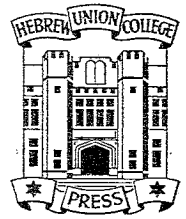
A HISTORY OF THE

Hebrew Union College
LIBRARY AND MUSEUM

BY ADOLPH S. OKO, D.H.L.
Librarian, 1906-1933



HEBREW UNION COLLEGE PRESS
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THE HEBREW UNION COLLEGE LIBRARY antedates the Library of the Jewish Theological Seminary of America by more than a decade; and its growth during its first twenty-five or thirty years was more rapid and more steady, if not also more organic.

The Library began with the College, which was founded in Cincinnati, Ohio, in 1875. The books which it then contained, however, were so few—130 volumes all told, nearly all of them textbooks—that they hardly constituted a library in the customary sense of the word. Among the earliest donors of books was Sir Moses Montefiore who sent from London a set of the Warsaw edition of the Bible *Mikraot Gedolot* (1860-68), with his autograph dedication. During the next six years, however, it grew to 8,000 volumes, 5,000 of which were added during the academic term 1880-81. They were mainly "theological works, while philosophy, history, and the classics are well represented," the librarian reported. That is to say, it was not an exclusively Jewish library.

At that time no regular appropriations seem to have been made to increase the contents of the Library systematically. A report of 1881 states that the sum of $50 had been appropriated for books purchased by the president of the College. Questions affecting the administration of the Library evidently arose at an early date. Thus, when a janitor was engaged by the College, it was resolved that "in consideration of services to be rendered by the janitor in arranging the Library, etc., his salary of [an additional] $10 per month is ordered to be continued during vacation." Soon another resolution was passed: "That the committee on Course of Study, Text-Books and Library select, if necessary, a competent person to arrange the Library in the new College building [724 West Sixth Street], and also an assistant to the Librarian, and that $60 be appropriated for that purpose." The janitor assistant was replaced by a student assistant.

The years 1880-81, as already noted, were a landmark in the progress of the Library. Gifts, large and small, flowed in. San Francisco

friends of the College acquired the collection of the Rev. Henry A. Henry (1800-1879) of that city at a cost of about $2,000, and presented it to the Library. This collection numbered some 2,000 volumes and represented an almost complete bibliography of Hebrew readers, grammars, dictionaries, catechisms and manuals of the Jewish religion—all school books which are difficult to obtain—as well as a number of other valuable books. The Rev. A. S. Bettelheim (1830-1890) was instrumental in securing this collection for the Library.

Another collection numbering several hundred volumes, mainly among the lines of Halakah, came from Dr. Isaac M. Wise. These books had formerly been a part of the extensive Rabbinic collection of his father-in-law, the Rev. Jonas Bondi (1804-1874), of New York. Other early benefactors were Julius Rosenthal, of Chicago, and Judge Moses F. Wilson (a non-Jew), of Cincinnati.

The Library, though still slow in augmentation, was firmly established as a Jewish library in 1891, when it came into possession, by bequest, of the collection of the Rev. Dr. Samuel Adler (1809-1891), of New York, consisting of about 1,600 bound volumes and 300 pamphlets, exclusively Hebraica and Judaica. Dr. Adler—father of the late Felix Adler, the founder of the Society for Ethical Culture—also left the sum of $1,000 for the enlargement of the collection. The Hebraica collection of the Rev. Samuel M. Benson, of Madison, Indiana, numbering several hundred standard works, was also donated about that time by his family.

In 1893, the Trustees of the Temple Emanu-El of New York presented to the Library over 300 volumes of Hebraica, including two incunabula*—*viz.*, the exceedingly rare *Yosippon* and the *Mibhar ha-Peninim*—and other rare specimens of printing from the early part of the sixteenth century. They came from the great collections of printed books and manuscripts formed by the Italo-Jewish poet and bibliophile Joseph Almanzi, of Padua, Rabbi Jacob Emden, of Altona, and Chief Rabbi M. J. Lewenstein of Paramaribo. These collections had been sold at auction by Frederick Muller in Amsterdam in 1868. The great bulk of this purchase was donated by the Emanu-El trustees to Columbia University Library—the Congregation, apparently not being equipped to maintain the collection. Another part of this collection, consisting of 620 Latin dissertations on biblical and other Jewish subjects was presented in 1909 to the Library of the Jewish Theological Seminary of America.

*This chronicler suspects that the copy of the *Nofet Zufim*, which he purchased some twenty-five years ago for the Library from a bookdealer in this country, was originally likewise in the gift.

In 1904, the Library acquired the collection of the Jewish historian Dr. M. Kayserling, of Budapest, Hungary, consisting of about 3,000 volumes and about twice as many pamphlets, among them a large assortment of monographs on the history of Jewish communities in various countries. It was purchased by the late Julius Rosenwald, of Chicago, for the express purpose of donating it to the Library.

From the Rashi Memorial Fund (contributed by the Alumni of the College), a notable Halakah collection of over 900 volumes, three-fourths of which were books—some of great rarity—printed in the Orient, was purchased in Constantinople (Istanbul) in 1907. A year later, with the same Fund the Library bought a miscellaneous Hebraica collection of about 1,100 volumes in Münster, Germany, in which the literature of Kabbalah was well represented.

Disregarding chronology, we name here a few other private collections that came to the Library by gift: that of Dr. David Einhorn, Professor Moses Mielziner, Dr. Max Landsberg (Rochester, New York), and Dr. Kaufmann Kohler, the last comprising over 4,000 volumes along the lines of Bible, New Testament, Hellenistic literature, comparative religion and folk-lore.

The year 1912 marked an epoch. Mr. Isaac W. Bernheim, of Louisville, provided a fund of $50,000 to erect a new home for the Library, with accommodations enough to meet not only the immediate needs of the institution but also those of the near future—it was thought. The building—the first Jewish library building—is a quaint structure in the English collegiate style, embracing a reading room, a librarian's office, a cataloguing room, and a stack room which has a capacity of 70,000 volumes. At that time the Library contained between 32,000 and 35,000 volumes.

Ever since 1910 or thereabout, the aim of the Library has been to gather and preserve every procurable literary record of the Jewish past. Preservation was thought to be as important as immediate use—all the while, of course, keeping in mind that libraries are maintained for research and not as record offices. Despite the fact that the Library

began on a large scale rather late, and prices were high, it ranks among the foremost in its possession of the world's greatest collections of Jewish printed books. The acquisition of large collections of manuscripts was left to the Library of the Jewish Theological Seminary of America.

The task, accordingly, was to search for sources as well as for means to fill in the gaps in the several collections. This became a program. Thus, the Spinoza collection began to be gathered, piece by piece, in the winter of 1911-12. This collection now consists of about 2,500 volumes, and is second to none in size and importance.

Soon after the cessation of hostilities of the First World War, the College librarian went to Europe to survey the book market and make purchases, if possible. The result of this trip was one of the largest single purchases made for a Jewish institutional library, comprising a total of about 18,000 items in printed book and manuscript, including music.

THE DR. A. FREIMANN COLLECTION

This collection comprised about 7,000 volumes and pamphlets. Its owner, an outstanding Hebrew bibliographer and a librarian, specialized in Jewish history and in certain phases of Jewish literature, and gathered many rare and valuable books, all fine specimens and in good condition. Included were 33 Hebrew incunabula, including some of great rarity, which until then were not represented in American collections. Of the Hebrew books printed in the first half of the sixteenth century, more than one-half was contained in this collection. Here, too, was the complete literature of the *Jüdische Wissenschaft*. Other noteworthy features of this collection consisted of long and complete sets of Hebrew and Judaic periodicals, bibliography, and of certain important authors—e.g., Jacob Emden—as well as nearly all the privately printed, and hence not easily obtainable, monographs which were published from about 1880 to 1920.

THE EDUARD BIRNBAUM MUSIC COLLECTION

The Eduard Birnbaum Collection of Jewish Music forms, in a sense, a library within a library. It was assembled during a lifetime by the cantor Eduard Birnbaum (Königsberg, Prussia), an authority on Jewish music. Birnbaum's purpose was to write a history of Jewish music, and he brought together nearly 3,000 manuscripts as well as an even greater number of volumes of printed synagogual and secular music. This collection is the most important and greatest of its kind in the world, well-nigh approaching completeness. Moreover, it contains not only the non-Jewish music which influenced the synagogue chant but virtually all the books and monographs that treat of the subject. It also contains a wealth of liturgical works of the various rites, or *Minhagim*, among them several of the greatest rarity. Noteworthy, too, are the numerous works of Hebrew and Judaeo-German poetry, books printed in Russia in the first half of the nineteenth century, which are hard to come by, as well as portraits of *Hazzanim* (cantors), musicians, singers, and illustrations of musical instruments.

The Library first began to pay attention to Jewish music in 1919, when Hugo Steiner, of Baltimore, presented a collection of nearly 600 pieces—books, pamphlets and sheets—of synagogue music, brought together by Alois Kaiser, late cantor of Eutaw Place Temple of that city. The subject of Jewish music had just begun to come into its own with musicologists and musicians, and the material was not easy to gather—it was not represented even in our leading libraries. Thus, the acquisition of the Birnbaum Collection was not an accident.

In the winter of 1923-24, the Library reaped its richest harvest in purchases of single items and of relatively small but special collections.

THE CHINESE HEBREW MANUSCRIPTS

By a strange freak of literary fortune, the Library acquired the Hebrew manuscripts of the native Chinese Jews, a treasure of extraordinary interest. These manuscripts, 59 in number, were obtained by the College librarian after an extended book-scouting expedition. With the exception of four manuscripts, which were "lost" at the London-Palestine Exhibition in 1907, and several Torah Scrolls, these manuscripts constitute all the books that have come down from the Chinese Jews. They consist of hymnals, prayer-books and sections (*Parashiyyot*) of the Pentateuch. Written on several folds of the thin Chinese paper pasted together into one consistency, some of them are in the form of square or oblong books; others resemble fans or accordions, the oblong pages being folded one upon the other so that they can

be pulled out fanwise. Several of the hymnals and prayer-books contain Persian glosses in Hebrew characters, thereby indicating, according to the learned, a relationship between the Chinese and Persian Jews.

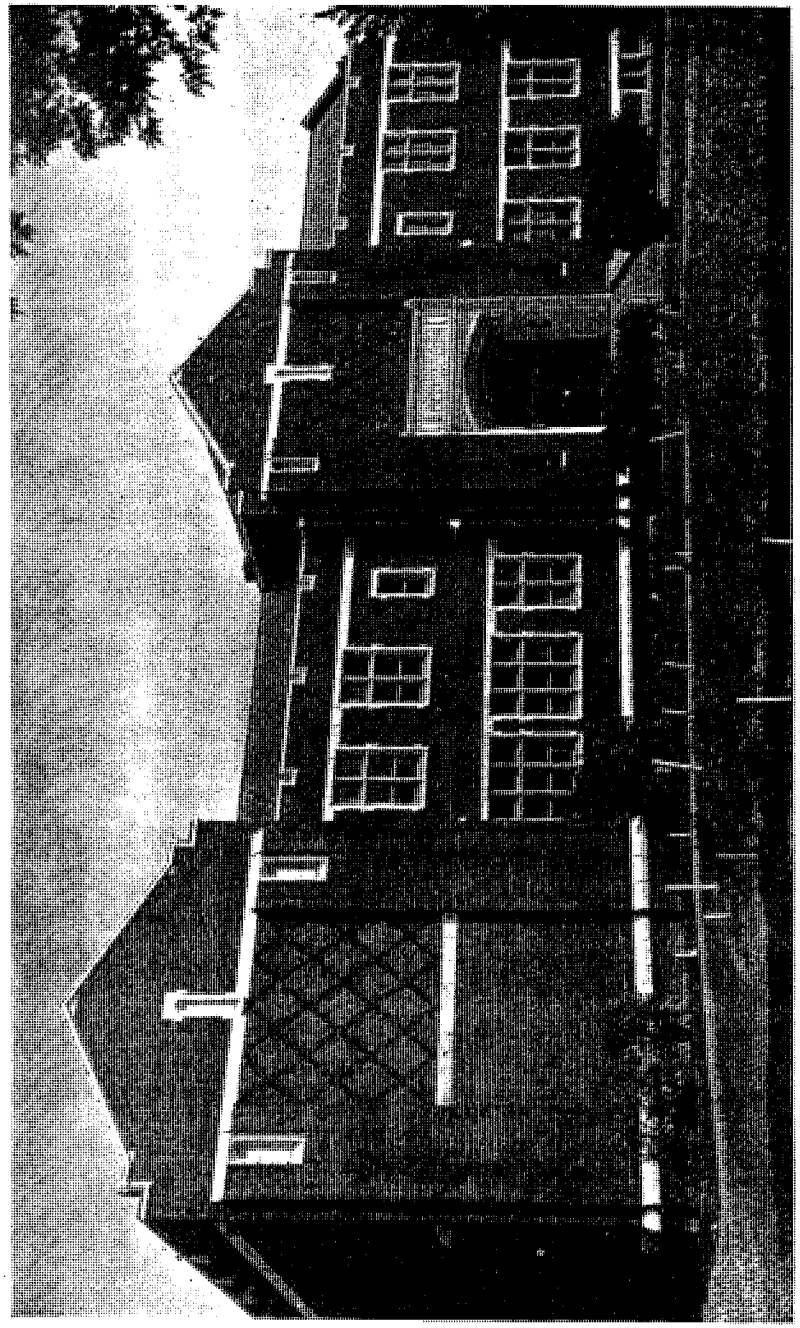
These manuscripts were the property of the synagogue at Kai-Fung-Fu, the capital of the province of Honan in China, and were acquired by the Mission of Inquiry sent out by the London Society for Promoting Christianity amongst the Jews in the year 1851. Of greatest interest and importance is the Communal Register in genealogical form, comprising hundreds of names of men and women, both in Hebrew and Chinese. This unique manuscript has recently (1942) been published in translation by Bishop William Charles White. It is hailed as a new source for the history of the Chinese Jews. When the manuscripts were brought to the United States, they attracted fresh and wide attention.

* * *

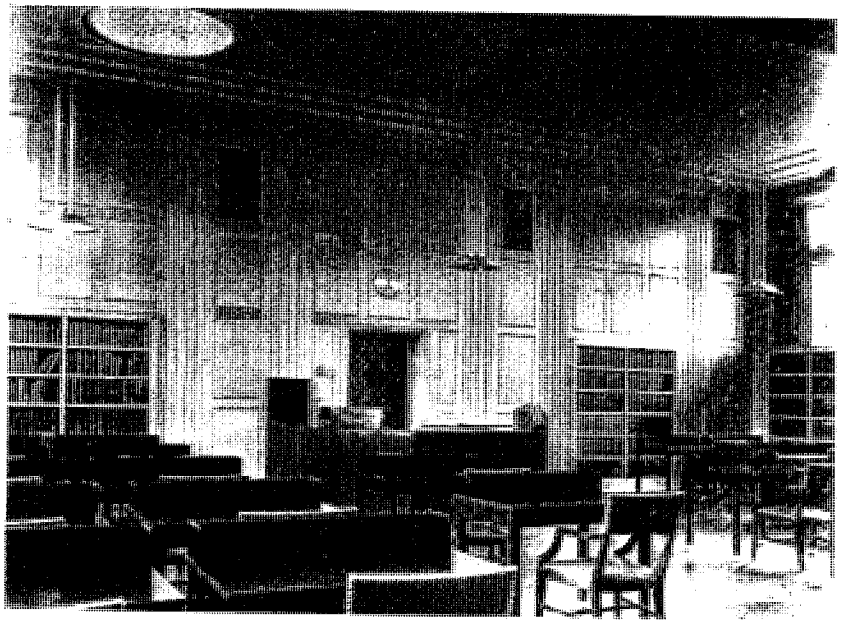
OF THE RARITIES obtained at this time several came from the famous Library of the Earl of Crawford, as e. g., the truly magnificent set—perhaps unique in its condition—of the *editio princeps* of the Babylonian Talmud. The set is in its original leather binding, bound in six stout volumes, the metal clasps of which had been removed by a former owner. Evidently, it must have stood unopened for several centuries in some monastery, for it shows no traces of use and looks as if it had just come from the press of Daniel Bomberg, of Venice, the man who printed it, or from a Frankfort Book Fair in the sixteenth century. As a piece of bookish lore, it may be related that Mr. Elkan N. Adler, some years ago, had vainly offered the Earl a great stamp collection in exchange for this set. The Library's immaculate set of Migne's *Patrologia*, Greek and Latin, also came from this collection.

An extensive collection of conversionist tracts, written by converted Jews and dating from the fifteenth to the nineteenth centuries, was acquired in the winter of 1923-24.

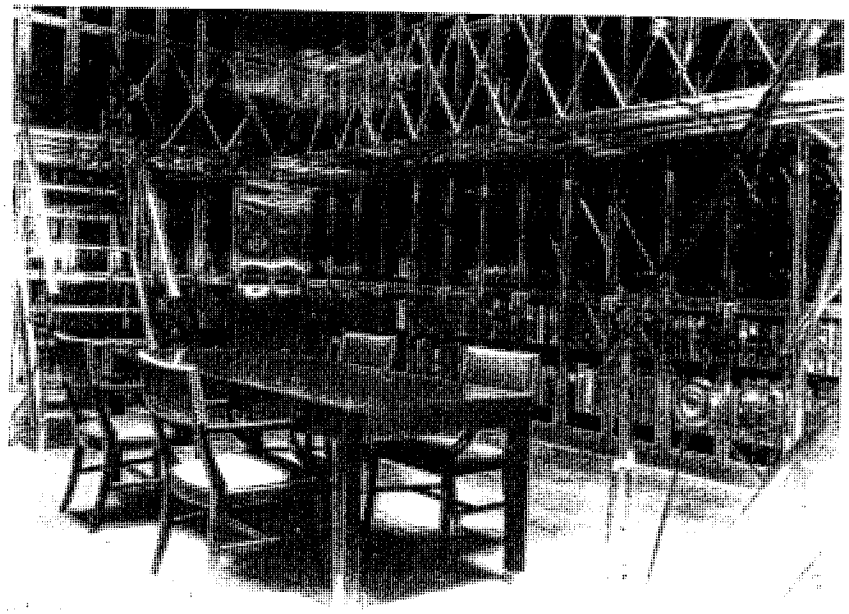
Another important acquisition of that year was an almost complete collection of sermons preached at the Autos da Fé of the Portuguese Inquisition from 1612 to 1748, and an equally valuable collection of records listing the names of the Inquisition's victims, their crimes and punishments. Among the rarities was a copy of the secret manual of



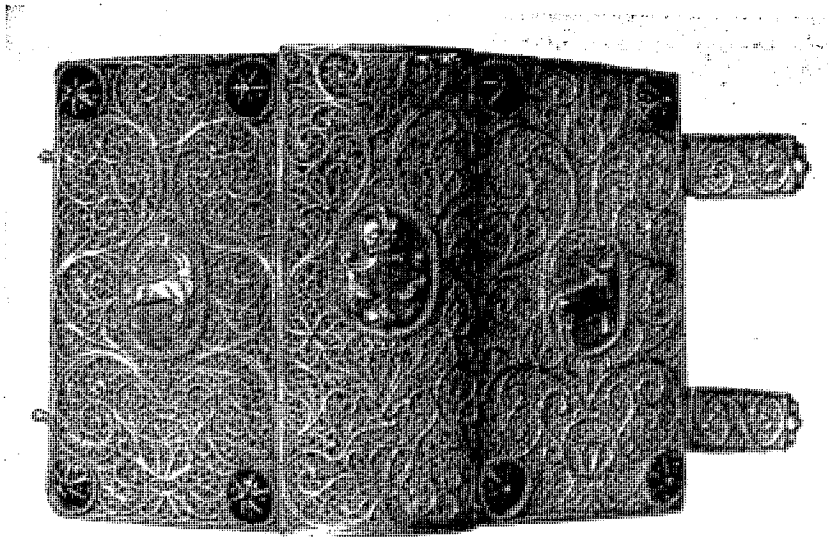
HEBREW UNION COLLEGE LIBRARY—THE NEW BUILDING CONSTRUCTED IN 1931



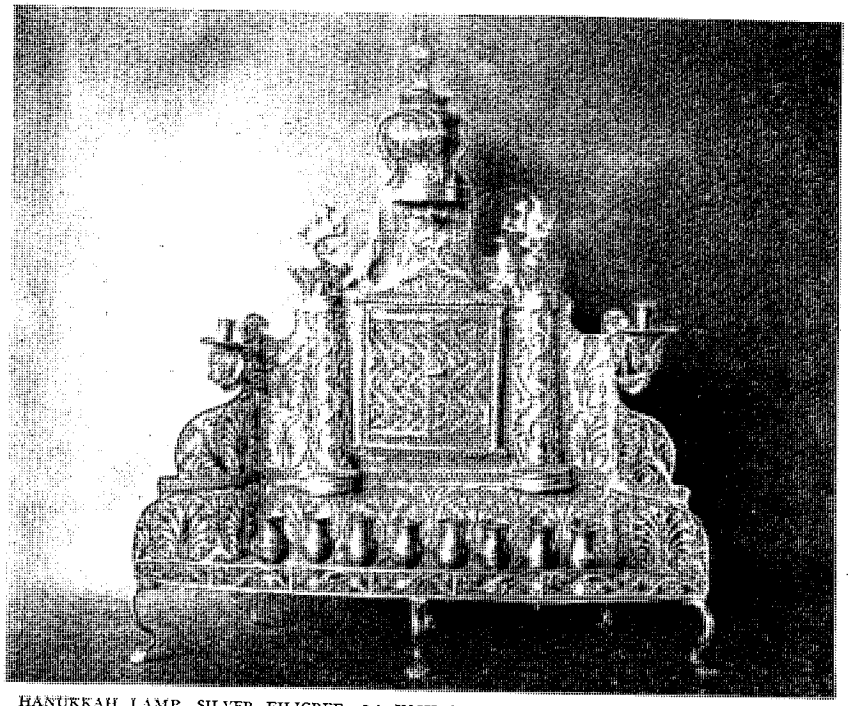
THE READING ROOM—DEDICATED TO ISAAC M. WISE



THE RARE BOOK ROOM



HEBREW PRAYER-BOOK, AMSTERDAM, 1746, IN DUTCH SILVERWORK GILT BINDING



HANUKKAH LAMP. SILVER FILIGREE, 14 INCHES HIGH. FROM POLAND, 18TH CENTURY

SILVER ARK (36 INCHES HIGH). VIENNA, 1783

the Inquisition, printed at Seville about 1500; a unique Spanish Letter of Indulgence, signed in ink and issued by the archbishops of Seville about 1497, giving absolution for the crime of eating meat or drinking wine with Jews or Moors, going to their weddings or funerals, or nursing their children. There were also four thick manuscript volumes containing the laws of Spain relating to Jews.

Nor can we forget the Israel Solomons collection. It is not generally known that Israel Solomons had a second collection, comprising rare tracts, prints, engravings, medals, etc., relating to Anglo-Jewish history. After his death, this collection was acquired by the Library (1924). It includes the original minute book of the Portuguese Asylum at London from 1758 to 1779, containing the names of distinguished Sephardic families who have since disappeared. There is also a book in an ornate binding which once belonged to Queen Victoria. It was written in Hebrew and English by a certain Valentine on the occasion of her escape from assassination (1840). The tracts pertaining to the controversy over Haham David Nieto's Spinozism are all found there. Among the prints are a series of caricatures of English Jews of the eighteenth and nineteenth centuries. There is also an interesting collection of book-plates engraved or owned by Jews—among them one owned by Isaac Mendes, engraved by Levi, dated 1746—and many autograph letters, including one from Isaac D'Israeli.

Last, but not least, the thousands of duplicates of the Elkan N. Adler collection were bought, "sight unseen."

In France a considerable number of Hebrew manuscripts was obtained, including rare tracts pertaining to French Jewish history from the sixteenth to the eighteenth century. The famous illuminated manuscript of the Passover Haggadah, until then unknown, was likewise acquired in France.

During a sojourn of the librarian in the Near East, in 1927, an opportunity presented itself to purchase a representative collection of Samaritan manuscripts, including an ancient *codex* of the Pentateuch. With their acquisition, the Library became at once the largest repository of Samaritanica in the country. Also obtained in the same year were several Yemenite Hebrew and Judaeo-Persian manuscripts.

At the same time, the Library fell heir to the Dr. Louis Grossman collection, numbering about 18,000—rather more than less—books and

pamphlets. This collection contained many surprises both in manuscript and in printed book. It also enriched the Library in the subjects of education, comparative religion and, above all, in Judaeo-German works. In accordance with Dr. Grossman's will, the duplicates of Judaica and Hebraica were turned over by the Library to the Jewish Institute of Religion, while works of a general character, which the Library did not wish to keep, went to the Hebrew University and National Library in Jerusalem.

In the light of the acquisitions of the years 1920 to 1927, the later accessions may seem relatively of small interest. But these, too, were important, both in themselves and as links in the development of the Library as a whole. A number of precious manuscripts was added, notably those of Dr. S. H. Margulies, of Florence, Italy, which included Isaac Lampronti's *Pahad Yizhak,* in revised form; and the liturgical manuscripts of the Marranos of the mountain villages of northern Portugal. These manuscripts (mostly of the eighteenth century), acquired in 1925, are of great interest and significance. Mention should also be made of the large collection of Hebrew broadsides and leaflets, being poems for special occasions, adding almost a new chapter to the history of Italian Hebrew poetry.

Nor should such important and valuable acquisitions be passed over as the G. A. Gerson (Vienna) collection of Judaeo-Spanish and Ladino writings; the Dr. L. C. Karpinski collection on Palestine archaeology, history and geography; the S. Rehfisch (London) collection of *Pirke Abot,* consisting of about 300 volumes—the money was furnished by Mrs. Morris L. Bettman, of Cincinnati—and the series of rare tracts pertaining to the Pfefferkorn-Reuchlin controversy over the burning of Jewish books, purchased with funds supplied by the late Joseph Schonthal, of Columbus, Ohio.

In 1929, a series of legal documents and proclamations relating to the Jews of Italy from 1567 to 1848 were acquired. Among them was a folio broadside of extraordinary interest: the original proclamation (1584) of Pope Gregory XIII, commanding Jews to listen every Saturday in their synagogues to sermons of missionaries. A goodly number of rare Judaeo-Spanish items was also added, as well as several books and documents pertaining to the Inquisition. The Inquisition material, we believe, is second only to that found in the Library of the Jewish

Theological Seminary. An item of the greatest interest is the so-called "Edict of Faith," being an Inquisitorial decree against the shielding of heretics by local Christians, issued by the Inquisitor of the Kingdom of Valencia in 1512.

Of great historical interest is the "Minute Book of the Fraternity of Dowering the Brides of the Portuguese Congregation in Venice: 1613-1666." This manuscript is redolent of Marrano history. The volume provides a great deal of material on the life and history of the Jewish communities of Venice, Amsterdam and Palestine.

THE MUSEUM

The idea of a Jewish museum, interestingly enough, came from the women—The National Federation of Temple Sisterhoods—and it soon caught the fancy of the Library administration. Begun in 1913 by gifts of ceremonial objects from individuals, it was slowly increased by occasional purchases. In 1921, considerable material of historical interest and artistic value was added by the acquisition of a collection of Jewish coins and medals brought together by Joseph Hamburger, a numismatist, of Frankfort on the Main. The Funds were furnished by the Temple Sisterhoods. Subsequently, the Library set to work more systematically. Did not the famous Alexandrian library include within its scope the Museum of Alexandria—or was it the other way round? In any case, the Museum was not to be a random acquisition of curios, but one of Jewish cultural history.

THE SALLI KIRSCHSTEIN COLLECTION

A unique opportunity arose in the fall of 1925, and early the next year, memorable in the history of the Library, the Salli Kirschstein Collection was acquired. The famous collection covers not only Jewish ceremonial objects but also Jewish graphic art and other fields of culture—tapestries, ceramics, carvings, etc.—as well as illuminated *Megillot* and illustrated books. Assembled in it are specimens of nearly all the artistic, decorative and folkloristic objects for the synagogue and the home that Jews have created in the course of many centuries and in various countries. Through it, for the first time, the American scholar may gain a picture of the cultural life of the Jew and attempt its study.

"Jewish culture"—that particular focus of life organically developed—presents a unique problem. From early times the cultural development of the Jewish people has not been determined by its own form-principle or creative urge alone. The Jews actively participated in the culture of the nations in whose midst they lived and at the same time developed their own culture. To what extent they did the one and the other differs according to the period and the country. The task of the historian is a proper realization and estimate of the combined influences—a task which hardly has been attempted. For the external proof was lacking, namely, a collection of materials.

One of the very first men to realize the need for such a collection was, remarkably enough, a Christian—the Catholic Heinrich Frauberger, director of the Düsseldorf Kunstgewerbe-Museum and the founder of the Society for the Study of Jewish Art and Antiquities (Gesellschaft zur Erforschung jüdischer Kunstdenkmäler). In the course of many years, Frauberger was able to gather a representative collection of objects relating especially to Jewish religious culture. About the same time (1890), Salli Kirschstein, a Berlin business man, began to gather articles in the field of Jewish graphic art. He subsequently (1908) acquired the Frauberger collection, all the while adding to it and rounding out his own accumulations of works of Jewish artists, portraits, miniatures and prints of Jewish personalities, engravings and photographs of synagogues and cemeteries, as well as original historical documents, holograph letters, broadsides, etc.

The Kirschstein collection comprises 6,174 pieces in gold and silver, in brass and pewter, in wood and chinaware, in linen, silk and velvet, from the Renaissance to the present day—wedding rings, bridal girdles, canopies, spice boxes, Seder cups, precious Torah curtains and mantles, Hanukkah Menorahs, Sabbath lamps, etc. The whole panorama of Jewish cultural history is spread out before the student—the objects used by the Jew in his religious worship, from the Ark of the Torah to Passover plates, his achievements as artist and craftsman, as musician and architect, writer and philosopher. There are, for instance, no less than 38 portraits, miniatures and prints of Moses Mendelssohn. Here is also the famous Oppenheim portrait of Ludwig Börne, as well as portraits by Marr and Mengs, etchings by Chodowiecki, Salomon Bennet, B. H. Bendix, Menno Haas, and caricatures by Emil Grimm.

The value of the collection does not consist in its unique items—and they are many—but rather in that it is unique in itself. Not only does it show the development of Jewish culture from about the sixteenth century onward, almost without a gap, but it contains also single pieces from earlier periods. The ceremonial objects especially are here represented in exquisite examples from various times and countries.

Intensely interesting are the six hundred Torah bands, called *Wimpeln,* which are used to bind the scrolls of the Torah together. It was customary for a mother, on the birth of a child, to embroider such bands with inscriptions expressing all her hopes for the child's future, and present them to the synagogue. It took one mother thirteen years to complete the work of embroidering such a *Wimpel.*

Of the one hundred or more *Megillot,* some two-thirds are illuminated. They illustrate the development of the *Megillah* during the past three or four centuries—now the perfect form of the Italian Renaissance, now the pomp of the baroque style, now the playful charm of the rococo period. Here influences can be traced; periods can be observed; countries can be distinguished. What applies to the *Megillah,* applies also to the *Ketubah,* of which there are nearly one hundred. Noteworthy is the *Megillah* of Padua, in which the experiences of a single community take the place of the Esther story as an expression of thanksgiving for deliverance from the dangers after the Turkish siege of Vienna in 1684.

Of curious interest is a circumcision bowl of delftware on which the infant is portrayed with a halo around its head—the artist, it may be inferred, was a Christian: pictures of the circumcision of Jesus came to his mind. A porcelain plate commemorates the return of the Jews to Munich in 1793, after an expulsion of ten years.

Outstanding in the collection is a wooden crucifix, eighteen inches high, on the edges of which a Spanish inscription is carved, done in intarsia with five little metal points. It is the cross of the Inquisition —the only one whose present survival is known—which was held aloft in the unwilling hands of men who went to death at the stake. The inscription, in part, reads: "He who holds me, has not the Cross, he who holds me not has the Cross."

There is much anecdotal testimony of artistic "symbiosis" of great

charm in the autograph collection, forming a chapter Meyerbeer-Scribe-Heine-Wagner. Meyerbeer improves Scribe's libretto of *Robert the Devil,* and Wagner sketches in one of his letters to Meyerbeer the motif for the *Flying Dutchman,* which he had taken from Heine's *Memoiren des Herrn Schnabelewopski.* Wagner hails Meyerbeer as "Master," and almost slavishly bends his knee before the man whom he later savagely attacked in his *Judaism in Music.* And the question "Judaism and Germanism" rises from the yellowing letters which Heine more than a century ago wrote to the friend of his youth, Leopold Zunz. This great collection quivers with life.

The Boris Schatz Collection—a collection known as the "Schatz Gallery" in Jerusalem—was acquired in 1927, the gift of the late Joseph Schonthal. This collection comprises nearly all the works of this artist in bronze, stone, ivory and oil—a total of 64 pieces. It represents one of the first conscious attempts in modern times at the creation of a specifically Jewish art, and is thus of significance from a historico-cultural aspect.

THE NEW LIBRARY BUILDING

In the annals of the Library, one of the great events, as important, perhaps, as those of 1921, 1924 and 1926, was the attainment in 1928 of a Library building fund of approximately $300,000. Among its larger contributors were Ben Selling, of Portland, Oregon, a great friend of the Library, who made the first $25,000 contribution; Julius Rosenwald, the noted philanthropist, who donated $50,000; and Ludwig Vogelstein and Adolph S. Ochs, each of whom gave $25,000. Other contributors included Paul M. Warburg, of New York; Joseph Schonthal, of Columbus, Ohio; Albert D. Lasker and Max Adler, of Chicago; Marcus Aaron, of Pittsburgh; and several citizens of Cincinnati and San Francisco.

The Hebrew Union College Library is the only Jewish library in the world which houses its collections in a building of its own. Ground was broken on April 7, 1930, and the dedication of the edifice took place on May 31, 1931. The two-story building was carefully planned by two architects in accordance with a program submitted by the librarian.

The building was meant for economical and effective service. The

Entrance Lobby, Reference Room, Students' Seminary Room, and six Private Study Rooms are located on the ground floor. Part of the second floor is set aside for the administrative staff—Librarian's private office, workroom, Secretary's office, and Cataloguing Room. The remainder of the floor is given over to the Manuscript and Rare Book Room, the Music Room, and the Spinoza Room. The basement contains the Bindery, Receiving and Packing Room, Current Periodical File Room, Photostat Room, Staff Room, and Women's Rest Room.

The Stack Room is efficient in arrangement—a simple pattern of intervening aisles and an easy control, the stacks running at right angles to the window walls. It is four tiers high and is designed so that it can be enlarged to almost double its present capacity of 125,000 volumes without disturbing the simplicity of the arrangement of the shelves. The building has a total shelving capacity of 160,000 volumes.

With the exception of the Manuscript and Rare Book Room, age-old materials—wood, plaster, paint and some metal—were employed. These media were selected because of their effective possibilities in the relation to the specific purposes to which the rooms are adapted or to the general scheme of decoration. The only actual ornament that has been used, as contrasted with decoration, is the carved frieze in the Reference Room, the motif of which is the Menorah, used as in an overlapping, continuous design.

Modern in the strict sense of the word is the Manuscript and Rare Book Room, with space for 15,000 volumes. Here, allegheny metal and brass have been used entirely to carry out the feeling of the repository of a treasure. This room may be described as a "decorative vault." The decoration, however, is limited to the use of simple and well proportioned forms of metal.

The Entrance Lobby presents the keynote in color for the rest of the building. This color has been carried through the building in modified tones and various arrangements with woodwork, upholstery and drapes.

The principal librarians who served the Hebrew Union College Library were: Professor Sigmund Mannheimer, from 1884 to 1902; Dr. Judah L. Magnes, 1902 to 1904; Dr. Max Schloessinger, 1904 to 1906; Adolph S. Oko, 1906 to 1933. He was succeeded by Dr. Walter Rothman, the present librarian.

BOOKS BEGET BOOKS. A library has been defined as a nest that hatches scholars. It does more—it hands down the records to posterity. So do museums. These records—in printed book and manuscript, in gold and silver, in wood and copper, in silk and linen, in clay and glass, in etching, engraving, wood-cut, bronze and oil—brought together by American institutions—vividly illustrate Jewish life and thought everywhere. They touch the sands of the Arabian desert, the granites of Palestine, the marshes of Spain, the chalky plateaus of Western Europe, the steppes of Russia, and the rivers and prairies of America. They exhibit the loveliest things and the most ancient of our possessions. They are the living memories of the creative competition between the spiritual Zion and the material Tyre.

These collections must grow. They also require tender care, or they will perish.