America 1989 Jewish Christian encounter in Art (America) Israel 1987

Spanien 1991

The word of St. Paul in his epistle to the Romans: "Boast not against the branches. But if thou boast, thou bearest not the root, but the root thee" (Rom. 11,18).

This word seems to hold good to a certain degree also in art,

at least as far as pictures of the

Old Testament are concerned, which can be found in early christian and medieval christian bibles or on other christian monuments.

St. Wes Prof. Otto Pächt, who emphasized the fact that in the first christian centuries it was not in the

in his book "The rise of pictorial narrative in 12th cent. England", Oxford 1962,

Treatment

of the epic of Christ that the more potent and feminine forces of mediaeval correlative were evolved, but in Old Testament illustrations. Only recently has said- work begun to understand the historic reason for the astonishing vitality of the narrative tradition in Old Testament illustration. And according to Pächt this historic reason is the fact that the vast Old testament cycles of early christian art have originated in Judeo- Christian communities of Oriental,

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rather than classical, or even properly Christian character they have been coined as simple and even naïve illustrations of biblical stories and apocryphal Jewish legends designed in the spirit of popular picture chronicles. And Bächt concludes his consideration saying that it was this pre-Christian legacy of Christian art which was transmitted to the converted barbarians of Western Europe.

quite obviously before

All that precedes that writing the Bible was illustrated by Jews. But how is that supposition compatible with the Jewish ban on

images? The respective
text of Exodus 20, 4-5 reads:
"You shall not make
yourself a graven image,
or any likeness of any-
thing that is in heaven
above, or that is in the
earth beneath, or that
is in the water under
the earth; you shall
not bow down to them
or serve them; for I
the Lord your God am
a jealous God."
That means it was
forbidden to represent-
forbidden ~~to worship~~ anything in
Scripture in
order to worship it.

~~That was the meaning~~
of the command of
course this could be brought
into a line with the
making of the 12
oxen of Yahu bring Solomon
~~the the 12 oxen of~~
the molten ~~sea~~ Yam
~~stood on 12 oxen,~~
there
because there was no
~~worship about worship~~

or of
the 12 oxen for
because here
worshipping was
not concerned.

But in the babylonian
exile

That was the meaning
of the command. Of
course this could be
brought into a line
with the making of the
two lions of the throne
of king Salomo or of
the 12 oxen for the
bronce sea, because
here worshipping was
not concerned.
But in the babylonian
exile

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≠ evidently

the attitude
towards figurative art
changed and the quoted
passage of the bible was
interpreted far more strictly
in order to prevent the
Israelites from approaching
the cultes of the surroun-
ding heathens.
When at last
time after Nebukadnezzar
the Israelites' returning
home = Jerusalem fol-
lowed Roman domina-
tion, it was the jewish
laws which
proved to be a very useful
means for the priests of the
temple to prevent the
roman emperor from
setting up his statue
in the temple.
But after ≠ the destruction
of the temple by the
Romans 70 after Christ
such an extensive interpretation
of Ex. 20, 4-5 was no
longer necessary
and obviously soon
afterwards one began to translate
the history of the bible

≠ to palestine-

≠ the conquest of Jeru-
salem and after

of Jewish figurative art.
Such an early dating seems correct

was furnished by the Euphrates

D. E. Insight into the synagogue

into a kind of picture chronicle - into exactly what prof. Goldenberg had spoken about.
as polemicizing against of the rabbis against pictorial representational art started already during the 2nd century, and not only polemicized against something that does not exist.
But the irrefutable proof for all the existence of such taken early Jewish figurative ~~forbidden~~ paintings furnished the excavation of the synagogue of Dura Europos on in the early thirties of this century. ~~the wall paintings illustrate~~ isolated scenes from the Pentateuch, Kings ~~Prophets and Esther~~.
From an inscription we learn that the synagogue was painted in the middle of the 3rd century. The wall paintings

into a kind of picture-chronicle - into exactly, what prof. Packer had spoken about.
Such an early dating of Jewish figurative art seems correct, as polemicizing of the rabbis against figurative art started already during the 2nd cent. — and nobody polemizes against something that does not exist.
But the irrefutable proof for the existance of such early jewish figurative paintings was furnished by the excavation of the synagogue of Dura Europos on the Euphrates in the autumn of 1932.

1.) P. E. insight into the synagogue

From an inscription we learn that the synagogue was painted in the middle of the 3rd century. Besides, the inscription tells us that everything was made thus as it is by order of the 'head of the synagogue, the archesynagogos Samuel bar Yedaya.

The wall-paintings illustrate isolated scenes from the Pentateuch, Kings, Ezechiel and Esther. And what Prof. Pächt had said about the picture chronicles — their source being biblical stories and jewish legends, what means midrashim — the same holds good for the paintings of the synagogue of D. E.
The pictures illustrate either the canonical text of the bible or biblical stories which were enlarged and completed by motives from midrashim.

2.) D. E. West wall

This is the west wall, the main wall with the apse for the arks of the law.
On this wall there is the representation of the anointing of king David by Samuel.
Right under this painting there is the seat of the archsynagogos easily distinguishable among the other seats. He bore the same name as the prophet painted above his head.

3.) D. E. David anointed by Samuel

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The picture follows the ~~text~~ of the 2nd chapter of the 1st books of Chronicles, where David is the 7th ~~son~~ of Jesse.*

4.) This is the sacrifice of the prophets of Baal on mount Karmel, represented on the south wall of the synagogue. On the alter there lies a bullocks for the sacrifice but in the base of the alter one sees a hole, inside of which a man is standing and a giant ~~snake~~ serpent is moving towards him.

The ~~Tele~~ representation of the prophets of Baal is in accordance with the text of the bible, but the bible doesn't mention either the man in the alter nor the ~~snake~~ serpent. But Andreas Jalqut similar to the first

* That means the painting absolutely corresponds to the text of the bible.

priests of Baal

4) D.E. sacrifice of priests of Baal

illustrations
isolated
scenes from the
Deuteronomic History
executed about B.C.E.
And which Prof. Yadin
had said about
the source of the
The pictures chronicles-
illustrations biblical
stories and Jewish
legends i.e. Midrashim,
the same holds good
for the paintings of
the synagogue of D.E.
The pictures should illustrate
either the canonical
text of the bible or
the other learned
sources enlarged and
supplemented by
motives from Midrashim.

- their source being

biblical stories

1.) This is an insight
into the synagogue
2.) This is the main
wall with the apse
for the ark of the law
3.) On this wall there
is the represen-
tation of the
anointing of king
David by Samuel

D.E. west-wall

D.E. David anointed
by Samuel

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books of Kings, 18th chapter, verse 26* reports, that the altar was undermined by Hiel, who had hid himself under it to set fire to the bullocks at the moment he hears the prophets crying. But then - the midrash proceeds - the Lord sent a serpent that killed Chiel and he died.

Thus we learn that in this painting an event of the bible is completed by a midrash.

When we now want to find out whether a biblical motive in a christian manuscript, a wall painting or any other kind of christian monument is influenced by a jewish model, we have 2 criteria to do so.

Either the respective representation cannot be explained satisfactorily by the canonical text of the bible, but very well

by a wildbrush - then this means that a jewish model was used. Because nobody can assume that the christian artist had studied rabbinic commentaries of the bible before he started his works.
It is however that the mediators might have been the church-fathers who had supplied the christian painters with the rabbinic interpretations. But if such a text of a christian church father does not exist one can assume that the model for the christian representation originated from a jewish workshop.

The other possibility to prove the jewish origin of a christian painting is its relationship with the respective biblical scene in the Synagogue of D.E., if the representation is either seldom found in christian monuments, or

fra case A

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the respective
biblical scene
in the
D.E. represent
is either
based on christ

is usually depicted in a different way.

5.) D.E. Infancy of Roses

The best known example in this connection is the representation of pharaoh talking to the two midwives and ordering them to kill the sons of the Israelites at birth.

1.) D.E. Ex. 1, 18-19 conversation of pharaoh and the midwives; their names are lifted in a conversational manner.

2.) pentateuch of Tours
Paris B.N. cod. nouv. acqu. lat. 2334, f. 56r

3.) Anglo saxon paraphrase of the bible, London B.L. Ms. Cotton Claudius B IV, fol. 73v 11. cent.
(From 668-690 Theodor from Tarsos, Vilibia, was archbishop of Canterbury, brought certainly many manuscripts)

6) D.E. pharaoh - midwives + Detail

7.) F.P. fol. 56r + Detail 7th cent.

8.)

9.) Aelfric paraphr. fol. 73v 11th cent.

(Other churchmen, travelling to Rome in the 7th cent. art-treasures, reliquaries and mss.)

10) Vat. gr. 747, fol. 72 r — 11th cent.

Morgan, Ms. 724, 12th cent.

11.)

12.) ca. 1320 Add. 27210 f. 8v

13.) 2nd half 14th cent. Ar. 2884 f. 11 v

Historienbibel, ca. 1460 / cod. germ. 516, f. 40 r

14.) ca. 1460

15.) Quentell — 1478/79

16.) Koberger — 1483

17.) Digiunta — Italian text: Niccolo Malerini

18.) Venice - Hag. 1609

4.) Octateuch, cod. Vat. gr. 747, fol. 72 r

5.) Fragment from a psalter from England Bury St. Edmunds (vgl. 3rd copy of the Utrecht-psalter made in Canterbury ca 1200 = Parallele = Omont, Psautier illustré, pl. 3)

6.) Golden Haggadah London, Add 27210 fol. 8 v

7.) Sister to the g. H. London, Or. 2884, f. 11 v

8.) Berlin, Staatsbibl., cod. germ. 516, fol. 40 r

9.) Quentell Bibel printed in Köln = Koberger-Bibel, Nürnberg

10.) Digiunta (Facsimile) Bibel, Venice, 1490

11.) Haggadah of Venice p. 16

very rare

~~Text~~ seems to be complete Lutheran representations ~~topic~~ : apparatus

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The first representation was undoubted by a Jewish invention, as we find the motive for the first time in the Sephardic Pesach-Haggadot of D.E. Then it turns up again in rather remote Christian workshops the manuscripts of which by chance had not got lost. Then we find the picture¥ in several Spanish Pesach-Haggadot. There again in a German historical bible of ca. 1460, itself a copy of a lost manuscript, but on the other hand undoubtedly the model for the German and Italian incunabula of the bible; and at last the motive turns up in the Venice-Haggada.

Another representation in the synagogue of D.E. appearing in later Jewish and Christian manuscripts is the rescue of the infant Moses from the Nile. Instead of sending her maiden to fetch the basket or the arks

¥ in the older version of the Octateuchs, and on the other hand

19.) D.E. Pharao - midwives Miriam/Jochebeth + Debora

20.)

≠ early rabbinic traditions,

21.) 12th cent. Morgan Hs. 724

with the child from the water and to bring it to her - which would correspond to the canonical text of the bible - pharao's daughter herself is standing in the water, the arbs of the baby next to her. This deviation from the text of the bible can be explained by a tradition going back ~~into~~ ≠ ~~rabbinic times~~ that ~~moses~~ to the 2nd cent. There it is related that pharao's daughter took a bath in the Nile in order to cleanse herself either from leprosy or from the impurity of the idol worship of her ancestors. According to this tradition she got healed when she touched the arbs with the infant moses.

1.) D. E.

2.) fragment of Psalter from England, Morgan Libr. Hs. 724

22.) Pamplona / Amiens

1197

1210 – 20

23.) Pamplona / Öhringen-Wallerstein

1320-30

24.) Bible d'Arsenal + Detail — Paris, Bibl. de l'Arsenal, Ms. 5211, fol. 30r

25.) scriptorium of the crusaders

26.) Add. 27210, fol. 9r

27.) Or. 2884, f. 12r

28.) Kaufmann Hag. p. 90 - fol. 1 + Detail

29.)

30.) Warschau, cod. 1164, p. 73

3.) Pamplona Bibles — Israel 8 1987

a) for Sancho el Fuerte (the brave), 1197

b) Amiens Bibl. communale, Ms. 108, f. 39r

c) 2nd Pamp. bible saccumbing Öhringen Wallerstein, Ms. I, 2, Lat. 4°15, fol. 1r

d) copy of the 1st Pamp. Bible, New York, Spencer Coll. in the Public Library, Ms. Nr. 22.

4.) Arsenal Bibel from the school of Alba — Paris Bibliothèque d'Arsenal Ms. 5211, Frontispiece Exodus golden key - fol. 9r

5.) Sister Hag. Or. 2884 fol. 12r

6.) Kaufmann Hag. Budapest, Akad. d. Wiss. Kaufmann-coll., Ms. A 422

7.) Warschau, Hist. Jud. cod. 1164, p. 73 :

copy of the wood-
cuts of R. d. C.,
printed 1521,

In this case the Jewish
monuments predo-
minate, but the few
christian ones origin-
ate either from
Navarre in Spain, where
for a long time an
extremely backward
region ~~#~~ or from Abbo
#where ancient models
obviously were preserved
from a crusader's workshop

#with an enigmatic French
#tradition behind.

#it is the catacombe
on the Via Latina
#from the 2nd half
of the 4th cent.

#Therefore Cotton Genesis
or Vienna Genesis

Now we'll no longer start
with ~~a picture~~ a picture from the
synagogue of D. E.,
but with Jewish a
christian one found
recently in Rome
namely 1955, which is con-
spicuous for the great
amount of illustra-
tions of the Old Testa-
ment. Some of these
scenes cannot be
explained on account

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8a

It is the only copy of the woodcuts of a picture-bible by the jewish painter and woodcutter Moses dal Castellazzo, and was printed 1521 in Venice.

In this second example the jewish monuments predominate; but the few christian manuscripts come — with the exception of the english psalter — either from Navarre, a region on the pilgrimage road from France to Saint Jago de Compostella and therefore imbued with influences from Burgundy, or they come from Abbot, from a scriptorium of the crusaders, with an enigmatic french tradition standing behind.

But the most interesting example in this connection is the decoration of the apse in the ruin wall of the synagogue of D. E. and the recedes above it. According to rabbinic view after the destruction of the temple of Jerusalem 70 a. d. the Lord had lost his abode, the Shekhina had followed Israel into the exile. But the substitute of the destroyed temple now became every synagogue, and that meant, that every synagogue was conceived now as a holy place, a ἅγιος τόπος, an Eden paradisia, a sancta synagoga, all expressions we find as inscriptions in late synagogues from the 3rd cent. onwards up to the 6th. And only under this point of view we can understand the correct meaning above the niche of the Torah shrine of Dura Europos.

Immediately above the sleeve, from left to right:

1.) Nerva
2.) temple facade
3.) Abraham's sacrifice

The temple facade portrays the the facade of the destroyed Temple of Jerusalem.
This is a coin of Bar Kochba, struck 132-135 a.d. in the upheaval against Rome - the two pictures are very similar.
The 7-branched candlestick was in the temple as well. This is the representation on the triumphal arch of emperor Titus in Rome.
Abraham's sacrifice is the oldest figurative representation in the synagogue. Apparently because of the ban on images the painter avoided to reproduce the human face, and Abraham as well as Isaak are pictured from

behind.] In the foreground the ram is tied to a tree. Above the altar we see the hand of the Lord and Abraham looking up to it. What does the representation of Abraham's sacrifice just beside the facade of the temple and above the niche of the torah-shrine mean? According to ~~rabbinic~~ traditional, Jewish Mount Moria, where Abraham was about to sacrifice his son, was the same mountain where later on King Salomon built the temple, the substitute of # which then became the synagoge.

commonjewish

On top of the torah shrine, two panels feature messianic scenes:

Bottom left: a) Jacob's blessing over the 12 tribes: The David/Orpheus figure and the lion connect this picture with the blessing given to Juda.

Bottom right: b) Jacob's blessing over the 2 sons of Josef. This corresponds

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8c

to a rabbinic concept current by the middle of the 2nd cent. A.D. - of a Messia - son of David, and a Messia - the son of Josef.

The latter lives the role of a suffering Messiah, the former is a victorious, triumphant Messia.

The scene in the top panel features most likely the Messia of the end of Days, surrounded by the ministering angels.

This panel of the Messia is flanked by two panels representing two different events in the life of Moses.

right: Moses and the burning bush, above the hand of the Lord.

left: Moses receiving the two tablets with the 10 commandments on Mount Sinai.

(The upper part of the picture is destroyed.)

The two representations of roses are pictures of a theophany.
In this way the panel of the Messia of the End of Days is surrounded by two other pictures of a theophany.
But such a complicated programme did not originate in a small frontier outpost on the Euphrates marking the border between the Roman Empire and Persia.
Apparently this type of decoration was widely used.
We find the same programme in two

15.) Sinai, Hyssis: transfiguration
(Moses - Elias)
(ss. Peter, Jacob, Joan)

16.) Sinai
Moses burning bush

17.) Moses - Sinai-Tafeln

Syrian churches of the 6th cent. belonging to the cultural background of the east-roman empire.
One church is on Mount Sinai, it is the basilika of the Monastery of St. Catharina - In the apse the transfiguration of Jesus Christ on Mount Tabor is represented with Moses and Elia appearing to the right and to the left of the transfigured Christ; in the foreground the 3 apostles Peter, Jacob and Joan.
And on the wall of the apse above on the left: Moses and the burning bush on the right: Moses receiving the tablets of the law.

Their scenes we have here the same program as in D. E
In the middle the transfigured ~~Christ~~ Christ

187 S. Vitale, Apsis

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planned by the same
two pictures as in D.E.

And this is the apse
of S. Vitale in Ravenna.
A juvenile Christ-Emanuel
holding the roll with
the 7 seals on his knee,
is sitting between two
angels on a globe. That
means that also here it is
not a representation of
the terrestrial Jesus but
of ~~the~~ ~~Hodegetes~~ Christos of the End
of Days.
And on the southern
wall of the presbytery:
Moses and the burning
bush ⊗
Northern wall of the
presbytery: Moses receiving
the two tablets of the law
on Mount Sinai.

19.) Moses burning bush

20.) Moses receiving tablets

⊗ In this picture Moses
is looking up at the hand
of the Lord coming from
the direction of the apse.
These two christian
parallel cases allow
us to presume that
the presented programm

was originally featured
for the synagogue
and only afterwards (8f
the church took possession
of it. But such an ex-
change was only possible
on condition that the
pictorial programme
was used to adorn the
domicile
of the Lord, to adorn
a χρόνος εὐκτός. And in
late antiquity this was
valid for the synagogue
as it was for the church.

in the same way

Now we'll turn to the other possibility to ascertain jewish influence on a christian illustration. That concerns those illustrations, which cannot be explained satisfactorily by the standard text of the bible but very well by additional rabbinic commentaries.

The oldest examples for this can be found in a christian catacombe found ~~only~~ ~~recently~~ ~~in 1955~~. It is the catacombe on the Via Latina from the 4th cent. The catacomb is conspicuous for its great amount of illustrations of the Old Testament, 13 of which turn up here for the first time.

A good example for our problem is:

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31.) Via Dolorosa 3 angels + Abraham

The Lord's visit to Abraham by the oaks of Mamre (Gen. 18, 1-15)

1.) Verbatim

The Lord or 3 angels appeared to Abraham and Abraham ran to meet them, bowed himself toward the ground, prepared a meal for his visitors.

Here we see Abraham sitting in front of his visitors, who are standing. All left the right-hand in a conversational gesture; beside Abraham's legs we see the head of a bullocks.

2.) This is a mosaic from the 5th cent. A.D.: Abraham is running to meet his visitors; underneath we see Abraham serving the meal.

4.) Verbatim

I and them

1.) Via Dolorosa

32.) Rom, S.M.M., Abraham

3) Via Latina

33) Via Latina
3 angels + Abraham

34) Lid of Sarcofagus
of S. Callisto

In the rabbinical tradition the visit of the Lord is connected with the time of the circumcision of Abraham. It is the circumcision that caused Abraham's sitting in front of the standing angels. According to the 1st half of the 3rd cent. in Pirqè de R. Eliezer 29 the Lord said to the ministering angels: Come ye and see ye the power of circumcision. Before Abraham was circumcised he fell on his face before Me, and afterwards I spake with him. Now that he is circumcised he sits and I stand."

41) Lid of a Sarcophagus from Catacombe S. Callisto in Rome.

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The relief corresponds exactly to the painting in the catacombe, but for the reversed direction.
On the same lid of the sarcophagus there is still another scene, which is influenced by rabbinic interpretation of the respective text of the bible. We shall come to it later.

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35/1) Via Dolorosa, Piuhas

Another well known
picture from the
catacombs on the
Via Dolorosa is that
of Pilinelias with
Ziuri and Korbi
and the 12 miracles
of the lance.
entering Ziuri's
feet the priest Pilne-
has pierced Ziuri
and Korbi together
on their bed with
his lance - as inter-
course between
Israelites and heathen
women was strictly
forbidden. He lifted
them both on his
lance - their bodies
remaining poised
and not falling off.
All this are miracles
of the lance, #
Another miracle was, that

listed in the song
of the lance, a
jewish midrash.

no blood flowed from them, so that pericles was not polluted; another one, that they did not die as long as pericles bore them upon his lance, as he would have been polluted by their corpses.

2.) 1. Pamplona B.

3.) 2. Pamplona B. f. 78r

4.) Alba Bibel (1422-30 by R. Moses Arafel from Guadalajara for Don Luis de Guzman, Order of Calatrava

5.) Serbian psalter München Staatsbibl. cod. slav. 4, f. 191r

(6.) Seder Kilsburne shabbat 1738, Vienna (was in Berlin Selly Kirschstein coll.)

36.) 2.) 1. Pamplona B.

37 3.) 2. Pamplona B

38) 4.) Alba Bibel

39) 5.) Serbian psalter

40.) 6.) Seder Trippuine Shabbat

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In the same connection also some illustrations of the "Vienna Genesis" must be mentioned.
The codex is in the Nat. Library in Vienna (cod. Theol. gr. 31).
As those illustrations of the manuscript which correspond to paraphrased passages of the bible, belong to the cycle of Josef-scenes; it was assumed, that these picture-cycle might have come from a jewish workshop and was taken over by the christian artists.

p. 31

1.) upper picture-stripe, left side:

Wife of Potiphar lies in bed. Gen. 39, 11-12: no bed is mentioned.

Oktateuchs, s. Marco (Venice).
no bed: f. inst. Serail,
f. 121 r

2.) s. p. f. l. m. (Rome 1823; early christian picture-cycle of the nave copied 1. Half 17th cent. for cardinal Francesco Barberini:
Vatikan: cod. Barb. lat. 4406, fol. 46

41)/7) Vienna Genesis p. 31

42)/8) cod. Barb. lat. 4406, f. 46

Besides: several pesach-haggadot from Spain, 4 the end.:

43/9) Golden Hag. ff. 6r
Jerusalem Mod. 27210

44/10 Sister to the G. H. f. 7r
Jerusalem. Or. 2884

45/11) Sarajevo - Hag. s. 13

46/12) Vienna Genesis, p. 31

≠ How was it possible, that in the house of such a rich man nobody was present?

Other examples of Potiphar's wife in bed.:

1.) Histoire Universelle, 13th cent. scriptorium of the Vau-soulers in Acco ??

2.) Chronicle of the world of Rüdolf of Ems, end of 13th cent. St. Gallen, bibl. vad. Ms. 302, fol. 32v.

3.) Bible of Wenzislav, 1340, Prag fol. 41v
Vienn. Bibl. sign. XXIII C 124

The explanation comes again from rabbinic commentaries.

The reflections of the rabbis usually start with a passage of the Bible that is not quite understandable; in this case: Gen. 39, 11: "... was none of the men of the house there within." Namely the house of Potiphar. ≠ And then the explanation: "When the Nile overflowed its banks, all people, men and women, repaired to the river, only the wife of Potiphar remained at home under pretense of being sick." That might explain, why she is shown in bed.

47)/13) Vienna Genesis, p. 32

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And on the following page upper picture - Skipe on the left we see Potiphar returning home while the door-keeper is shaving at the door.
On the right side Potiphar's wife is talking to three men clad in courtly garments as Potiphar himself. They are definitely not servants of Potiphar's what would correspond to the text of the Biblia (Gen. 39, 14). But the text of the rotting commentary continues: Meanwhile her friends (the friends of Potiphar's wife) returned from the Nile festival, and they came to visit her and inquire after her health. They found her looking wretchedly ill, on account of the excitement she had passed through (with Josef, who had run away) and had left

a piece of his garment
in her hands. Now
she confessed to the
woman, what had
happened with Joseph
and she begged her
visitors to support
her charges before her
husband by also
complaining that
he had been annoying
them with improper
proposals.
This might be shown
in the lower picture-
strip: one of the wives
wives of Potiphar's friends
complaining of Joseph
to her husband.

Closest to the Wiener
Genesis is the Chronicle
of the World of Rudolf of
Ems in St. Gallen, Vad. 302,
f. 32v
top: Wife of Potifar in bed
holding Josef's garment
bottom: on the left:
Potifer's wife with
a servant with Josef's
garment, showing it
to Potifer, but be-
hind them 3 friends.
Golden Hap. fol. 6v
Sister to g. H. fol. 7r

46/12) Weltchronik d. Rudolf v. Ems, St. Gallen, f. 32v

47/13) Goldene Hap. fol. 6v
48/14 Sister to " " f. 7r

B. 11) Vienna Genesis p. 45

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p. 45
Jacob blessing Ephraim
and Manasse, the 2
sons of Joseph, in
the presence of Asenath,
Joseph's wife. We find
the report in Genesis
chapt. 48, but here
Asenath is not mentioned.
But an old/rabbinic tradition
reports, that
when Joseph brought
his two sons to Jacob
for the blessing
Jacob asked Joseph:
"Is it possible that
thou didst not marry
the mother of thy child-
ren according to
the law?" Joseph
thereupon brought
his wife Asenath to
his father and pointing
to her marriage contract
he said, "This is
my wife, whom I
married as is proper,
with a marriage
contract and due
ceremony. I pray

2.) Sarcophagi S. Callisto (Detail) + gauze
3.)
(We saw already the lunette in front of the 3 angels from the same sarcophagus)
4.) A. P. f. 50r + Detail
5.)
6.) Ms. 638, f. 7r Pierpont Morgan L.
7.) M. d. C. p. 66

Thee, my father, bless me now, I only for the sake of this pious woman."

1.) Sarcophagus of the catacombe of S. Callisto

2.) A. P. fol. 50r

3.) Old testament miniatures New York, Pierpont Morgan. Ms. 638, f. 7r. M. 13. fol.

Instead of Asenath we find a youth because the original meaning of the wife of Josef present at this scene was not understood by the artist.

The same arrangement with Josef and another young man we find in the jewish picture bible of Roses del Castellazzo.

In the same way as religious art on the whole lost its importance, in the same way also the contact between jewish and christian art activities diminished, till it ceased completely.

But in our days we saw a new start in combining jewish and christian motives, and that was done by Marc Chagall. Let us thinks for instance of his picture of the suffering Jew in his caftan, fixed to the cross in a polish Städtl. But this would require a new lecture.