synagogue in Dura-Europos, but the composition is somewhat different. Burns, *Jews in the Notarial Culture*. University of California Press,], *Jewish Publication Society*, , 09, no. This point was made by the late Richard Ettinghausen in discussing Islamic miniatures of the medieval period. The unusually detailed vignettes. I have already written on the explicit depiction of the dress of Jewish men and women in both media;11 this essay discusses depictions of the Temple and the Jewish quarters on Cornell University Press, , and for a history of clothing restrictions, see Ray, Oxford University Press, , Pl. Women with the same headdress appear on a retablo panel of the Massacre of the Innocents dated , now in the Saragossa Museum, and the same headgear is worn by a group of women on a fourteenth-century capital in the cloister of Barcelona Cathedral. For the capital, see Elena Romero, ed. Julio Soto Impresor, , Yale University Press, , *Actas Congresos transpyrenalia*, ed. Ayuntamiento de Jaca, , 83 Ediciones Alymar, , 57, For a summary bibliography see Jerrilynn D. Jews, Muslims and Christians in Medieval Spain, eds. Glick, and Jerrilynn D. George Braziller, , *Luces de Sefarad*, eds. Angel Iniesta Sanmartin et al. *Interrogation of a Jew*. Altarpiece of Santa Cruz, The following scenes found on Aragonese *retablos* took place in the Temple: Zacharias, the father of John the Baptist, serving as a priest; the High Priest Expelling Joachim and Anna from the Temple; The Presentation of Jesus in the Temple, sometimes represented as his Circumcision, which is the most commonly depicted Temple narrative; and Jesus Speaking to the Doctors, i.

Chapter 6 : Jewish Art & Architecture; ISJM Bookstore

Gardens and Ghettos: The Art of Jewish Life in Italy is the title of an exhibition curated by Vivian B. Mann and Emily Braun for The Jewish Museum, New York (September-January), an exhibition that explores the extraordinarily rich artistic legacy of Italian Jewry. This book, like the exhibition itself, focuses on four time periods: the Empire, the Era of the City States, the Era of the Ghettos, and the period since the Risorgimento.

Judaic Treasures from the Czechoslovak State Collections, both catalogue and exhibition, contains much useful historical information for readers unfamiliar with the history of Jewish museums and the collecting of Hebraica and Judaica, as well as some valid criticism. Unfortunately, he has also constructed contexts for the exhibition and its catalogue that are misleading and then proceeded to find *The Precious Legacy* wanting in relationship to them. His opening paragraphs are an example. Professor Helfand sets *The Precious Legacy* against a background of "crass commercialism and legal controversy" and "the tawdriness associated with Judaica of late. The commercial houses are only one source for museum acquisitions, and although to some extent there is a shared public, the percentage of visitors to any museum who are collectors of the art displayed there is small indeed. Why then choose a commercial context for *The Precious Legacy*? Where is the context of museum exhibitions of Jewish art to which it rightfully belongs? They were exhibitions devoted to Jewish art, accompanied by well-researched catalogues whose introductory sections provided a framework for the works on display. More recent examples might include Danzig Treasures of a Destroyed Community mounted at the Jewish Museum in New York in and thereafter circulated to eight other museums in the United States, three in Germany, and one in Tel Aviv, of which only four are Jewish museums, 1 and Kings and Citizens: Whereas the earlier exhibitions were composed of works drawn from many public and private collections that were brought together to give the viewer "a feeling. Sixteen years of negotiation were required before the Czechoslovak government allowed *The Precious Legacy* to occur. From the first, the exhibition was limited to the resources of the State Jewish Museum in Prague. To suggest, as Professor Helfand does, that loans should have been added to broaden the exhibition is to deny the premises upon which it was allowed to take place. In the collection of the Jewish Museum, New York, is the earliest glass burial beaker from Bohemia, dated, nearly a century earlier than those on display, yet there was no possibility of including it in the exhibition. For Professor Helfand to further suggest the loan of a manuscript omer calendar from a Tel Aviv collection is thus sheer nonsense, given the state of current relations between Czechoslovakia and Israel. Let us then place *The Precious Legacy* in its true context. It is an exhibition drawn from a single public museum collection devoted to Jewish art, and, furthermore, the lending museum is not simply a storehouse, but a living and vibrant institution that draws over, visitors annually. The needs of the State Jewish Museum had to be borne in mind when the curatorial team of *The Precious Legacy* made its loan requests. True, there are no papercuts in the exhibition, but is Professor Helfand aware that at the same time that the loan exhibition was mounted in the United States, the State Jewish Museum in Prague was itself preparing a major exhibition of Folk Art to which all of its important papercuts were consigned? What then is the nature of the collection from which *The Precious Legacy* is drawn? Like all Judaica collections throughout the world and I refer now to ceremonial objects and not to manuscripts-its "surviving material is of relatively recent date" although the community it documents "dates back to the middle ages. How, then, can any reviewer suggest that the chronological imbalance in the exhibition is the fault of its curators? I am also amazed that the reviewer, who has not been through the drawers, cabinets, and stores of the State Jewish Museum, can write that the curators created an imbalance in the exhibition by virtue of the loans selected. It seemed appropriate, therefore, to choose less in these categories and to let the choices be outstanding, for example, types of Hanukkah lamps peculiar to Bohemia and Moravia. Yes, there were many more shofarot than one in the Prague Museum; they are strung in bunches and heaped in baskets. But what is the point of more than one shofar if all are the same in form and artistry? The point of numbers was made graphic in the photo murals of the introductory section

and in the documentation of the wartime museum at the end of the exhibit. One hundred and fifty-three Jewish communities existed at the beginning of World War 11, and we are left with only odd pairs of candlesticks. No one who has worked in the storerooms in Prague can fail to be struck by this discrepancy. Faced with the needs of the host museum and the limits of the Czech collection with all its relative strengths, weaknesses, and imbalances, the curatorial team of The Precious Legacy decided to choose the most beautiful, the rarest, and the most historically significant of what was available. In part, that meant choosing as many textiles as possible and much of the extensive material associated with burial societies. Rather than associating all objects commissioned by a burial society with morbidity, as the reviewer does, one could equally associate many of them with the virtues of communal service and benevolence, especially the beakers and pitchers for annual meetings of the society that are displayed in the first section of the exhibition. Members of the society are depicted carrying out their duties with dignity and even cheerfully, as for example on a Prague beaker of , a reflection of the Jewish view that respect for the dead arises from a deep reverence for life. There are some minor points I would like to mention. The article by Victor Klagsbald cited as proof of the early existence of Torah shields is a highly speculative essay in which the author seeks to assign a particular function to two dedicatory plaques. Nothing in their inscriptions indicates these plaques were made for a Torah; they could have been attached to other objects or parts of the synagogue building as well. However, even if we allow that the early plaques under discussion were meant for the Torah, they are not shields of the type which were created in the sixteenth century. That such a shield did not exist earlier is clearly indicated by a responsum of Rabbi Israel ben Petahiah Isserlein , in which he complained that the plaques affixed to the Torah to indicate the readings did nothing to enhance the beauty of the Torah. He then ascribes this general imperative to the first Jewish Museum in Prague est. There is absolutely no mention by Lieben in his writings of the motives suggested by the reviewer. The Nazis ordered the gathering of Jewish art in the Prague Museum. Their systematic and thorough confiscation of Jewish artifacts during World War II resulted in the present collection with all of its duplications and imbalances. It is not a museum collection formed under the usual criteria of selectivity and comprehensiveness, as the first chapter of the catalogue clearly details. Treasures of a Destroyed Community, exhibition catalogue, The History of the Jews in Denmark, , exhibition catalogue, The same confusion, between a dedicatory plaque and a shield indicating the place to which a Torah was turned, which generally bears its own dedication, also occurs in Mr. The publicity for the exhibition spoke of "treasures that reflect every dimension of community and family life" and "works representing virtually every medium of folk and fine arts" [emphasis mine]. And the format for the exhibition called for sections devoted to the cycle of holidays and the cycle of life. Clearly, the strictures placed on Dr. Mann and her colleagues by the Prague authorities, as well as the very nature of the collection, made these impossible goals from the outset. Surely, considering the variety of restrictions now revealed by Dr. Mann, a more modest exhibit plan and publicity campaign were in order. Furthermore, even allowing for the difficulties presented by the Prague collection, it would seem that more could have been done to create a better historical and topical balance. For example, the Prague Museum has a number of older pieces that would have added historic breadth to the exhibit, e. Indeed, a brief perusal of the catalogue of that exhibit reveals an interesting and rich variety of ritual objects that would have lent some much-needed relief to the overly morbid Precious Legacy C. I am sorry that Dr. Mann took exception to my mention of auction houses. My purpose was not to link the museum to these establishments but to contrast the crass commercialism and unsavory practices associated with auction houses with the edifying goals of museum exhibits. On the origins of the Prague Museum I do not doubt that the incidents cited by Dr. Mann led to the founding of the museum by Lieben at that time and place. I was simply placing this single event into its historical context by explaining the causes and forces that influenced a broad pattern of which the establishment of the Prague Museum was but one of several parallel events. It is obvious that there are many areas of judgment-historic and artistic- where Dr. Mann and I disagree and, since I remain unconvinced by her response, will continue to disagree. However, to attribute such divergence of opinion to "confusion" is to beg the question and to do injustice to the scholarly pursuit.

DOWNLOAD PDF SYMBOLS OF THE LEGACY : COMMUNITY LIFE VIVIAN B. MANN

Chapter 7 : Annual 3 Correspondence - Simon Wiesenthal Center Multimedia Learning Center

jewish texts on the visual arts edited with commentary by vivian b. mann the jewish museum, new york the jewish theological seminary rabbinic texts translated by.

In lieu of an abstract, here is a brief excerpt of the content: *Imagining the Self, Imagining the Other: Cultures, Beliefs and Traditions* This composite volume is the fruit of a session on the representation of Jews in the Middle Ages presented at the Medieval Conference at Leeds University. It is noteworthy that although the conference traditionally draws a majority of its participants from Europe, the authors of these essays are all Americans with the exception of the editor. This fact may not be a coincidence but a reflection of the burgeoning interest in Jewish art history among American academics. *The Politics of Writing about Medieval Jewish Art,* focuses on the historiographical treatment of medieval works in the context of recent discussions on the role of political discourse in the characterization of Jewish art. Buber could speak from authority; he had completed his doctorate in art history and philosophy under the distinguished scholars Alois Riegl and Franz Wickhoff. Frojmovic proceeds to an interesting analysis of the Sarajevo Haggadah monograph, published in with essays by the Christian art historian Julius von Schlosser and the Jewish scholar David Kaufmann of Vienna. To Schlosser, Jewish art emerged from that of the church; he explained the style of the Haggadah as based on the late fourteenth-century art of northern Spain. Kaufmann saw Jewish art as emerging from synagogue decoration [End Page e] but still a part of Western artistic traditions. Frojmovic ends her essay by considering the definitions of Jewish art offered in the s and s by Kurt Frey, Ernst Cohn-Weiner, and Rachel Wischnitzer, with an emphasis on their discussion of medieval works. She concludes that their essays on Jewish art are based on the same nationalist model that had been used by others to exclude Jewish art from the canon of art history. Most of the remaining chapters in *Imagining the Self, Imagining the Other* discuss a single manuscript or page of illumination prefaced by a theoretical discussion that appears to have been appended to the original talk given at the Leeds conference. Introductory material is repeated later and some of the text appears in other essays; more stringent editing of the volume would have helped. On the first page, Batterman asserts that Spanish Haggadot are the result of Jewish acculturation with Christians, an assumption that leads him to strained equations of the representation of the matsah and the host, and the attribution of Christian concepts to the Jewish symbol. As Batterman has demonstrated elsewhere, the narrative miniatures preceding the text of the Haggadah appeared after the development of individualized Books of Hours with their prefatory miniatures. But not every aspect of fourteenth-century Haggadah decoration produced in the You are not currently authenticated. View freely available titles:

Chapter 8 : JTS Torah Online

For more than twenty centuries, the Italian peninsula has been home to the heirs of this ancient minority community, whose culture is a blend of traditional Jewish content with Roman, then Italian cultural blog.quintoapp.coms and Ghettos The Art of Jewish Life in Italy is the title of an exhibition curated by Vivian B. Mann and Emily Braun for The Jewish Museum, New York September January , an exhibition that explores the extraordinarily rich artistic legacy of Italian Jewry.

Chapter 9 : The Symbolism of Light

The Legacy Heritage Instructional Leadership Institute The Symbolism of Light. Hanukkah. Light is one of the enduring symbols for God in our sacred texts.