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# Wonder-Worlds of Words

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# WONDER-WORLDS OF WORDS

SANDRA YOCUM, PHD

Sandra Yocum is an associate professor in the religious studies department and served as department chair from 2003 to 2012. Her publications include *American Catholic Traditions: Resources for Renewal*, co-edited with William Portier; *Joining the Revolution in Theology: The College Theology Society, 1954–2004*; *Clergy Sexual Abuse: Social Science Perspectives*, co-edited with Claire M. Renzetti; as well as journal articles and book chapters. As a sophomore in college, she was given Karl Rahner's *On the Theology of Death*. "It sounds bizarre," she says, "but its existential engagement with human awareness of death in dialogue with the Christian understanding of death in light of Jesus's death on the cross opened up for me the intellectual riches of theological discussion and led to my switching from the study of physics to theology."



Words fill our lives. Even amidst silence, constant chatter fills our inner worlds; words arise within as companions, sometimes to encourage, other times to berate. We mostly take their presence for granted, unless some circumstance robs us of the ability to use words. Their omnipresence obscures the astounding fact that we are born into a world given shape and meaning through words organized into a language. Perhaps engaging in a thought experiment for just a moment will clarify what language allows us to do. Imagine a world in which each individual carries the burden of creating a way to communicate and then having to teach it to every other human being who is simultaneously trying to create his or her own way of communicating. Language celebrates the social nature of our existence, our dependence on a common life, and our desire to participate in and shape that common life.

Words come to us as a gift, offered in most cases through parents. A child utters a first word to the delight of Mom or Dad, Granny or Papa, and the initiation begins in the ways of words, the intricacies of language, the endless possibilities of expression—first in our native tongue and later, for the fortunate, in the tongues of other peoples, which in turn deepens our understanding and appreciation of our first language. As with any gift, the proper response to having language at our disposal is gratitude—a gratitude manifest in honing our skills in the use of language. Our lives cannot be reduced to language, evident in those key moments when words fail to express fully some experience; nonetheless, even in those instances, we draw upon language to deepen our understanding of those events which exceed our linguistic boundaries.

**POLYGLOT BIBLE: PSALTER**

1516

First edition

In Hebrew, Aramaic, Greek,  
Latin, and Arabic

“Many of these books were initially controversial and poorly received, gaining influence only by besting their competition over time in the marketplace of ideas.... The genius of these works gave them a selective advantage that allowed them to survive against their intellectually inferior competition.”

MARK MASTHAY · PAGE 50

The ability to vocalize thoughts and feelings creates possibilities for engagement with others in day-to-day living. Yet, the spoken word disappears as quickly as it arises; not so the written word. The human desire to preserve something of “the Self” finds various expressions but none as powerful as writing. Consider for a moment the creation of the written word. Over a period of time, humans developed a series of symbols, distinctive marks, associated with those vocalizations to transfer a thought, idea, feeling, story, or much more into a visible form that continues to communicate even in a speaker’s absence. In his musings on *The Elements of Style*, E.B. White writes in his own elegant style: “All writers, by the way they use the language, reveal something of their spirits,



CHARLES DARWIN

**ON THE ORIGIN OF SPECIES**

London, 1859

First edition

Presentation copy

DIE  
TRAUMDEUTUNG

VON

DR. SIGM. FREUD.

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*«FLECTERE SI NEQUEO SUPEROS, ACHERONTA MOVEBO.»*

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LEIPZIG UND WIEN.  
FRANZ DEUTICKE.  
1900.

Verlags-Nr. 676.

LEFT

SIGMUND FREUD

**DIE TRAUMDEUTUNG  
(THE INTERPRETATION  
OF DREAMS)**

Leipzig, 1900

First edition

Presentation copy

their habits, their capacities, and their biases.... All writing is communication; creative writing is communication through revelation—it is the Self escaping into the open. No writer long remains incognito.” He then invites his readers to “try rewriting a familiar [and famous] sentence” to better appreciate “that style is something of a mystery.”<sup>1</sup> White affirms the human desire to reveal “the Self” and the nearly infinite possibilities offered by the written word for that to occur.

What we celebrate here in *Imprints and Impressions* are the artifacts of that human desire to communicate, mostly in words, first spoken or thought, then written. In some instances, the cover announces the content’s importance; in other cases, the text’s modest binding masks its enormous influence on human understanding.

We have the pleasure of seeing a variety of forms of transmission, from the Tibetan scroll with its exquisite black-ink script to the commentary on Aristotle’s *Logic*, another manuscript, i.e., hand (manu) written (script), to examples from the earliest printing presses, such as the fifteenth-century *Zevach Pesach* or the sixteenth-century Spanish Bible, to a wide variety of nineteenth- and twentieth-century texts in more familiar typeface, such as Mark Twain’s *Adventures of Huckleberry Finn* (1884). Still one finds evidence even in the more recent texts that technological advancements remain deeply rooted in their predecessors. Alex Haley’s handwritten editing intertwines with a typewritten text, and that intertwining displays more than the different technologies employed; it displays the writing process itself. The author corrects, edits, restates in pursuit of the best articulation of the

1

William Strunk Jr., *The Elements of Style with Revisions, an Introduction, and a Chapter on Writing* by E. B. White. Reprint of 4th edition in honor of 50th anniversary of first publication (New York: Pearson Longman, 2009), 66–67.

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Two thousand people, overwhelmingly Negroes, filed past the open coffin during the first four hours Tuesday night.

Bomb threats also received at Faith Temple, Church of God in Christ, 147th Street and Amsterdam Avenue, where services were scheduled for Saturday at 9:30 a.m. Two floors could hold 2000 persons

Bishop Alvin A. Childs said he had offered his church for the funeral as "a humanitarian gesture."

Take care! I don't care. Don't you worry about me! I am as happy now as I have ever been, and that is saying a great deal. But the time has come. I am being swept off my feet at last,' he added, and then in a low voice, as if to himself he sang softly in the dark:

*The Road goes ever on and on  
Down from the Door where it began.  
Now far ahead the Road has gone,  
And I must follow, if I can,  
Pursuing it with eager feet,  
Until it joins some larger way  
Where many paths and errands meet.  
And whither then? I cannot say.*

He paused, silent for a moment. Then without another word he turned away from the lights and voices in the fields and tents, and followed by his three companions went round into his garden, and trotted down the long sloping path. He jumped over a low place in the hedge, and disappeared into the

As mast to the gue the field, I cleared up important unsatisfied in wheel- Night s Morning the pavili and bottl in boxes, gloves an Then a r and Boffi were stay

TOP · DETAIL  
MALCOLM X  
THE AUTOBIOGRAPHY OF MALCOLM X  
1963  
Written with Alex Haley  
Original typed draft

BOTTOM · DETAIL  
J. R. R. TOLKIEN  
THE LORD OF THE RINGS  
London, ca. 1953–1955  
Page proofs of the first edition  
with author's final revisions



story he seeks to tell—*The Autobiography of Malcolm X*. Humans have devoted a great deal of time and effort to preserving words spoken and written and increasing their availability to the widest possible audience. Internet access diminishes not a single iota contained in these beautiful texts but only enhances an ability to access and thus appreciate them, as is evident in this essay's citations.

The texts featured in *Imprints and Impressions* offer more than examples of the various techniques humans have used to preserve and communicate their ideas or record their actions and discoveries in words. These books also illustrate the limits of words to express the fullness of what humans desire to communicate. No knowledge of Arabic is required to understand that those who produced the Qur'an sought to communicate that something of surpassing beauty and importance is contained in the text. The elegant calligraphy appears in the decorative framing of blues and gold to highlight that here one finds Allah's precious message, first recited by the Prophet Muhammad. In very different ways and for very different purposes, William Blake's illustrations of the Book of Job and Salvador Dalí's renderings of Alice in her Wonderland display elaborate worlds beyond the boundaries of narrative and even most readers' imagining. We can marvel at the works of Euclid, Galileo Galilei, Nicolaus Copernicus, Johannes Kepler, Isaac Newton, Marie Curie, Albert Einstein, and others who exemplify the human capacity to capture the intricate relations of our physical world, even our universe, in the elegance of mathematical formulas or the simplicity of geometric diagrams. The formulas'

laconic character belies their effects on our understanding of the physical world, from Copernicus's solar revolution to Newton's ordering of physical relations to Curie's exploration of radioactivity to Einstein's upsetting the Newtonian applecart with  $E=mc^2$ . The Second Folio of William Shakespeare's plays and the musical score of Ludwig van Beethoven's Fifth Symphony make clear that some writing cannot rest on the page; it calls for performance.

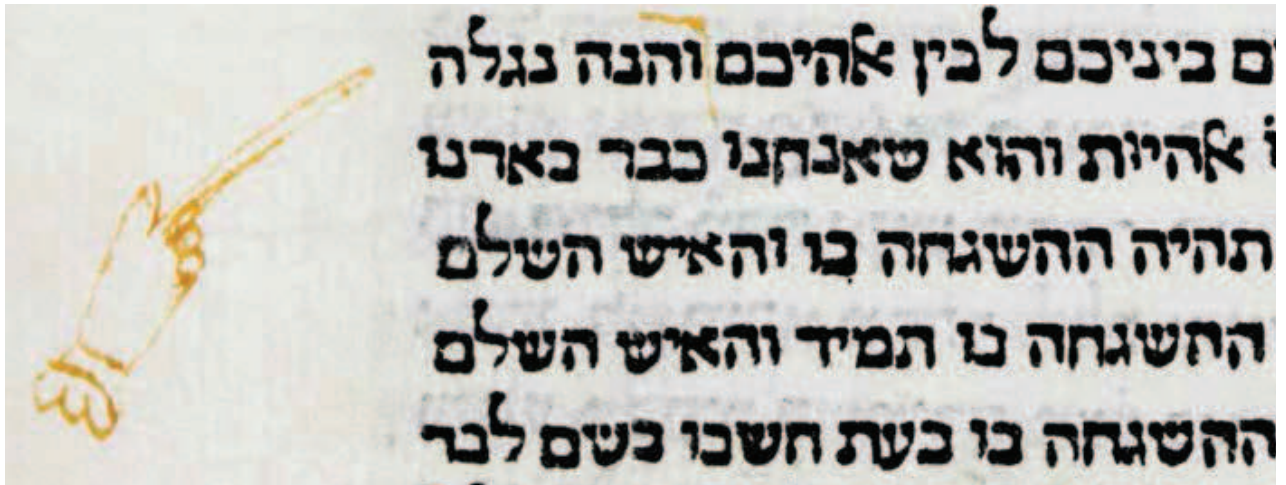
**All of the texts in this exhibit do far more than capture random thoughts; they contain whole systems of thought,**

testify to wonders, create worlds, offer instructions for living, and invite explorations beyond themselves. Capturing the spoken word in writing allows human expression to transcend the boundaries of space and time. Plato's *Opera omnia* preserves dialogues—composed in Greece in the fourth century BCE—whose content remains an apropos resource in contemporary dialogues on the human quest for knowledge some twenty-five centuries later.

Words bear witness to the deeply relational qualities of human living. As the speaker presumes a listener, so the writer presumes a reader. Our spoken words hang in the air waiting for someone to hear; those written lie on the page anticipating a reader. Claims have long been made that words facilitate more than human interaction; they mediate the divine. It should come as no surprise that Jewish, Christian, and Muslim texts appear in this exhibit. Deeply embedded in these traditions is a confidence that the ultimate source of existence is personal and seeks to communicate in and through a spoken word, eventually preserved and carefully handed down in a written form. Christians treasure the phrase: "In the beginning was the Word." This opening to John's Gospel seeks to proclaim the fullness of Jesus's identity. The Gospel's author draws from the early Christians' scripture, namely the sacred texts of the Jewish people, in this case, the first chapter of Genesis. In the beginning, in the midst of formlessness, the Lord, or more accurately, the One whose Name cannot be spoken, speaks a word, "light," and light comes to be, and it is good, and then continues to speak other realities into existence, all being good—in fact, very good. The mysterious power of the spoken word is the prime analogy for God's creative and redemptive presence in the world.

RIGHT · DETAIL  
LUDWIG VAN BEETHOVEN  
SYMPHONY NO. 5 IN  
C MINOR, OPUS 67  
1809  
First edition of full score

This page of handwritten musical notation features a series of staves. The top four staves are mostly empty, with only a few notes in the third and fourth staves. The fifth staff is marked "Solo 1<sup>o</sup>" and "p" (piano), containing a melodic line with slurs and accents. The sixth staff is empty. The seventh staff is in 3/8 time and begins with a "p" marking, followed by a series of chords and notes. The eighth staff contains a melodic line with a "cres" (crescendo) marking. The ninth staff contains a melodic line with a "cres" marking. The tenth staff contains a melodic line with a "cres" marking. The eleventh staff contains a melodic line with a "cres" marking. The twelfth staff contains a melodic line with a "cres" marking. The thirteenth staff contains a melodic line with a "cres" marking. The fourteenth staff contains a melodic line with a "cres" marking. The fifteenth staff contains a melodic line with a "cres" marking. The sixteenth staff contains a melodic line with a "cres" marking. The seventeenth staff contains a melodic line with a "cres" marking. The eighteenth staff contains a melodic line with a "cres" marking. The nineteenth staff contains a melodic line with a "cres" marking. The twentieth staff contains a melodic line with a "cres" marking.

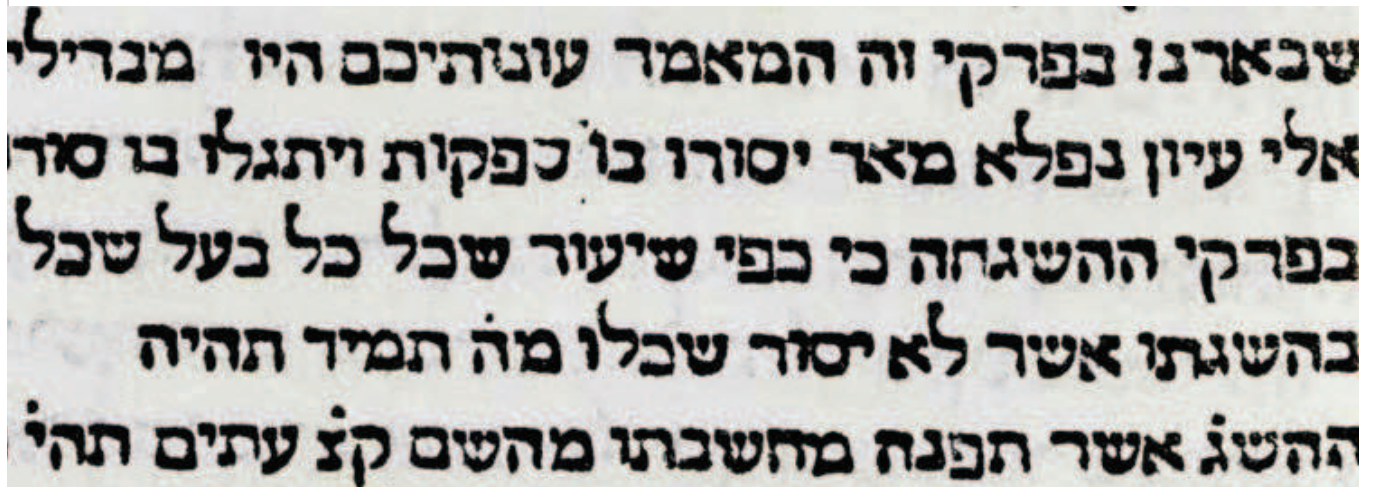


Contemporary debates on the Genesis text offer two reductive interpretations of this text: either a truncated scientific account or ancient fantasy. Earlier commentators, both Jewish and Christian, relish the revelatory power of this text and warn about the difficulties in interpreting it. They frequently caution their readers against human presumption in claiming to understand this text or what it intends to describe—the origin of existence. In *The Guide of the Perplexed* (twelfth century), Moses Maimonides admonishes those who might overreach in trying to explain the origins of existence: “Our Sages laid down the rule, “The Ma’aseb Bereshith [acts/accounts of creation] must not be expounded in the presence of two.”<sup>2</sup> Whether the Sages included the expounder as one of the two is not clear, but the very next sentence testifies to the exponentially greater responsibility that comes in any attempt to communicate through the written word: “If an author were to explain these principles in writing, it would be equal to expounding them unto thousands of men.” After making clear his self-imposed limits and recognizing his responsibility as a writer, Maimonides proceeds to delineate what perplexities *The Guide* will address. His self-assigned task is “to explain certain words occurring in the prophetic books.”<sup>3</sup> Of particular interest are those words that perplex the intelligent reader. The specific audience that he has in mind is a former stellar student. Maimonides’s acceptance of his intellectual limits grounds his confidence in his own rational abilities, and his love of learning fuels his adeptness with words as he navigates the perplexities of “certain words occurring in the prophetic books.”

<sup>2</sup> Moses Maimonides, *The Guide of the Perplexed*, trans. from the original Arabic text by M. Friedlander, 2nd ed., revised throughout (London: George Routledge & Sons, 1904).

Accessed 1 June 2014.  
[http://www.teachittome.com/seforim2/seforim/the\\_guide\\_for\\_the\\_perplexed.pdf](http://www.teachittome.com/seforim2/seforim/the_guide_for_the_perplexed.pdf), 73.

<sup>3</sup> *ibid.*, 71.



The edition in this exhibit shows evidence of an unknown reader's pursuit of guidance. Someone took the time to sketch a "yad" (Hebrew for hand) in the margins. The yad is the hand-shaped pointer used to guide the reader's eye in proclaiming a portion from the Torah scroll. The pointer's use signifies both the care required in the act of reading Torah and the preciousness of the parchment on which the Torah is inscribed. Why a reader would take the time to draw a yad rather than making a quick mark is a matter of speculation; perhaps the unknown artist found something unusually worthy or relevant in Maimonides's words that quelled some perplexity. The yad's presence on that page bears witness to the ongoing relationship between reader and writer, linked through a common language, regardless of the spatial or temporal distance between them.

One of Maimonides's most appreciative readers was Thomas Aquinas. Born in 1225, eleven years after the Jewish philosopher's death, the Dominican friar took advantage of Maimonides's faith-filled wisdom. Like his Jewish predecessor, Aquinas assumed a mutually beneficial relationship between faith and reason. As a colleague once quipped, "Aquinas was never afraid of anything he read,"<sup>4</sup> and the medieval scholastic read widely. He imbibed not only Aristotle's thought but also the writings of Muslim and Jewish scholars. His *Summa theologiae*, a small sampling of his theological and philosophical writings, demonstrates Aquinas's faith-filled reasoning—even in its format: human inquiry arranged by topics, divided into questions, with responses that engage a variety of viewpoints in a systematic and respectful way. The iconic place of the *Summa theologiae* in the

## DETAIL

MOSES MAIMONIDES

**MOREH NEBUKHM**  
(THE GUIDE OF THE PERPLEXED)

Possibly Rome, ca. 1469

First edition

Translated from  
Judeo-Arabic into Hebrew  
by Samuel Ibn Tibbon

4

Said by Anthony Godzieba,  
PhD, professor of theology  
and religious studies,  
Villanova University.



**DETAIL**

MARIA MONTESSORI  
**IL METODO DELLA PEDAGOGIA  
SCIENTIFICA APPLICATO ALL'EDUCAZIONE  
INFANTILE NELLE CASE DEI BAMBINI  
(THE MONTESSORI METHOD:  
SCIENTIFIC PEDAGOGY AS APPLIED  
TO CHILD EDUCATION IN  
"THE CHILDREN'S HOUSES")**

1909

First edition

Catholic intellectual tradition today obscures the text's origins in the lively interfaith theological debates of Aquinas's day.

Both Aquinas and Maimonides drew their inspiration from the rich traditions of their faith, especially the sacred texts of Jewish and Christian scripture. Relatively early in its development, Christianity accepted the practice of translating its scripture into the vernacular, i.e., the local language—a development that may seem surprising given the text's authority. Of course, the New Testament itself appeared in *koine*, or common Greek, and the Christian community thought it their duty to proclaim the Gospel to every people, requiring translation into their native tongues. In the late fourth century, Jerome, using the best Hebrew and Greek manuscripts available to him, translated the Bible into another commoner's language, Latin. The Vulgate became the standard among Western European Christians, but medieval Christians continued to translate the Bible into a variety of native languages with little controversy.

The fifteenth-century advent of **the printing press permitted a proliferation of alternative translations.**

Increased availability coincided with Christian reformers' judgment against the Roman church in light of what they read in the Bible. Despite the efforts of Roman ecclesiastical officials to mandate the use of the Vulgate and suppress alternate translations, many reformers translated the Bible into their native tongues. A very fine example of these efforts is the 1569 Spanish Bible displayed in this exhibit. In terms of lasting influence among Spanish Christians, it plays a role comparable to the

King James Bible among English-speakers. The translator, Casiodoro de Reina, while a monk, read Martin Luther's writing, converted, and then fled Spain to escape the Inquisition. A slightly revised translation, the Reina-Valera Bible, remains in use today. This exhibit provides an opportunity to view an edition, printed in Bern, Switzerland, known as the Bear Bible, or *Biblia del Oso*, from its lovely frontispiece, a bear enjoying honey despite the bees swarming about it. The illustration identifies the printer, Mattias Appiarius, whose last name translates as "beekeeper." Its appearance on a text borne out of strident religious controversy might be viewed as more than the printer's insignia. Perhaps the Spaniards who dared to purchase and read this reformer's translation saw in the frontispiece an affirmation of their willingness to risk the Inquisition's sting so that they might enjoy the sweetness of God's word in their native tongue.<sup>5</sup>

<sup>5</sup>  
Based upon overview found at <http://manifoldgreatness.wordpress.com/2013/03/16/casiodoro-de-reina-and-the-bear-bible>.

Accessed 2 June 2014.

Some Jewish children had far more direct encounters of honey intermingled with sacred texts. "Torah study sweetens one's life. To emphasize this sweetness, children—especially in Eastern Europe—used to begin their study of Hebrew with letters that had been written in honey. As they learned the letters and enjoyed the honey, they also learned that the study of Torah was sweet."<sup>6</sup> Torah study, however sweet, often came at a high price. In 1493, Don Isaac Abrabanel published the *Zevach Pesach* in Constantinople, one of many residences after his flight first from Portugal, his birthplace, and then Spain. An accomplished Jewish scholar, his service to the Portuguese and Spanish monarchs, including Queen Isabella, did not prevent his exile.

<sup>6</sup>  
Rabbi Ronald H. Isaacs, "The Rewards for Torah Study." Accessed 2 June 2014. [http://www.myjewishlearning.com/practices/ritual/torah\\_study/how\\_to\\_study\\_torah/reading\\_and\\_studying/rewards.shtml](http://www.myjewishlearning.com/practices/ritual/torah_study/how_to_study_torah/reading_and_studying/rewards.shtml).

RIGHT

**LA BIBLIA, QUE ES,  
LOS SACROS LIBROS  
DEL VIEJO Y NUEVO TESTAMENTO  
(SPANISH BIBLE)**

Basle, 1569

First Spanish edition





LA BIBLIA,  
 QVE ES, LOS SA-  
 CROS LIBROS DEL  
 VIEIO Y NVEVO TE-  
 STAMENTO.

*Trasladada en Español.*



דבר אלהינו יקום לעולם

*La Palabra del Dios nuestro permanece para siempre. Isa. 40.*

M. D. LXIX.

זכר שמע

ואני יודע כי ב' שבת הינה השבת קרבן ל' ו' ותהיה שמיעתו חבל מוכח ל' ו' ואכילתו והשפירו בחוקים הקדוש ותהיה  
אכילתו בלילה פתחו לנו לנת המות ו' ועד חנות סקוא חבי האורכב ו' טיחטי האחר הוא מיוחס לנתם ו' ולא יינאל בו  
דבר גמול ו' ולפי שהיה קרבן השבח רמז לבין האדם בנותו והשפירו לבין היה על ברעיו ועל קרבו דינאות האדם  
בעת מותו עם כל חבירו ופיאכל למוניו לרמוז אל חברת קרוביו ואזהבו בחייו ו' שלא יהיה כחל אלף על ו' להיותו  
לא יוכל עמו השמיעה ו' והדוח תשוב א' תהיה אסר נתנה ו' ולפי שהיה השבח מורה על היותו והשפיר הגוף  
נות שתייה אכילתו באחרונה על הסכנו ולא יאכלו אחריו כלום כאלו הוא סוף כל האדם ואחרית הדרך  
ולפי שהיה האדם כמו פוכרו הרופאים כאלוים בארבעה זמנים ו' טענות ובחלות וזקנה ופיסה כמו  
סוכראי לבן תקבו לטעות ארבעה כנסות ו' כי ארבעה הוה ימות האדם בחייו ו' הנה התבאר  
זונה על שחב האמות הרמזו א' בריות האדם וחיינו ואשר שמתנו וטענתו הסתנו ו' הכנסת  
יצר ונער גופו ו' ושלמות נפשו ו' נוסח המוסבה לנפשו ו' ולכן היה זה חב ל' ו'  
ליריות ו' ואחריו הקדושים הייב אדם להראות את עצמו כאלו הוא יבא ממזרים  
לפי שיה סוירה וירמוז עליו היציאה והחב ככל הקותיו ומסתיו ו' כלל  
לכל אדם בכל דור ודור ו' ולכן היתה יציאת מצרים שורם  
לכל היציות ולשאר מועדי י' לפי שהיא ליוד וקוראה על כל ימי  
מדלנו ולכן נטונו להמשיך חיד המסר סבתו השביעיו  
שהם חמש פירי האדם ו' גבולו זמנו ו' כמו שאמר  
ושפרתם להם מוחרת השבת סבב שבתות  
תמיונות תהיינה לפי שהמסר הדיאל  
מורה על ימי חיבו שהיו כר' ו'  
לחגיג אל השלמות הדינתי  
סקבלנו במתן תרדי  
היוד יוד אחד  
למורית על  
אחרות

המתן ית' והאמת ו' והדוח הזה עצמו מיונות האדם ו' נטונו כל גם כן בחב הסוכות  
ונקרא חב האסיף על ארבעת האדם מקעולם הזה כמו שאמר באספק את מעשיך והקמות  
שבתת ימי חג ושבת הקמות היום השביעי ו' הכל כל לומר ימי עולם שנות דור ודור  
כדי שיקום אדם עזבו וחמי יתן א' לבו על עניניו העצמיים לומר ימי חג ולקרקק עם  
כפשו על הסוכו וזמנו וידע כי קרב קבו ומיעוט פרי החב מורה עליו גם כן ו' הנה נתנו  
בכל הנותות האלה רמז נכבד ואמתי בעניניו וקרא דרך ישר לפני אדם לתהלק לפני א' בארבעת החיים ו' וזה כולם  
מה שרציתי לבאר בזה ו' ותתלה לאל אשר הישר לפני דרכו וכבודו עלי זכר ו' והיתה השלמות בעיר ואנשים  
מתחזו הטויה אשר מוחלות באשלים ביום ארבעה עשר ערב חב השבח שבת רמז לעקב שחיה ו' קש ו' נטמם  
ברוך י' לעולם אמן ואמן ו'

בשמיים בגלגלים זלזל הלשון של התעמול לגלות כבוד החסידים ובהגשלת הכלים המתקנים ונודד טהרת רוחו  
ב'כ' על הלוקי כמות בני אדם והתעמול וזכר רחמי בהסבת יוחא סגל ר' חניא בן חנניא על חרם לר' אישור כמותו שמת ד'  
הלוקי טהרת שתי ר' אישור דורם ח'ל' שלטה הם ותעמול על כל אחת מהם יעבר על מצוה עשה ועשה המורה ל' ז'  
מטע עד סיוחל' ל' ועל זה נאמר טובו בנים טובים ארמת וסוכותים : עבר על מצוה לא תעשה ועשה תשובה :  
תשובת תולת ימים התעמול ויכפר : ועל זה נאמר כי ביום הזה יכפר עליכם לנהר חמבס : עבר על חובי כריתות  
וחרב מיתות כד' ועשה תשובה : תשובת יום הכפורים העולם : ויסירין המרקין : ועל זה נאמר ופקדתי כשכח פשעם  
וכנגזים עונם יאכל אם יש בהם הל' הם ח'ן כח בתעמול להל' ולא ביום הכפורים להל' ולא יסירין המרקין אכל  
כלם תולין ומיתת ומרקת ועל זה נאמר ונגלה בלזני י' בלזני אש יכופר העון קח לבם עד תשובתן : והנה התעמול  
למי דעת הפנים היא תעמול וההגשלת לטובת החוץ והשאר והקווי יורוב שכלים שפסחם כהם חוץ ד' מימי דיג'  
למי שיש מוכי אדם מ' טל' טעם בעשוקי אחת מהל' השאלת האדם השל' לא תעשה : אכל לא נודד לטובות מצות עשה  
המצבות חת הנפש : ובלבד חטא כשב זאל תעשה וחסות קח הוא היחיד קל שכתעלים : ועל זה יהיה קל החמילה  
עם החרטה והתשובה והוא חומריו ח'נו ז' מטע עד סיוחל' ל' שאל טובו בנים טובים ארמת וסוכותים : ודוגמת  
המין הזה הם הכלים שפסחם כהם בזמן שדי' להם כשטיפים מ'נו טעבר על מצוה לא תעשה ולעמי' שאינם החומר'  
שכחם מ'נו טעבר כשלא להם כשמו לכלוך טל' טעקת כשפסח ח'נו ל'בר כמין הראשון אכל ביום הכפורים : ודוגמת זה  
הכלים שפסחם כהם בחמין טעמול' טעמול' והגשלת : יום ש' טעבר על כריתות וחרב מיתות כד' סוכותי לחנות  
בעבודות חמורות : והאם אשר בזה ל' יסוף ל'ק'ומו התעמול ויום הכפורים אכל לא ע' ייסורין דוגמת הכלים  
שפסחם כהם כ'י האור עצמו טל' יסוף להם עד שיבא באם מ'נו טעבר ויחיד קח חמבס : והנה חמבס הוא החמיל  
במל' הם טל' ל' תקנת כי אם עם המות רוגמת כל' חרם שפסחם כהם בחמין ככל דבר חסיד' טל' יקבל פ'ם  
תקין וטעמול' סוכות ונ'יות : ועל זה נאמר ונגלה בלזני י' בלזני אש יכופר העון קח לבם עד תשובתן : והנה  
ידי י'נר דל טל' להם תקנת אכל כשפסח : והנה הענין הזה יכנה אש כל' ח'ן חפן כ' : הנה התעמול ח'ת  
למה כש'רו החמין והשאר ולמה היתה בדיקתו והתעמול א'סורו : והגשלת הכלים שפסחם כהם ב' ביום ארבעה עשר  
ל'נו על סגרת חרם שוחם התחיל השמירה ח'נו : וחמס ג'ה בל'סורו טעבת ימים ל'ט' סוף המוסר מן הימים :  
יעיר ל' ימי סגרת חרם טעבת סוף : ול'נו ט'ה גם כן ב'לו טכ'יות הרבה כ'נו טעבת ימי החמס טעבת  
ימים כדי שיהם יכור האדם כמה טעבת מ'לה יעברו עליו בימי ח'נו ויתק' אכל'ו טעבת טעבת טעבת הם יאחר  
החמס יתחייב חרם כשמיית הגדה טעבת ימים ל'מך טעבת ימי יחיד קח חמבס ויב'ק התקנות : אחר זה כש'ול  
כ'ן זכר ג'ה שחרי עבוד עליו טעבת ימים יחול כשר ערלתו להעיר על זה עצמו ל' שיוול כשר ערלתו לבבו וינר :  
ול'ן כ'ל זה המוסר גם כן כש'רת המוסר וכש'רת היות זו ימי המול' ל'הט' י' יהוהיד על טעבת הפנים יובל'  
כדי שתידי יהיה ל'בר ע'ינו מ'ין טעבתו ומה טוב חומריו ביכול וס'רת ל' טעבת טעבת טעבת טעבת טעבת  
וג' : ור'ה כש'רת ל' דוקא של ע'נוך א'תה מונה הפנים ל'יוטם ימי השמירה מל'בר ימי העבודות שאינם מייב' כ'ר'  
טל' מעלת : ול'ן גם כש'ר הטעבתים כ'ר תמיד זה המוסר : אחר כי ל'מים עור טעבת ח'נו חומריו וג' ויחל טעבת  
ימים ויחל טעבת ימים אחרי קבות י' את היחוד : טעבת ימים תחול ע'ד כול' ח'ך : כש'רת דר'ים יוטו ל'מך  
טעבת יחול ד'יק וק' : וכש'רת ל' יגע כ' דע כי א'ת טעבת כש'רת תקח מידי : טעבת על השאלותים : ול'ן היו טעבת  
ימי חב'ות : וטכ'יות רבות חרות כ'לו כש'ר הקדש : וכ'לם להזכיר את האדם את מוסר ימי ח'נו כדי שיש'ר  
ל'ה'ת ל' מ'טעו כחכמה וכתבונה וד'כות : ולא י'ט' ימי ל'ט'ה : הנה כש'ר זה עצמו ח'נו ימי ח'נו חומר ל'  
טעבת ל'נו טעבת ימי סוכות טעבת וס'טל' מ'ס כל ח'ן וכל שאר : והיה היום הראשון והאחרון א'ורים כול'ה'כ'ר'  
ל'מי שח'רם כ'ריתו כ'חלת כול' ל'ט'ה ח'ן לו מעשה ולא מל'כה וג' כ'יט'וטו ונ'רות ימי ח'נו כ'ת' : ול'נו  
כ'ר ר'חו ל'ל'כ'ת העולם אכל כ'ימים ח'ס יעשה ב'בר אשר יאכל ל'ל' כ'ש ל'מי טל' יח'ת ל'ט'ים כ'ריתו העולם  
והמל'סה כי אם ל'כ'ס בתורה וכ'יות ט'ה יהיה יאכל ל'ט'ש : וכ'ן ח'ן כ'רין טעבת ח'נו חומר ל' ח'ן ש'טעק כ'ר'  
אחר כי אם כ'יין ד'ה ל'ר'כו : והט'ות כ'סו : והוא אשר יאכל ל'ל' כ'ש : ח'נס הימים הא'טעיים הם ימי המעשה  
והנה פ'ם כ'ינה ל'נו ח'ל טעבת האדם כ'יין ט'ה'ה כ'ת'יות וט'ה'ה מוכ' י'ר הרע ושאר טעבת ו'ל'ן ח'ר'ה  
ה'ך ופ'ם ש'ט'ר האדם כ'עין ח'ונה מ'טבת הט'יטה ט'ה'ה ח'ון ס'בו יתחיל האדם ל'ט'כו ול'חון אחרי ע'ט'י קעול'  
הזה : כ' ח'נו כ'ר'ך ש'נו'ר : והח'ירו גם כן על ש'עור הע'ישה ש'מ'רד האדם ע'יט'ו והנ'טבת כ'יט'ו ט'בו וחומר'  
כ'ר כ'ה י'ג'ם האדם ח'ר'ות וכ'ר נ'ט'י כי ח'ת'ו ח'ר'יות אשר י'ג'ט' ג'וט כ'כ'יט'ת י'נר יתק' ל'ט'ש : וח'נס  
ע'ין טעבת י'נונו להש'ר ח'ן והט'רד ח'נס וי'נו ו'ל'ן יאכל על מצות וי'נר'י כ'ש'ר א'ת ח'ונה על הט'נה טעבת

## PREVIOUS SPREAD

## ZEVACH PESACH

Constantinople, 1505

First edition of  
Abrabanel's commentary

Earliest obtainable edition

The *Zevach Pesach* features the Haggadah, the account of God's deliverance of the Jewish people from slavery in Egypt, read at the seder meal to fulfill the Torah commandment to "tell your son" of God's great deeds. In addition to the Haggadah, the Abrabanel edition offers a learned commentary on the Exodus event. This text is described as the second text printed in Constantinople using movable Hebrew type. That fact is enough of a reason to treasure its existence. Yet, the text's greater significance lies in its witness to Abrabanel's commitment to assist his people even in the midst of great personal trial to honor the Torah's commandment to tell the story of God's redeeming power.<sup>7</sup>

7

[http://cas.uchicago.edu/workshops/jst\\_hb/files/2012/03/steve-durchslag-jst\\_hb-the-mysterious-passover-manuscript.pdf](http://cas.uchicago.edu/workshops/jst_hb/files/2012/03/steve-durchslag-jst_hb-the-mysterious-passover-manuscript.pdf)

Accessed 3 June 2014.

The *Polyglot Psalter* (compiled ca. 1516) provides yet one more connection to early modern Spain, though less directly. The six parallel columns of ancient scripts make evident the Renaissance-Reformation interest in critical editions of biblical translations. The Genoese Dominican Agostino Giustiniani (1470–1536), a friend of both Thomas More and the priest and theologian Erasmus of Rotterdam, funded the project and contributed his notable linguistic skills to the text's final form.<sup>8</sup> It facilitates comparing the psalms in "Hebrew, a Latin translation of the Hebrew, the Latin Vulgate, the Greek Septuagint, Arabic, Aramaic, and a Latin translation of the Aramaic."<sup>9</sup> Evidently, as Giustiniani read Psalm 19:5—"A report goes forth through all the earth,/their messages, to the ends of the world"—another Genoese came to his mind, and he added a gloss celebrating Christopher Columbus's adventures across the Atlantic.<sup>10</sup> An irony emerges if one returns from the gloss back to the psalm. The tenth and eleventh verses declare:

8

<http://exhibitions.nypl.org/threefaiths/node/35?nref=37&key=12>

Accessed 3 June 2014.

9

[http://www.joh.cam.ac.uk/library/special\\_collections/early\\_books/pix/psalter.htm](http://www.joh.cam.ac.uk/library/special_collections/early_books/pix/psalter.htm)

Accessed 3 June 2014.

10

<http://exhibitions.nypl.org/threefaiths/node/35?nref=37&key=12>

Accessed 3 June 2014.

*The statutes of the LORD are true,  
all of them just;*

*More desirable than gold,  
than a hoard of purest gold,  
Sweeter also than honey*

*or drippings from the comb. (19:10b–11)<sup>11</sup>*

11

<http://www.usccb.org/bible/psalms/19>

Accessed 4 June 2014.

Honey once again intermingles with the sacred words. Unfortunately, most European adventurers found the allure of gold far more powerful than the honey-like sweetness of the Lord's just statutes.

Other texts included in this exhibition testify to whole other worlds discovered through human explorations. Charles Darwin's five-year sojourn on HMS *Beagle* came to fruition



DETAIL

CLAUDIUS PTOLEMAEUS (PTOLEMY)

GEOGRAPHIAE UNIVERSAE  
(GEOGRAPHY)

1597

From the library of  
Robert Burton

“The implication for the social sciences  
is that reality is relative, not objective.”

DONALD J. POLZELLA · PAGE 98

12

Charles A. Beard,  
“Written History as an Act  
of Faith.” Annual address  
of the president of the  
American Historical  
Association, delivered at  
Urbana, 28 December 1933,  
in the *American Historical  
Review* 39, no. 2: 219–231.  
Accessed 2 June 2014.  
[http://www.historians.org/  
about-aha-and-membership/aha-  
history-and-archives/presidential-  
addresses/charles-a-beard.](http://www.historians.org/about-aha-and-membership/aha-history-and-archives/presidential-addresses/charles-a-beard)

in *On the Origin of Species* (1859). Karl Marx’s decades-long interactions with workers gave texture and depth to his social, political, and economic analysis of capitalism in *Das Kapital: Kritik der politischen Oekonomie* (1867). Sigmund Freud’s exploration of the inner recesses of the human psyche found expression in *The Interpretation of Dreams* (1899). Each of these works, based upon empirical observations, presents something more than the sum of the author’s discrete observations. Each writer reflects something akin to what Charles Beard described in his 1939 American Historical Association presidential address, “Written History as an Act of Faith.” In it, Beard acknowledges the historian’s obligation to gather as much data as possible but then observes that something more occurs in the writing:

KARL MARX

**DAS KAPITAL: KRITIK DER  
POLITISCHEN OEKONOMIE****(CAPITAL: A CRITIQUE OF  
POLITICAL ECONOMY)**

Hamburg, 1867

Volume 1

First edition

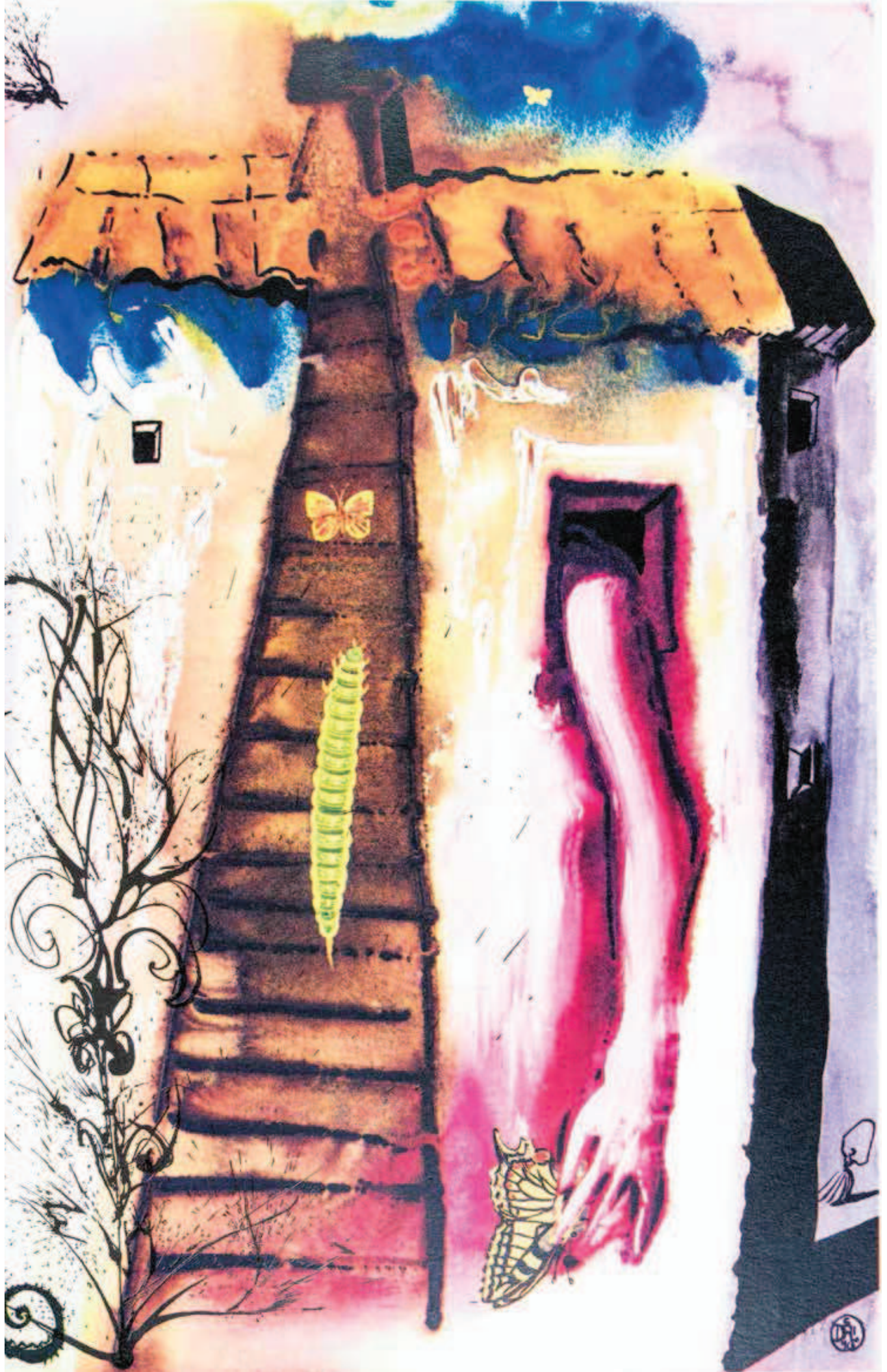
*The historian who writes history, therefore, consciously or unconsciously performs an act of faith, as to order and movement, for certainty as to order and movement is denied to him by knowledge of the actuality with which he is concerned.*

Beard's observations highlight the role of the writer who in the act of writing does far more than list observations. Darwin, Marx, and Freud engaged in Beard's "act of faith." In the act of writing, all three gave an "order" to disparate sets of data and created a narrative of "movement" in describing the complex relationships among their discrete observations. Using Beard's standard of excellence, these writers' acts of faith have withstood "the verdict of history yet to come."<sup>12</sup> These writings'

explanatory power have enriched and rightly complicated our understanding of life on this planet.

The human impulse to articulate understanding in text and image takes yet another form in the map. Maps stride the boundaries between image and text. Claudius Ptolemaeus's *Geographiae Universae* displays the artistic flair of the map-maker even as he strives to present an accurate and detailed rendering of the world he inhabits. Learning how to read a map sparks the imagination about the places we inhabit and places far from our own in distance and culture. Human imagination allows more than mapping of worlds; it allows for the creation of worlds. *The Iliad* and *The Odyssey*, attributed to the Greek poet Homer, testify to the power of story to convey the complexities of human love and conflict and the significance of home and family. The world Homer created is no







LEFT

LEWIS CARROLL

**ALICE'S ADVENTURES  
IN WONDERLAND**

New York, 1969

Includes a portfolio of  
illustrations by Salvador Dalí

Signed by the artist

less wonderful or strange than that of Dante's pilgrimage from hell, through purgatory, to paradise in the *Divine Comedy*; or Jane Austen as wordsmith extraordinaire in re-creating the eighteenth- and nineteenth-century English countryside under the rule of manners in *Pride and Prejudice*; or Lewis Carroll taking us down the rabbit hole to the wonder-world of Alice; or J.R.R. Tolkien's exploration of a strangely familiar yet alternate reality of Middle Earth in *The Lord of the Rings*.

Phillis Wheatley draws upon her own poetic muse to sing in praise of "Imagination":

*Thy various works, imperial queen, we see,  
How bright their forms! how deck'd with pomp by thee!  
Thy wond'rous acts in beauteous order stand,  
And all attest how potent is thine hand.*<sup>13</sup>

Wheatley, the first African American woman poet, came to America at the age of seven as a slave. The 1773 English publication of her poetry preceded her emancipation by four years. Poetry was the conduit for Wheatley's voice to enter into the public arena. No one invited slaves—let alone female ones—to speak in public. In fact, Wheatley underwent a public challenge to her authorship from leading Bostonians. Knowing about that challenge makes the frontispiece even more striking. Its border announces the author, "Phillis Wheatley, Negro Servant to Mr. John Wheatley, of Boston," and more importantly depicts her in the very act of writing. Women writing are also the subject matter of Virginia Woolf's *A Room of One's Own* (1929). Woolf presumed women's ability to write;

13

<http://www.vcu.edu/engweb/webtexts/wheatley/imagination.html>.

Accessed 3 June 2014.

what she sought were greater opportunities—time, space, and financial support. More than a century earlier, another English author, Mary Wollstonecraft, wrote *A Vindication of the Rights of Woman* (1792). With the clarity that comes from well-reasoned, passionate commitment, Wollstonecraft makes the case for women to have access to the same education as men. Maria Montessori (1870–1950) first turned her attention to yet another marginalized group, children with mental disabilities, and developed a pedagogy that proved effective with children of all kinds of abilities. **Montessori's text offers yet**

**another instance of words' limits with its amazing photos.**

The sense of a child's potential becomes palpable when gazing at the photo that captures the intensity of the fierce-eyed girl seated at her desk in the Montessori classroom.

Education in the spoken and written word remains the coin of the realm of human knowledge. Malcolm X recalls in his autobiography the eighth-grade teacher who dismissed his dream of becoming a lawyer, but such discouragement did not squelch his desire to learn. Attallah Shabazz, his daughter, writes, "*The Autobiography of Malcolm X* is evidence of one man's will and belief in prayer and purpose." She wants the readers to know Malcolm X "foremost as a man. A man who lived to serve—initially a specific people, then a nation, and eventually all people of the world." Such knowledge only comes in telling or reading her father's story again and again and reciting her father's own words: "One day, may we all meet together in the light of understanding."<sup>14</sup> Fyodor Dostoevsky wrestles with the cost of such service in the *Brothers Karamazov* (1880): "... love in action is a harsh and dreadful thing compared to love in dreams.... But active love is labor and fortitude and for some people too, perhaps a complete science." When all such efforts seem for naught, and "you are getting farther from your goal ... you will reach and behold clearly that miraculous power of the Lord who has been all the time loving and mysteriously guiding you."<sup>15</sup> These two writers enter into relationship through a third party, the reader. Only the reader, with a little help from translators, can cross the boundaries of time and space to bring an African American civil rights leader and a Russian novelist into conversation with each other.

Writing a word is an act of faith—a measure of trust in its ability to communicate what the author wishes to communicate. Returning to E.B. White for a moment, "Style takes

<sup>14</sup>

From the foreword.

Accessed 3 June 2014.

[http://al-rasid.com/shared\\_uploads/the.autobiography.of.malcolmx.pdf](http://al-rasid.com/shared_uploads/the.autobiography.of.malcolmx.pdf).

<sup>15</sup>

Fyodor Dostoevsky, *The Brothers Karamazov*, trans. Constance Garnett (New York: The Modern Library, 1950) 65.

Quote taken from an introduction to the Catholic Worker Movement, in *American Catholic Religious Thought: The Shaping of a Theological and Social Tradition*,

Patrick W. Carey, ed. (Milwaukee: Marquette University Press, 2010, 2nd printing with corrections) 97.



**DETAIL**

MARIA MONTESSORI  
IL METODO DELLA PEDAGOGIA  
SCIENTIFICA APPLICATO ALL'EDUCAZIONE  
INFANTILE NELLE CASE DEI BAMBINI  
(THE MONTESSORI METHOD:  
SCIENTIFIC PEDAGOGY AS APPLIED  
TO CHILD EDUCATION IN  
"THE CHILDREN'S HOUSES")

1909

First edition

БРАТЯ  
КАРАМАЗОВЫ.

РОМАНЪ

въ четырехъ частяхъ съ эпилогомъ.

Ф. М. Достоевскаго.

Томъ I.

Части I и II.

С.-ПЕТЕРБУРГЪ.

Типографія брат. Пантелеевыхъ. Казанская ул., д. № 33.

1881.

its final shape more from attitudes of mind than from the principles of composition, for, as an elderly practitioner once remarked, ‘Writing is an act of faith, not a trick of grammar.’” He defends his inclusion of this “moral observation ... in a rule book” because “what you are, rather than what you know, will at last determine your style. If you write, you must believe—in the truth and worth of the scrawl, in the ability of the reader to receive and decode the message. No one can write decently who is distrustful of the reader’s intelligence, or whose attitude is patronizing.”<sup>16</sup> Perhaps the person who displays this style most dramatically in this exhibition is Anne Frank. One finds in her diary, written between the ages of thirteen and fifteen, an astonishing trust tested by the horrors of her own time. Her entry on July 15, 1944, is only one of many examples:

*It’s a wonder I haven’t abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. It’s utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more.*<sup>17</sup>

16

Strunk, *Elements*, 84.

17

<http://annefrank.com/about-anne-frank/diary-excerpts/>

Accessed 4 June 2014.

All of these texts **are vessels of humans’ desires to communicate—words written, thoughts preserved, for the sake of a reader.** Thank goodness Otto Frank recognized his daughter’s diary as such a precious vessel and trusted others enough to allow them to read the words she wrote. Some among us recognize how precious these vessels are and gather them together in the safety of libraries, personal and public, and for that we owe yet another debt of gratitude.

LEFT

FYODOR DOSTOEVSKY

**BRATYA KARAMAZOVY  
(BROTHERS KARAMAZOV)**

St. Petersburg, 1881

First edition

Quartus psalterii, Augustini Iustiniani Genuensis, predicatorii ordinis, Episcopi Nebledentem hebreæ de verbo ad verbum, tertia latinam communem, quarta grecam, quæptam, septima latinam respondentem chaldeæ, vltima vero hoc est octava.

hebreæ.

Latina respondens hebreæ.

Latina communis.

Grecæ.

קְהִלָּה רַבָּה

Liber hymnorum .I.

David prophete carmen,  
& regis Deo.

Incipit Psalterium A. siue  
liber hymnorum siue psalmo-  
rum siue soliloquiorum.

Psalmus David .I.

ἁγία Περσέτης καὶ βο-  
σίλειος μέλος.  
Ὑμνος τῷ Δαβὶδ ὁππῶς  
ἔραρος πορὶ θράσι. αἰ



Satus vir, B.  
qui  
non abiit,  
in consilium



Satus vir  
qui  
non abiit  
in consilio



Ἀκόριος ἀγήρ  
ὄς  
οὐκ ἐπορεύθη  
ἐν βουλή

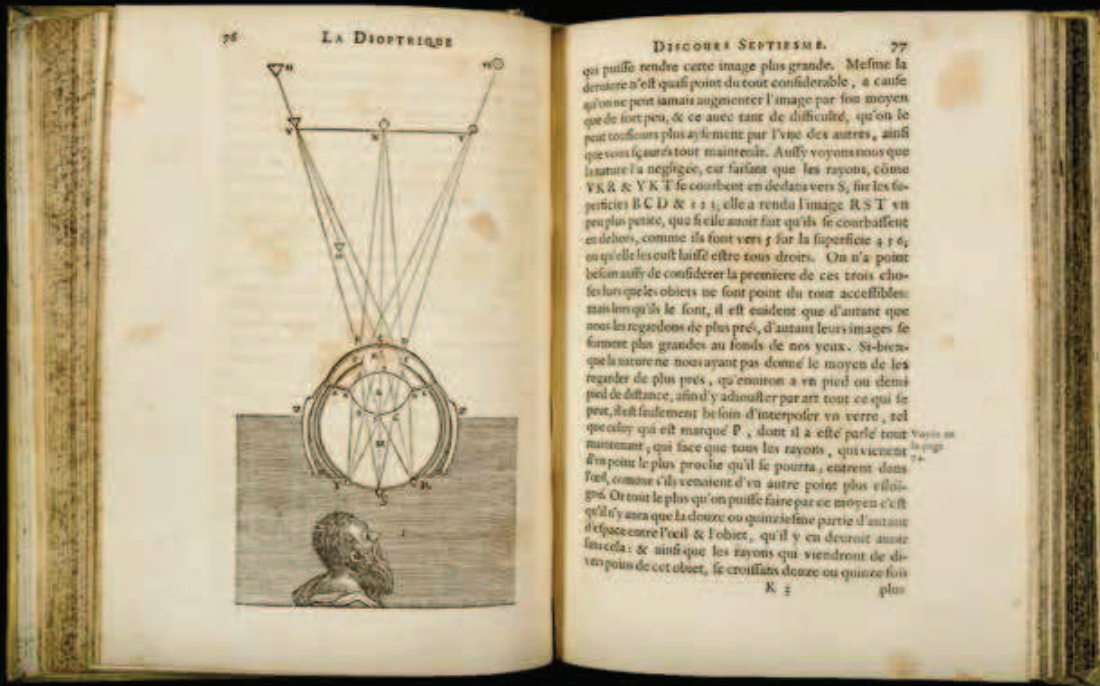
שׂוֹטְטִים Impiorum,  
וּבְדֶרֶךְ & in via  
הַשָּׂמַיִם לא peccatorum non stetit,  
וּבְמוֹסָב לְצַדִּיק & in sede derisorum, non  
יִשְׁבּ בְּיָמֵם sedit. Sed in lege  
יְהוָה DEI voluntas eius,  
וּבְתוֹרַתוֹ & in lege eius meditabitur  
יוֹמָם וּלְיָלֵיל die ac nocte. Et erit  
כְּעֵץ שְׂתוּלָה super  
פְּלִגְיָ מִים riuulos aquarum, que  
פְּרִי יוֹמָם fructū suū dabit in tpe suo,  
וְעֵלְהָ לֹא יִב & folium eius non defluet,  
וּכְל אֲשֶׁר יַעַל & omne quod faciet  
יַעַל יִפְרוּ prosperabitur. Non sic  
הַשָּׂמַיִם כִּי אֵם impii, sed tanquam festuca  
אֲשֶׁר תִּדְפַּנּוּ quam proicit ventus.  
עַל כֵּן לא Propterea non surgent  
רְשָׁעִים בְּיֹדֵם impii in iudicio,  
וְהַשָּׂמַיִם כִּי אֵם neq; peccatores in consilio  
צַדִּיקִים בְּיֹדֵם iustorum. Quoniam nouit  
יְהוָה דֶּרֶךְ DEVS viam iustorum,  
וּדְרֹתָם יִפְרֹצוּ & via impiorum peribit.

impiorum  
& in via  
peccatorum non stetit,  
& in cathedra pestilentie non  
sedit. Sed in lege  
domini voluntas eius,  
& in lege eius meditabitur  
die ac nocte. Et erit  
tanquam lignū quod plantatū est secus  
decursus aquarum, quod  
fructū suū dabit in tēpore suo.  
Et folium eius non defluet,  
& omnia quecūq; faciet  
impii non sic, sed tanquam puluis  
quē proicit vētus a facie terre.  
Ideo non resurgunt  
impii in iudicio,  
neq; peccatores in consilio  
iustorum. Quoniam nouit  
dominus viam iustorum,  
& iter impiorum peribit.

ἀσέλγῳ,  
ἢ ἐν ὁδίῳ,  
ἁμαρτωλῶν οὐκ ἔτιμα,  
ἢ ἐπὶ καθέδρα λοιμῶν οὐκ  
ἐκάθισεν. Ἀλλ' ἢ ἐν τῷ νόμῳ  
κυρίου τὸ θέλημα αὐτοῦ,  
ἢ ἐν τῷ νόμῳ αὐτοῦ μελετήσει  
ἡμέρας ἢ νυκτός. Καὶ ἔσται  
ὡς τὸ ξύλον ὃ πεφυτμένον παρὰ  
τὰς διεξόδους τῶν ὑδάτων, ὃ τῶν  
καρπῶν αὐτοῦ δώσει ἐν καιρῷ αὐτοῦ.  
Καὶ τὸ φύλλον αὐτοῦ οὐκ ἀπορρίπτεται  
ἢ πάντα ἕσα ἂν ποιῆ  
κατὰ βουλήσιν αὐτοῦ. Οὐχ ὡς οὗτοι  
οἱ ἀσέλγῳ οὐχ ὡς οὗτοι, ἀλλ' ἢ ὡς ἡ χί-  
μα ἢ ἐκρίπτεται ὁ ὄγκος ἀπὸ προσώπου  
κυρίου. Διὰ τοῦτο οὐκ ἀναστήσονται (τῆς γῆς)  
ἀσέλγῳ ἐν κρίσει,  
οὐδὲ ἁμαρτωλοὶ ἐν βουλή  
δικαίων. Ὅτι γινώσκει  
κύριος ὁδὸν δικαίων,  
ἢ ὁδὸν ἀσέλγῳ ἀπολείπει.

Psalterii & Citharæ hoc interesse, quod citharæ deorsum percutitur psalterius sursum hoc pluribus consistere chordis. id. decē illā etiam  
superius habere concavitatem illā herodesiferus Augustinus uero psalteriū sic descripsit. Psalteriū est organū quod edē manibus  
percutitur, & chordas distinctas habet sed illū locū unæ sonū accipit eorū, illā concavitatem lignū quod pendet & tactū resonat, quod





PREVIOUS SPREAD

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