Jewish Christian Encounter in Art
(2. Teil)

Israel 14
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The influence of Jewish models on the Research of Jesus is commonly accepted — probably more often than really can be proved ✱ want to show you a representation which most likely is taken from the Rabbinical commentaries if it is not bounded down by the Syrian fathers as seems to ✱ the fol. 21r we see the scene of a meal. According to Gen. 24,54 the whole family of Rebekka's, Real mother her father Bethuel, her brother Laban and her mother invited Eliezer the servant of Abraham, to eat and drink with them. But according to Gen. 24,55 only Laban and Rebekka's brother asked Eliezer to remain with them for

✱ be often the case in this manuscript.
(z. B. Jeshmael - Ismael:
Metzaheq = spielend über
über: über = tiefstehig)

A. P. fol. 21 r
+ Detail

✱ before leaving
✱ Together with Rebecca.

some days before
departing together with
Rebecca and returning
home to Abraham and
Isaac.
The explanation for
the absence of Bekhuel
according to the rabbinical writings
is, that Bekhuel himself
had erroneously
swallowed the poison
he had prepared for
Eliezer and died
instead in the meantime.
Therefore the scene of
the meal might be
inserted into the story
of Eliezer's wooing for
Isaac's ~~bride~~ Rebecca.
We find the scene
of the meal in the
anglosaxon Hexateuch
of the 11th cent. fol. 44v
as well, but unfor-
tunately I have no
good picture.

† future wife

Israel 15
1987

In the
end I
want to show you
the astonishing
adoption of a Christian
model for a Jewish
illustration.

In the Eskhenazi
Mahzorim of the middle
of the 13th to the middle
of the 14th cent. ~~the illu-~~
~~stration for~~ the picture
of the Shabbat Eve Piyut
"Hi midbaroon, Kallah"
"come with me from
Lebanon my bride"
is illustrated by the
picture of a bride and
bridegroom, ~~sitting~~
~~together on a bench~~.

1.) Jerusalem, JNUL,
ms. Heb. 7°81/I fol. 72v

Yk is an allusion to
the union between the
Lord and his chosen people.

And this is from a
Siddur of the 1st half
of the 14th cent. from
Germany:

‡ group of the

cent. 4, 8

Leipzig, Ms. V, 1102 f. 64v

1.) Leipzig, Universitäts-
bibl. ms. V 1102
I, fol. 64v
The bride wears a
crown on her head.

Hamburg, cod. Leg 37
fol. 169 v

Statue of Eleutherius,
Cathedral of Tournai

Hamburg, cod. Leg
37, fol. 169 v

~~the brides wears~~
~~draped dress and crown~~

Also here the bride
wears a crown, but
her eyes are covered
by a band.
And this was the way
how the Christians
depicted the synagogue
from about 1200
onwards.
Best known is the
statue of the
synagogue at the
entrance of the cathedral
of Strasbourg of about
1230.
This is an embossed
silver-statue of the
statue of Eleutherius
from the Cathedral
of Tournai of about
1250.

~~Hamburg, cod. Leg~~
~~37, fol. 169 v~~

Obviously for the
Jewish artist of the 14th
cent. this was the
current and familiar
picture of the people of
Israel.

(Amerika 1989) 14
(Zusatz
Israel 1987!)

For another group of
illustrations in Christian
manuscripts of the 1st
millennium the utilization
of rabbinic commenta-
ries might turn out
to be helpful to solve
problems that remained
unsolved until now.
These illustrations
in the 3 Berolinensian
bibles are rather well
known: the arrange-
ment of the scenes is
always the same:
on the upper part
Moses on Mount Sinai,
receiving the Ten
commandments from
the hand of the Lord #
On the lower part
Moses is standing
in front of Aaron and
obviously his two
sons and the twelf
princes of the tribes
of the Israelites; and
is reading to them
from the roll of the Law.

8.) Grandval - Gaus
9.) Vivian - Gaus
10.) S.p.f.l.m - Gaus

11.) Grandval - Detail
oben

Josua is half hidden
by the mountain

12.) Grandval - Detail
unten

drawn away by Josiah.

13.) Vivian-Detail
written

which Moses is reading to
his audiance,

14.) s.P.f.l.u - Detail
written

But as for us it is the
place where this happens: it is a temple-
like interior with a
coffer work-ceiling; the
entrances on the two
narrow flanks are closed
by curtains, one of them #
the other two barolin-
ian tables seem to
have simplified the
original scheme a bit.
This for instance
in the Vivian title the
quotation from the
Bible (Deut. 6, 4-5), #
is reduced to half of
the text and in the
Bible from S.P.f.l.u.
the whole text was dropped.
Such a building in
connection with Moses'
reading the law to
the Israelites is not el
all mentioned in the
bible, neither in Exodus
nor in Deuteronomium.
But the baroliuzian
tables are not the
only monuments
that connect the
delivery (presentation)
of the law to Moses

15) A.P. fol. 78r

16) A.P. fol. 78 r – Detail

17) Aelfric-paraph.

18) Aelfric-Para.-Detail oben

Amesbe 1989
(Israel 1987–
Zusatz)

with either a temple-
like building or at
least a tent, together with
roses and heron.
This is the Aelfric-
Para. in Paris, B.N. nouv.
acq. lat. 2334, fol. 7 8r.
In the upper half we see
among other scenes Moses
on Mount Sinai receiv-
ing the Law and in
the lower part a sanctuary
the narrow flanks of which
are closed by curtains
that are drawn away
on the left side by Moses,
followed by Joshua, and
on the right side by
Aaron followed by
his two sons Nadab and
Abihu.
This is an anglo-saxon
paraphrased bible of the
11th cent. The Aelfric-
Paraphrase, the pictures
of which come from a
far older probably eastern
model. The situation
is the same as before;
in the upper part
the loges is standing
the roll of the Law
to Moses; in the

19) Aelfric - Pentateuch - Oxford

20.) Rodo - Bibel - Paris

21.) Rodo - Bibel - Oxford

lower part moves is entering a tent expected by Aaron and several other Israelites.

And this is obviously the same illustration of the 11th cent. of the beginning of Pentateuchmission. It is the Rodo - Bible from Catalonia, Paris, B.N. cod. lat. 6, I, fol. 73 r.

Here again Moses - or Aaron, because of his hat - is going to read the law to the Israelites in a tent.

In early christian art a picture cycle in the via Latina catacombe might be #, most likely something adequate existed in a jewish picture-cycle, an example of which we possess in the paintings of the Synagogue of Dura Europos. Some rabbinic commentaries allow us to think of such a

mentioned in this connection, but that would practically need a new lecture; but the picture-cycle in the catacombe of via Latina seems to go back to a jewish prototype and

Amoraic 1st c.
(Israel 1st c.
Expansion)

Possibility:
Chag. 6b = Sota 37b:
"We are taught: Rid
Yisrael (1. half 2nd cent.)
said: General things
were said on Mount Sinai and
things were said in
the Tabernacle. R. Aqiba
(1. half 2nd cent.) General
and special things were
said on Mount Sinai and
repeated in the tabernacle."
A similar conception
we find in Ter. R. 1,10
to Ter. 1,1 = Yalqut 432:
R. Eleezar (probably
R. Eleezar b. Pedat
palestinian age 2nd half
3rd cent): Although the
tora was given to Israel
on mount Sinai as
a feure, they were not
punished with regard
to its prescriptions
before it was not re-
peated to them in the
tabernacle! The dating
of these sayings is

70) 22) D. E. Aaron in Tempel

in harmony with the
coming into existance
of late antique jewish
picture cycles.
But also the exchange of
temple and tabernacle
in the different manu-
scripts might originate
from rabbinic sour-
ces:
Exodus 2a b we read:
„We find that the
tabernacle (mishkan)
is also called temple
(migdash) and that
the temple (migdash)
is also called taber-
nacle (mishkan).
To prove the existance of
such an exchange I'll
show you the picture
of the temple in Dura
Europos with Aaron
standing inside the
fence of the temple
built in bricks (stone);
but undoubtedly Aaron
was the High priest of
the tabernacle and not
of the temple.
May-be all the christian
illustrations depend

23) Hamburg, Serv 37, f. 169v

upon a jewish model.
In the end I want to
show you a rather un-
expected utilization
of a christian model
for a jewish concept.
In a prayer-book
for the feasts of the
year (Mahzor = cycle)
from the beginning
of the 14th cent. from
South Germany we
find this traditional word-
illustration (Hamburg
Serv 37, f. 169v). The
bride wears a crown,
the bridegroom a
pointed jewish hat;
but the bride is
depicted as synagoga,
blind folded with a
band over her eyes.
This is the beginning
of the prayer for the
last saturday before
passover, for the great
Shabbat. The prayer
starts with the words:

"Come with me from
Lebanon, oh bride!"
The prayer, the piyyut,
is based on the alle-
gorical interpretation
of the song of songs
as the love between
the nation of Israel,
the bride, and the
Lord, the bridegroom.
In all prayer-books
belonging to the group
we find similar
illustrations for the
Great Shabbat, and
usually bride and
bridegroom are seated
next to each other.
Mahzor Lipsiae, be-
ginning of 14th cent.
from south-western
Germany. The groom
wears a pointed gorah
but the bride a crown,
but there is no reference
to the Synagoga.
This is the same
prayer for the Great
Shabbat in the Worms
Mahzor, dated 1272.
On the left is the

24) Mahzor Lipsiae, Ms. V,
1102 I, f. 64 r

25) Worms Mahzor, I,
26) f. 72 v + Detail

depicting the bride as "synagogue" was
investigated in doing
so by two aspects.
First he wanted to repre-
sent the bride completely veiled what was custo-
mary for Jewish brides
who met their bridegroom
under the canopy for
the first time.
But besides the painter
obviously wanted
to represent the sym-
bol of the nation of
Israel in the latest
up to date version.

bride, completely enve-
loped in a brown
mantle with only
her shoes protruding
and a slit for her
face. The groom be-
side her wears a
pointed jewish hat.
A prayer-shawl (talit)
covers both their heads,
serving as a canopy
(hupah). Apparently
the painter of the bride
"synagogue" was
motivated in doing
so by two aspects.
First he wanted to repre-
sent the bride completely veiled what was custo-
mary for Jewish brides
who met their bridegroom
under the canopy for
the first time.
But besides the painter
obviously wanted
to represent the sym-
bol of the nation of
Israel in the latest
up to date version.

27.) Nuremberg, Perg 37,
f. 169v

28) Eleutherius-shrine

Maybe he really had not grasped the implications of this allegory.
This is a christian representation of synagoga opposite Ecclesia turning away from the cross. Her spear is broken, her crown is sliding down. This little figure is on the shrine of Eleutherius in Tournai from the middle of the 13th cent.

In the same role as religious art on the whole lost its importance - in the same role also the contact between Jewish and christian art 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. 7 years for sustaine of his picture on Easter fixed to the cross in a polish „Städtl". But that would require another lecture.

of the suffering Jew in his

copy of the woodcuts | Israel 1987 | 8a

of the picture bible of Roes del castellezzi, printed 1521.

In this case the jewish monuments predominate, but the few christian manuscripts come either from Navarra in Spain, a region on the pilgrimage road from France to Santiago de Compostella and therefore imbued with influences from everywhere or from Alsbo from a scriptorium of the crusadors with an enigmatic french tradition standing behind.

the psalter

≠ with the exception of the

≠ with the exception of the english psalter

Now we'll turn to the other possibility to prove jewish influence on a christian illustration. Traits of those representations which cannot be explained satisfactorily by the canonical text of the bible but very well by rabbinic writings.

The oldest examples for this can be found in a christian catacombe in Rome, found only recently, in 1955.

It is the catacombe on the Via Latina from the 2nd half of the 4th cent. The catacombe is conspicuous for its great amount of illustrations of the Old Testament, 13 of which turn up here for the first time.

cannot be explained
~~by the account of the~~ canonical
text of the Bible but
very well by drawing
upon rabbinical com-
mentaries.

Obviously for the
jewish artist of the
19th cent. Illustr.:
Hamburg, cod. Levy
37, fol. 169 v

Hamburg, cod. Levy 37
fol. 169 v

the blind synagogue ~~this~~ was the current and familiar picture of the people of Israel.

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

But in our days we saw a new start in reuniting jewish and christian motives, and last not least by Marc Chagall. Let us think for instance of his picture of the suffering Jew in his taftan

fixed to the cross
in a polish Stadtl.
But this would
require an new lecture.

conference

Jewish christian encounter in art (1)

1.) D.E. Synagogen-Eingänge
2.) D.E. Westwand (Austrian contribution to the study of Jewish art, Nr. 4)
3.) D.E. David anointed by Samuel
4.) D.E. Baalspriester and Elisha
5.) D.E. Infancy of Moses } Hebrew Bible in art, 11.) u. 12.)
6.) " " - Detail
7.) A.P. fol. 56 r
8.) " " " - Detail
9.) Aelfric - Pentateuch
10.) cod. lat. fr. 747, f. 72 r
11.) Pierpont Morgan M. Ms. 724
12.) Add. 27210, f. 8 v
13.) Or. 2884, f. 11 v
14.) Hebrew Bible cod. germ. 516, f. 40 r
15.) Quentell-Bibel
16.) Koberger-Bibel 1483
17.) Pagininka - " 1490
18.) Venice - Hag. 1609 Pharao + Hebammen
19.) D.E. Infancy of Moses } Hebrew Bibel in art, 13.) u. 16.)
20.) D.E. " - 2. Detail
21.) New York Pierpont Morgan Ms. 724
22.) Pamplona Bibel / Samuel
23.) Pamplona B. d'Hilgen - Wallerstein
24.) Bibel d'Arsenal, fol. 30 r
25.) " " " - Detail
26.) Add. 27210, f. 9 r
27.) Or. 2884, f. 12 r

28.) Kaufmann - Hag. p. 10 = fol. 1
29.) Warschau cod. 1164, p. 7 Detail
30.) Warschau, cod. 1164, p. 73
31.) Via Latina, Abraham + 3 Engel } Austrian contribution
32.) S. M. M. " " " 15.) 16.) 17.)
33.) Via Latina "
34.) Sid of Sarcophagos of S. Callisto / Abraham Rafficie exegis 24.)
35.) 1.) Via Latina - Pinakes
36.) 2.) 1. Pamplona - B. "
37.) 3.) 2. Pamplona B "
38.) 4.) Alba - Bibel
39.) 5.) Serbian psalter
40.) 6.) Tiflis Khutsubtal + 40a = 41 (7.) Detail!
41.) 7.) Wr. Genesis, p. 31 = 42.) = Rafficie Exegis B 4.)
= 44 Verini lat. 4406, f. 46 = 43.) " " B 8.)
~~Cod. Rudolf v. Ems~~
= 45.) Rafficie exegis B 6.) B7.)
= 46.)
= 47.) = Rafficie exegis B 9.)
= 48.)
= 49.)
44.) 10.) Vienna Genesis p. 31
45.) 11.) Vienna Genesis p. 32
46.) 12.) Weltchronik cod. Rudolf v. Ems
47.) 13.) Goldene Hag. f. 6v
48.) 14.) Sisterbibel " f. 7r
Wiener Genesis p. 45
B 1.) Sarkophagdeckel v. S. Callisto - Detail
2.) " " ganz
3.) " "
4.) A. P. f. 50r (Asenet)
5.) Ti P. " " - Detail
6.) Ms. 638 Pierpont-Morgan f. 7r.
7.) MdC p. 66 (Asenet)
8.) Grandval - Paris
9.) Vivian - Paris
10.) S. P. f. l. m - Paris

jewish-christian encounter in art (2)

11.) Grandval, Detail: Moses auf Sinai
12.) Grandval, Detail: Moses im Tempel
13.) Vivian - Detail: Moses im Tempel
14.) S.p.f.l.m. - Detail: " "
15.) A.p. fol. 78r - ganz
16.) A.p. fol. 78r - Detail
17.) Aelfric Paraph. - ganz
18 " " oben
" " unten
19.) " "
20.) Roda - Bibel - ganz
21.) Roda - Bibel - unten
22.) D.E. Aaron im Tempel (Ausbrüche 51.)/23.) combination)
23.) Hamburg - Serv 37, fol. 169v
24.) Malbon Lipsiae I f. 64v
25.) Worms Malbon I, f. 72v - ganz
" " - Detail
26.) " "
27.) Hamburg Serv 37 f. 169v
28.) Eleutherius - Sibille, Tournai