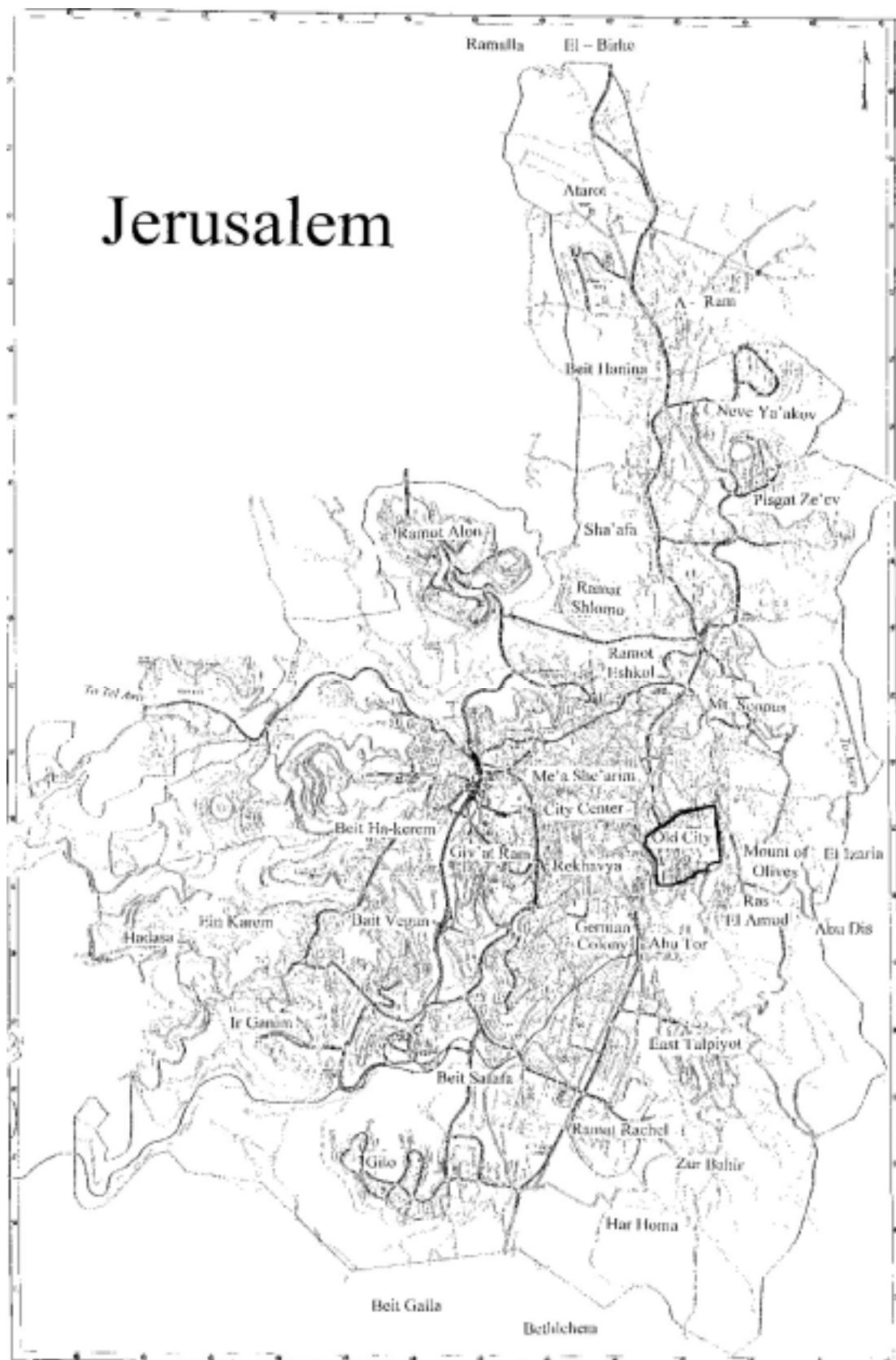


Introduction to the "Memoria de la Investigación"

Ellen Lapidus

# Jerusalem



## Prelude and fugue

### Jerusalem ... URBAN – ES – ZION

#### Prelude

Jerusalem, the city, is a work of art. (1) She is an installation built into the Judean hills (2) which when seen from an aerial perspective or even from the distance when approaching the city; and assuming that the observer is aware of her as an installation of Contemporary Art, becomes one. (3) The true city of Jerusalem is in the heavens waiting for its proper time to descend, upon command, to Earth, to Zion. Meanwhile, we build, we live, we go to work, we rejoice. (4)

This is not, precisely, a paper on urbanization, although it will include roads, water supply, electricity, architecture, demography, etc... Rather it is about urban-es-cansion; Jerusalem as a Zionist entity. (5)

Jerusalem! High in the mountains, separate in time, Jerusalem you were abandoned for centuries. You are being rebuilt now. How it is being rebuilt and why it is being done so, is the subject of this paper. (6)

Jerusalem, as an abstract concept, is like love when you are not in it. (7) Jerusalem, desert hills and wind.

Just as a symphony has no cohesive sound when each instrument plays its part as a solo, so the streets of Jerusalem have meaning as crescendos or diminuendos in the lives of the people who live there. One street, while it might be a cadenza, is no more important to the whole than any other. (see street map)

So also, the architecture of the city, the modern city, is humble in its façade. White stone, white Jerusalem stone is a legal requirement for all façades. (8) There are several trumpet blasts of colored glass and hollow archways but the strong resonance is a harmony of white.

Comparing the gardens that sing throughout the city to a choir, our symphony includes the human voice. Our city made up of neighborhoods housing families (all of which are awaiting the heavenly city to descend, fulfilling the promise given by the prophet Isaiah), and their dogs who romp in the gardens. (9)

The total installation can be seen on a diskette, a work of Contemporary Art. Meanwhile, we shall attempt to analyze the passages from major to minor in this Be-t'-oven's great 10<sup>th</sup> symphony, so that you, who have never been there can visualize her in your mind's eye. (10)

The point in time is not an accident. We are no longer a Babetha (11), able to hide our documents in a leather pouch. Modern Israel, and therefore modern Jerusalem can be designed (12) in a computer. Enormous stones are transported in a day from the Negev quarries to a new construction site in Jerusalem. The highways are dotted with open air trucks

that carry the stones. During the regular traffic jams one can meditate on the various colors and dimensions of the giant cube like boulders.

Greyish white stone                      mizi yehudi                      piedra Pollença

Reddish white stone                      mizi achmar                      piedra Avellanado

In earlier days the color of the stone buildings was excavated from the very spot. Transportation was not what it is today. An aerial view would thus repeat the natural colors of the Judean hills. (13) Today, thanks to careful planning, thanks to “city planning”, thanks to the concept of the city as a work of Contemporary Art, we remember to consider color in our plans.

What were the popular songs that Babetha heard? (14)  
What did she sing? (15) I picture her riding her beautiful horse, wearing fine Midianite cotton. It is a short bright hour on a dark November day. The fig leaves have all fallen. She stops at one bare fig tree that looks absolutely like a huge candelabra. The dunams of date palms descend to the Salt Sea. The song of the Sea Wind is her song. The song that we sing today, every Passover.

The abstract concept falls short of perfection, or “justice” in terms of Greek philosophical thought. (17) Falling short is a British understatement. (18) For the learned Greek citizen, Jerusalem, the Jewish City was an abomination. Jerusalem had to be destroyed, not as a punishment to those uncooperative Jews who would not bow to the Greek Gods as well as worshipping their own G-d. But abstract Jerusalem, “incarnate”, had to be wiped away, eradicated, because it was in no sense comprehensible to the political philosophy on which Greek civilization, and later Roman, was based. (19)

It has been historically valuable to teach the generations that the victim, the Jew, was in some way responsible for his own dispersion. This point of view would lend credence to the motivation for repeated injustices. (20) Even Jews themselves, not all, not whom we refer to as the fanatics, certainly, teach that had we only done such and such, history might have gone another way. We shall, with the help of professionals (21) in this field, attempt to validate this point of view thus vindicating the Jewish people of a guilt (and therefore the release from constant observance – i.e. U.N. observers, international newspapers, etc.) which is not apt. (22)

“Lost is how you found me,” my sweet Jerusalem.  
Yud, Resh, Vav, Shin, Lamed, Yud, Mem. The names of the letters that

spell the name of the city. What kind of a city is going to be built by a nation that believes that their alphabet was created before even the world? (23) We will discuss “cultural Zionism”.

The Sabbath is announced by a sound in this modern city. A kind of long horn sound that tells us that the Sabbath will begin. A theatrical last call before the curtain goes up.

THE GUION BEGINS.

Enter Hippodamus, Patrick Abercrombie, (25) Baron Haussmann and the prophet Isaiah. (26)

### Fugue

Soprano....Hippodamus  
Alto.....Abercrombie  
Tenor.....Haussmann  
Bass.....Isaiah

The fugue begins in A minor and goes through a development using climactic changes to find itself in E major. There is a short section of the music in which it is apparently self-conscious or aware of its key change. Without further subtlety it changes back to A minor. Like much of the music of the Near East, the finale is simply a repeat and another repeat with some trills and embellishments along the way.

The words of the fugue concern the water of the Holy City. The Gion Spring is not going to be adequate for the population of the modern city. We will have to bring water from the Hermon, from the Dan and from the Kinneret. We will have to lay pipes, divert streams, build reservoirs and install lots of plumbing in our glorious Jerusalem.

And it was done.

The words of the fugue concern the air of the Holy City. The Old City and the few neighborhoods around it will not be enough to house our population, in the modern Jerusalem. Where and what are we going to build for housing. Air, space, playgrounds, local markets, shopping, schools and yes, beauty, will be tossed and weaved in our imaginary and symbolic fugue.

And it was done.

The words of the fugue concern the fire of the Holy City. It is cold in Jerusalem during the winter months. Heat, hot water, cable T.V. , internet, telephone, electricity. How much? From whence? To where? How soon?

And it was done.

The words of the fugue concern the earth, the land of the Holy City. Jerusalem is spiritually from “sea to shining sea”, from the Mediterranean to the Euphrates. It is not done. Every bit of land is up for international discussion. The fugue has become a cacophonic jumble. The separate voices cannot find their “counterpoints”. We cannot stand to listen to it. We cover our ears. Only the explosions are heard. We weep again and mourn. The bass voice of the prophet Isaiah echoes through the Judean Hills once again and temporarily quiets the din. A harmony emerges from the confusion.

In the twinkling of an eye the music returns to A minor. The fugue is resolved. The land is whole once again. It is 1967.

And it was done.

Passachalia

Intermezzo

Alegre dolce

Continuo

The inspired Jew is the work of art.

The Jew in Jerusalem who is living a “cultural Zionism”, (27) is the work of art. The human being who plans the pattern of the streets, who designs the library, is the object to be valued. Let’s play a passachalia in which I introduce you to the Jerusalemites, the citizens, the choir.

Galia...Baruch...Sylvia...Aaron...Ruchal...Nonny...Maya...Guy...Shula

The scene opens on an intense climactic occurrence in the city. A heat wave or a heavy snow fall, for example. The person is obliged to succumb to the forces of nature, temporarily.

.....The “mission” postulates a spiritual separateness which can only be maintained if Jews are spiritually fed on the products of the Hebrew genius;

Footnotes 1...DR.MICHAEL LEVIN and TAMAR GOLDSCHMIDT, “The City As A Museum, Modern Art and Architecture in Jerusalem”, Jerusalem, 1980. op. cit., p.1. “The city of Jerusalem abounds in works of art and buildings that are both unique and artistically important. Our museum without walls also comprises sites illuminated at night. The floodlights reveal a Jerusalem different from the day-light city. The beauty of these sites is further enhanced by their being cut off from their day surroundings. This museum-city is open day and night and no admission ticket is required.”

Footnotes 2...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, “Urban Geography of Jerusalem”, Jerusalem; 1973. op.cit., p.9. “The special character of Jerusalem poses a particular challenge to the urban geographer. Jerusalem is distinguished by a unique scenic setting in the central part of the Judean Mountains.”

Footnotes 3...Israel Museum read-out on painting interpreting the distant view of the city.

Footnotes 4...TEDDY KOLLEK, “For Jerusalem, A Life”, New York, 1978. op.cit., p.230. “The most serious reconstruction problem is still before us – the plaza of the Western Wall. We have tried to do away with the name ‘Wailing Wall’. I don’t know who first changed that adjective in English, but it has always been referred to as the Western Wall in Hebrew. In addition, the very fact that the Wall is ours again for the first time in two thousand years should stop the customary wailing, although many Jews believe that the mourning will only stop when the Temple is rebuilt. Incidentally, I receive about twenty or thirty letters a year, mainly from Fundamentalist Christians of various churches, urging us to build the Temple, because they regard this as a prerequisite for the return of Christ. At press conferences I am often asked whether we plan to rebuild the Temple. I usually reply that according to Jewish tradition, the Temple already exists and will come down from heaven to its proper place when the Messiah comes - and that’s a chance everyone has to take.”

Footnotes 5...ANTHONY SUTCHIFFE, “Metropolis 1890-1940”, London, 1984. op.cit., p.7, (first page)

## Chapter 7

# The Metropolis in Music

---

DAVID HAROLD COX and MICHAEL NASLAS

**N**O precise definition of the nature of this chapter is possible. Is it an essay? An observation of the image of the metropolis in music? A discussion on the nature of musical presentation? An analysis of the visual impact of music? The truth is that it is something of all these, without being precisely any one of them. The reader who is looking for profound, scholarly analyses may be disappointed. What he will find instead are fragments of ideas, rough outlines of thinking, suggestions that in many instances may lead to questions which are not clarified. To develop just some of the themes touched on in this chapter would have required a much greater length and, most probably, a different approach.

What we present here then is a dialogue between a Composer and a Listener. No doubt, there are instances of lack of balance, weak points, and gaps, but we did not intend to produce a treatise. Instead, we are suggesting that the device of the dialogue can usefully present the characteristic features of the metropolis, as portrayed and reflected in music. Our Composer is inspired by the metropolis and aware of contemporary trends – in his own music and in popular music. His counterpart – the Listener – is a person active in the fields of planning, architecture, and urban studies in general; he is attached to music, aware of the artistic trends in the eighteenth and nineteenth centuries, but slightly perplexed by the music of the twentieth-century composers.

All the elements necessary for a successful dialogue are present. Both the Composer and the Listener are determined to look for common ground. There is sincerity and mutual respect. The participants enter the dialogue as persons skilled in the art and practice of their respective fields, each ready to listen and learn. It is all this that makes the discussion a real dialogue, and not a search for an impossible synthesis.

### The Dialogue

Why is the twentieth-century idiom so much more difficult to understand than the music of previous centuries?



Footnotes

6...AVRAHAM YAARI, "The Goodly Heritage",

Jerusalem, 1958. op.cit., p.61.

The pioneer of settlement outside the city walls was Yosef Rivlin, a resident of Jerusalem. His activities are described by his grandson, Josef Yoel Rivlin, a noted Orientalist and Professor at the Hebrew University, and a present resident of Jerusalem. The first Jewish houses outside the wall were put up by the famous Anglo-Jewish philanthropist, Sir Moses Montefiore, in 1857, on a site near the present Railway Station.

Footnotes

7...LEO STRAUSS, "The City and Man", Chicago,

1964. op.cit., p.226.

The "eros" of the Athenian for Sicily is the peak of his "eros" for his city, and that "eros" is his full dedication to his city, the willingness to sacrifice, to forget everything private for the sake of the city, a willingness which finds an appropriate and hence no unambiguous expression."

Footnotes

8...DAVID KROYANKER, "Jerusalem Planning

and Development 1982-1985, New Trends", Jerusalem, 1985. op.cit.p.132.

In the Past two years, the subject of the use of stone in building in Jerusalem, has again become a hotly debated topic.

Stone has always been Jerusalem's typical building material, practically a "trade-mark" and a common denominator uniting all the building styles of the various periods from the First Temple to our own. As red brick is to London, glass to New York and mud to Sana'a, so is stone to Jerusalem. Shortly after the British conquered Jerusalem from the Turks in 1917, British Governor Sir Ronald Storrs enacted a bylaw requiring square, dressed natural stone for all Jerusalem construction. This historic bylaw determined the image of New Jerusalem more than any other law, bylaw or program devised by the authorities during the next 70 years.

Footnotes

9...TEDDY KOLLEK, "For Jerusalem, A Life",

New York, 1978. op.cit.p.231.

Although it is our housing program that has been the subject of headlines, the city administration has also been extremely conscious of the need to plant trees and create green spaces. One of my first actions after assuming office was to begin laying out small green areas and pocket parks all over the city.

Footnotes

10...MATHEW E. BAIGELL, "Jewish Artists in New York During the Holocaust Years", Washington, 2001. op. cit., p.8.

As Hitler's voice grew louder and louder..., I felt at odds with aesthetics and pure art. I had to express something with my art. (Using current styles were) escapes from my emotional entanglement with the suffering of my fellow men...a sort of betrayal of my inner self...His voice took me back to my childhood and I found no way to ignore these feelings...The Jewishness of way, way back somehow finds its way into my living moment now.

Footnotes

11...J.D. COHEN SHAYE, "The Jewish Family in Antiquity", Atlanta, 1993. op.cit., p.1.

The most important bit of evidence concerning the ancient Jewish family, the Babatha archive, has recently been published.

Footnotes

12...LEONARDO BENEVOLO, "Origenes del Urbanismo Moderno", Madrid, 1992. op.cit., p.149.

En cambio, en las novelas contemporaneas de Disraeli la misma exposición tiene una precisa intención política.

Footnotes

13...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, "Urban Geography of Jerusalem", Jerusalem, 1973. op.cit.,p. 33.

Construction: Forms and Materials

The stones used for building in Jerusalem are various types of limestone, some of which may be quarried on the building site in the process of digging foundations. The colors range from white through grey or pink. Since the quarries of the pink stone were in parts of the Judean Mountains which from 1948 to 1967 were under Jordanian control (particularly to the south and east of "Solomon's Pools"), new building coated in pink stone demonstrated that the building was in fact erected after 1967.

Footnotes

14...YIGAEEL YADIN, "The Documents From the Bar Kokhba Period In the Cave of Letters", Jerusalem; 1989. op.cit., p.5.  
(Yadin's footnote 8) Yadin thought there was even a family relationship with Bar Kokhba, but that is at best only a possibility:.....(page 25) Relationship assumed by Yadin, a Yehonathan son of Be'aya being attested (Be'aya and Yonathan family of Babatha).....(page 24) Judah, her (Babatha's) second husband, owned real estate in Engedi..

Footnotes

15...BARRY W. HOLTZ, "Back to the Sources – Reading the Classic Jewish Texts", New York , 1984. op.cit., p. 120.  
...in the "Song of Deborah," an ancient victory hymn preserved in Judges 5, we hear the poet, speaking for all Israel, implore:  
(12) Awake, awake, O Deborah!  
Awake, awake, "strike up the chant!"  
Take your captives, O son of Abinoam!

The reference here seems to be some poem celebrating a spectacular victory of the past, to be sung before the battle and so to inspire confidence or bolster morale. One is reminded of the tradition that in 1066, at the Battle of Hastings, the heroic "Song of Roland" was recited for the benefit of William the Conqueror and his troops.

Footnotes

16...BARRY W. HOLTZ, "Back to the Sources – Reading the Classic Jewish Texts", New York, 1984. op.cit.,p.108.  
Thus, for example, the crossing of the Sea of Reeds as recorded in the fourteenth chapter of the Book of Exodus is followed in the fifteenth chapter by the "Song of the Sea," more properly an ancient Israelite victory hymn celebrating the deliverance from Egypt.

Footnotes

17...E.J. OWENS, "The City in Greek and Roman World", London, 1991. op.cit., p.61.  
The immediate relevance of Hippodamos to the history of fifth-century planning lies in the fact that he introduced a specific system of planning which differed in both detail and overall design from contemporary practice.

Footnotes

18...JOHN J. COLLINS, “Jewish

Identity in the Hellenistic Diaspora”, Michigan, 2000. op.cit., p. 31.

The fragments of Manetho include a derogatory account of Jewish origins which is recorded in Josephus’s tract “Against Apion” at the end of the first century C.E. as initiating a long line of anti-Jewish polemic.

Footnotes

19...MICHAEL BRENNER, “After

the Holocaust”, Princeton, 1997. op. cit., p.10.

In early May 1945, the commander of the American Liberation Army announced to the survivors, “Anyone found outside the camp without a permit will be shot.”

Footnotes

20...JILL and LEON URIS,

“Jerusalem Song of Songs”, London, 1981. op.cit., p.76.

During Solomon’s reign Jerusalem had been thrown open to all sorts of pagan cults to mollify his foreign wives and sport the sophistication of an international city.

Footnotes

21...THE JERUSALEM

COMMITTEE, “Proceedings of the Third Plenary Session – December 16-19, 1975”, Jerusalem, 1975. op.cit., p.17.

Since 1973, the City Council has passed a regulation that limits the height of building to eight floors. Unfortunately, this is only a decision of the Local Commission and not the District Commission, but since 1973 no license has been issued in Jerusalem for a building above 8 floors.

Now, after giving a framework of our concepts for development of the City, I’ll try to say what really happened in the last two years. Something happened in this country after the Yom Kippur War. I think we are less arrogant, we are more modest and we face reality. I think also that something happened to planning in this City in the sense that we stopped talking in the fashion of grand design and arte now speaking more about the process, thinking, evaluating ourselves all the time and trying to see what can be achieved and what cannot be achieved. As far as the Outline Scheme is concerned, we find the existing 1959 Outline Scheme for the core of the City, the 1948 area of the City, an extremely useful tool.

Footnotes

22...BARTLEY C. CRUM, "Behind

the Silken Curtain", New York, 1947. op. cit., p.8.

"There is one fact facing both the United States and Great Britain, Mr. Crum. That is the Soviet Union. It would be wise to bear that in mind when you consider the Palestine problem." .....by assuring me that British policy was based on the protection of British interests against Russia, and explaining that it should be in our interests to fall in with that policy.

Footnotes

23....RABBI MOSHE CHIAM

LUZZATTO, "Secrets of the Future Temple", Jerusalem, 1999. op.cit., p.41.

The mathematical system of "Mishkney Elyon" is what in Hebrew is known as "gematria", the "Study of Numbers" (or Torah numerology). The term "gematria" is derived from the ancient Greek word for what we call geometry. It is common knowledge that "gematria" is the study of the numerical values of the letters and words of the Hebrew Torah. What is not generally realized is that "gematria", like geometry, is also that mathematics of space.

Footnotes

24...LEO STRAUSS, "The City

and Man", Chicago, 1964. op.cit.,p.17-18.

The first political philosopher will then be the first man not engaged in political life who attempted to speak about the best political order. That man, Aristotle tells us, was a certain Hippodamus.....

Footnotes

25...GORDON E. CHERRY,

"Pioneers in British Planning", London, 1982. op.cit., p.105.

.....Abercrombie had a clearer idea of what this involved than did most of his contemporaries: he summarized his views of the subject in his London Inaugural

Lecture and in a slim volume called, simply, “Town and Country Planning” that remains as elegantly refreshing and relevant today as when it was first written more than forty years ago.

Footnotes

26...ARTHUR KUTCHER, “The

New Jerusalem Planning and Politics”, London, 1973. op.cit., p.9.

An old Zionist dictum says: “If you will it, it is so”. There is a choice. It lies between building the New Jerusalem according to the principles of Baron Haussmann, or according to the principles of the prophet Isaiah. The one is a city manipulated to achieve certain political and economic ends, the other is the city as an affirmation of human values, .....

Footnotes

27...AHAD HA’AM, “Selected

Essays”, Cleveland, 1964. op.cit., p.37-39. introduction by Leon Simon

.....Hence the return to Palestine must precede as well as follow the restoration of Jewish culture to its proper place in the lives of the Jews in other lands. It must be undertaken at once by the remnant in whom the national consciousness has been neither sublimated into a pious aspiration nor crushed by the weight of foreign culture. It will be a work of these pioneers to make Palestine a magnet for larger sections of those yet unborn generations to whom the “spiritual center” will give a true conception of their birthright and their destiny.

## VII

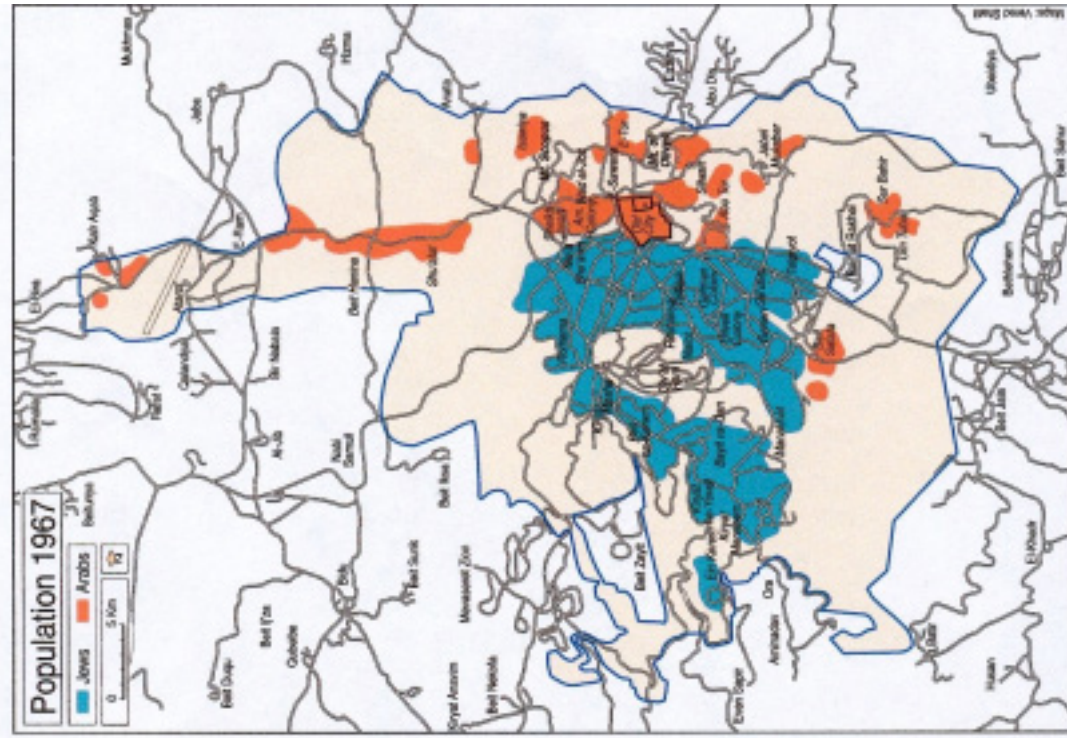
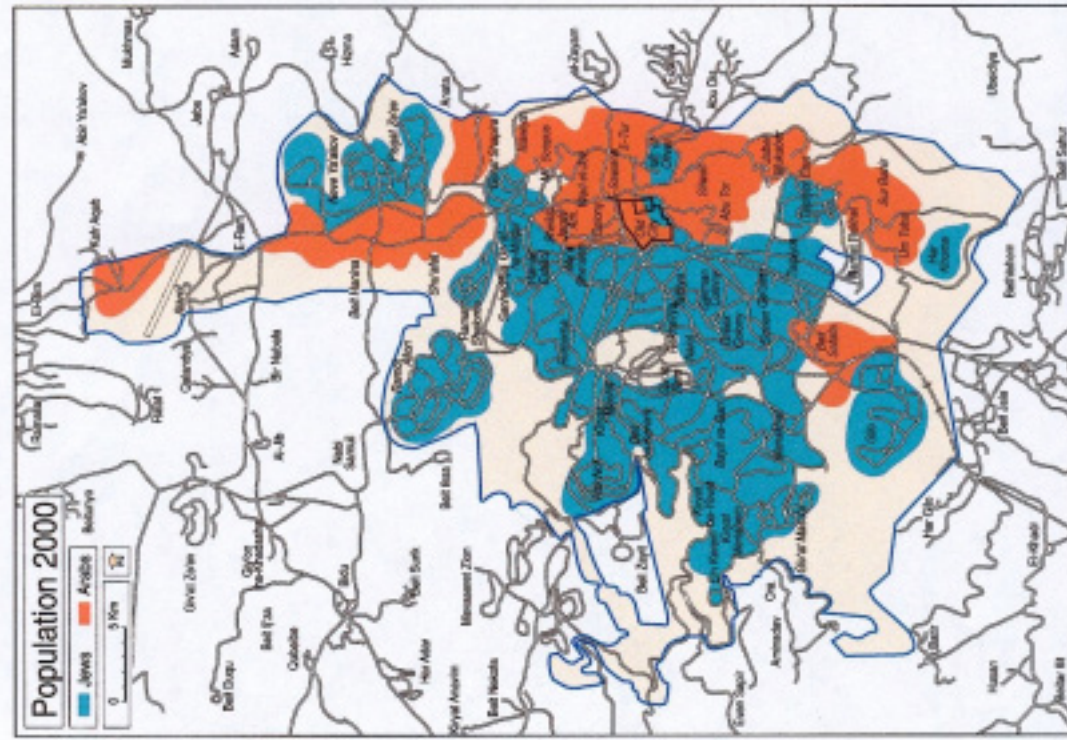
Such is, in outline, Ahad Ha-‘Am’s presentment of the Jewish problem, and the solution which he offers.

.....The “mission” postulates a spiritual separateness which can only be maintained if Jews are spiritually fed on the products of the Hebrew genius;

## Population Growth in Jerusalem 1967 - 2000 (000)

Year	1967	2000	Growth %
Jews	197.7 74%	442.0 69%	124.0
Arabs	68.6 26%	198.0 31%	197.0
Total	266.3 100%	640.0 100%	143.0

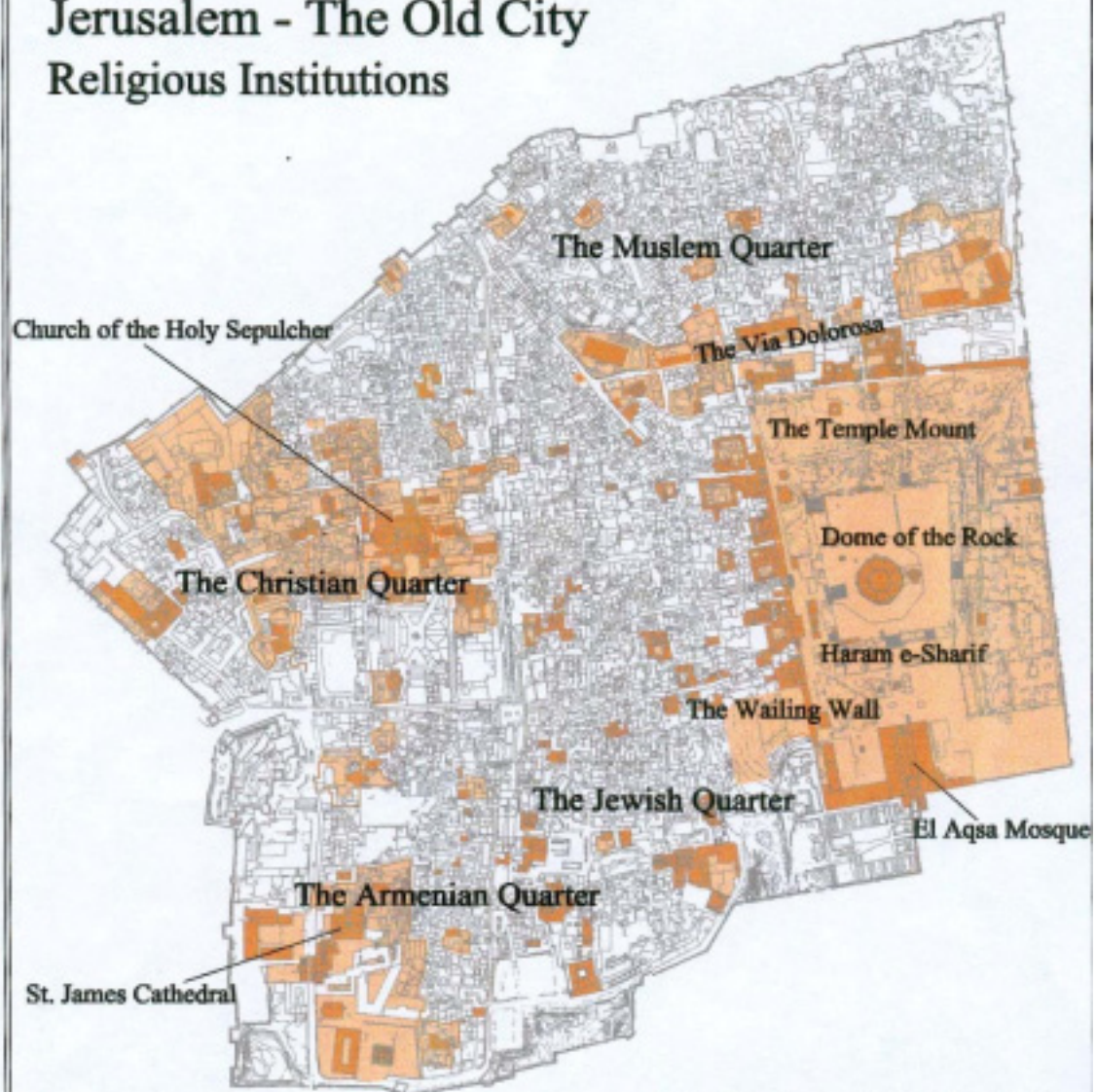






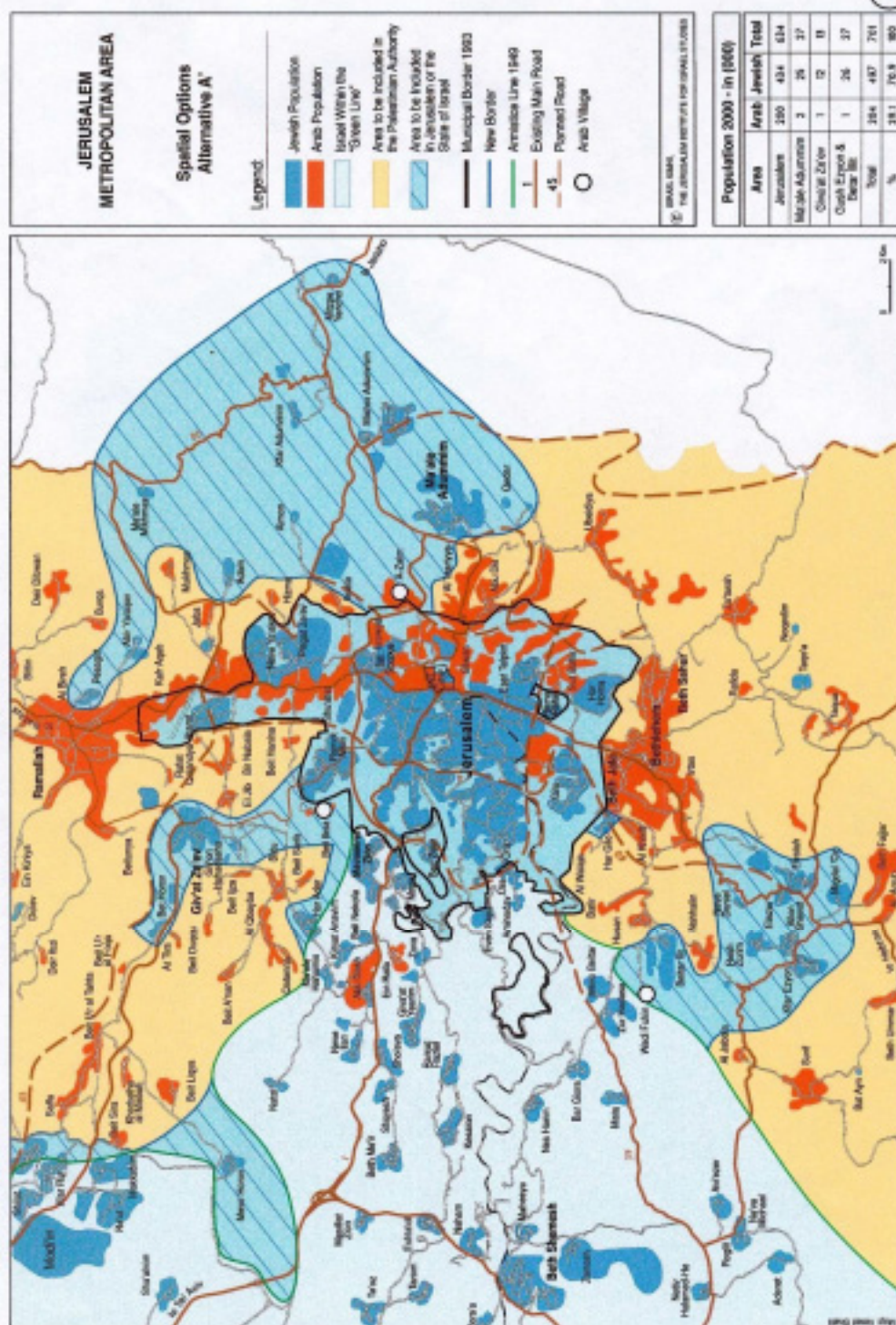
## Jerusalem - The Old City

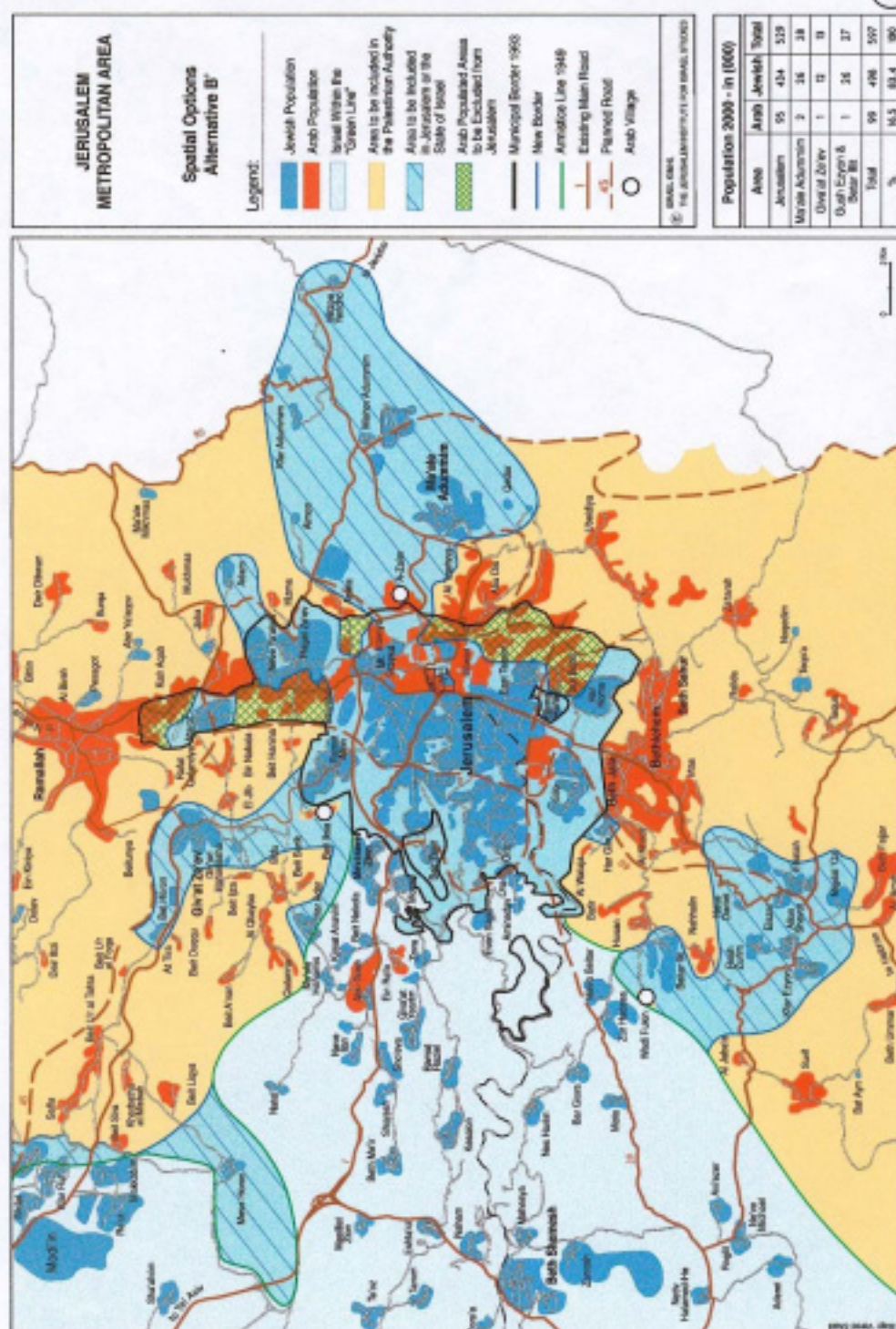
### Religious Institutions











## Bibliography

AMIRAN, David H.K., SHACHAR, Arie, KIMHI, Israel: "Urban Geography of Jerusalem", Jerusalem, 1973.

BAIGELL, Matthew E.: "Jewish Artists in New Cork During the Holocaust Years", Washington, 2001..

BAR OR, Galia: "Miron Sima, from Dresden to Jerusalem", Israel, 1997.

BAUER, Yehuda: "From Diplomacy to Resistance – a History of Jewish Palestine, 1939-1945", New York, 1973.

BENEVOLO, Leonardo: "Orígenes del Urbanismo Moderno", Madrid, 1994.

BERKOVITZ, Samuel: "The Temple Mount and the Western Wall in Israeli Law", Jerusalem, 1975.

BOWLE, John: "Viscount Samuel", London, 1957.

BRENNER, Michael: "After the Holocaust", Princeton, 1997.

CHOSHEN, Maya: "Jerusalem on the Map – Basic Facts and Trends – 1967-1996", Jerusalem, 1998

CLARKE, Thurston: "By Blood and Fire", London, 1981.

COHEN, Shaye J.D.: "The Jewish Family in Antiquity", Atlanta, 1993.

COLLINS, John J.: "Jewish Identity in the Hellenistic Diaspora", Grand Rapids, 2000.

CRUM, Bartley C.: "Behind the Silken Curtain", New York, 1947.

GUTIN, Jules A.: "Rejoice with Jerusalem", New York, 1984.

Ha-'AM, Ahad: "Selected Essays", Cleveland, 1964.

HARBINSON, Robert: "The Built, the Unbuilt and the Unbuildable", Thames and Hudson, 1991.

HARSHAV, Benjamin: "Moshe Kupferman, The Rift in Time", Israel, 2000.

HOLTZ, Barry W.: "Back to the Sources – Reading the Classic Jewish Texts", New York, 1984.

KIMHI, Israel: "Jerusalem on the Map", Jerusalem, 2002.

KOLLEK, Teddy: "For Jerusalem, A Life", New York, 1978.

KROYANKER, David: "Jerusalem Planning and Development 1979-1982", Jerusalem, 1982.

KROYANKER, David: "Jerusalem Planning and Development 1982-1985", Jerusalem, 1985.

KUTCHER, Arthur: "The New Jerusalem Planning and Politics", London, 1973.

LAPIDOTH, Ruth and AHIMEIR, Ora: "Freedom of Religion in Jerusalem", Jerusalem, 1999.

LEVIN, Michael and GOLDSCHMIDT, Tamar: "The City As a Museum, Modern Art and Architecture in Jerusalem", Jerusalem, 1980.

LUZZATTO, Moshe Chiam: "Secrets of the Future Temple – Mishkeney Elyon", Jerusalem, 1999.

MEEK, Theophile James: "Hebrew Origins", New York, 1936.



OWENS, E.J.: "The City in Greek and Roman World", London, 1991.

PEVSNER, Nikolaus: "The Sources of Modern Architecture and Design", London, 1989.

PRIETO, Pedro y BONNIN, Pere: "Jerusalén: La gran evasión", Ultima Hora, Mallorca, agosto 2002.

RAINEY, Anson F.: "El AMarna Tablets 359-379", Germany, 1978.

REVEL-NESHER, Elisheva: "The Real and Ideal Jerusalem in Jewish, Christian and Islamic Art", Jerusalem, 1997-98.

ROTH, Cecil: "Jewish Art, An Illustrated History", Tel Aviv, 1961.

SCHOLEM, Gershom: "On the Kabbalah and Its Symbolism", New York, 1965.

SHARON, Arie: "Planning Jerusalem", Jerusalem, 1980.

STRAUSS, Leo: "The City and Man", Chicago, 1964.

SUTCHIFFE, Anthony: "Metropolis 1890-1940", London, 1984.

THE JERUSALEM COMMITTEE: "Proceedings of the Third Plenary Session", Israel, 1975.

URIS, Jill and Leon: "Jerusalem, Song of Songs", London, 1981.

YAARI, Avraham: "The Goodly Heritage", Jerusalem, 1958.

YADIN, Y.: "The Babetha Find", Israel, 1962.

YADIN, Yigael: "The Documents from the Bar Kokhba Period in the Cave of Letters", Jerusalem, 1989.