

ART IS FOR US:

TOWARD A CURRICULUM FOR TEACHING JEWISH ART IN THE SENIOR HIGH SCHOOL  
DEPARTMENT OF THE REFORM RELIGIOUS SCHOOL

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Thesis submitted in partial fulfillment of the requirements for the  
degree of Master of Arts in Hebrew Letters and Ordination

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION

1972

Referee, Professor Sylvan Schwartzman



## Acknowledgements

This thesis would not have been possible without the continued assistance of Rabbi Bertram W. Korn of Reform Congregation Keneseth Israel, Elkins Park, Pennsylvania. He has been a sponsor, a teacher, a rabbi, and a friend. Financial assistance for obtaining materials for use in this thesis was through the generosity of Reform Congregation Keneseth Israel, and the Golden Slipper Square Club of Philadelphia.

Miss Susan Bayliss helped in the graphic design of the section on the art of the New Year card. Mr. Mordechai Miller helped in the planning of the graphic design of the philatelic pages.

The following people were generous enough to provide the cards used in the section on the art of the New Year card: Rabbi and Mrs. Steven Westman, Rabbi and Mrs. Eugene Levy, Rabbi and Mrs. Jon Konheim, Rabbi and Mrs. Robert Seltzer, Rabbi and Mrs. Peter Grumbacher, Miss Fannie Strauss, Mr. and Mrs. E. Terry Yankelove, Mr. and Mrs. Marcus Laster, Mr. and Mrs. Paul Citrin, Mr. and Mrs. Joseph Stein, Mr. and Mrs. Kenneth Stein, Dr. and Mrs. Nelson Glueck.

Miss Nancy Berman of the Jewish Museum, New York, New York, contributed bibliographic as well as illustrative material. Miss Fannie Strauss, principal of the Religious School of Temple House of Israel, Staunton, Virginia, contributed the calendar illustrations as well as providing guidance in the preparation of some of the lessons.

The Stamp Department of Pogue's Department Store, Cincinnati, Ohio was always courteous and prompt in filling my requests for the philatelic material.



Rabbis Edward Goldman and Herbert Brichto were both helpful in their instructive comments on the sample lecture material included. Rabbi Eugene Mihaly deserves special mention for his guidance in this section.

The following members of the staff of Hebrew Union College-Jewish Institute of Religion, Cincinnati campus provided both insightful and knowledgeable direction in various aspects of the thesis: Mrs. Sally Brown (of blessed memory), Mrs. Risa Alex, Mrs. Ruth Frenkel, Mrs. Miriam Weiss, Miss Jeannette Weiss, Mrs. Fannie Zelcer, Mrs. Idelle Stein, Mrs. Reinhold Silverman, Mrs. Eleanor Vogel.

Dr. Solomon Freehof was gracious to provide some bibliographic direction concerning the responsa literature dealing with art.

My colleagues Mark Panoff, Leon Rogson, Roberto Graetz, Peter Grumbacher, Neil Kraft, and Norman Lipson provided the companionship that was needed to help me gain perspective.

Dr. Peter Danes read sections of the thesis, took my temperature, and cheered me along. His unbiased, sometimes unsolicited, opinions were heeded.

The students of the Church Squad of Staunton Military Academy, and Augusta Military Academy, as well as Miss Heidi Raybin and Miss Julie Klotz were blunt in their criticism, receptive in class, and patient with the experimentation. Mr. Rafael Brand and Mr. Jay Tanzer provided friendship and teaching ability in the actual use of some lessons. Acknowledgement must be public of the support of Congregation Temple House of Israel, Staunton Virginia, which provided me with the access to these students and teachers, and encouragement needed to continue.



The kitchen staff of the dormitory, under the supervision of Mrs. Ruth Frenkel and Mr. Alan Paul, provided me with the sustenance and strength to survive the long nights of typing. Chef Charles Parham and Chef Thomas Michaux not only prepared the coffee which the waiters served along with humor in the morning, they waved a butcher cleaver at me when necessary to get out the kitchen and back to my "knitting."

The library staff of the College-Institute Cincinnati campus was always ready to help. Among the members of that special staff, I wish to acknowledge the assistance and guidance of Mr. Herbert Zafren, Rabbi Amos Schauss, and Rabbi Israel Lehman.

Members of the staff of the Union of American Hebrew Congregations' New York office supplied information, materials and friendship. Mr. Abe Segal, Mr. Myron Schoen, Mr. Marcus Laster, Rabbi Stephan Schafer, and Rabbi Danny Syme are among the helpful people I found there.

The contribution of the teachers and professors of Hebrew Union College will continue to benefit me beyond this work. Rabbi Jacob Petuchowski proved that "a good name is better than riches" through the tree certificates included in the commercial art aspect of the lesson on Tu b'Shevat. Among my other teachers, outside of the College-Institute, I would like to acknowledge the help of Rabbis Herbert Yarrish and Jay Krause, and Mrs. Rose Flomenhoft.

Various agencies of the Israeli government provided needed information and appreciated illustrative material. The Numismatic Agency of the Israeli government went beyond my expectation for a source of that nature.



Two art galleries, the Pucker-Safrai of Boston, and the Miller of Cincinnati provided biographical material on artists, reproductions, catalogues, and ideas for certain approaches.

Miss Anne Dukes-Dobos provided help in the translation of the French material in the work of Picart. Miss Patrice Campbell assisted in the composition of the introduction. Both of these intelligent, young, and pretty ladies added a feminine viewpoint and a listening ear.

Dr. Sylvan Schwartzman, my advisor, referee, and teacher was "over-indulgent as usual." I owe a great debt to him.

There must be several hundred more individuals whom I owe all kinds of thanks for their consideration, devotion, understanding, and encouragement in a task which took me across both continent and ocean. Unfortunately, my memory is not perfect. All those whom I have not named, at least in the above sections, please accept this as my personal, grateful acknowledgement.

I am fortunate in having more than one family. Hebrew Union College is a family of which I am part. The same is true of Reform Congregation Keneseth Israel. To these and smaller, more intimate families of which I am a part, I owe acknowledgement. Mr. and Mrs. Shelomo Goth of Jerusalem, Israel, Rabbi and Mrs. Bertram Klausner, and Mr. and Mrs. Joseph Stein have been as surrogate parents to me. They all have "adopted" me and given encouragement in this work. Mr. Michael Stein, has been as a brother to me in a relationship which developed from the National Federation of Temple Youth and the University of Pennsylvania. His room is my "way station" in travelling from the dormitory to my family home in Philadelphia.



It is more than a room, it is another "home." Michael Stein and his parents provided much needed and appreciated Xeroxing. He proof-read almost the entire project.

However, my appreciation and acknowledgements to my family is more than a typewritten page can provide. My uncle Hyman Guth, of blessed memory, taught me about stamps, the first "art work" I ever acquired.

Mr. and Mrs. Sydney W. Natkin, my father and stepmother; Mr. and Mrs. Louis E. Natkin, my brother and sister-in-law; Master Marshall Natkin, my half brother; Master Daniel Natkin, my nephew, are the reasons for my appreciation of the beauty that is around me in life and in Judaism. I thank them.

My mother, Mrs. Dorothy Guth Natkin, only lived to see me enter Hebrew Union College. May her memory be for a blessing, and a benediction to these acknowledgements.



This thesis is dedicated to those students who will appreciate the beauty of Judaism because of the love, devotion, and help of those who taught me its beauty.



There is a new interest in Jewish art as it has become popular. According to Alfred Werner, Jewish art "was 'discovered' about the time when Jews began to show greater interest in religion."<sup>1</sup> However, he attributes the rise in interest to the generation of young, native born, college educated, suburban Jews who beautify their homes with "Jewish" pictures and ritual objects.<sup>2</sup> Characteristically, the paintings they choose are "likely to represent scenes of Mea Shearim or Safad, and to include a bearded Hassid wearing a shtraimel on his head and draped in a modern silk prayer shawl."<sup>3</sup> Isaac Bashevis Singer notes that the thirst already exists "for works of art that bear testimony to the life of past generations."<sup>4</sup>

Jewish art of past generations could be thought of as the art of the synagogue. While "the essence of the synagogue was not in the walls, the pillars, the lâcterns, but in the worshippers' devotion to God and in the earnestness of his prayers,"<sup>5</sup> Maimonides, in the twelfth century, is reported to have covered his eyes at prayer to achieve greater concentration because he felt distracted by the ornamental designs on tapestries and synagogue walls.<sup>6</sup> The discovery of the frescoes at Dura Europos showed at least that synagogue had an artistic tradition in the third century of this era.<sup>7</sup> Rachel Wichnitzer, who so ably wrote about Dura,<sup>8</sup> also writes of the artistic tradition in the Temple of Solomon.<sup>9</sup> While those pictures represent an art trend in Judaism, and the modern synagogues sponsor art shows and auctions, the average congregant is unaware of the wide range of the world of Jewish art.



To acquaint the layman with some aspects of the field, in 1955 Stephen Kayser first published a book about Jewish Ceremonial Art.<sup>10</sup> While that tradition of books has reached a new height with the publication of Abram Kanof's Jewish Ceremonial Art and Religious Observance,<sup>11</sup> even he does not entirely cover his subject leaving certain ceremonial objects unmentioned. A general overview of Jewish art was first published by Franz Landsberger.<sup>12</sup> Bezalel Narkiss has done the area a great service by editing and revising Cecil Roth's classic work: Jewish Art.<sup>13</sup> Yet, there are many aspects of Jewish art, such as stained glass windows, which are left out of even the most comprehensive work.

There exists a specialized bibliography of Jewish art.<sup>14</sup> However, there is no work directed toward the teaching of the subject on an organized level specifically aimed at the high school student. One of the goals of this work is to collect, organize, and make available some of the material to the religious school teacher. Bibliographic and historical references are provided in an attempt to make the reader or user aware of the vast amount of literature already published. Other aspects of the field useful as teaching aids; museums open to visitors, slides and filmstrips extant and obtainable by purchase, and commercially available items like stamps and coins, are presented in the following pages. This attempt is not all inclusive as there are over 3,000 bibliographic entries in the Bibliography of Jewish Art,<sup>15</sup> rather it is an attempt to make the reader aware of resources and provide suggestions for their use.

Certain Jewish values can be taught using this study. A student can gain a sense of Jewish identity through his awareness of the art around him. Another value to be gained is pleasure and enjoyment in



Jewish living through exposure and appreciation of art. The student can learn about himself as well as his religion with a sense of personal participation in aesthetic appreciation. There is an emotional response. A listing of both "course objectives" and "evaluation in teaching course to students" will be found in the section immediately following this introduction.

Jewish art is an area of variety. It is a subject not taught in the religious school at present; yet, the student is surrounded by it. His home contains ceremonial objects. He sends and receives cards dealing with holiday and life cycle observances. He passes by fine art articles in the halls of the synagogue. He receives or buys articles from Israel which have an artistic history as well as a commercial interest. This course curriculum is designed to make the student aware of the art around him. It is not to be confused with arts and crafts, though necessarily arts and crafts activities are included as a viable means of relating information about Jewish art. The primary activities are: aesthetic appreciation, art history, functional investigation, and enlightening experience. By achieving student interest in this subject, new doors could be opened in the entire religious school curriculum. A student might be inspired to learn more about Israel, a particular artist, or an art style of the past related to Jewish topics. The spin-off capacity is unlimited. In a curriculum where there are already elective offerings, this course serves as a different type of approach to history, customs and ceremonies, and values in Judaism. Where the curriculum tries to tie the earlier courses to senior high school learning, this is a comprehensive investigation which uses many of the subjects previously studied.



The teaching of this subject, Jewish art, is conveyed in a number of sensations. There are audio, tactile, and olfactory impressions as well as the visual. This is important in an age of multi-media teaching. Since many of the art objects are familiar to the student from outside experiences, there is a positive reinforcement for the continuation of a stamp collection or the like. The availability of certain objects appeals to the student to collect his own aspects of Jewish art and appreciate the objects already in his possession. The monetary value of his collection is enhanced by the Jewish value, and of course, the learning experience.

Each lesson presented is divided into two distinct divisions: text and illustrative materials. The text portion is further divided into seven sections to be explained below, while the illustrative material is divided into three sections also explained below. Together, the two divisions provide both student and teacher with areas of inquiry and references for further investigation and study. Designed to be self-contained, each lesson can be taught as a mini-course or combined into the entire curriculum. Emphasis has been placed on certain aspects of the course objectives in each individual lesson so that one or two objectives are accented in that lesson.

The seven sections of text are: objectives, principles, basic activities, alternate and supplementary activities, notes to the teacher, evaluations and bibliographic correlations. Each of these sections will now be further defined.

Objectives are the values to be conveyed by the study entailed in the lesson as well as the impressions to relate, and the elements of art appreciation involved in the presentation. These are the goals



set for the teacher. As in all other text sections, these are presented in outline form. The reader will notice an intentional overlapping of objectives into principles and so forth.

The principles in each lesson are conveyed in the following manner. The first element in the presentation is what is termed "sign of the time." This is an object, readily identified by the student, which limns the meaning of the entire holiday. It is a symbolic choice, either a ceremonial object or a commercial aspect of art - New Year's card for example - which gives both student and teacher a basic reference point in the lesson. The literary elements involved in the history of the holiday are presented next in the principle section. These religious works are presented in historical, chronological order: Bible, Mishnah, Talmud, Codes and Responsa. They might be the inspiration for the art surrounding the holiday or a separate field of Jewish art in themselves. A visual example of this second element is illustrated by the page containing the portfolio order form for Ismar David's drawings for an edition<sup>15a</sup> of the Five Megillot and Jonah (see p. 19)

Customs and ceremonies surrounding the holiday are mentioned as a third element in the principle section. These aspects might be those mentioned in the Codes, or a modern day practice.

Mention is made in this section of the three-fold division of art which is portrayed in the illustrative material section. For the purposes of classification they are: ceremonial objects, fine art representation, and commercial art aspects. There will be a more complete discussion on this division in the explanation of the illustrative material section.



Basic activities outlined in the text section include some arts and crafts. However, they are related to a specific objective in the lesson already enunciated, involving the student in the appreciation of art by production of his own. Basic activities mean just that. They are designed to convey the principles without much expenditure of time or money. They represent activities which almost any school could conduct within its present framework. Focusing on one main aspect of the material presented, they are supplemented or complemented in the next section of text.

Alternate or supplementary activities entail more work on the part of the students and more creativity on the part of the teacher. Both sets of activities include experiential elements so that the student receives impressions by his own active participation.

In the section of text, known as notes to the teacher, the pitfalls and problems that might be encountered in the lesson are outlined. Background material for the teacher as well as resources available for presentation are listed. Ideas for presentation and preparation of the lesson are included here. One general teaching principle is emphasized in this part of the curriculum which need not be explained further as it is self-explanatory in context.

The evaluations section tries to advise the teacher how to ascertain the achievement of the objectives and the attainment of the principles by the students without recourse to tests. It might be considered an extension of the activities; yet, it is an independent and necessary section.

The bibliographic correlation section tries to bring together the elements of bibliography mentioned in all sections of the lesson whether text or illustrative material. It is not an ex-



haustive bibliography, but rather a selective bibliography which opens the opportunities for further investigation to both student and teacher. Works which are readily available to an average religious school or medium size community are cited.

The illustrative material division is divided into three sections: ceremonial objects, fine art representations, and commercial art aspects. Each one of these divisions has its own textual format for illustration identification. The textual format of each page contains information identifying the representation into the three-fold division, explanation of the depiction, bibliographic notes on the source of the information, classification of the object, and the source of the material.

Each page of illustration for a ceremonial object can be readily identified by the use of a format containing the name of the object, the material used in its construction, the country of its origin, and the date of the object if available. This information is found at the top or left of any other explanatory material on the page. Ceremonial art illustrations will contain explanatory material about the object depicted or its relation to the holiday in general. Historical art considerations are also presented in the explanatory material of that page.

Fine art representations refer to paintings, etchings, or pieces of sculpture. The fine art illustration page will always begin with the name of the artist. Biographical data on the artist or an interpretation of his work and use of color will then follow on that page. The problem of commercial uses



of fine art representations is dealt with by the format of the page.

The last aspect of illustrative material is commercial art aspects. Included in this category are cards, stamps, coins, medals, posters, calendars, souvenirs, and certificates. Each of these objects has a relation to fine art or ceremonial objects. The inclusion of this material is because of its accessibility and availability, not to mention its usefulness as a teaching aid.

The philatelic material presented in the following pages is not meant to be an exhaustive topical collection of Jewish art stamps. As with the case of bibliography, the illustrative material using stamps shows what can be done in the field of Jewish art using stamps as an element of "commercial art." The stamps were chosen because of their design, artist, reason for issue, as well as general considerations of color, size, and of course, beauty. The standard philatelic reference work catalogue numbers<sup>16</sup> are presented on those pages where stamps appear.

Some commercial art aspects are presented without commentary. The use of similar themes as well as explanation in the text obviate the necessity of identifying the cards. The newspaper articles where they are not considered in either of the other two divisions of illustrative material contain clear accompanying captions and the text of the article. The certificates are self-explanatory. If there is no textual format seen on the illustration, it is to be considered in the commercial art aspect division.



In certain sections of the thesis, additional materials have been added which are self-explanatory. Presentations of full teaching techniques or examples of the use made of available material have been included to provide a change of pace from outlined material, and long sections of text.

A work of this scope needs further refinement and development. Presented in the following pages is one complete teaching unit, with supplementary material. Known as "Art is for us" it tries to show the many possible applications of different aspects of the field of Jewish art within the area of the Jewish holidays. Indicated for future development, but not completed, is another approach to Jewish art using an historic basis, rather than ceremonial basis. Material was gathered for two other units, on the life cycle, and on a thematic approach. Time and space prevent their inclusion.

In the future it is the hope of the author to pursue his interest to provide in as much detail the other areas of this field which are as yet untouched in Jewish education.



## Footnotes

<sup>1</sup> Alfred Werner, "Art and the American Jew," The American Jew: A Reappraisal, ed. Oscar I. Janowsky (Philadelphia, 1964), p. 236.

<sup>2</sup> Werner, loc. cit.

<sup>3</sup> Michael Kaniel, "Beauty in Holiness: Jewish Ritual Art," The Jerusalem Post Weekly, June 1, 1971, p. 11.

<sup>4</sup> Preface to Milton Hindus, A World at Twilight (New York, 1971), p. 10.

<sup>5</sup> Singer, Preface to Hindus, p. 8.

<sup>6</sup> Rachel Wischnitzer, "Judaism and Art," The Jews: Their Role in Civilization, ed. Louis Finkelstein (New York, 1971), p. 165.

<sup>7</sup> "The most important monument of Jewish antiquity is no doubt the synagogue at Dura-Europos on the middle Euphrates in Syria dated by inscription 245 C.E. The entire walls of the synagogue have been found covered with biblical scenes." Wischnitzer, p. 162.

<sup>8</sup> The Messianic Theme in the Paintings of the Dura Synagogue (Chicago, 1948), with bibliography, pp. 117-124. See also footnotes 17 and 18 in Wischnitzer, "Judaism and Art," op. cit. (above, note 6), p. 175.

<sup>9</sup> For example see p. 155.

<sup>10</sup> This was not the title of the first edition. The original edition was prepared as a definitive catalogue of a special loan exhibit of Jewish ritual objects held at the Metropolitan Museum of Art, New York, in January and February, 1955, as part of the celebration of 300 years of Jewish settlement in the United States. The second edition which bears the name Jewish Ceremonial Art was published by The Jewish Publication Society of America, Philadelphia, in 1959.

<sup>11</sup> New York, 1969.

<sup>12</sup> A History of Jewish Art (New York, 1946).

<sup>13</sup> For the purposes of this thesis the revision of Roth shall be cited as: Jewish Art<sup>2</sup> (Greenwich, 1971). The original edition was published in 1961 in Israel and the United States simultaneously.



<sup>14</sup>L. A. Mayer, Bibliography of Jewish Art, ed. Otto Kurz (Jerusalem, 1967).

<sup>15</sup>op. cit.

<sup>15a</sup>Jewish Publication Society of America, Philadelphia, 1970.

<sup>16</sup>Scott's Standard Postage Catalogue, 1971, ed. Gordon R. Harmer et al., two volumes (New York, 1970). It is hoped that the user of this work will be able to identify the country of origin of the philatelic material.



Holiday <sup>1</sup>	Literary <sup>2</sup> Source	Area of <sup>3</sup> Celebration	Partic- <sup>4</sup> ipants	Sign of <sup>5</sup> the time	Ceremonial <sup>6</sup> Art Aspect	Fine Art <sup>7</sup> Aspect	Commercial <sup>8</sup> Art Aspect
Rosh Hashana	Torah	Synagogue	Congre- gation	Shofar	Engraved Shofar White Torah Orn. Illuminated Mahzor	Katz Picart Rubin	Cards Calendars
Yom Kippur	Torah	Synagogue	Indiv- idual	Scales	Kittel, belt buckle Special dress	Gottlieb	None
Sukkot	Torah	Syn./home	Family	Sukkah Lulav & Etrog	Decorated Sukkah Etrog Container Simchat Torah flag	Rubin Szyk	Consecra- tion Cert- ificate
Hanukkah	Post-Bib- lical Lit.	Home (Synagogue)	Family	Hanukiah	Fancy Hanukiot	Not in thesis	Cards Plastic Dreydles
Tu b'Shevat	Talmud	Outdoors	Community	Trees	Not really	Kraukauer Rosenberg	JNF Certif- icates
Purim	K'tuvim	Synagogue	Congre- gation	Megillah Gregger	Illuminated Meg- illah (Esther) Sh'lach Mones Plate	Adler	Costumes for children
Passover	Torah	Home	Family	Haggadah Implements for Seder	Illustrated/Illum- inated Haggadot Seder Implements	Raskin Shahn Szyk	Cards Implements
Israel Independence Day	Modern Declara- tion	Syn.(in USA) Outdoors (in Israel)	Cong.(USA) Community (in Israel)	Menorah of State Flag	None yet	Elkan	Posters Stamps Coins
Shavuot	Torah	Synagogue	Congre- gation	Decalogue Syn. art	Omer Calendar Illuminated Ruth	Raskin Marans	Confirmation Cards/ Cert.



Holiday	Literary Source	Area of Celebration	Participants	Sign of the time	Ceremonial Art Aspect	Fine Art Aspect	Commercial Art Aspect
Tishah b'Av	Talmud	Synagogue	Ind./ Cong.	Arch of Titus	Illuminated Lamentations	Horowitz Holocaust Art Palombo Reiss	None
Shabbat	Torah	Home Synagogue	Family Cong.	Candles Wine Cup Havdalah Implements	Candlesticks Engraved Cup Havdalah Imple- ments	August Bezem Chagall Oppenheim	Kits for Embroidery

<sup>1</sup> Holiday - is not assigning order of importance, only presenting according to religious school calendar. Could be taught along other lines - Pilgrim Festivals, Minor Feasts, etc.

<sup>2</sup> Literary Source refers to the historical writing where mention of the holiday first takes place. The literary source can also be the source of artistic inspiration. Six books of the Bible are associated with the holidays: Jonah, Ecclesiastes, Esther, Song of Solomon, Ruth, and Lamentations. See the illustration for one artist's approach to these books.

<sup>3</sup> Area of celebration refers to the location of the celebration of the holiday as well as location of objects involved with art of holiday. Also can be extended to mean the artistic depiction of place.

<sup>4</sup> Participants refers to whom would be represented pictorially.

<sup>5</sup> Sign of the time is explained in the introduction and text of the lesson.

<sup>6</sup> Ceremonial art aspect - not all aspects are illustrated in this thesis, but represent available objects and books which could be used in the presentation of the lesson.

<sup>7</sup> Fine art aspect refers to the artists used in the illustration sections. As with the other seven areas, this column could represent a separate area of inquiry.

<sup>8</sup> Commercial art - not all aspects (such as coins and stamps) are indicated. However, indication is given of the general direction of the author's definition.



## Historical Organization of Jewish Art in Thesis

Period in Judaism	Sign of the time	Title of Activity	Location under Holiday rubric
Earliest Judaism	Archeological sherds	"Archeology through a Coke Bottle"	Israel Independence Day
Israelite/Roman <sup>1</sup>	Coins	"Art in your pocket"	Tu b'Shevat
Byzantine	Mosaics	Art of the New Year Card #20 contains illustrations though not fully presented	High Holy Days
Medieval	Illuminated Manuscripts	"Focus on the Haggadah"	Passover
Emancipation	Fine Art Representations: Genre painting Ceremonial Objects	Illustrations located throughout the thesis	Located throughout
Modern	Commercial Art	"Jewish Art for a dime, quarter, or eight-cent postage stamp"	High Holy Days Hanukkah

<sup>1</sup> Hellenistic period was marked by antagonism to art, though various forms, such as the hanging Eternal Light (See Hanukkah suggested lecture on the Eternal Light) are derived from this period.



## Course Objectives

1. Awareness of the historical traditional use of Art in Judaism thereby learning Jewish history through the various art forms.
2. Identification of ceremonial objects.
  - a. Appreciation of cultures which produced them.
  - b. Understanding of conditions which led to their creation.
  - c. Aesthetic appreciation of use and function.
3. Awareness of Jewish customs and ceremonies through use of pictorial representation, ceremonial objects, and commercial artistic expression.
4. Identification of some symbols that are associated with Jews and Judaism.
5. Relation of individual and communal Jewish effort to the entire field of art.
6. Acquisition of pleasure and enjoyment in Jewish living through exposure and appreciation of art.
7. Discovery of artistic history of objects in use in synagogue.
  - a. Development of new articles for synagogue use.
  - b. Evaluation of articles and objects in use in relation to their artistic value, as well as functional value.
8. Appreciation of age, history, use and function of art in Judaism.
9. Creation of student art related to the Jewish religious experience.
10. Change in attitude of both students and parents, if not whole congregation toward certain aspects of the use of art in the congregation.
  - a. This change is based on current understanding acquired through research investigation.
  - b. This change, or press for change, is based on comprehension of limitations imposed by law, tradition, and current situation in the congregation.



## Principles underlying course

1. Problem of definition in the realm of Jewish Art.
2. Art applied specifically for use in home and synagogue, though ceremonial in a ritualistically dictated form, can have aesthetic value.
3. There is a problem in identifying a shape as a "Jewish" symbol. There are symbols assigned by use or forced upon Jews and then adopted.
4. There is no Jewish school of painting, sculpture or architecture, yet there are Jews who actively participate in all these fields.
5. There has always existed a conflict between a "legalistic" interpretation of the use of art in Judaism and a more permissive view. Yet, all types of art appear even in the most Orthodox sanctuaries, books, and homes.
6. There are certain basic elements involved in holidays, buildings, and the life cycle functions of Jews that necessitate art forms; though these forms are always fluid.
7. Each age in the Jewish experience contributed different art forms.
8. Jewish art developed despite outside prohibitions on the use of certain materials, occupational limitations, and confined exposure to the total world of art.
9. Uniqueness of Jewish art is emphasized by unchanging basic elements in different forms.
10. Great conceptual emphasis was placed on non-representational art when there were strict religious restrictions and interpretations placed upon the artists either by their co-religionists or the ruling government.



## Notes to the teacher

The basic approach in presenting the illustrative material in this thesis is along the lines of a camera focusing in on an aspect of the object and then adding a different perspective by closing in or moving back. This approach has been called the "Look-c" approach in the textual sections of the thesis. The name is a mnemonic for: learn, observe, obtain, create. For each illustration taught the following ten notes should be observed.

1. Guide the student's recognition to a specific object.
2. Have him use all his senses to identify detail, to the extent that the instructor feels necessary.
3. Show him how to look, and ask him what he sees.
4. Direct his attention to the general characteristics of the object first.
5. Redirect his attention to some specific characteristic.
6. Finally, direct his attention to a minute detail. Relate that detail to the object as a whole.
7. Determine the limitations of the student's perceptive vision.
8. Expand his vision by alerting him to the use of color, line, or even touch, sound, and smell that is part of the object. The brush stroke of a painter can be felt on his work, while ceremonial objects, depending on their material, can be heard or smelt. Even a painting has a smell; of oil or of age.
9. Ask him to describe what he sees in any number of ways based on his ability to communicate.
10. You can "zoom in and out." This is a way of retaining interest.

After the use of this method the activities listed in the text sections of the thesis will encourage experimentation in the student's own ability to create and experiment in different forms, media and methods.



Evaluation from teaching course to students

Students should:

1. Gain broad insights into the world of Jewish culture and its effect upon Jewish art.
2. Develop an awareness of Judaism's historic attitude toward art, and the subsequent changes in that attitude.
3. Prepare for future participation in activities that involve art in home, school, and synagogue.
4. Develop their own aesthetic ability for better appreciation of the art around them.
5. Develop research techniques:
  - a. Gathering of information.
  - b. Working independently or in groups.
  - c. Using resources both ancient and modern.
  - d. Drawing appropriate conclusions.
  - e. Reporting findings accurately.
6. Develop an awareness of the role that art so subtly plays in their Jewish life.
7. Recognize how Jewish art forms reflected the various periods of growth, movement, hope, faith, and change.
8. Understand how art creativity made up for lack of political and social freedoms.
9. Learn how to utilize the art experience for a fuller awareness of the world and utilize their own ability to contribute to the world.
10. Recognize the changes that occur in art can be related to world and Jewish history.



# ART IS FOR US

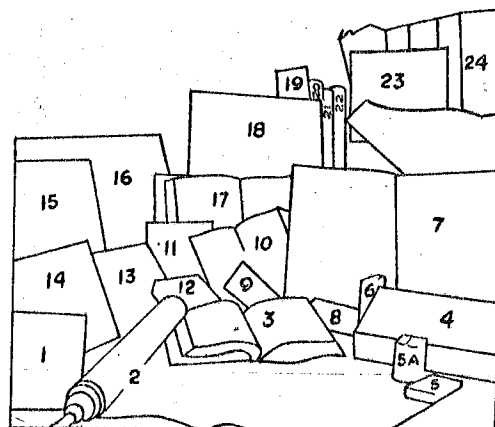
A CURRICULUM FOR  
TEACHING JEWISH ART  
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THE  
JEWISH  
ART  
CURRICULUM  
FOR  
TEACHING  
JEWISH  
ART  
IN THE  
HIGH  
SCHOOL  
DEPT

FRED NATHAN  
1972





#### THE COVER

Hebrew literary treasures of inestimable value from the library collection of Hebrew Union College-Jewish Institute of Religion make up the grouping in the cover photo. Individual items listed below are keyed by number to chart (above).

Color Photo by **Kazik Pazovski**

1. Book of Meditation; 2. Scroll of Book of Esther; 3. Astronomical manuscript; 4. Dutch parchment binding; 5. Jerusalem wooden binding; 5A. Miniature prayer books, 1739; 6. Illuminated manuscript; 7. Haggadah manuscript, 15th Century; 8. Hebrew pentateuch; 9. Book bound in vellum manuscript; 9A. Manuscript of prayers; 10. Mystical Book of Zohar, 16th Century; 11-13. Three books from de Thou collection; 14. First Jewish prayer book printed in English in America, 1761; 15. Israeli postage stamps; 16. Leaf from Gutenberg Bible; 17. First printed edition of Greek translation of Bible, 1518; 18. Illuminated marriage contract, 1731; 19. Medieval manuscript; 20-22. Early tooled leather bindings; 23. Hebrew Bible, 14th Century; 24. Chinese-Hebrew manuscript, in fan fold.



## Objectives

1. Awareness of how everyday article can convey Jewish content, mood and meaning.
  - a. New Year card
  - b. Postcard
  - c. Picture from magazine or newspaper
  - d. Stamp
2. Systemization of one area in order to acquaint student with general art principles.
3. Awareness of how lettering can be a form of art.
4. Exposure to the wide historical expanse of Jewish art.
  - a. Mosaics
  - b. Fresco
  - c. Illuminated Mahzorim
  - d. Illustration from a book, e.g. Jewish Encyclopedia, from 1700.
  - e. Modern period of art.
5. Introduction to the three-fold approach in Jewish art.
  - a. Ceremonial art aspect - Shofar, Illuminated Mahzor
  - b. Fine art aspect - Engravings by Picart, pictures by modern artists like Katz and Ruben
  - c. Commercial art aspect - New Year cards, Calendar art
6. Introduce the concept of color involved in this holiday.
  - a. White Torah vestments
  - b. Bright Colors
  - c. Fancy Dress of congregation, and background for this practice.
7. Have students learn about themselves through use of illustrative material.
  - a. Color conception
  - b. Artistic orientation
8. Use of ceremonial object; shofar, Mahzor, to show how art is involved in the act of worship.
9. Introduce student to the literary source of holiday, in this case, Torah, as an inspiration for art. For example: Ismar David's portfolio.
10. Introduce to student the aspects of representation of holiday through the ideas of who and where. The area of celebration in this holiday is the synagogue. The congregation is involved, but also the individual is alone in the crowd, especially at Yom Kippur.



# Principles for lesson on Jewish Art of the High Holydays

1. Signs of the time: Shofar. Secondary signs include white Torah vestments, ceremonial dress (kittel et. al.), as well as New Year greeting cards, and "Jewish Art Calendars."
2. Throughout the Bible there is no reference to the first day of the seventh month being called Rosh Hashana; however, when the term is used it refers to the tenth day!
  - a. Lev 23.24
  - b. Num 29.1
  - c. Ezekiel 40.1
3. The problem of calendation and Jewish Art meet head on in the Talmud. Rosh Hashana 24a states "that R. Gamliel used to have a diagram of the phases of the moon on a tablet" because the holidays were determined by the testimony of witnesses. That he had a chart and the discussion that follows indicates an attitude on art.
4. The literature of the Tannaim uses the term Rosh Hashana, and they held the belief it marked the day on which man's judgement was recieved for the coming year.
  - a. Gave rise to the symbolization of scales to represent holiday.
  - b. Gave rise to the symbolization of a Book of Life and a Book of Death to symbolize holiday. Rabbi Meir said three books! See RH 16a-b. Cf. Ex 32.32, Isa 4.3, Dan 7.10, Ps 69.29, et. al.
5. The shofar was sounded at every new moon; however, long alarm blasts were sounded on Rosh Hashana. See Nu 10.10, Lev 23.24 as well as Mishnah Rosh Hashana 3. Therefore the Shofar is the sign of the time.
6. Rosh Hashana and Yom Kippur intermingle in their roles; despite the fast, the confession, and the wailing, it remains a festival with an undercurrent of joy. One must not eat, but still one wears festive clothes.
  - a. Also the Torah vestments remain in white. Cf. Freehof, Current Reform Responsa, HUC Press, 1969, pp. 25ff.
  - b. Ornate buckles, made out of silver, as well as other ceremonial objects of that type are included in the question.
7. "A classification of the surviving illustrated medieval manuscripts from Germany seems to indicate that in the thirteenth-fourteenth century, the Rhine region and southern Germany were the dominant centers of book production. The manuscripts were usually illustrated Machsorim of huge dimensions...." Joseph Gutmann, The Forgotten Image: Studies in Illustrated Medieval Hebrew Manuscripts, unpublished doctoral dissertation, HUC-JIR, 1960, p. 66. Cf. C. Roth, Jewish Art, p. 142, Franz Landsberger, A History of Jewish Art, pp. 199 ff.



## Principles continued

8. The exchange of greetings on Yom Kippur and Rosh Hashana - L'shana tova tikatevu v'techotemu can be related back to Rabbi Meir (RH 16a-b). The modern practice of sending cards with this greeting has given rise to commercial art expression which can relay not only the message, but mood, and feeling.
9. Fine art representation of the holiday not only centers around the synagogue observance, but also customs and ceremonies outside the synagogue.
  - a. Representation of Yom Kippur, shows congregation, but individual struggling with himself alone in crowd.
  - b. Practice of Tashlich (cf Micah 7.19) by the waters. ("Fiddler on Roof" motion picture depicts this practice at another time.)
  - c. Practice of Kapporos, swinging chicken around head to frighten the devil, or the animal to absorb the sins.
10. Associated with these days are certain Biblical passages which lend themselves easily to artistic reproduction.
  - a. The Akedah
  - b. Book of Jonah
  - c. Description of Sanctuary from prayerbook and Torah portion.



### Suggested Basic Activity -

Jewish Art for a dime, a quarter, or an 8 cent postage stamp

Obtain a number of New Year Cards

Have students bring in New Year Cards as well

Obtain enough copies of one card for the entire class

Start out the lesson by asking the basic art questions of dimensions, color, medium, execution, style. DIMENSIONS is an important consideration. The size must be sufficient to meet the postal regulations, and present enough area for the artist to work with. The dimensions can determine what is on the card, and how it is to be conveyed. If it is small, there will not be as much detail as easily discernible. It will also require a different than standard envelope. Shape is also included under dimensions.

COLOR attracts the one who purchases the card. It has Jewish meaning as well; for example, Hayim Schauss in Guide to the Jewish Holy Days says: "the color red, in the superstition of many peoples, keeps the devil away. ... The devil as all know is black." Jews believe, according to Schauss, that the magic used against the devil must be of the opposite color, and used a white fowl the Kapporos ceremony. (pp. 165-6) There is a modern psychological interpretation for the choice of some colors and the rejection of others. An interpretation of eight colors, as well as the theory of color psychology and significance can be found in The Luscher Color Test translated and edited by Ian Scott, Pocket Book, New York, 1971.

MEDIUM is interpreted as the material or technique with which an artist works. While it is unlikely that a New Year card will not be considered in the graphic medium, the original conception might have been oil, lithograph, color etching, embossing or the like. These three considerations can be discussed, with the material organized along those lines, without any artistic background on the part of the teacher. It is not as important as to distinguish between a lithograph or an etching as it is to distinguish between a photograph and a collage.

After the artistic considerations, without mentioning the artist, there are "content considerations" to be discussed.

SYMBOL or MOTIF is where the "sign of the time" is used as part of the illustration to relay the message. Other symbols seen on the cards could include books, scales, maps of Israel, Star of David, animals. A. Keifenberg in his book on Ancient Hebrew Art, (Schocken, 1950) has listed about 78 different motifs in the art ranging from Aaron to the Zodiac. Sixteen of these motifs have three or more references in his work. They include the following: Amphora, Candlestick (Menorah), Censer, Etrog, Grapes, Lion, Lulav, Palm, Pomegranates, Scarab, Shofar, Solar Disk, Torah Scroll, Torah Shrine, Wheel, Wreath and the Zodiac. Given a large class at least five of the motifs will be present in the cards they bring in.



The SOURCE for the picture is a second "content consideration." The material can be drawn from the Bible, Folklore, Legends of the Jews as well as modern customs and practices. Another aspect of this consideration is the use of ancient material on a modern card. Examples of this practice include the Commentary card series. A third division within this second consideration is the use of real life pictures of Israel. Lastly, another division of this aspect is the context from which the picture or illustration was taken; Bernard Picart's Coutumes et Ceremonies is therefore considered a source, Picart is a non-Jewish source.

The use of PEOPLE tells something about the content of the art. It shows where they came from, or where they are located now. A man in a talit at the wall is definitely modern Israel. A costume of a long froak, with a fur hat, accented by a wide belt might relay the impression of medieval dress. Whether the person is pictured alone or with a group is also an important consideration. A final note on this aspect of content is whether there is full representation of the human face.

LANGUAGE is used for the entire content of the card or the greeting aspect. What language, Hebrew or English, or even another is important. Does the card say anything more than the greeting, adds to the content of the card. Needless to say that the use of different faces of lettering while stylistic in nature, add to the content of the card. An Old English type face may give the content of the card (picture) an authoritarian representation which seems to be not so modern. A light type face; adds freshness to the text, gives a note of modernity, and is easier to read.

OVERALL IMPRESSION of the card is to recognize whether it seems to be stereotype. Is it easily recognized as a New Year greeting or is it a complicated representation of something else? Finally, the impression of the front of the card(art) should lead to three categories: Educational - art that teaches something about Judaism, Functional - art that expresses the message but little else, Aesthetic - art that is fine art in itself, pretty, and without bound to just this holiday usage. In the overall impression the inspirational or emotional aspect should also be considered.

Before going into a classification of the art along motif lines, the Artist responsible for the card should be recognized if possible. The ARTIST is as important as the art he produces for an understanding of Jewish Art. However, many of the most recognized artists would not call themselves Jewish artists. There is the problem of definition of Jewish Art which is discussed in a different lesson.



After you have gone over the artistic considerations of dimension, color and medium and covered the content considerations of symbol, source, people, language and overall impression; proceed to a CLASSIFICATION along some general lines. One suggested classification is along the line of motif. (See the following pages for examples.) The following number of divisions covers many areas but conceivably might be missing a few.

1. Old bearded man, pictured alone with a shofar.  
Investigation into this card could include the question of why a shofar. The ceremonial clothes the man is wearing. The general color scheme of the card. Comparison with others of the same ilk. General reaction to card from standpoint of wanting it as fine art in home.
2. Western Wall.  
Investigation could include how art evokes emotion, relates the phrase "A picture is worth 10,000 words," and the educational aspect of the archeology of the wall. Investigation into this card could include concept of worshipper alone in a crowd, problem of separation of men and women in worship, lack of monuments of worship in Judaism. Art involved or evoked by Israel's history.
3. Shofar, Machzor, Menorah, Talit: Ceremonial Art.  
Investigation into ceremonial art as Jewish art. The problem of function versus aesthetics. The artistic origin of the objects, as well as their legal Jewish basis according to the codes. Other depictions of ceremonial objects at this time of year in the synagogue, home, commercially, as well as stamps or coins.
4. Maps of Israel.  
Investigation into art as educational device. The use of Ancient Israel as the source for artistic inspiration. The signs of the tribes of Israel as an artistic expression. The problem of timeliness of a map, how soon it is outdated by historical events. The problem of colors on a map to present as many different features with few colors.
5. Pictures of Israel, Cities in Israel, Jerusalem.  
The photograph as an artistic expression. The art of Israel in its buildings. The art of Israel in its archeological sites. The use of color in a photograph. The problem of reproduction of photographs as art. The capturing of an instant on film compared with a brush.



6. Illuminated Books.  
Investigation into history of illumination. What is the difference between illumination and illustration. The source of the illumination for this card and its relation to others. The use of the human figure in illumination.
7. Menorah.  
The history of the menorah as the symbol of Judaism. Representations of the menorah as seen in antiquity. Modern synagogue menorah in comparison. Tie between menorah and hanukkah. The miracle of the oil in the Temple as the origin for the Ner Tamid (not to be confused with Hanukkah story). See Hanukkah lesson for further details.
8. Star of David.  
"The Curious History of the Six Pointed Star" is an article by Gershom Scholem (Commentary VIII (1949), p. 244) worth relating to a class. The modern use of the Six Pointed Star. A debate in class over the idea "Is the menorah more a Jewish symbol than the Magen David?" Representations of the Magen David to show Jewish identity. The use of the Magen David by non-Jews as anti-Semitic practices. Yellow and the Star of David.
9. Torah Scrolls, Accoutrements of Torah  
The relation of the Torah to the High Priest. Ceremonial objects involved with the Torah. The use of metal objects to adorn the Torah. The use of embroidery as an art form.
10. Kiddush Cup.  
Engraving as a Jewish art. The art of a non-Jewish artisan for Jewish usage. The concept of God and man working together to produce wine. The idea of the Jewish artisan imbued with the spirit of God; Bezalel.
11. Lions.  
Animal representation in the Bible. The use of lions as the symbol for the Davidic dynasty. The use of lions flanking the two Tablets of the Law. Lions representing the national symbol of a foreign country (England) on Jewish objects. Lion as a symbol of strength.



## 12. Dove.

The use of the Dove as the symbol of peace. The use of the Dove in the Biblical story of Noah. An investigation into the use of a white dove. Relation of the dove to the other symbolic animals. The appropriateness of a dove on a New Year Card.

## 13. The word "Shalom"

The use of language and art. The art of Jewish calligraphy. How language used to convey meaning in and for art. The problem of foreign language losing meaning in translation. The title of a work giving additional meaning.

## 14. Reproductions of famous works of art.

Investigation into artist. Investigation into history of the painting. The use of color on the painting. An inquiry into the use of some symbols or rejection of others. Assignment to write what the picture says in paint.

## 15. Historical Judaica.

Ceremonial objects, Illuminated manuscripts, Paper découpe, Mizrach, Sukkah Plaque as well as mosaic floors, bas relief and similar objects. Investigation into circumstances surrounding creation of object. Investigation into where object now found. Investigation into arts and crafts of Judaism prompted by object.

## 16. Philatelic Judaica.

Why was this stamp chosen for a New Year Card? The idea of a stamp as a miniature. The process of designing a stamp. Trouble over a stamp design being too accurate - representation of name of God on stamp or recent battle over use of "+" sign because of closeness to cross. Use of color in a stamp. The role that perforation plays in a big design.

## 17. Synagogue architecture.

Investigation on sacred direction. Investigation on the one aspect represented. Investigation in comparison to the art in the students' synagogue. The idea of "Worship the Lord in the beauty of holiness". The role of the Ner Tamid.

## 18. Scales.

Use of scales to convey aspect of sins being weighed. Idea of folk religion or Midrash on the holiday. The decoration on or around the scales and its significance.



## 19. Eternal Light

Relation of Eternal Light to Menorah (see bMenachot 86a, 89a ). How it is symbol of eternal presence of God (compare I Samuel 3.3). Origin in Hellenistic times as hanging lamp. Use of everyday lamp as religious object. (See Banukkah supplementary lecture material for further ideas.)

## 20. Mosaics.

Mosaics as an art form in the synagogue. Archeological findings of ancient mosaics. Representations on mosaics. Mosaics as representative of world view. Modern uses of mosaics.

All examples are numbered in the upper left hand corner in white numerals corresponding to the motif numbers listed above. There may be more than one example for each motif.



The teacher might choose just one of the topics listed or try to use them all over the period of a few weeks. They would make research projects and give the student his own individual art work to report on to the class.

After classification, finally as an introduction, the teacher can go into one card or a series of cards to bring out the objectives of the lesson.

Extension of this activity can be in the following ways:

1. Letter to greeting card company on choice of card.
2. Class creation of card.
3. Class collection of cards for future reference in other lessons.
4. Visit to a card factory.
5. Visit to an artist's studio
6. Letter to Israeli Ministry of Posts concerning stamps on cards or for use with New Year Cards.
  - a. Possibility of sending class cards from Israel back to U.S.
  - b. Request for more information about specific stamp.



### Alternate and Supplementary Activities

1. Investigation into Jewish Art Calendars.
  - a. Biblical Art Calendars
  - b. NFTS Art Calendars
  - c. El Al Israel Airlines Art Calendar
  - d. Art Calendar distributed by Temple or Funeral Home
2. Investigation into philatelics of holiday.
  - a. New Year Issues of Israel
  - b. Jewish motifs on stamps of other countries
  - c. Aspects of philately
3. Checklist of art topics to be covered in year.
4. Application of New Year card to different holiday.
5. Organization of cards according to historical data on cards.
6. Investigation into fine art representation of holiday.
  - a. Individual artist
    - 1) Maurcy Gottlieb
    - 2) Shemuel Katz
    - 3) Bernard Picart
  - b. Technique
7. Use of "LOOK - C" approach to card.
8. Creation of slide collection using cards or other materials owned by class as source material.
9. Collage of New Year Cards, Calendars and the like to present aspects of Jewish art.
10. Individual investigations, reports, projects as suggested in basic activity section.
11. Investigation into color response of students using Lusher test. Care must be taken in not revealing results to other students as it is not a game. Only advisable if large group of students.
12. Investigation into ceremonial art of holiday - engraved shofar.
13. Debate on Jewish Art in the home - conscious or unconscious.



## Notes to the teacher

1. It would be helpful if you would look at the illustrative material before starting the lesson. Pick a topic in which you feel most confident and comfortable to explain or expand upon.
2. You need not be an expert on Jewish art, but need to point the student toward an experience with it.
3. Do not try to do too many of the card art topics. That would need another thesis to go into full detail.
4. Let students do the work of classification and organization. Use activity as last resort, or suggested activities within their choice of cards.
5. Always bring more than five extra cards than the number of people in the class. Loss, marking, desire for possession or extra people in attendance necessitate them.
6. If purchase of additional copies of card that strikes your fancy too prohibitive check into the possibility of Xerox or other forms of duplication. It might be an interesting experiment to use black and white illustration and have students add the color to the object.
7. You must have additional material prepared at all times. Do not be amazed that the students do not want to discuss the material you have chosen.
8. Check into the availability of opaque or overhead projector for display of card material. A color slide would also not be too prohibitive to make. Students could follow along on small copy as you describe blown up example.
9. Use all the resources you have available to you. Send out your New Years Cards early, so that you can get an early start on replies. Ask neighbors not to throw out their cards. Check with stores after the holiday, not only for cards, but for old display material. Have students bring in examples.
10. Do not limit use of this lesson to only September-October. It could stand on its own at any month of year if you have some of the suggested material.
11. Be flexible, and relax.



### Evaluations

1. Feedback session.
2. Debate on any of the suggested topics, and student participation in it.
3. Game on identification of number of art factors involved in one card or object.
4. Student interest in obtaining examples of art, or amount of questions generated by introduction of certain topics.
5. Class suggestion for choice of activity that involves work for more than a select few.
6. Parent involvement in class through their acquiring the materials for the student, or creating sources of material.
7. Establishment of permanent collection by class for use by other classes.
8. Use of class members to teach other students or lower grades about this lesson.
9. Response of students to letter to card company - if received.
10. Ability to identify certain forms in different objects.



## Bibliographic correlation

## Source of Holiday: Torah

Leviticus 23.24, Numbers 29.1, See also Ezekiel 40.1  
Exodus 32.32, Isaiah 4.3, Daniel 7.10, Psalms 69, 29,  
Numbers 10.10,

Mishnah Rosh Hashana 3  
b. Rosh Hashana 24a, 16a-b

## General Correlation to Holiday

Hayyim Schauss, Guide to the Jewish Holy Days:  
History and Observance, New York, 1962, pp. 112-169.

## Ceremonial Art Correlation

## Books

Joseph Gutmann, Jewish Ceremonial Art, New York,  
1964, pp. 23, 24, plate 44.

Abram Kanof, Jewish Ceremonial Art and Religious  
Observance, New York, 1969, pp. 46, 53, 57, 67,  
76, 79, 86, 222-223.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia,  
1959, pp. 114-118, pl. LIX, LVIII.

Hillel Seidman, The Glory of the Jewish Holidays,  
New York, 1969, pp. 69-100.

## Periodicals

"Beauty in Holiness," HUC-JIR Bulletin, IX (Oct. 1956).

Michael Kaniel, "Sound of the Shofar," Jerusalem  
Post Weekly, 22 September 1971, p. 7.

## Specific Topic: Illuminated Manuscripts

Joseph Gutmann, Forgotten Image: Studies in Medieval  
Illustrated Manuscripts, unpublished doctoral disser-  
tation, Hebrew Union College-Jewish Institute of Rel-  
igion, 1960.

Franz Landsberger, "The Illumination of Hebrew Man-  
uscripts in the Middle Ages and Renaissance," Jewish  
Art<sup>2</sup>, Cecil Roth, ed., Greenwich, 1971, pp. 137-148.

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jer-  
usalem, 1969, pp. 92, 106, 108, 110, 138.

## General Correlation to Jewish Art

Franz Landsberger, A History of Jewish Art, Cincinn-  
ati, 1946, pp. 47-49.

Adolf Reifenberg, Ancient Hebrew Arts, New York,  
1950.

Cecil Roth, ed., Jewish Art<sup>2</sup>, Greenwich, 1971.



### Correlation to Responsa Literature and its attitude toward art

Solomon Freehof, Current Reform Responsa, Hebrew Union College Press, 1969, pp. 22-29

Solomon Freehof, Treasury of Responsa, Philadelphia, 1963, pp. 108-112.

### Correlation to artistic principles

John Dewey, Art as Experience, New York, 1934.

The Luscher Color Test, Ian Scott, ed., New York, 1971.

### Articles included as Illustration

"High Holyday Stamps," Israel Magazine, III, 1, pp. 63-65.

Paula Hirth, "Jewish New Year Cards," Israel Magazine, III, 9 (September 1971), pp. 24-28.

### Correlation to Fine Art Representations

I. George Dobsevage, "Picart, Bernard," JE, X, p. 28.

Paula Hirth, "Portrait of an Artist as a Nice Guy," Israel Magazine, III, 12 (December 1971), pp. 49-57.

Bernard Picart, Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde, Amsterdam, 1723.

Alfred Werner, "Jewish Artists of the Emancipation," Jewish Art<sup>2</sup>, Cecil Roth, ed., Greenwich, 1971, pp. 191-205. (Gottlieb, p. 198, fig. 225)

### Correlation to Teaching Aids\*

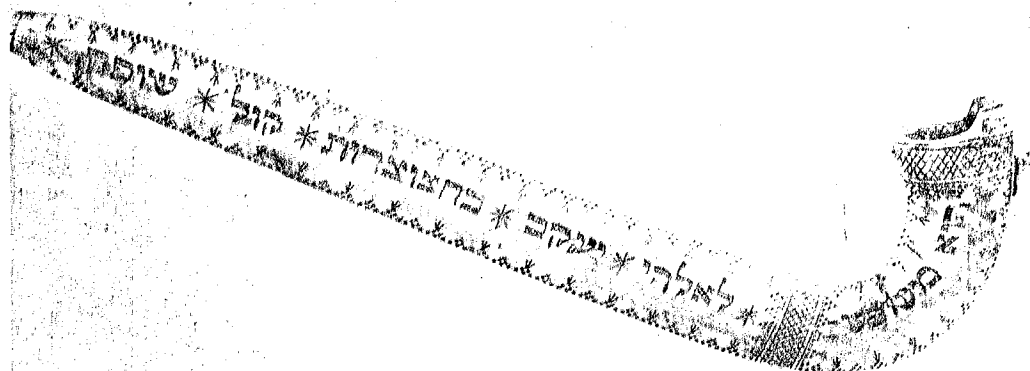
Katherine F. Brush, How to Look at Sculpture: A Guide for Children, (Metropolitan Museum of Art) New York, 1959. (Cost: 50¢)

Abraham Cronbach, "Religion and Art," The Hebrew Union College Monthly, June, 1942, pp. 14-15.

Roberta M. Paine, How to Look at Paintings: A Guide for Children, (Metropolitan Museum of Art) New York, 1959. (Cost: 50¢)

\*These items are included in the Appendices following page 365.





# Ram's Horn

Horn with engraved inscription

L. 17"

Europe, 18th century

Inscription: "Blow the horn at the new moon, At the full moon on our feast day. For it is a statute for Israel, An ordinance of the God of Jacob" (Ps. 81:4-5). "With trumpets and the sound of the horn" (Ps. 98.6)

The Shofar is made from the horn of an animal of the sheep or goat family, usually the horn of a ram. It is put into extremely hot water so that it may become flexible enough to be shaped in the traditional slightly flattened and sharply curved manner. It is forbidden to paint the Shofar or to cover its mouthpiece with metal. The only ornament permitted is carving, and this is found particularly on older examples. For the carving, the biblical text referring to the sounding of the Shofar is used. In some cases the donor's name appears, or the location of the congregation in which the shofar was used. S. Kayser, Jewish Ceremonial Art, p. 114 description of Shofar, p. 118, plate LVIII

Postcard. Source: The Jewish Museum



### Koodah's Horn Shofar

L. 1.5 meters

Yemen, 18th century

Rosh Hashana was known as "Hag Hashofarot" - "The Shofar Festival." The key observance of Rosh Hashana is listening to the sound of the shofar. It is the oldest known form of wind instrument.

According to Saadia Gaon, there are a variety of reasons for sounding the shofar on Rosh Hashana. It proclaims anew the sovereignty of the Creator and serves as a reminder of the Revelation at Sinai. The shofar reminds us of the prophets, whose pronouncements are like the shofar blasts, and reminds us also of the alarms sounded, when the enemy attacked. Isaac is recalled because of the ram in the Akedah story. The shofar call, according to Saadia Gaon is also designed to inspire in the heart awe and reverence for God.

The horns of all kosher animals are permissible for Shofarot with the exception of bulls. The Jews of Yemen preferred the long twisted horn of the koodah. It is a rare and timid antelope native to Ethiopia and India. The koodah or great kudu's corkscrew horns grow up to 1.5 meters long, and make possibly the noisiest Shofar.

Michael Kaniel "Sound of The Shofar," The Jerusalem Post Weekly, 22 September 1971, p. 7. Source: same.





### Worms Mahzor

Mahzor of German Rite for special Sabbaths, Passover, Shavuot and the Ninth of Av, Vellum, 1 + 226 + 1 leaves, 15 3/8 x 12 1/2 ins.

Germany, Middle Rhine (Mainz?), 1272

The Worms Mahzor consists of two unrelated volumes which were kept together in the Worms Synagogue. Neither of the volumes was intended for the use of the Worms community, since they contain piyyutim and parts of prayers which are not included in the Worms rite, while one piyyut is characteristic of the Mainz rite.

Although it is crude, the illumination of the Worms Mahzor resembles south German Latin miniatures of the second half of the thirteenth century in style, motifs, and colors. Another link with the south German school is the animals, birds, and distorted heads of human figures - a motif common in other Hebrew illuminated manuscripts of the same period.

From the second volume is the illustration interpreted as the Gates of Mercy, mentioned in the early morning prayer on the Day of Atonement. Their columns rest on wolves, symbolizing the victory of good over evil. Above the round arch appears a multi-colored city - the longed-for Jerusalem.

B. Narkiss, Hebrew Illuminated Manuscripts, p. 92, pl. 26.

C. Roth, Jewish Art, p. 142, fig. 174.

Postcard. Source: Hebrew University Library





Belt Buckle for Day of Atonement

Silver

H. 2½" L. 4¾"

Lemberg (Lwow), 1863

"For on this day atonement shall be made for you, to cleanse you: from all your sins before the Lord you shall be clean" (Lev 16.30)

Master: TR, Hallmark

R<sup>3</sup>7896

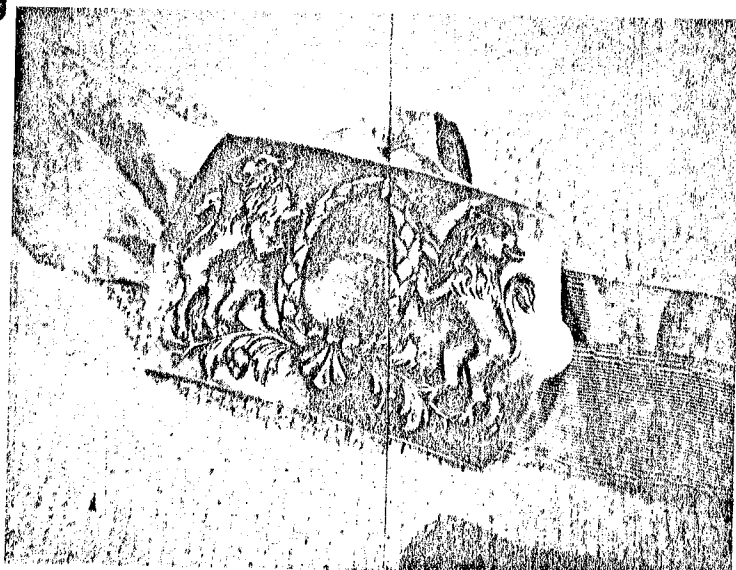
Belt Buckle for Day of Atonement

Silver

Germany, 19th century

Cartouche: Lev 16.30

Lions symbolize Judah



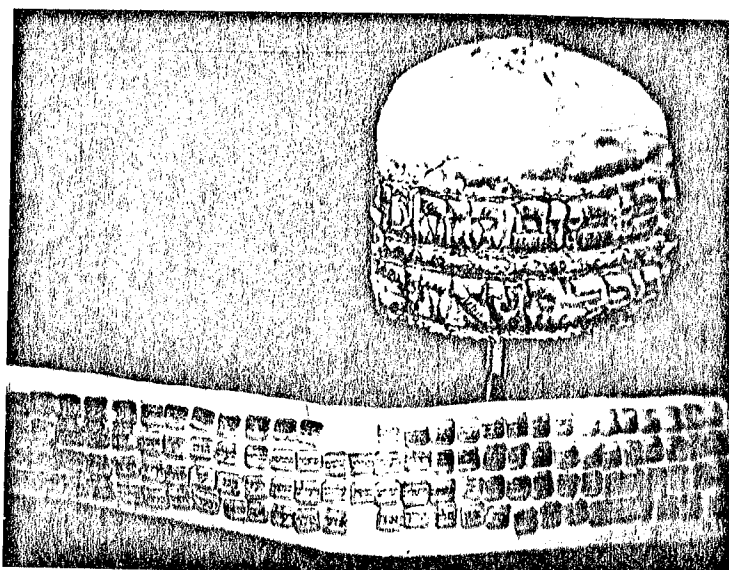
The traditional Yom Kippur dress of the male worshipper is a loose white linen garment, called a kittel or sargenes. This same garment is used in the burial of every Orthodox male Jew. Although the kittel is often tied with a rope, and although the High Holydays are observed with reverence that shuns ostentation, since the 18th century a touch of beauty sometimes centered on the belt buckle.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 118, pl. LIX.  
 HUC-JIR Museum Catalogue, 1965, item 24 (description source).  
 "Beauty in Holiness," Hebrew Union College-Jewish Institute of Religion Bulletin, IX (October, 1956), pp. 12-13.

Polaroid Photograph from book and magazine cited above. Source: F.N.



Ornamental Collar of Talit  
and Ornamental Skull Cap  
for Day of Atonement  
Poland, 18th century



The cantors in a number of communities were in the habit of putting on a special cap for the Day of Atonement service and even a talit with a specially ornamented upper border to suggest the apparel of the high priest in the Jerusalem Temple on the holiest day. In a number of East European countries, it was customary to wear a long white robe, resembling a shroud, on the Day of Atonement, as an indication of accepting the divine verdict to be handed down regarding the future, and as a symbol of the soul's purity. There were communities in which all the men in the congregation used to wear special caps on the Day of Atonement and also used to ornament their prayer shawls.

Bazalel Harkiss, editor-in-chief, Picture History of Jewish Civilization, New York, 1970, p. 176.

Polaroid Photograph. Source: Fred Natkin, from Harkiss' book, work and location cited above.





Maurycy Gottlieb (1856-79) was deeply rooted throughout his brief life in Romantic traditions of an earlier generation, rather than the Impressionist or Realist tradition of his own. A native of a town in Galicia, he was raised in the atmosphere of the Haskalah movement.

At age sixteen, he went to Cracow to study under the greatest Polish master at the Academy. The teacher took an ardent interest in his young student.

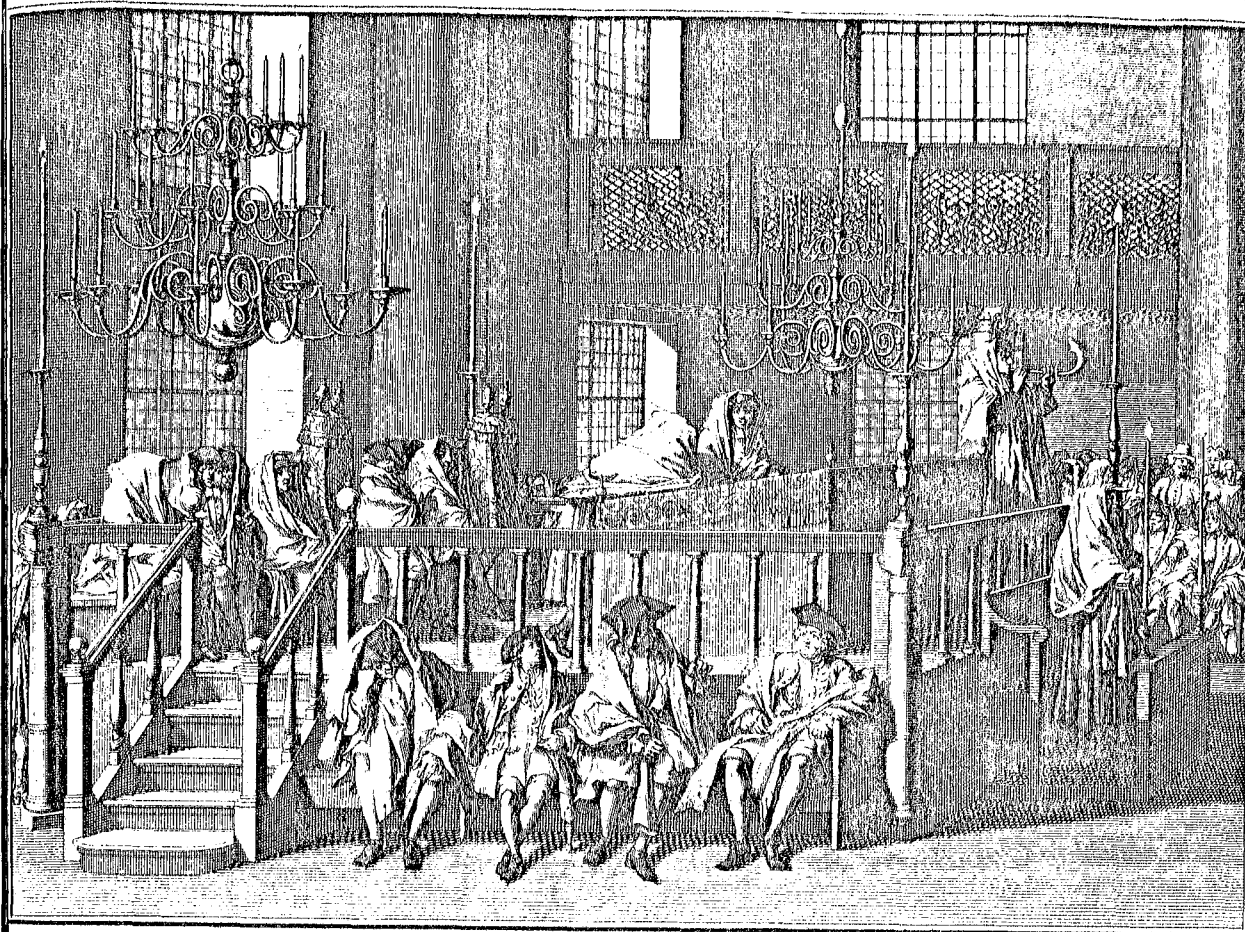
He was only twenty-two when he painted his most famous work, Jews at Prayer on the Day of Atonement. In Gottlieb's painting, the figures are not posed, they are real; their expressions, their gestures are convincing. In rich yet restrained colors, he shows the earnest, dignified men in the act of prayer, the Oriental nature in the beauty of the Jewish women. Among the men is standing Gottlieb himself, shadowing his face with his hand.

The painting caused a sensation in Jewish circles. It showed that art and Judaism need not be antagonistic. Unfortunately, the artist died at the early age of twenty-three in a Cracow hospital.

Alfred Werner, "Jewish Artists of the Emancipation," Jewish Art<sup>2</sup>, Cecil Roth, ed., Greenwich, Conn., 1971, p. 198, fig. 225.

Postcard. Source: Tel Aviv Museum





*Le SON du COR au PREMIER JOUR de L'AN.*

3

Bernard Picart (1663-1733) was a French designer and engraver. He was born in Paris, and received his earliest instruction from his father, Etienne Picart, and from Le Brun and Jouvenet. Picart, at an early age, showed a marked facility in the imitation of the great masters, and at age sixteen, he received the first prize at the Academy. In 1710, he left Paris and settled in Amsterdam, where he supplied plates and engravings to printers and booksellers.

Though he was descended from a Protestant family, he had many Jewish friends, and from them derived a first-hand knowledge of Jewish customs and holidays. His "Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde" is based in part on Richard Simon's (Simonville) (cf JE, XI, p. 374) translation of Leon de Modena's work on Judaism (cf JE, VIII, p. 5). The section on Jews contains twenty plates in the original edition which are among the earliest engravings on Jewish ceremonial and ecclesiastical subjects.

"The Sounding of the Horn on the First Day of the Year"

I. George Dobsevage, "Picart, Bernard," JE, X, p. 28.

Reproduction. Source: HUC-JIR Museum, Cincinnati.





*Le CHIPUR, ou le JOUR du PARDON tel qu'il se célèbre chez les JUIFS ALLEMANDS.* 4

Bernard Picart (1663-1733) was a French designer and engraver. He was born in Paris, and received his earliest instruction from his father, Etienne Picart, and from Le Brun and Jouvenet. Picart, at an early age, showed a marked facility in the imitation of the great masters, and at age sixteen, he received the first prize at the Academy. In 1710, he left Paris and settled in Amsterdam, where he supplied plates and engravings to printers and booksellers.

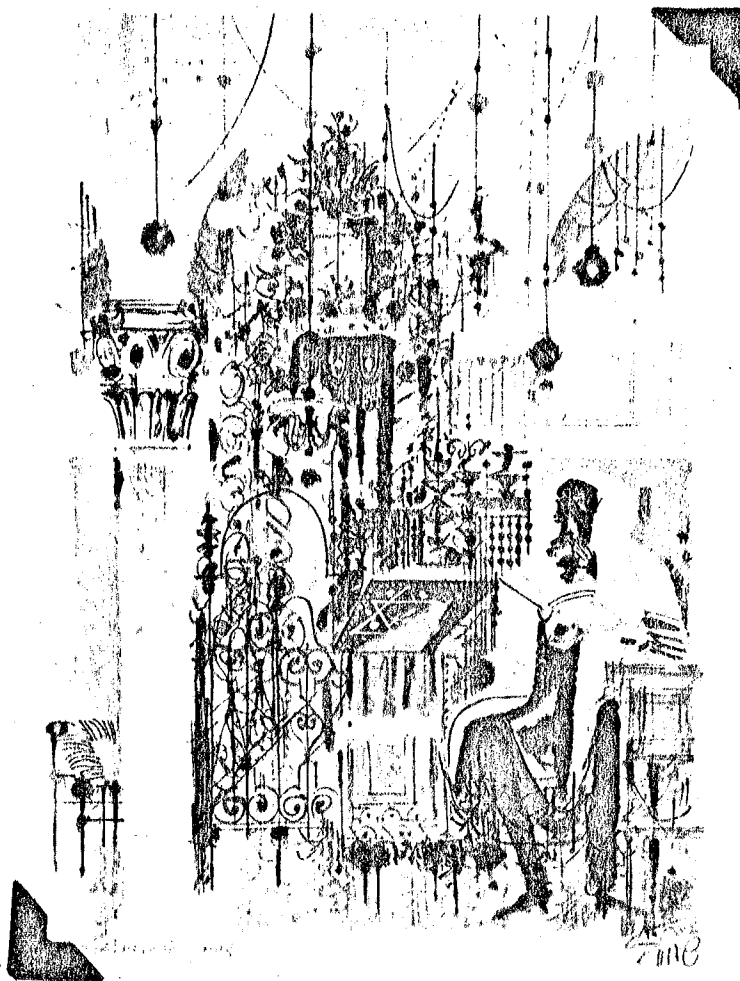
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"The 'Kippur' or the 'Day of Pardon' as it is celebrated by the German Jews" drawn from life, and engraved by Bernard Picart 1725.

I. George Dobsevage, "Picart, Bernard," JE, X, p. 28.

Reproduction. Source: HUC-JIR Museum, Cincinnati.





Shmuel Katz was born in Vienna in 1926. He was thirteen when World War II broke out and he left Austria for Hungary; he was imprisoned in a labor camp for nine months before he escaped and found refuge in the cellar of Budapest's Swiss Consulate. In 1946 he emigrated illegally to Palestine. After 10 months on Cyprus, he received his Palestinian immigration certificate. His background as architecture student and cartoonist explains in part the skill and wit of his drawings, economical but lyrical illustrations on various themes. Usually, sparing salient lines tell the whole story, while an occasional wash of color adds another dimension to his drawing.

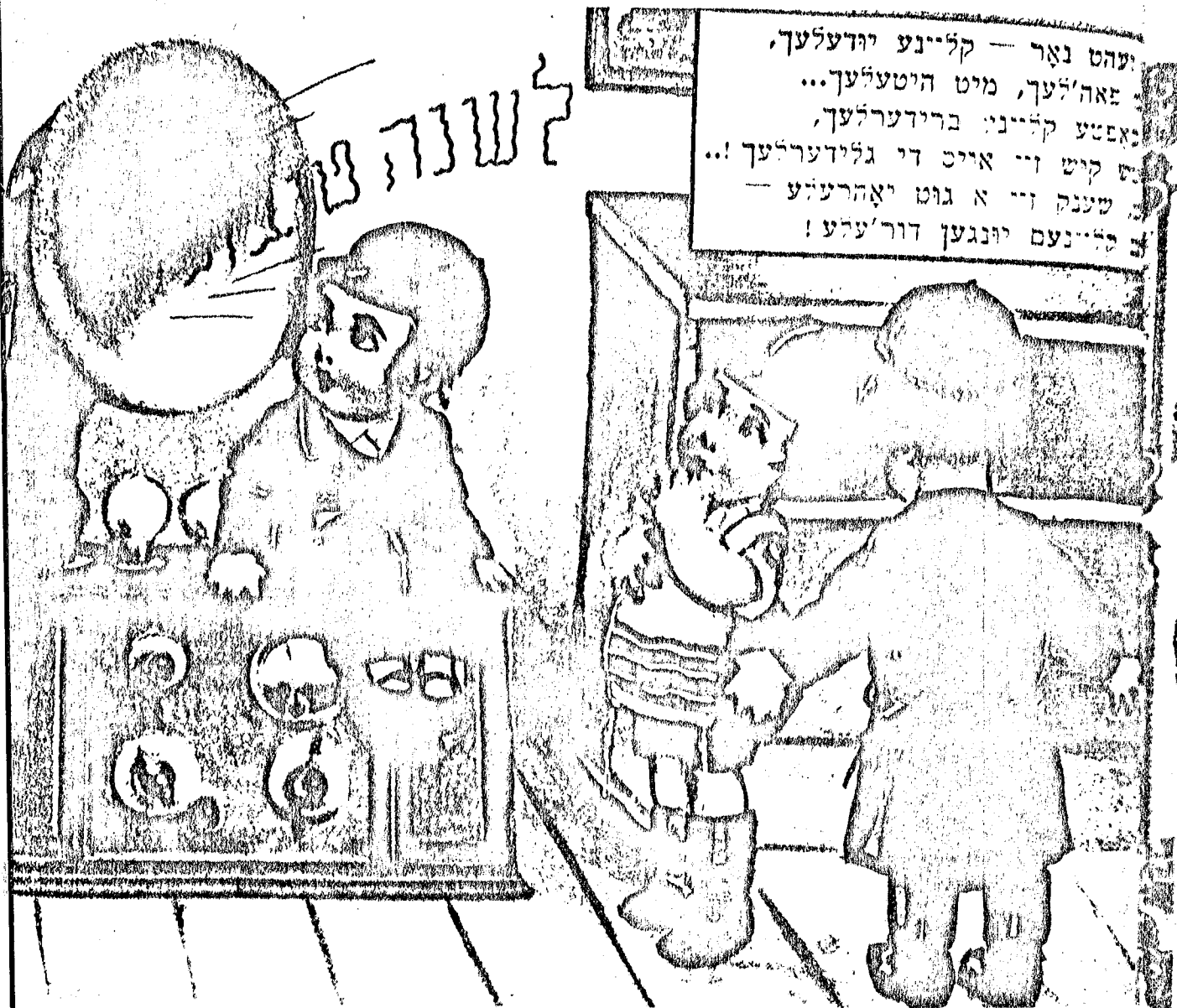
In the lithograph "The Old Synagogue," many features of all synagogues are represented. The blue of the talit is picked up in the blue cover with a magen david on the omud, then reflected in the parochet. The orange of the aron is carried over to the menorah, in front of a mirroring mizrach, carried over to the omud and completed in the Ner Tamid. The green on either side of the ark, has the feature of achieving balance, and is picked up on the color in the column. The white of the column is balanced by the white of the talit.

Safrai Gallery, Art of Israel (Famphlet), 1970, p. 9.

Paula Hirth, "Portrait of an Artist as a Nice Guy," Israel Magazine, III, 12 (December 1971), pp. 50, 54.

New Year Card. Source: Hadassah, The Women's Zionist Organization.





יעזב נאָר — קלײנע יודעלעך,  
 זאָהלעך, מיט היטעלעך...  
 נאָכטע קלײנע ברידערלעך,  
 זי קיש זיי איינע די גלידערלעך...!  
 שטעק זיי אַ גוט יאָהרעלע —  
 אַ קלײנעם יונגען דור'עלע!



Just look—little Jews  
 With little sidelocks, with little hats  
 A group of little brothers.  
 You could kiss their little limbs!  
 God, send them a good little year—  
 The little young generation.

Silver Lining Has a Cloud  
 Hirth



יברכך ה' מציון  
וראה בטוב ירושלים.

קוֹמִי אוֹרִי כִּי בֵּא אוֹרֶךְ



לשנה טובה  
תכתבו ותחתמו

ז' ישראל יעקב  
ופרוץ ישראל

נרעם בהוצאות ובדפוס  
ליטוגרפיה ברטון אה קופמן  
תל-אביב, ארץ-ישראל.

מחלקת סוכה ש"ס  
מחלקת סוכה ש"ס

הד רחן סלפנר ד' אלקט ואלק אבות  
שעולט לריום ודעלען לעלען ודעלען  
לפום בורר ודעלען ב' יט ודעלען  
כ' מלאכין ידעלען

[illegible]

<sup>4</sup> *New Year ship's ticket—good for 120 years of round trips.*

God help us walk in peace and guide us in peace along the paths of  
serve us in peace all the days of our lives, and preserve us from all  
dangers in our path and from all catastrophes which may visit the  
all that we do.

*of this free ticket has the right, either alone, or with his entire family, yearly round-trips. The trips will start each Rosh Hashana at the blowing of the shofar. Each passenger will receive throughout the and peace, livelihood, joy, happiness, salvation and all good things. (c) May the Lord bless you from Zion and may you see the good of rise and come for your light is nigh! And Jacob shall make those*

While Christians start their new year with a hangover, Jews begin theirs with a ten-day hellbender of penitence and grief. But then, Jews are Covenant-bound to find a cloud for every silver lining. Which accounts for the agonized humor of the early Jewish New Year cards: flatfooted, misty-eyed, simple-minded, sketching out the story of Jewish wanderings and wishful thinking. Unfortunately for the folksy but ardent art, Jewish dreams came true one by one, and the Pagliacci Syndrome gave way to packaged chic. Today's







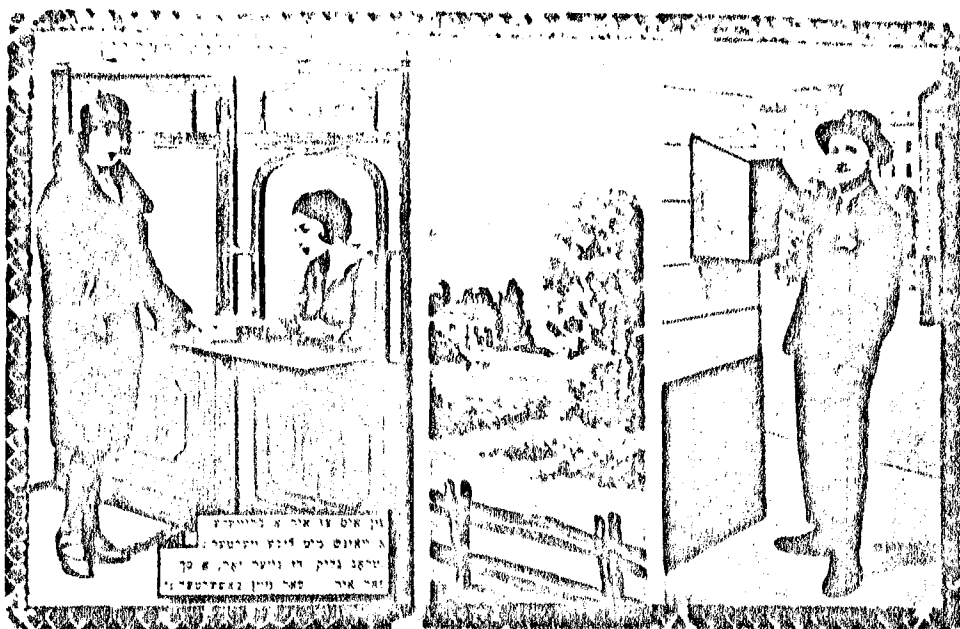
metically sealed up in the  
ing was limited to shop-  
oms, and New Year's wish-  
es—were delivered person-  
the old yarn about Moishe  
—two business partners at  
s. Just before they closed up  
the Holy Days, Moishe  
mind the Accountant Up-  
vided to bury the hatchet.  
to Yankel and said: "What-  
ish me, I wish you the same  
as much." Yankel doubled  
starting all over again, are  
grewled.

hana cards, and their wistful  
first appeared in the second  
19th century—together with  
rain from the *shtetl*. Ambi-  
his began trekking West, to  
of Opportunity, leaving  
mmas and forlorn sweet-  
the bracing thought: "Here  
next President of the United  
On the way to the White  
ost of them got stuck some-  
ound New York's 46th Street  
suspenders and detachable  
but even that sounded like a  
ory when it was told on the  
technicolor facsimile of a  
st tricked out with a fleet of  
ers chugging into New York  
ed the following message:

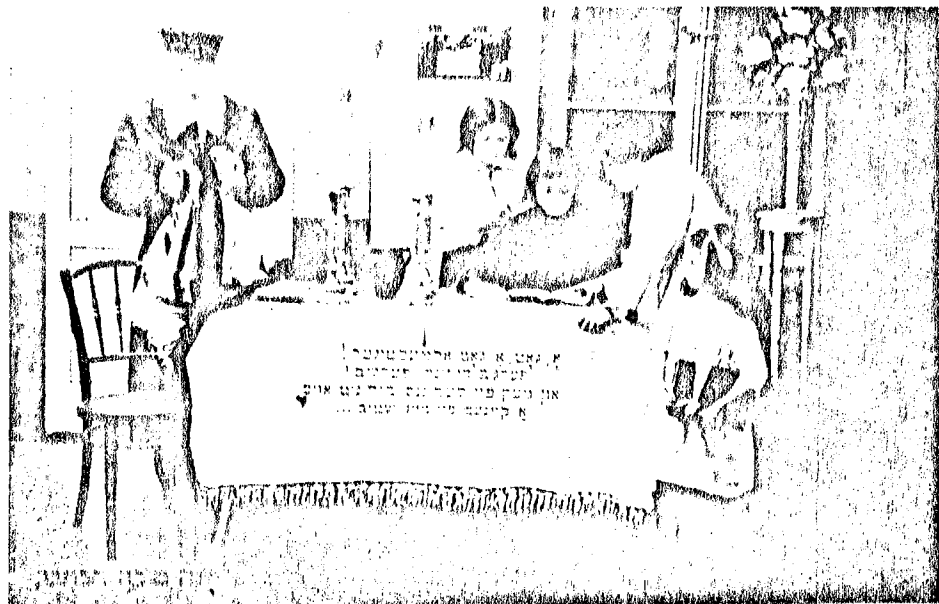
owner of this free ticket is  
alone or with the whole fam-  
20 yearly trips and every trip  
a Rosh Hashana. Every  
gets out of the trip—free of  
peace, happiness, health and  
s luggage, every passenger  
with him—free of customs  
rity and good deeds. Signed:  
glutty Leader of Life's Ship."

#### from Home

ed the cowed folks back home  
eturn? Nostalgia. Off to the  
old wasted a batch of fond  
in sepia: mothers blessing the  
athers blessing the children,  
clustered round the dinner  
a yearning look in every eye.  
ey could counter with their  
great fortune a copy of the



*From him to her a letter,  
A wish with loving words,  
"Oh, New Year, bring luck to her,  
To my destined one."*



*O God, O Almighty God,  
Forgive our sins, forgive,  
And do not erase from the book of life  
Any member of my household.*



וְהָיָה יוֹמֵךְ לָכֶם בְּרָכָה עֲדָה

A happy  
New Year



עם קימען איצט ליכטיגע גליקליכע טעג  
עם פליסט אייך נאכט חתך אהן מאס אהן  
מערטולט חערען עמערס, מיעד חערען ר

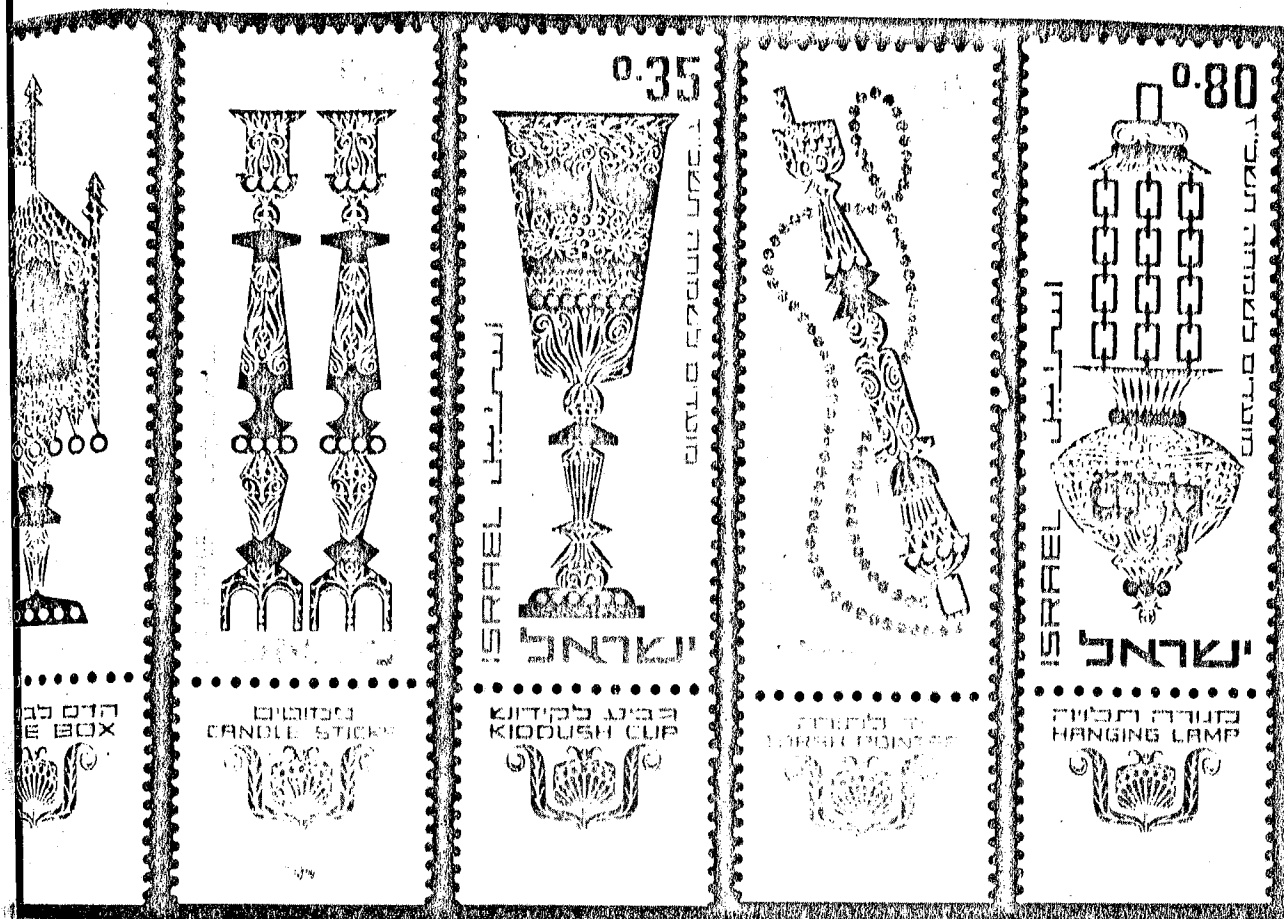
Happy days are coming now,  
is pouring out without measure or end.  
Days will be filled to overflowing,  
and our hearts are tired out.

100-ruble note with the Lubavitcher Rabbi sitting in the cameo in place of the Tsar.

Then another frontier opened up Palestine. While a one-way fare to the Statue of Liberty was still nothing to be sneezed at, Eretz Israel offered other liquid assets—like milk and honey. The British Mandate quota, restricting immigration to 1,500 a month, made Zionist zeal stronger and formed another leitmotif of longing for the Rosh Hashana card: an Immigration Certificate. The fortunate ones who arrived in the sand dunes sent out to the waiting thousands a tender rendering of the coveted document, graced with the Messiah riding his white donkey loaded with bags of Help and Consolation. Characteristically, the first Palestinian printing press—Monson's in Jerusalem—started with a string of *shnorrer* cards; the tradition has held out under the euphemism *assistance* or *loan*: hospitals, orphanages, old folk's homes and suchlike remind all and sundry that the New Year is a Friendly Season, thanking in advance for generous donations. For the rest, Rosh Hashana cards evolved from fancy to fact to fanfaronade; from sentimental camels, to pioneers stomping off into the sunset, to the unfurled flags of 1948—on, on through mountains of oranges and rubble, to the post Six Day War yield, showing troops of Israel's spick-and-span soldiers against a miscellany of backdrops: tanks, bombers, Hawk missiles, field artillery, mountain artillery, coast artillery, anti-aircraft guns, submarine torpedoes, and any other weapons released by the military censor. The dedication on each card was: "A Year of Peace."

Last year some 20 million Rosh Hashana cards were sent out of Israel twice as many as in 1960. The deluge of goodwill gave jobs to 350 extra postal clerks who—  
together with the regulars working overtime—put in 10,000 working hours within a single month. Clearly, the card-strewn New Year has come to settle in Israel. Happy New Year? □





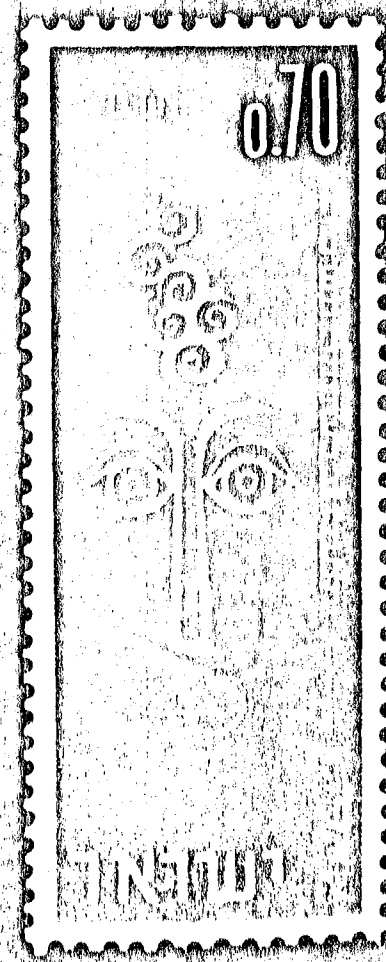
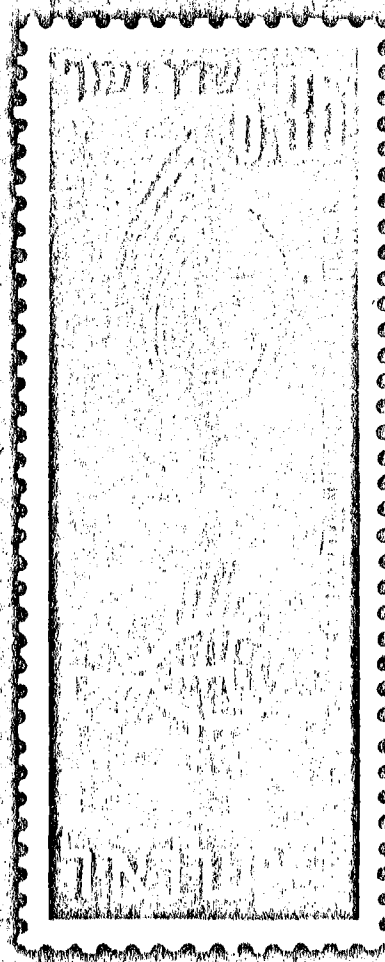
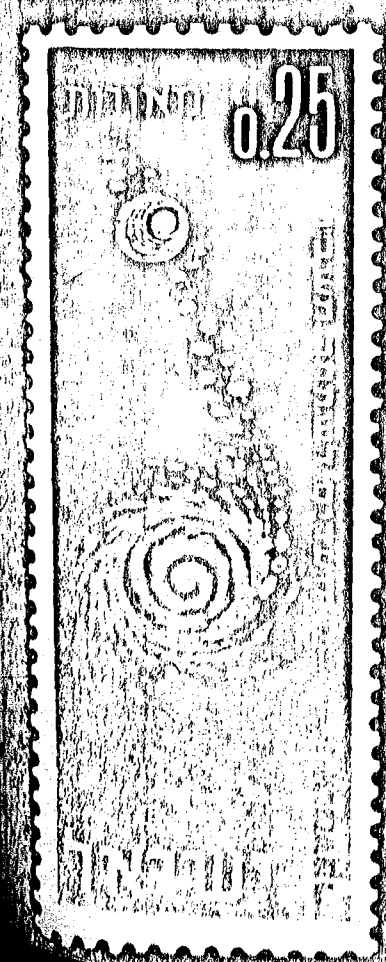
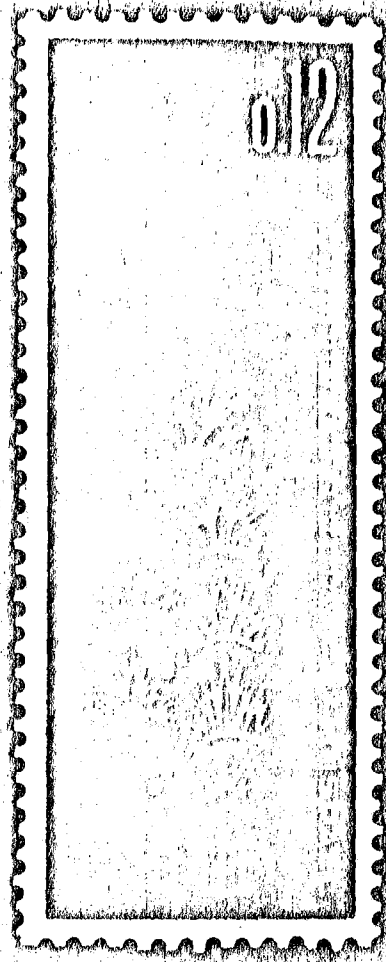
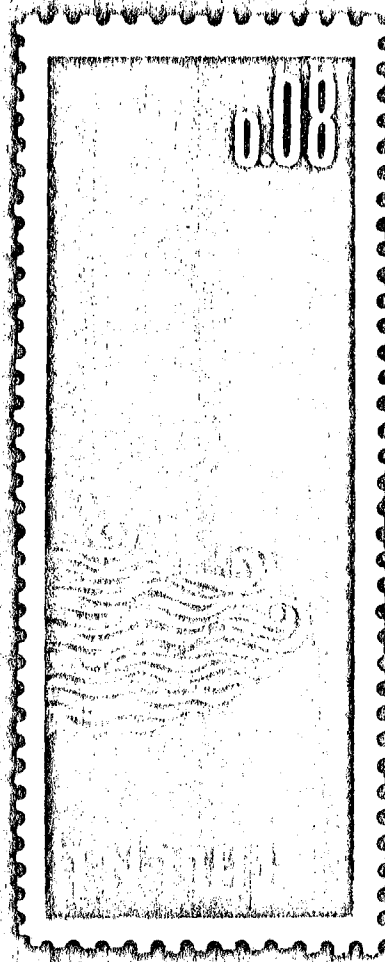
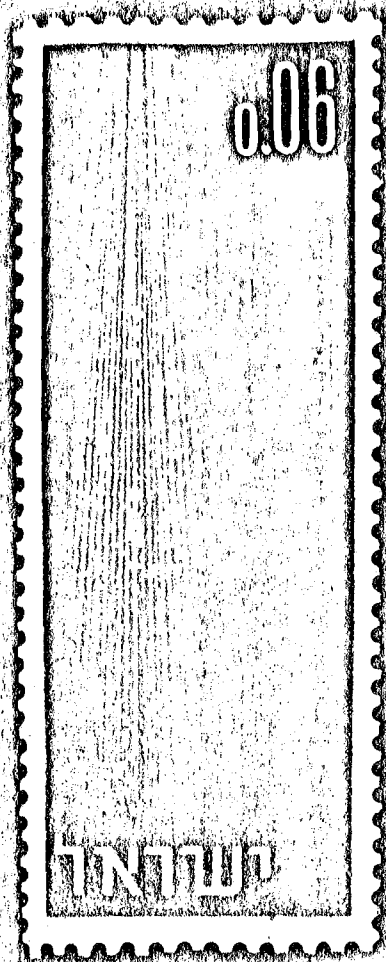
Jewish ritual art objects, and designed for the High Holidays 5727 (1966) by E. Weishoff. Reproduced here in black-

Christmas provides the big post office headache in many parts of the world, but in Israel it is Rosh Hashana, the Jewish New Year and the start of the High Holidays season. All Israelis send their best wishes for "A good year and a good inscription in the Book of Life" to their many friends and relatives in Israel and abroad.

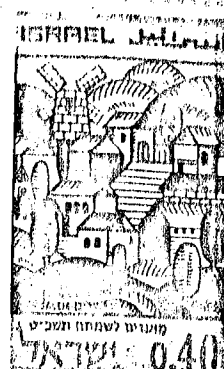
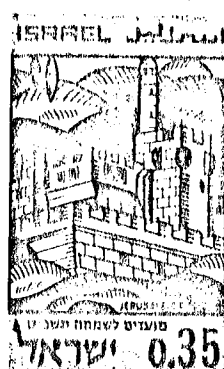
The Government of Israel has issued a stamp or a series of stamps on the occasion of the High Holidays every year since the founding of the State in 1948. Philatelists the world over collect Israel's beautiful stamps and some of the most beautiful of these have been in the High Holidays series. With the passing of the years this ancient Jewish period of meditation, atonement and celebration has inspired more and more stamp

design artists in Israel. *Israel Magazine* here presents just a few of their creations, enlarged for better appreciation.

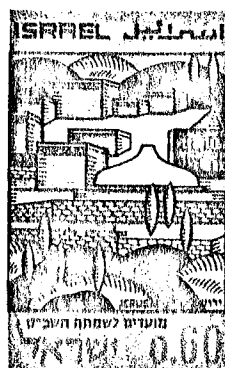






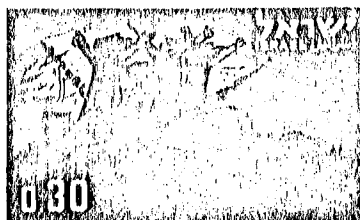


HIGH HOLIDAYS STAMPS 5729 (1968). After the Six Day War, the series, designed by D. Ben-Dov, was devoted to reunified Jerusalem. (Below) HIGH HOLIDAYS STAMPS 5730 (1969). This series, designed by D. Grebu and I. Schwadron, was based on the motif of the Flood.



HIGH HOLIDAYS STAMPS 5724 (1963).

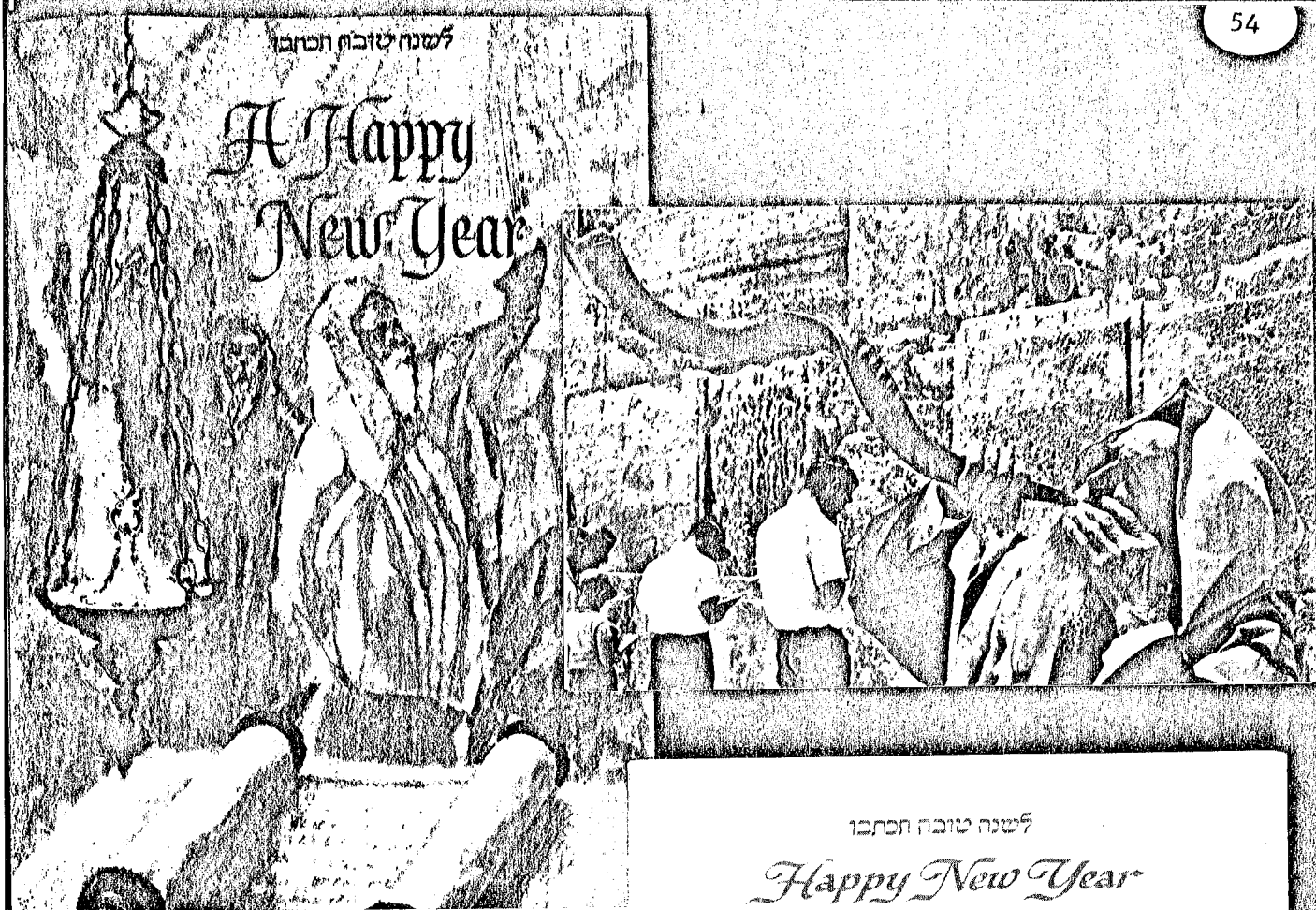
By Jean David, a leading artist, this series is based on the book of Jonah. (Opposite) HIGH HOLIDAYS STAMPS (5726 (1965). A. Kalderon produced this series depicting the Six Days of Creation, as told in Genesis.





לשנה טובה תתקב

# A Happy New Year



לשנה טובה תתקב

# Happy New Year



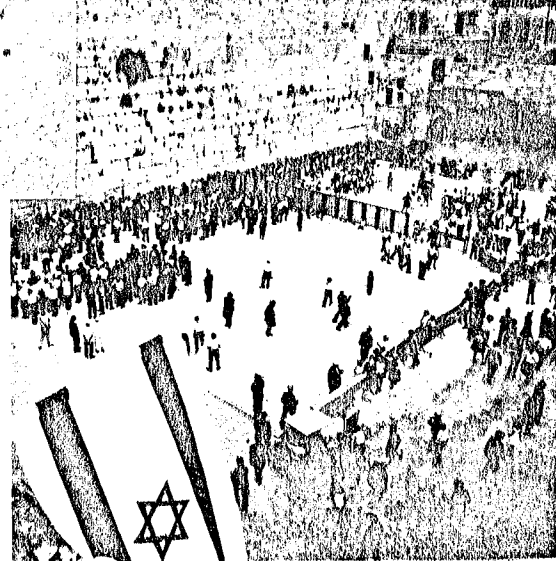
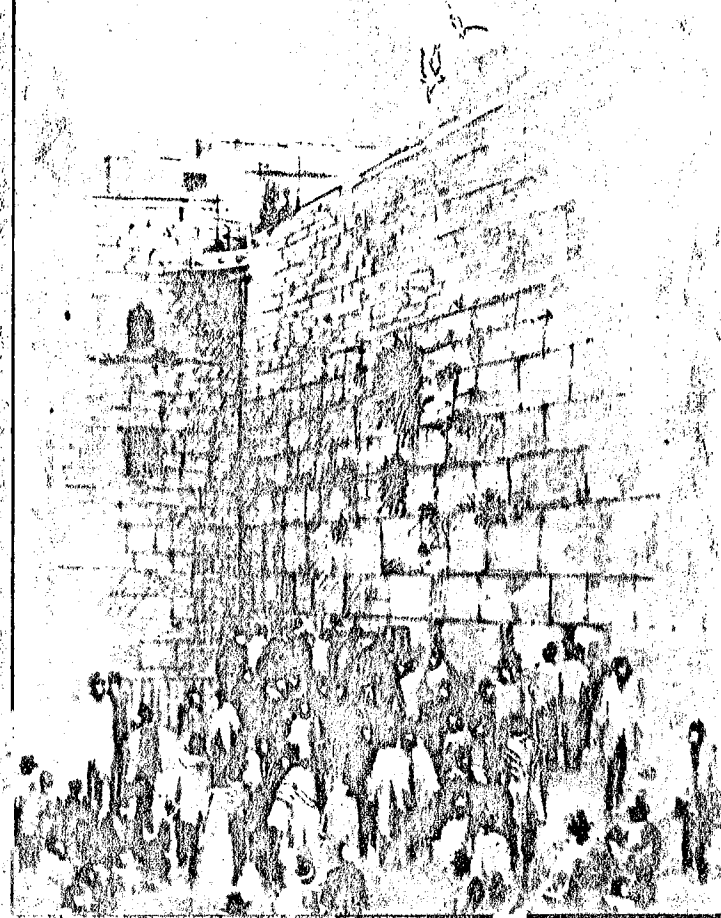


לשנה טובה תכתבו (את ה'תש"ו)

# A NEW YEAR GREETING

## BEST WISHES FOR THE NEW YEAR

לשנה טובה תכתבו



Near the Western Wall

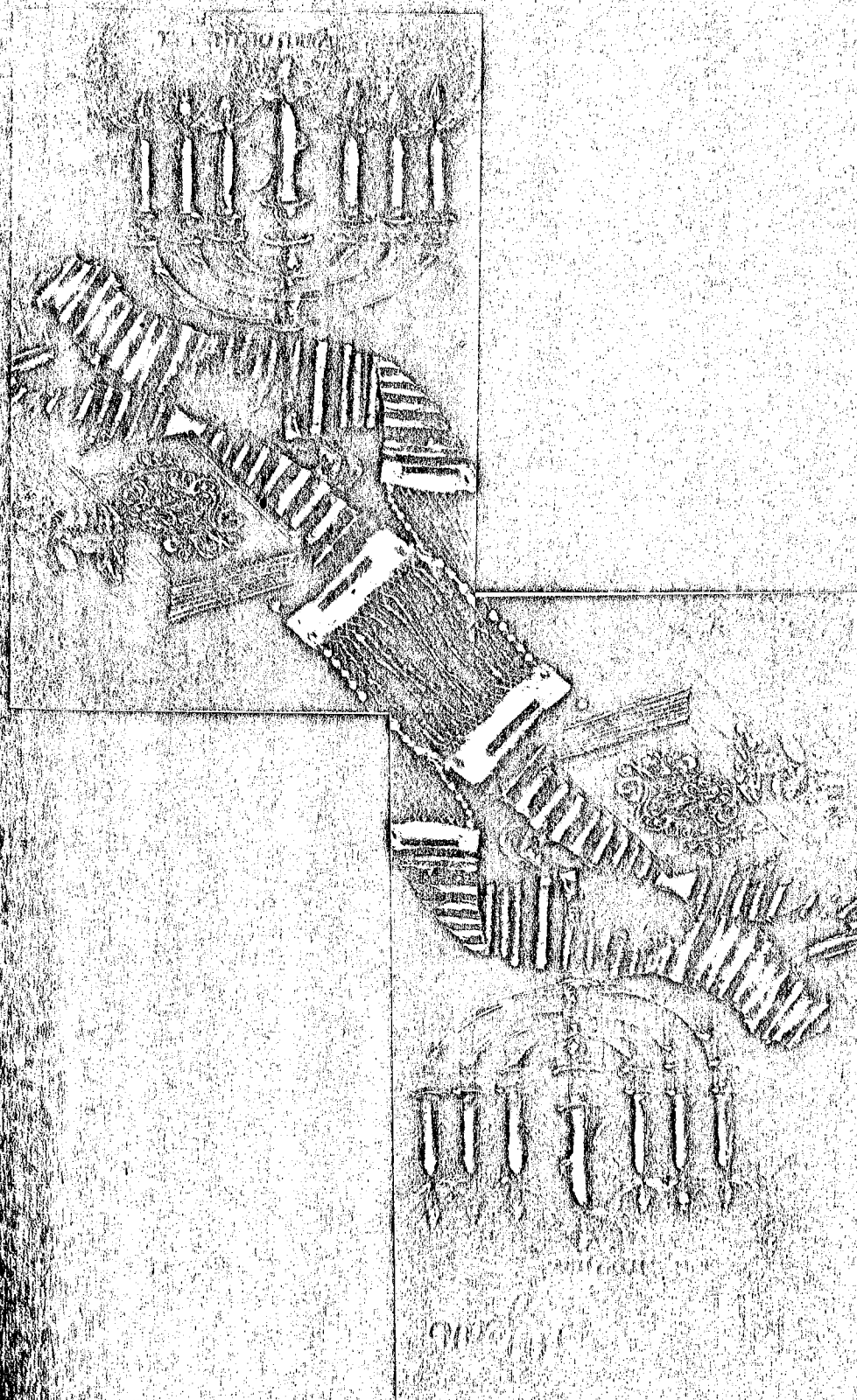
ליד הכותל המערבי







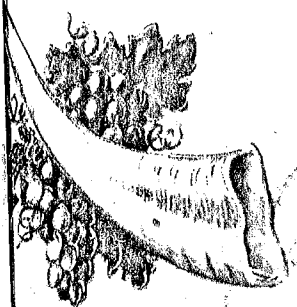
Le Roy Jean



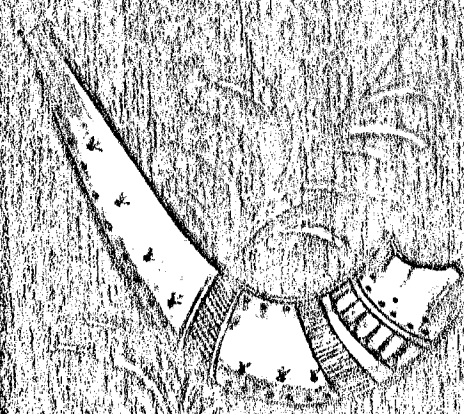


לשנה טובה תכתבו

Best Wishes for a Happy New Year

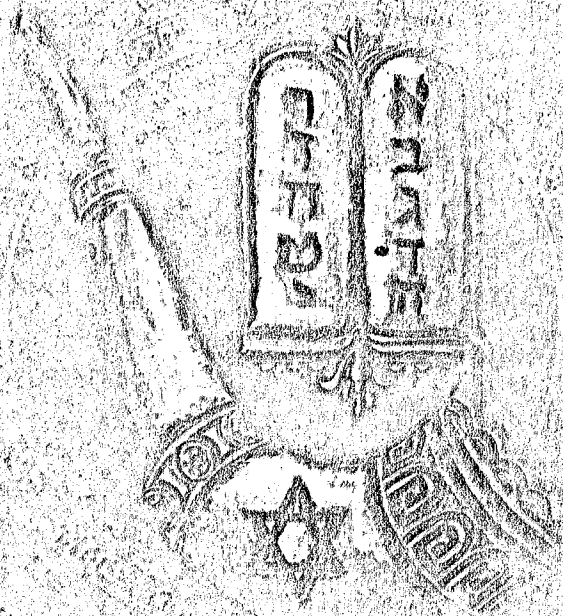


At the New Year



AS YOU GREET  
THE NEW YEAR

לשנה טובה תכתבו



HAPPY NEW YEAR  
לשנה טובה תכתבו



# Happy New Year

לשנה טובה חתבו



REUBEN



SIMEON



LEVI



JUDAH



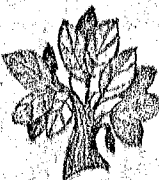
DAN



NAPHTALI



GAD



ASHER



ISSACHAR



ZEBULUN



JOSEPH

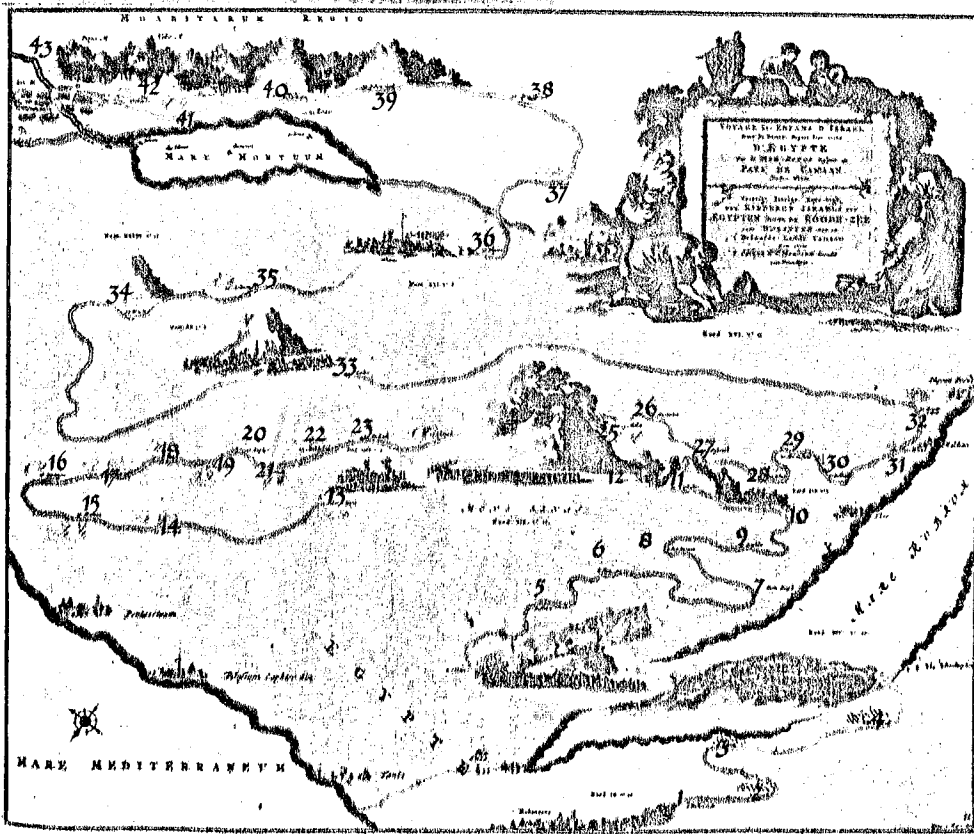


BENJAMIN

לשנה טובה חתבו

# Happy New Year

לשנה טובה חתבו



Old Map depicting Journeys of the Children of Israel in the Desert

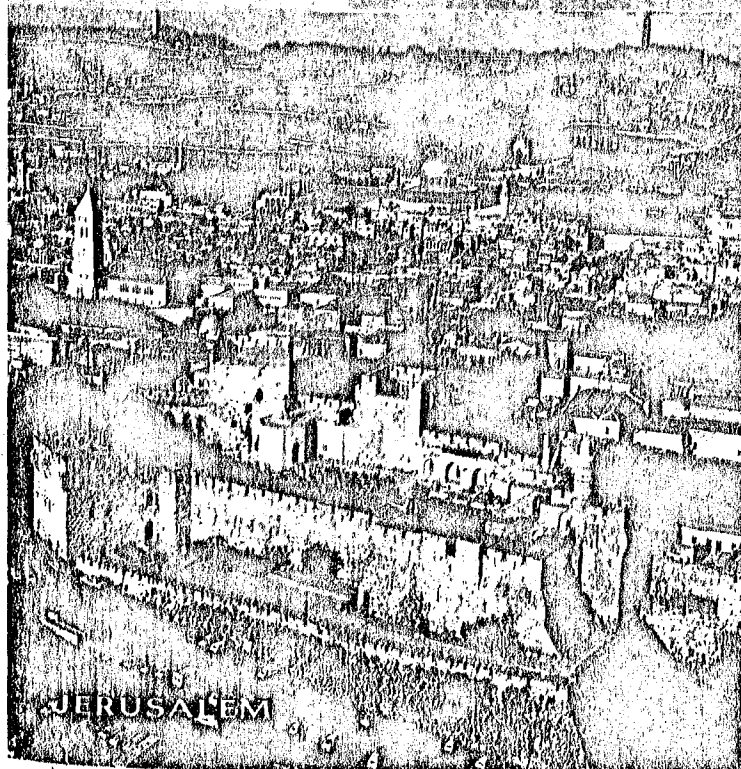


JERUSALEM THE GOLDEN

לשנה טובה חברים  
A Happy New Year

ירושלים

A HAPPY N



לשנה פארה חבתא

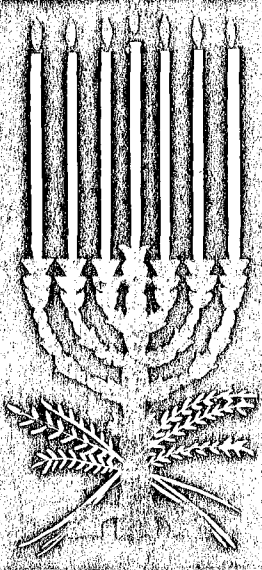
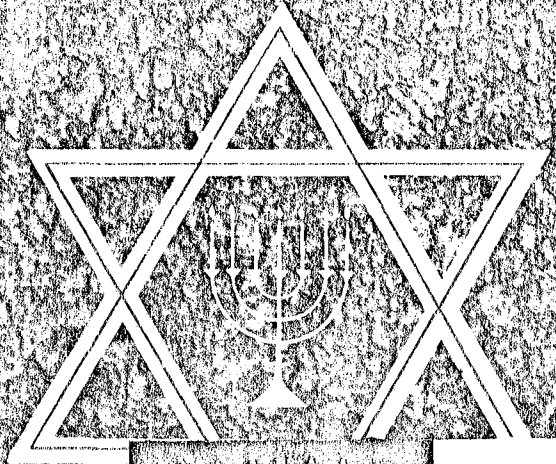


*A Special New Year Greeting*



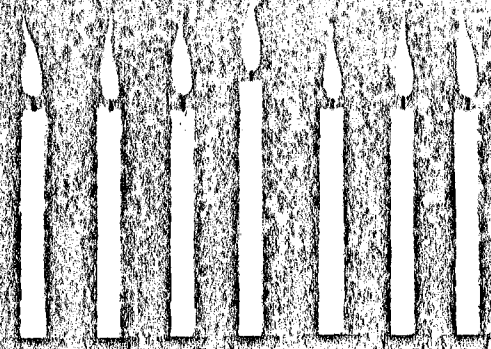


BEST WISHES  
FOR THE NEW YEAR



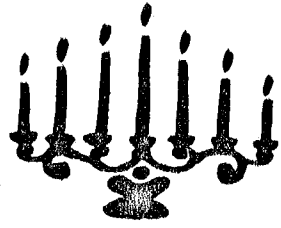
לשנה טובה תכתבו

Best Wishes  
for the  
NEW YEAR



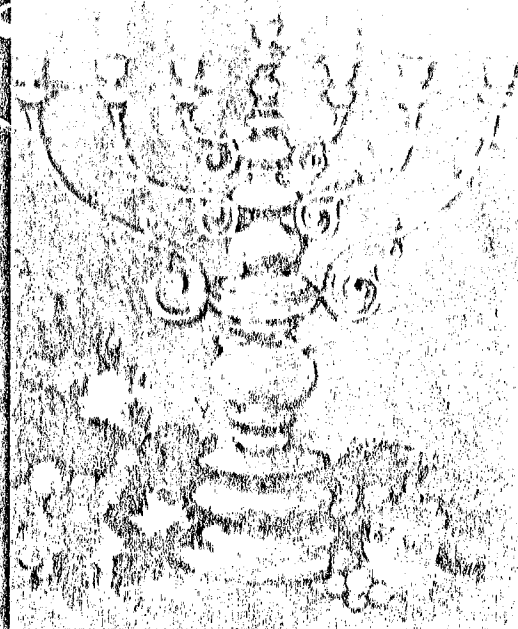
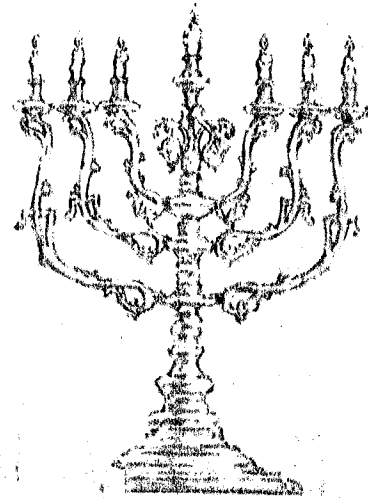
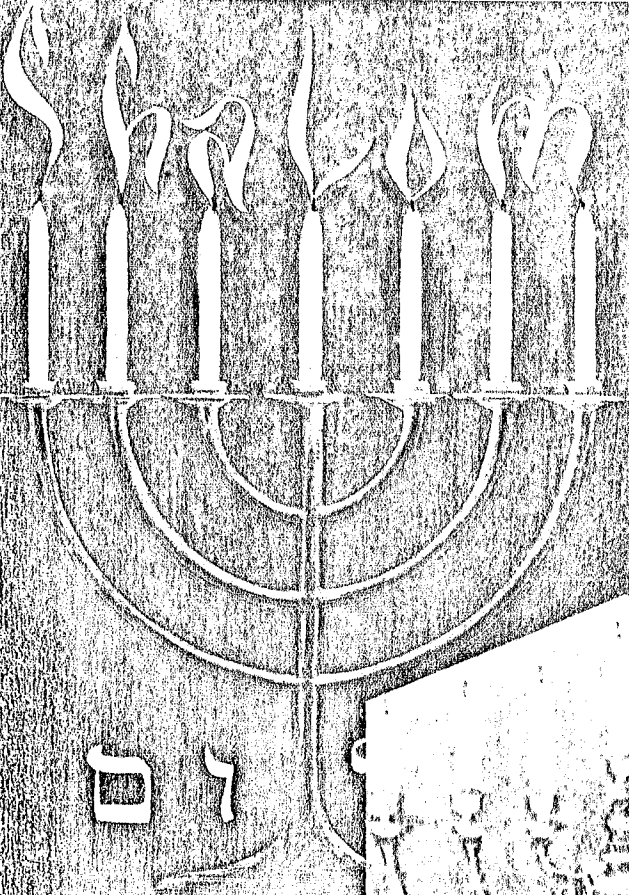


יְשׁוּעָה כְּבֹד אֲרֻכָּה בְּאֵלֵינוּ  
 לֵב יִשְׂרָאֵל לֹא יִשָּׁח וְלֹא יִכָּרֵץ  
 שְׁמֵנוּ לְדֹר וָדֹר



HAPPY

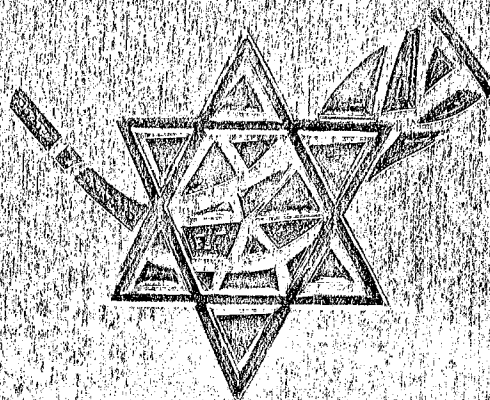
W YEAR WISH



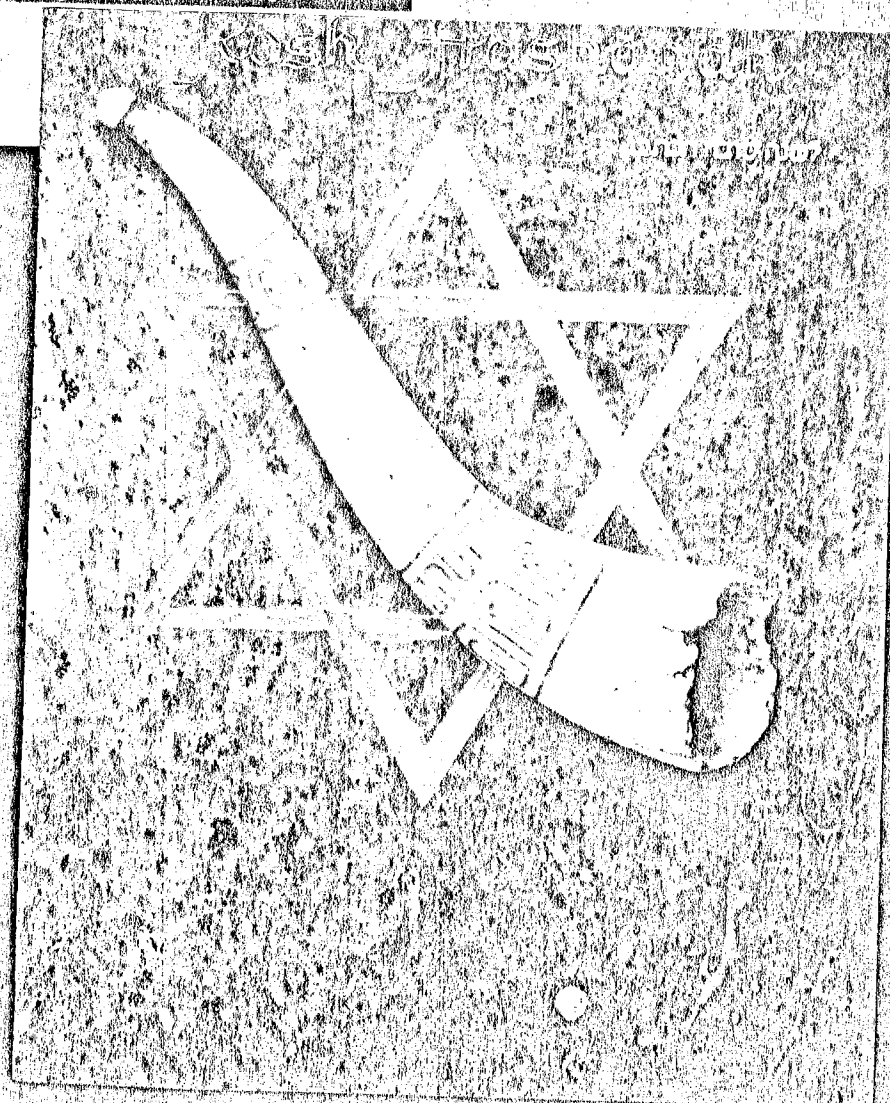




שנה טובה תחלה

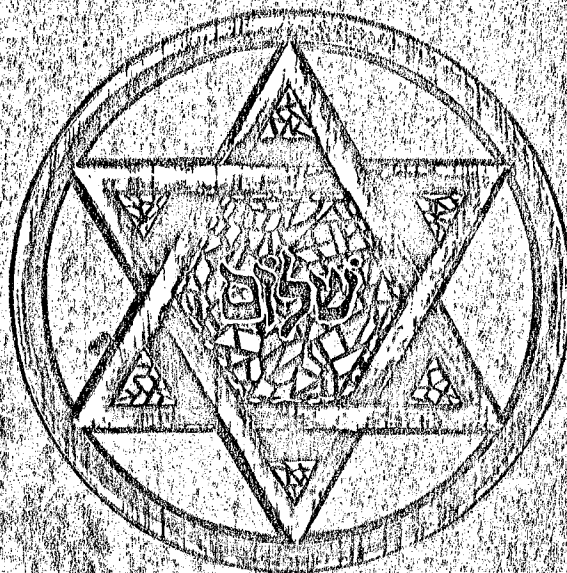


Happy  
New Year





a new year wish



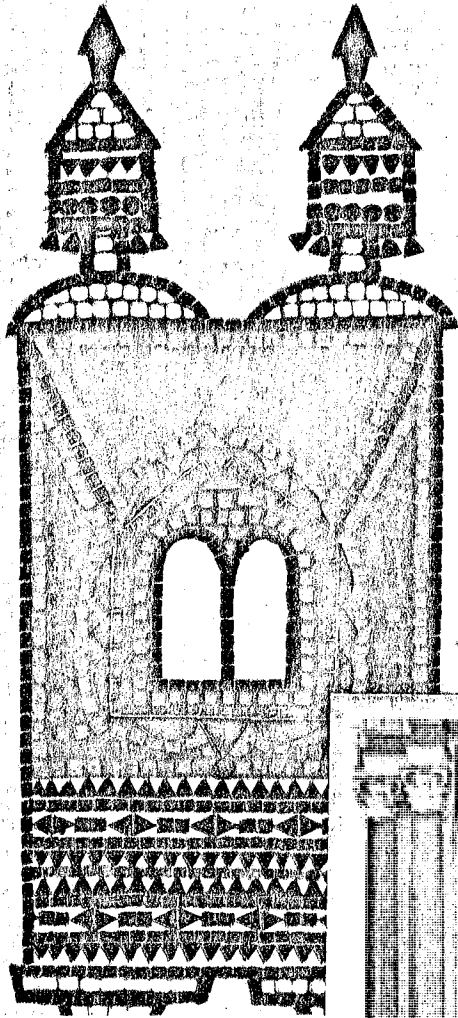
לשנה טובה תכתבו



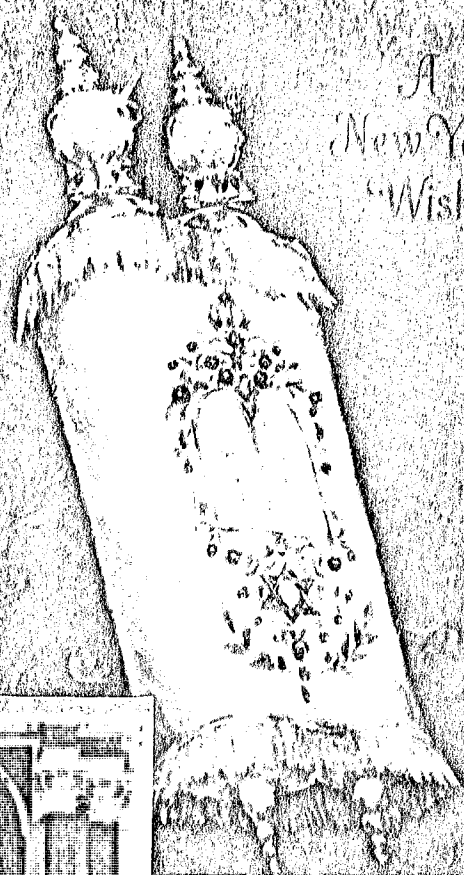
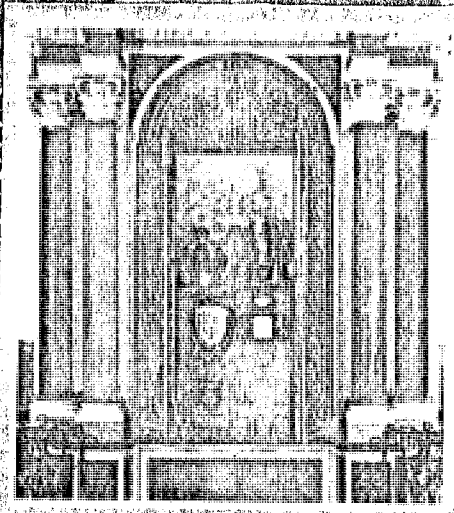
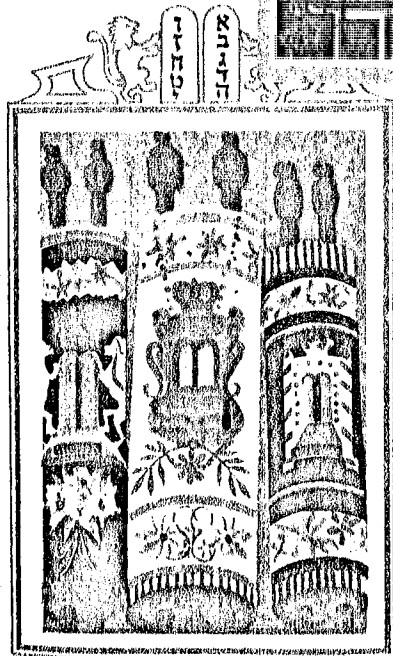
A HAPPY NEW YEAR

לשנה טובה תכתבו



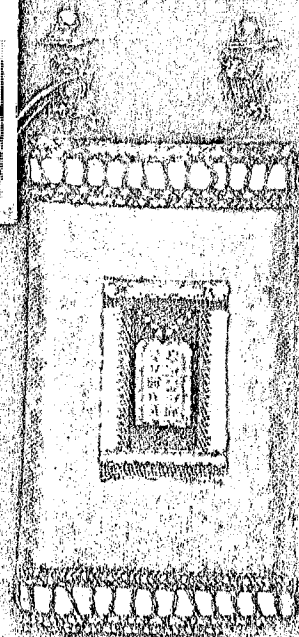


ה טובה תכתבו  
A New Year Wish



A  
New Year  
Wish

New Year Wish  
לשנה טובה תכתבו





לשנה טובה תכתבו ותחתמו

A Happy New

A New Year

לשנה טובה תכתבו



FOR THE NEW YEAR

לשנה טובה תכתבו



A WISH  
FOR THE NEW YEAR

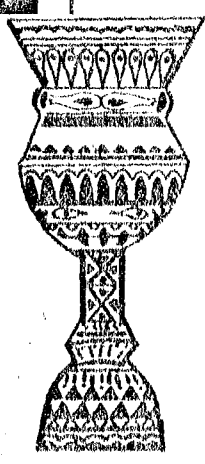
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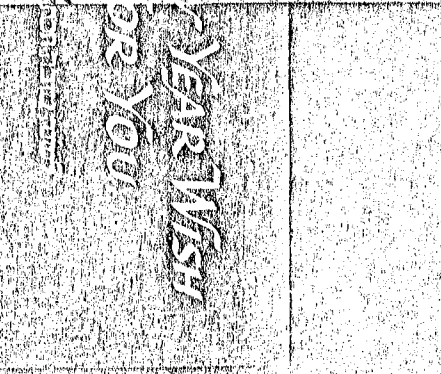
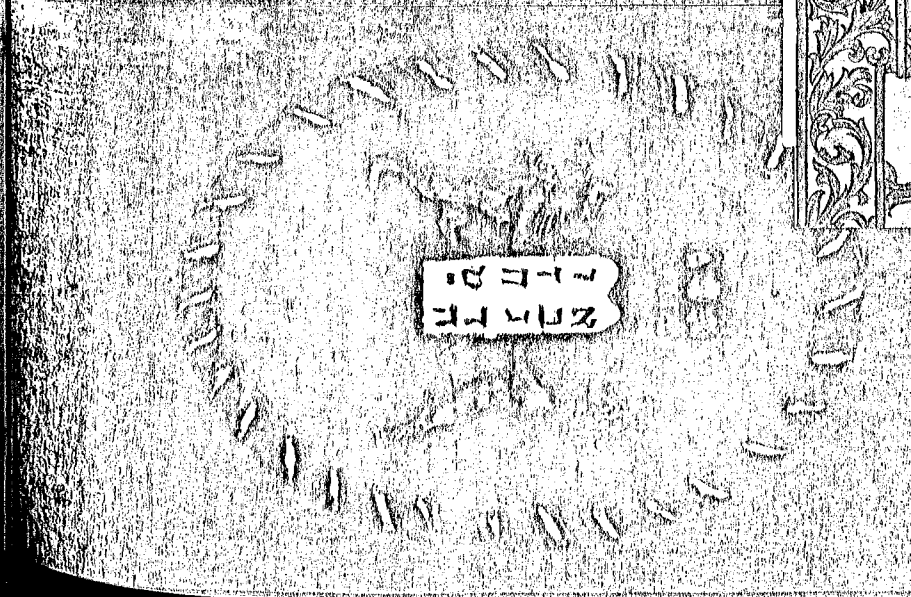
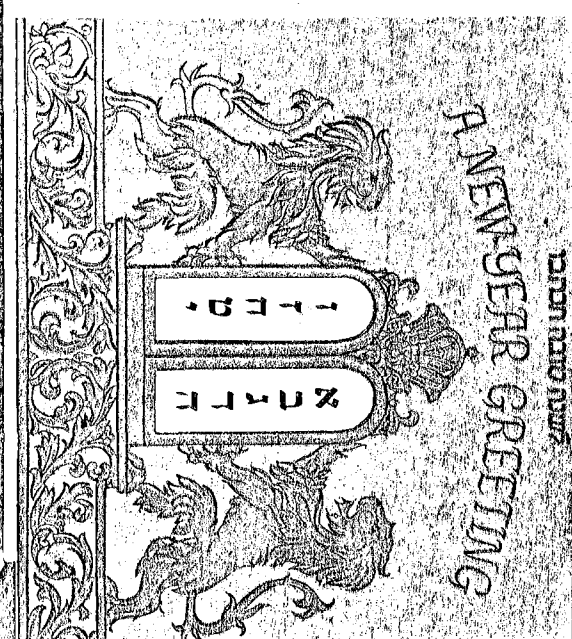
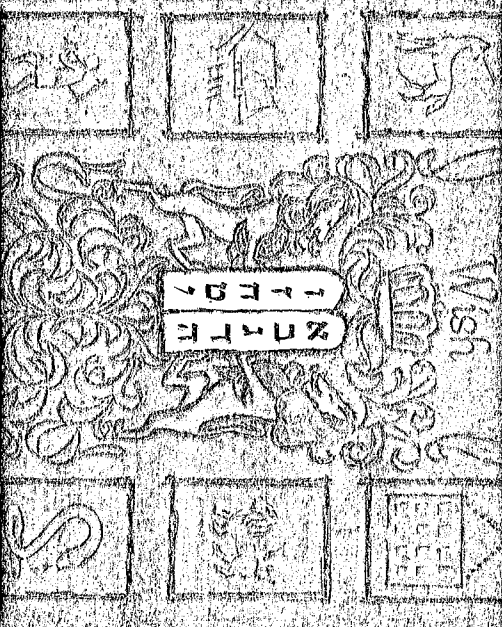
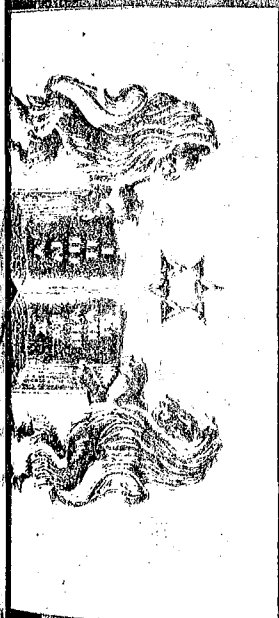
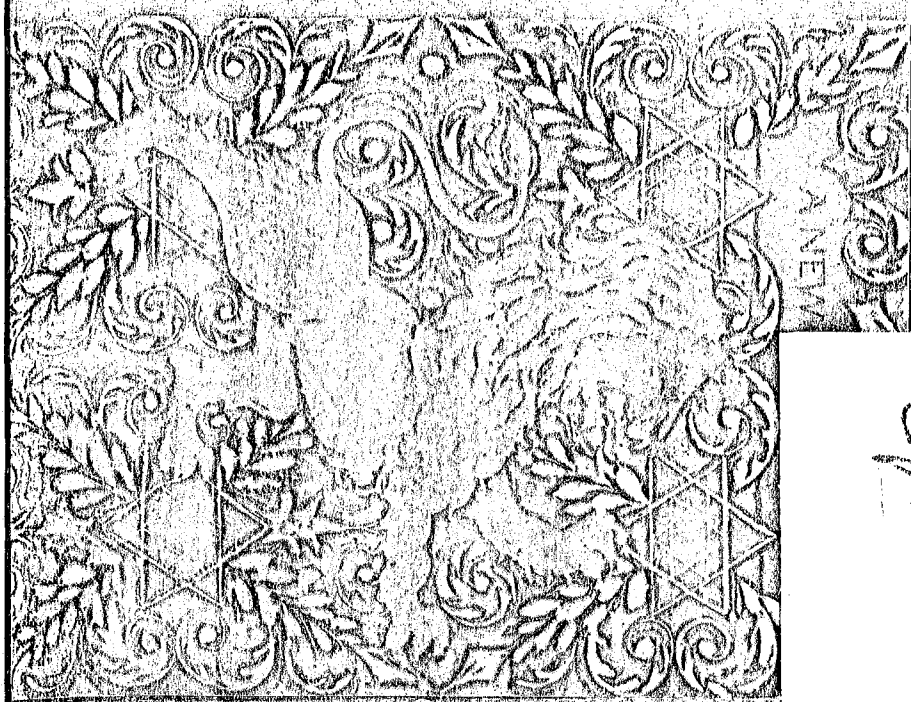
לשנה טובה תכתבו

Happy New Year

לשנה טובה תכתבו

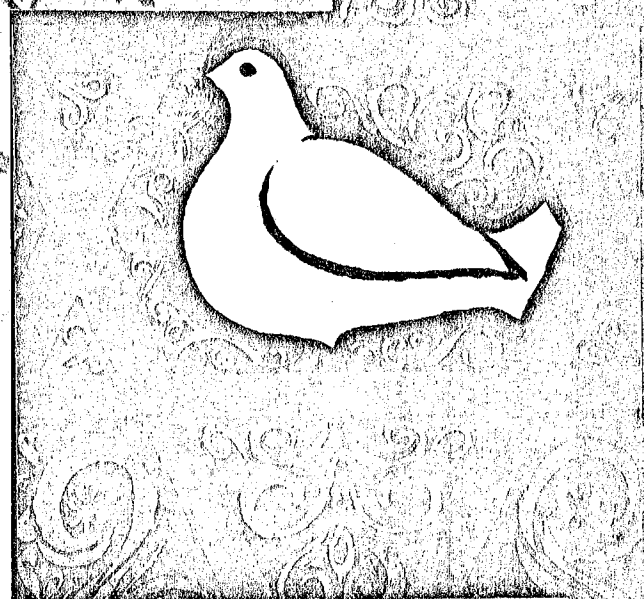
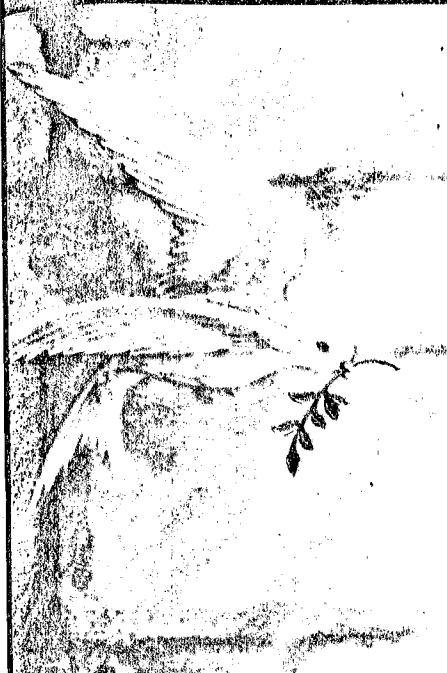








*A New Year Message*



shalom



SHALOM

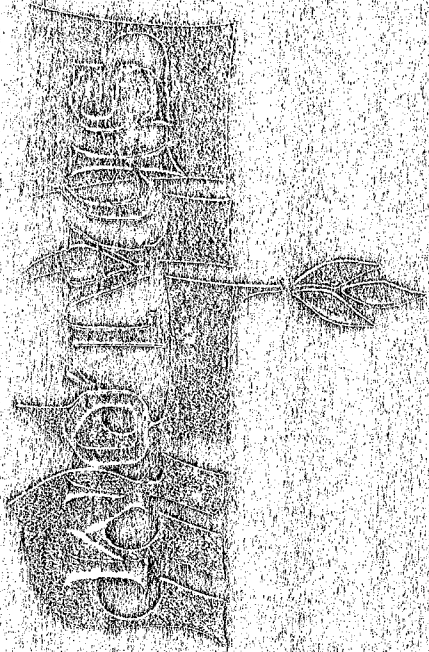
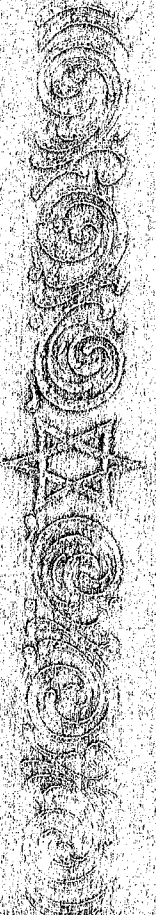
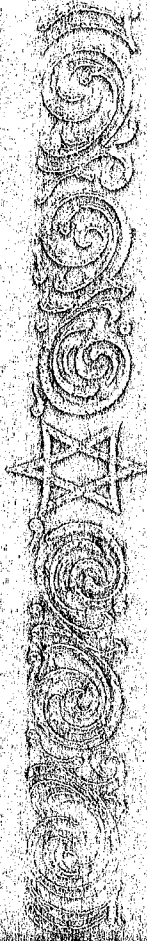
Peace

Shalom

שלום שלום

SHALOM

Peace



Shalom

שלום שלום





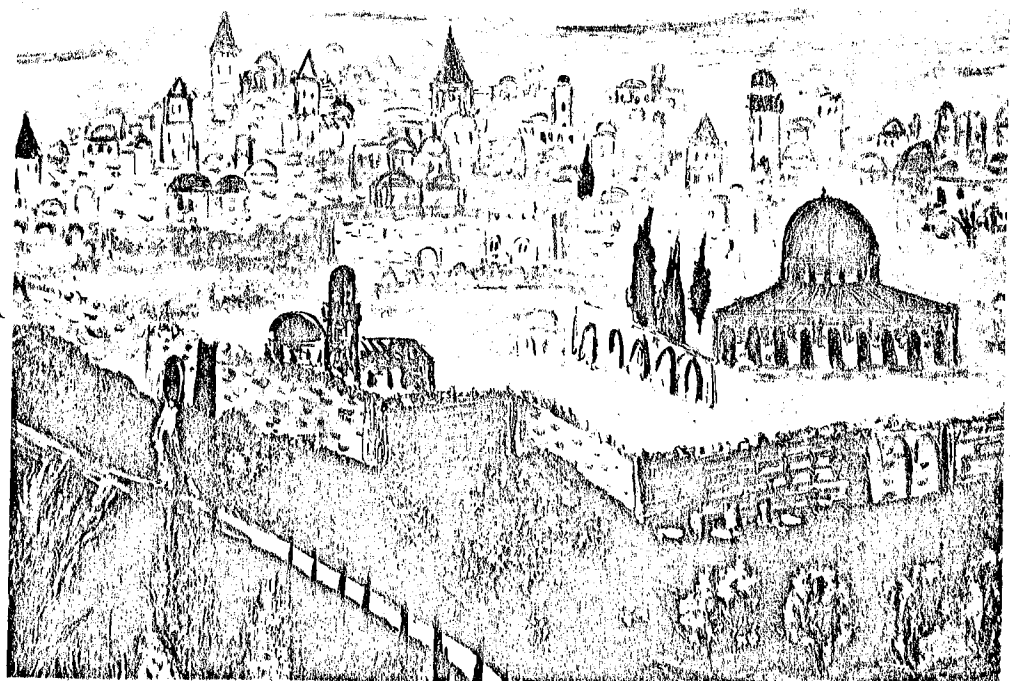


MUSICIANS OF SAFAD

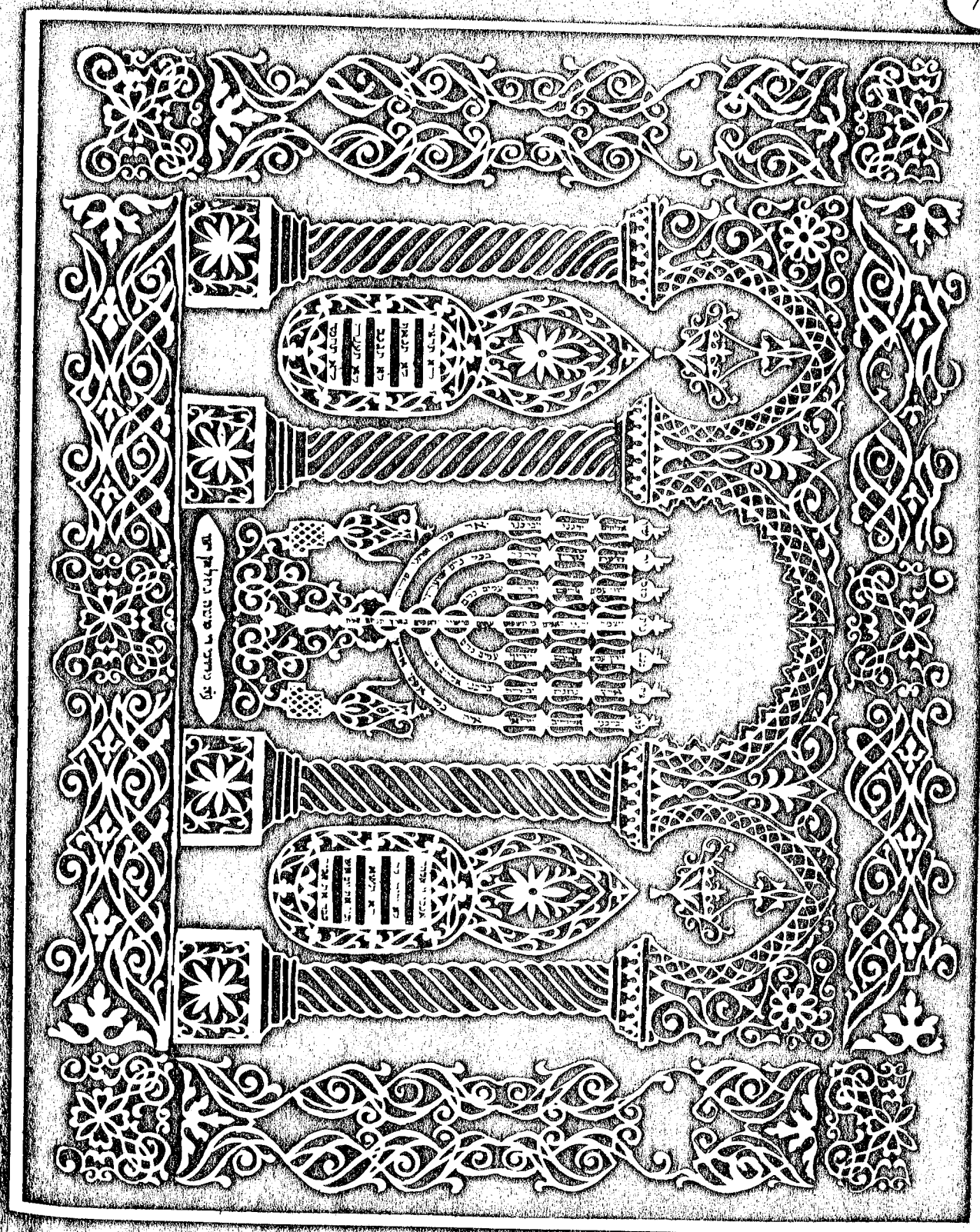
REUVEN RUBIN

לשנה טובה תכתבו A HAPPY NEW YEAR  
VIEW OF JERUSALEM

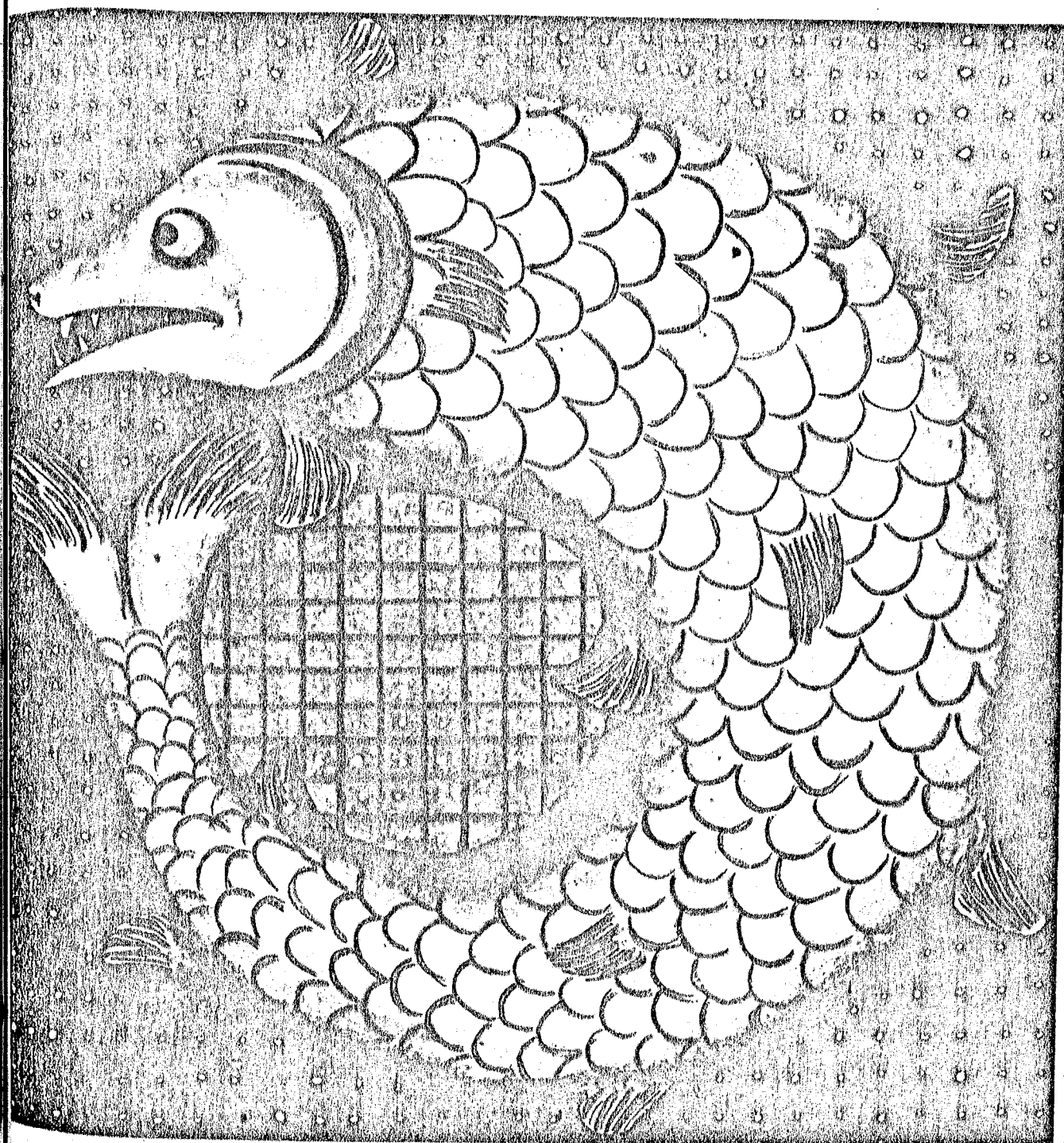
REUVEN RUBIN











Leviathan (Job 41), Hebrew Bible, France, 13<sup>th</sup> century

ברכת שנה טובה  
 . A joyful 5732 from Robert and Cheryl Seltzer

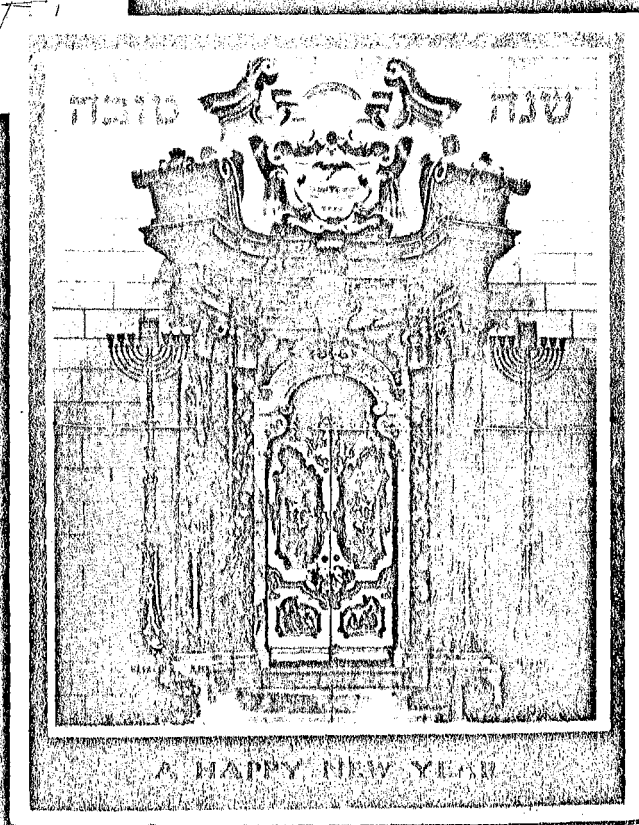
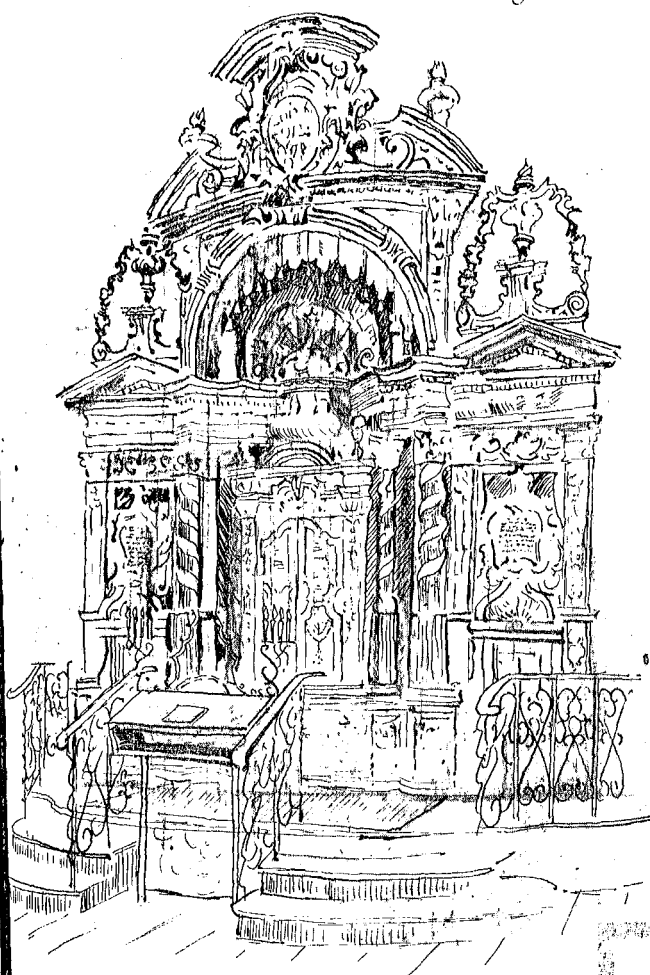






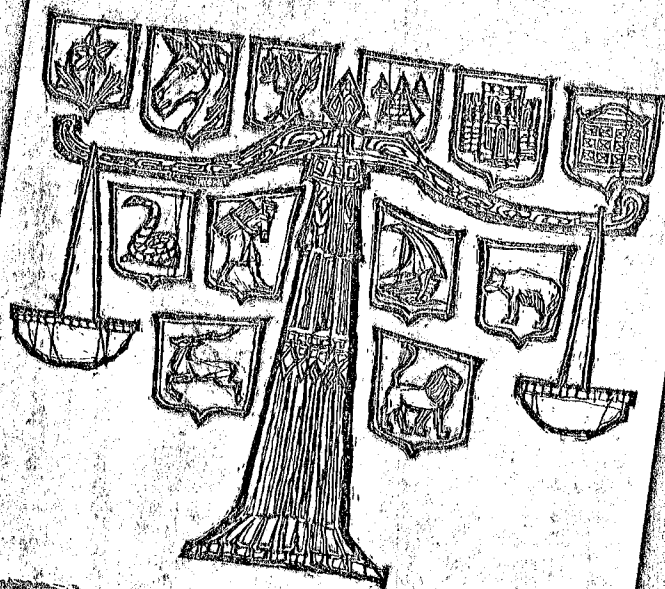
לשנה טובה תכתבו

A New Year Greeting



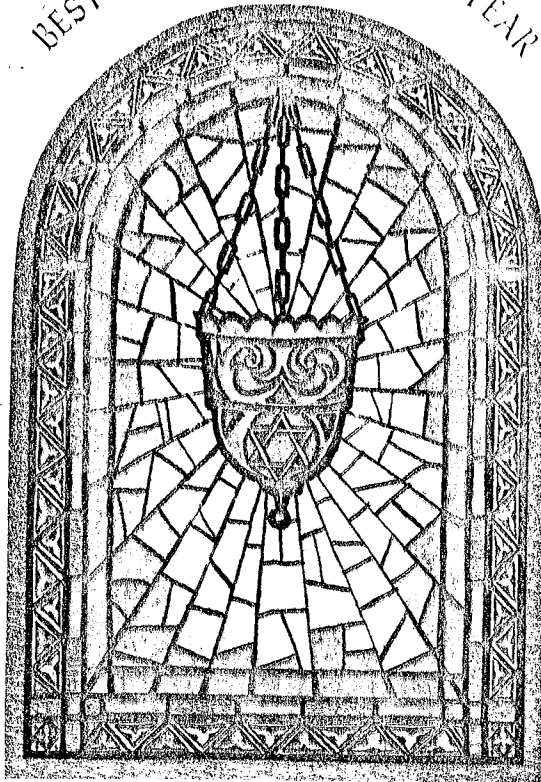


WITH  
Every Good Wish  
For a Very Happy  
New Year

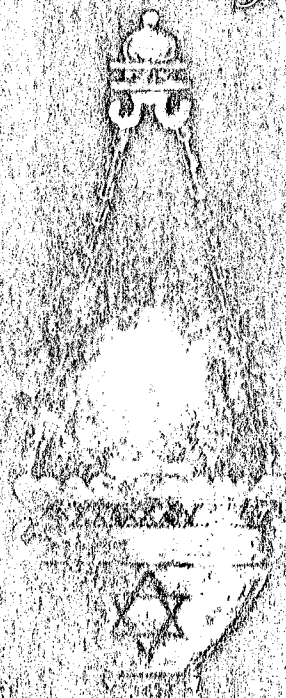




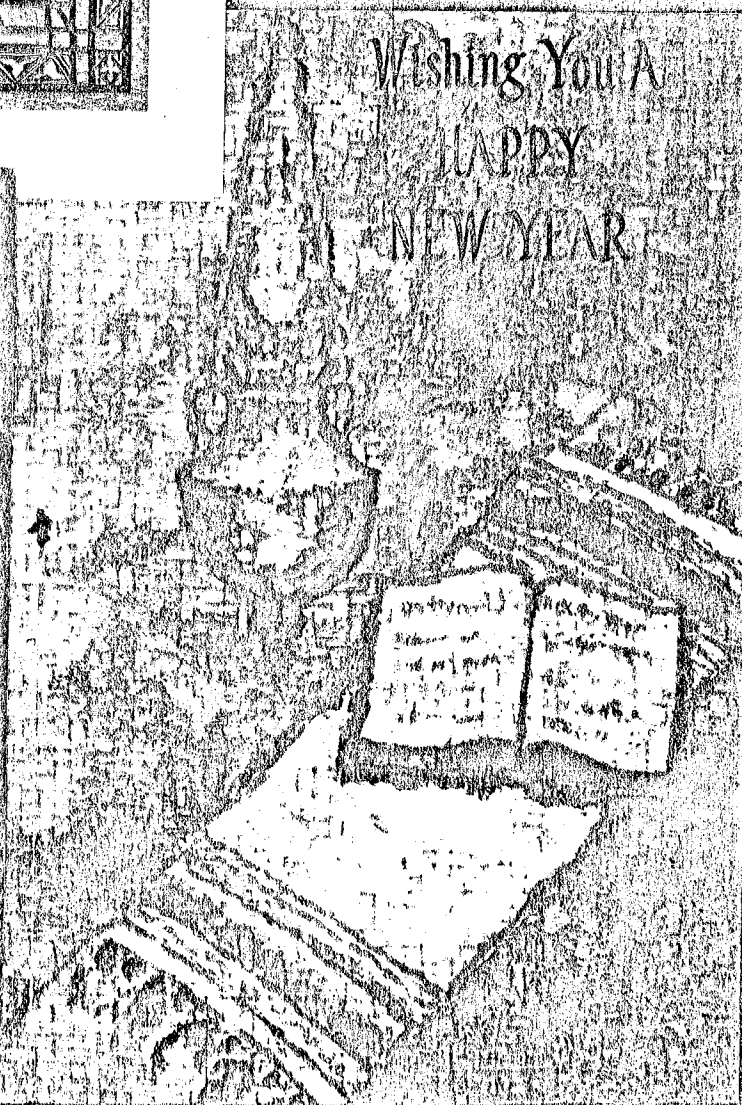
BEST WISHES FOR THE NEW YEAR



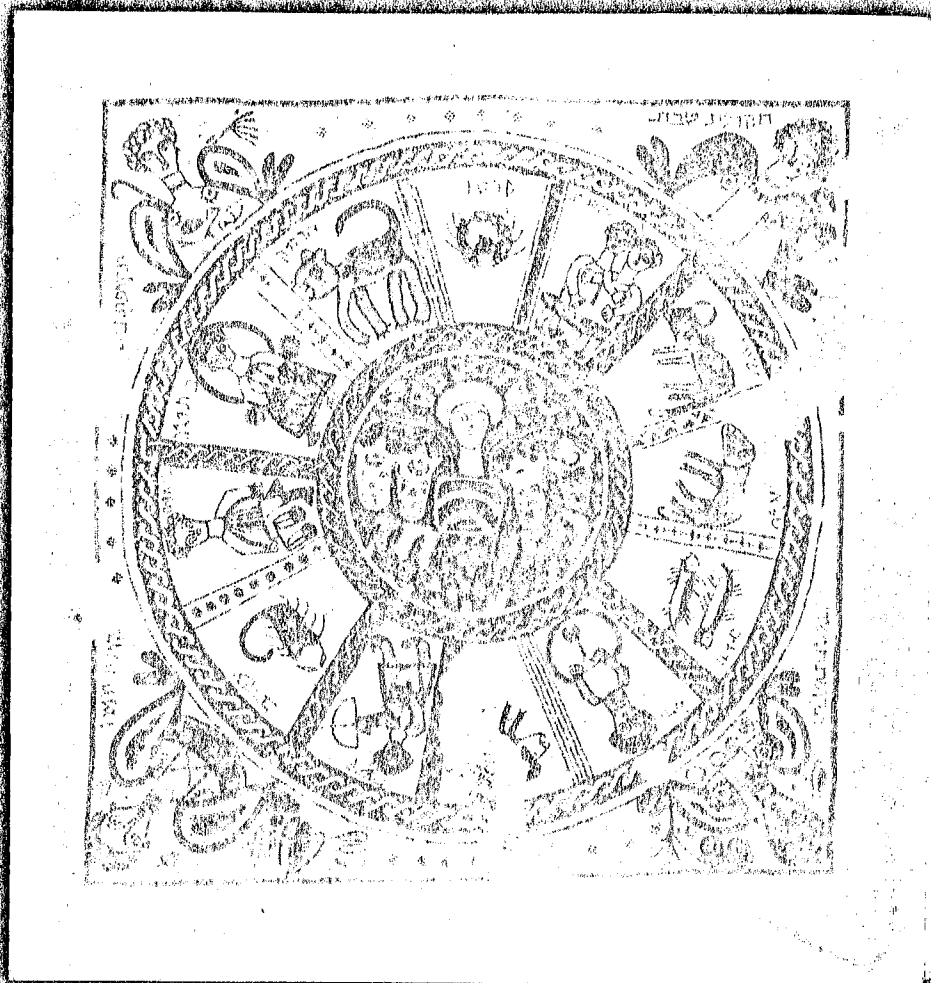
*A New Year Greeting*



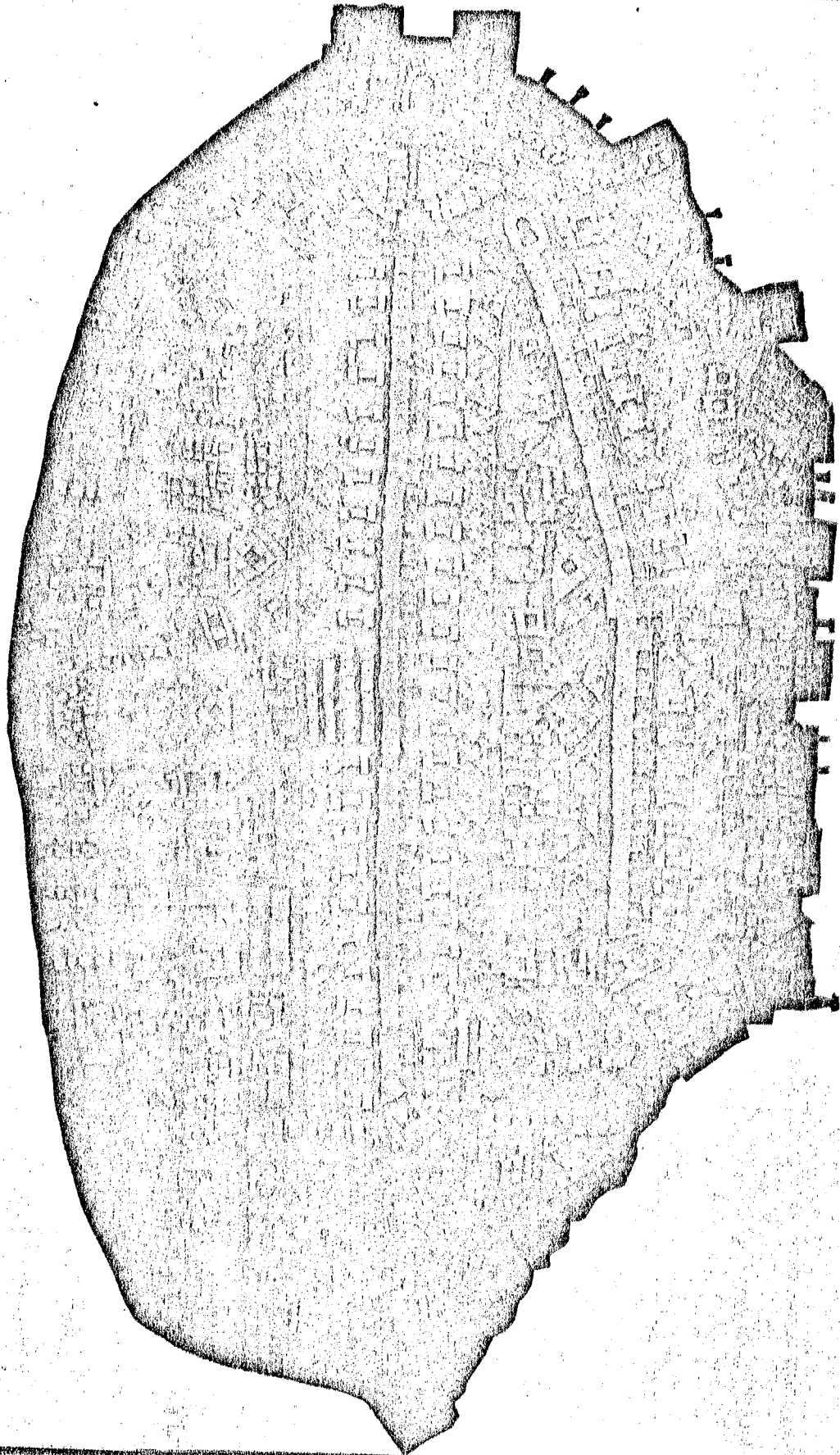
Wishing You A  
HAPPY  
NEW YEAR



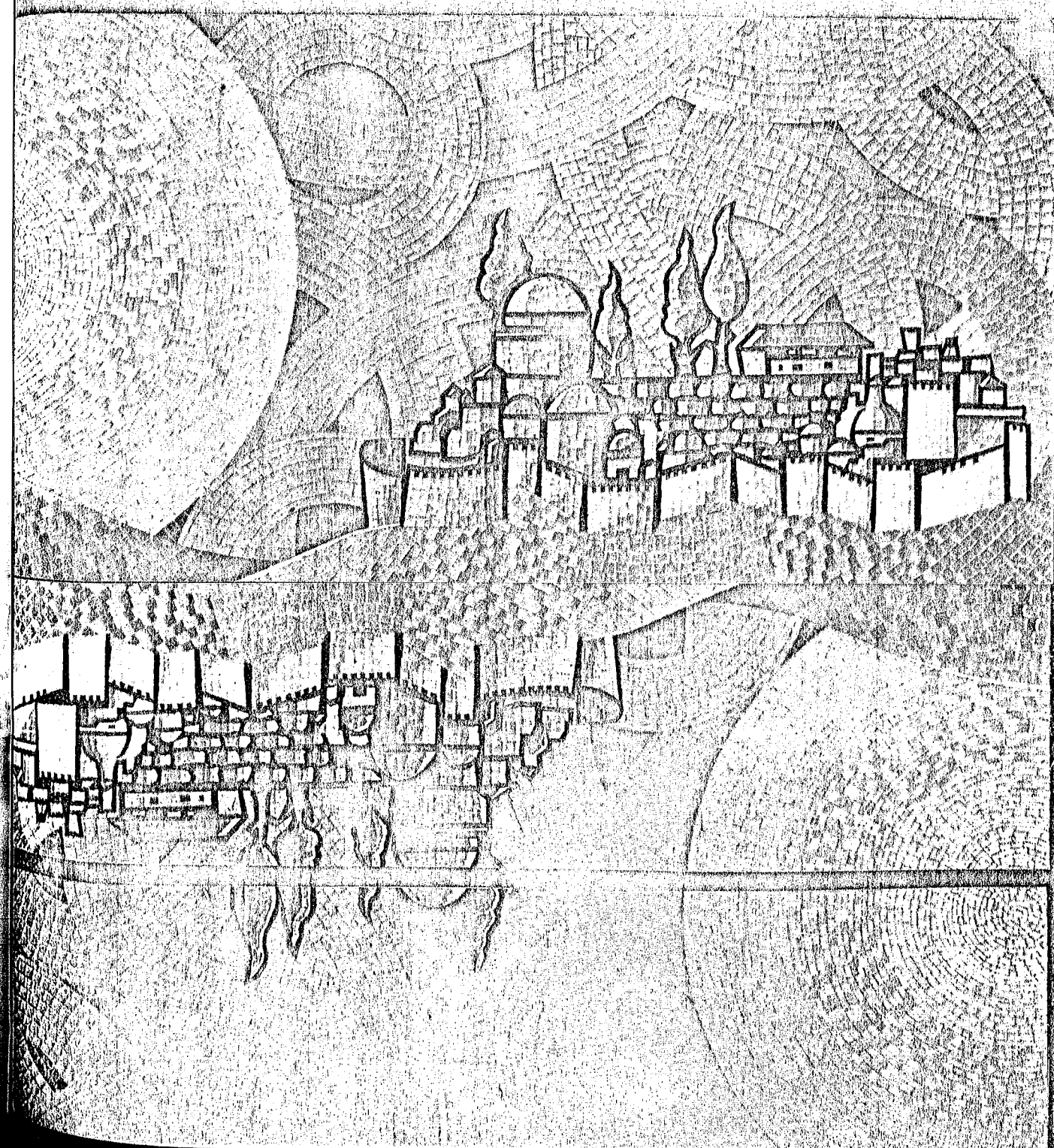














## American-Israeli Greeting Cards Are Result of Love and Marriage

What happens when a dashing Israeli soldier meets a lovely young American? In this case, Shahaf Press, Inc., a new greeting card company born of the conviction that "the American Jewish community is exhibiting a renewed and revitalized interest in its cultural heritage and traditions," and that, in fact, "the whole world could use a little *shalom*."

Featuring reproductions of paintings by young Israeli artists, Shahaf is the brainchild of Philadelphia's Moshe and Brenda Segal (the soldier and the girl). It's an American-Israeli project," the couple says. "Like our marriage."

It all began in October, 1969. Brenda, the daughter of Mr. and Mrs. Leo Novokovsky, of 5426 Bingham St., had gone to Israel to work for an American firm there. A graduate of Beaver College, she had been living in New York, where, under the stage name of Brenda Lesley, she appeared in many off-Broadway and television productions.

Like many American Jews, the Six-Day War stimulated her interest in settling in Israel, "So when the opportunity of working there presented itself, I grabbed it."

### 'Terror of Dizengoff'

Two weeks after landing in Israel, she found herself accepting a date with a young man named Moshe Segal, "who was known in certain female quarters as 'The Terror of Dizengoff.'"

"I was a tiny bit afraid of him," Brenda recalls. "I mean, there was sort of this pile of blondes around him and a rather interesting assortment of broken hearts that popped up from time to time."

Six months later, however, they were married; and Moshe, the son of Mr. and Mrs. Zundel Segal, of Grzylla, decided to check out the various possibilities of Israeli-American business projects.

We decided to live in Philadelphia while we were in the States," says Moshe (known to his friends here as Mike), "because there would be so many years when we would be in Israel, and I might as long as we were here thought to be near my wife's family."



Brenda and Moshe Segal, of Wynnefield, examine a greeting card from a collection of a series of paintings by Israeli artists, including the works of Moshe's mother, Cipora Segal, well-known artist in Israel.

A year ago, about the time the couple went to purchase cards for the Jewish New Year, the idea of their company was born.

"There just were not any cards," says Brenda, "that we felt we could relate to. Most of our friends felt the same way. So we decided to do something about it."

### Accomplish the Impossible

But with no previous experience in the greeting card industry? Moshe grins and says, "In my country we learn to do the impossible, if necessary. And fast."

"Don't misunderstand," he says seriously. "I have a pretty good business background. The family business, MEFI, is the largest furniture and mattress manufacturer in Israel. So I know how a business should be run. And my wife is a professional writer and

artist, as well as an actress. We knew, once we started discussing the idea, the kind of card we would like and the artists who could do it would come easy."

"We wanted to bring the spirit of Israel here," his wife interjects. "The young, dynamic, full-of-sunshine and courage quality of the Israel we know and love."

Mike nods. "It's not only the way we feel about Israel, but the way we see our faith. The Jewish New Year, for instance, is a joyous occasion. Passover, Hanukah—they are festivals of freedom. That is the spirit we hope is in our designs."

Already being sold in stores across the country, the Shahaf cards are meeting with favorable response.



## Lesson on Art of Sukkot

## Objectives

- Acquaint student with the idea of artistic decoration of Sukkah did not stop with fruit but went on to artistic interpretation of "pilgrimage to Jerusalem"
  - a. Pictures of Jerusalem on Wall of Sukkah
  - b. "Mizrach" on wall of Sukkah
- Acquaint student with the idea of illustrating blessing - i.e. to dwell in a booth
- Introduce the idea of Torah as an art object in connection with holiday
  - a. Various forms of Torot
  - b. Accoutrements for Torah
  - c. Lettering involved with Torah as "art form" - Keter, form of paragraph
- Introduce student to archeology through the form of the symbol of the holiday (sign of the time - lulav and etrog) on synagogue mosaics, coins, et cetera for reference to other units and lessons.
- Use the ceremonial object involved with the holiday to show artistic attitude toward container
  - a. Etrog box
  - b. Type of weaving for Lulav
- Emphasize the concept of Joy involved in holiday as seen in fine art pictorial examples, as well as community involvement shown.
- Orientation of student toward idea of comparing representation of one holiday to other -
  - a. Differentiation in theme
  - b. Forms of pictorial representation
  - c. Availability of three-fold concept of Jewish Art
- Use of objects which can be obtainable by student for his own collection involved with holiday
  - a. Stamp (philatelic) representation of symbols
  - b. Coin (Numismatic) representation of symbols
- Inform the student of the architecture involved with their own synagogue due to holiday
  - a. permanent Sukkot
  - b. semi-permanent, portable Sukkot
  - c. architectural features resembling or recalling temporary dwelling
- Use of Talmudic injunction to justify artistic endeavor - contrast of negative prohibition with this quotation. Show student not only that certain art was permitted, but that it was encouraged, if not required,



# Principles for lesson on Jewish Art of Sukkot

Signs of the time: Sukkah, Lulav, Etrog, Etrog Container, Mizrach shpizin (pictures of Biblical Characters), Torah, Simchat Torah Flag

Main features of holiday are already included in Biblical injunction

- a. Dt. 16.13
- b. Lev. 23.40
- b. Lev. 23.42

Talmud interprets the phrase from Exodus 15.2 "This is my God and I will adorn Him", as "Make a beautiful sukkah in his honor, a beautiful lulav, beautiful shofar, beautiful tsitsit and a beautiful Scroll of the Law, and write it with a fine ink, a fine reed, and a skilled penman, and wrap it about with beautiful silks." (b. Shabbath 133b)

Sukkah was originally temporary dwelling for those on pilgrim festival not able to find accommodation in Jerusalem. It evolved into the art object.

Lulav has been interpreted to be different things other than the palm, willow and myrtle, and etrog is included in the four species

- a. One interpretation - four elements of human body
- b. One interpretation - four patriarchs
- c. One interpretation - four patriarchs (this Midrash calls Joseph patriarch)

Lulav and etrog, next to Menorah most characteristic and far-flung symbol

- a. Maccabean coin
- b. Coin of the First Revolt
- c. Mosaic from synagogue at Nirim
- d. Torah Ark doors, Poland 18th century
- e. Modern Israeli Banknote (50 Lirot)

In the seventeenth century, this is earliest example known to date, containers for the etrog were produced, mainly to protect the stem

- a. Commonest form is rectangular box
- b. Baroque examples
- c. Modern examples in form of the fruit itself

Sometimes special mizrach tablets, and other tablets, inscribed and decorated are added to the fruit and foliage already in the Sukkah, so as to give it a home-like appearance.

Sukkot erected next to, or part of the synagogues, are a real community effort, showing the Joy and togetherness of the holiday

Closed with the holiday of Simchat Torah, holiday has close ties to the religious symbolism inside the synagogue. For this event all Torah are taken out of ark and are decorated. Torah itself is an art symbol.

- a. Simchat Torah flags are used for those who cannot carry Torah



## Basic Activities

1. Decorate a Sukkah not only with fruit and vegetables but also pictures of the earthly and heavenly Jerusalem.
2. Organize a search for the number of times that the lulav and etrog appear on ancient artifacts.
  - a. Mosaics
  - b. Coins
  - c. Frescoes
  - d. Illuminated manuscripts
3. Discuss with students how to display philatelic material associated with holiday.
  - a. Artist
  - b. Design as miniature
  - c. Cost of art
  - d. Relation of stamps to country
4. Investigation into the embroidery of the Torah mantles in the synagogue, as well as the accoutrements of the Torah.
  - a. Mantle is mentioned in Current Reform Responsa, p. 25.
  - b. Rimmonim
  - c. Yad
  - d. Hoshen or tas
5. Decoration of the paper box in which the etrog is kept
6. Depiction of the lulav artistically according to a Midrashic interpretation.
7. Investigation of forms of Etrog boxes (containers).
8. Creation of a Mizrach or a Sukkah plaque.
9. Photographic record of building and decoration of Sukkah.
  - a. Can be still pictures
  - b. Motion picture as art form also exists - time lapse Sukkah
10. Participation in design of Consecration certificate, or actual design, lettering, et cetera.
11. Artistic arrangement of flowers and fruit on pulpit for holiday atmosphere.
12. Creation of Simchat Torah flags for lower grades.
13. Use of the Neot Kedumin Filmstrip "The Sacred Festival of Sukkot: the Four Species of the Lulav" (#NRF-4) available from America-Israel Cultural Foundation, 4 East 54th Street, New York, New York. Also possible to use "Fruit in the Land of the Bible" (#NRF-13) et al.



### Alternate and Supplementary Activities

1. Investigation of the use of fruit in ancient architecture as a decorative feature. Examples: egg and dart design, acanthus leaves, grape clusters.
2. Debate on which is the best interpretation of the four species. Students could create a new interpretation outside of debate.
3. If coin available, use of rubbing - artistic method of transference of raised object to paper - to give students their own example.
4. Investigation into the problem of raised or indented images as reflected in Talmudic discussion in Rosh Hashana 24b.
5. Discussion on what happens to lulav after holiday.
  - a. Students to make etrog marmelade.
    1. Inform of folk-way involving custom of nothing to waste.
    2. Inform of folklore involving use of this marmelade to aid fertility.
  - b. Display of lulav
    1. Student to replace willow leaves or glue them back
    2. Student to replace myrtle leaves or glue them back
  - c. Religious knot tying on lulav
6. Cleaning and polishing of Torah accoutrements
  - a. Students to touch objects outside of religious use
  - b. Students to participate in "beautiful scroll of the Law"
7. Debate on whether the Torah articles actually are reflections of the vestments of the high priest.
  - a. Joseph Gutmann, "Torah Ornaments, Priestly Vestments, and the King James Bible," CCAR Journal, XVI, 1, pp. 78-79, 104.
  - b. Stephan Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 62 et. al.
8. Letter to commercial Sukkah manufacturer, (they do exist!) asking about choice of art on his product. Submission of a student design for his evaluation.
9. Trip to old Jewish market, or New York City, to watch and learn how Hassidim purchase their lulav and etrog. Student pictorial record of this visit if purchaser and seller agree to be photographed. Picture from local Jewish press showing purchase and use of "LOOK-UP" approach concerning dress, product, general market scene and the like.
10. Trip to Jewish bookstore (a misnomer) to compare etrog boxes for possible purchase as gift to synagogue. Discussion on choice available, and ultimate selection.



11. investigation into the Responsa concerning the Torah and its ornaments. See Solomon Freehof, "Torah Decorations," Modern Reform Responsa, RUC Press, 1971, pp. 31-36.



## Notes to the Teacher

1. When decorating Sukkah be sure of adequate supply of:
  - a. string or wire
  - b. scissors (too often there is only one pair)
  - c. ladders ( use care and caution students about use)
  - d. fruit, vegetables, leaves, branches, hazerai
  - e. student participants
  - f. if filming, enough film, flashbulbs, light equipment.
2. Prepare alternate activity in case of inclement weather.
3. Be careful of expense of objects needed for illustration.
  - a. Replica is cheaper and more distinct than actual object.
  - b. Tab on stamps adds about \$30.00 to cost - is it needed?
  - c. Use available materials for decoration.
    - 1) Fruits from home
    - 2) Shrubs from lawn of synagogue if not mutilated by students
    - 3) Fallen leaves
4. Prepare for clean-up of area after Sukkot or service if pulpit is to be decorated.
5. Care of silver objects
  - a. Determine if lacquered or not
  - b. Check on value, donor, and where object came from in order to return it to right spot
  - c. Check to see if there are loose parts and tighten carefully
  - d. Make record of when cleaned, and note for next appropriate occasion.
6. Mantles, Curtains, Linen binders
  - a. Check seams
  - b. Check applique materials
  - c. See when last dry-cleaned
  - d. Check to see that students do not soil objects themselves
7. Allow adequate time for completion of activity, in other words, plan time well in advance and allow for factors as absence, snow, loss, and complexity of projects.
8. Investigate possibility of obtaining catalogues of objects; use of Sisterhood gift shop for obtaining materials, and desire for object on part of congregation or rabbi if purchase is planned.
9. Of course, if any trip involved usual parental forms. However, need to inform "bookstore" or "market" of students and make students aware of the others sensibilities regarding photos and the like.
10. Arrange for any extra equipment, movie projector, etc., in advance. Be flexible, just like the lulav.



## Evaluations

1. Local newspaper report on construction/decoration of Sukkah with students providing the necessary information.
2. Participation in debate with parents over need to return to family sukkot.
3. Photographic essay presented by students at assembly on the art aspects they have learned.
4. Creative suggestion from students to rabbi as to what to do with lulav after holiday, and rabbi's reason for acceptance or rejection of proposal.
5. Participation of entire class in congregational sukkah raising, with students explaining to both old and young about the historical, religious, and artistic significance of object.
6. Students enthusiasm to point of asking questions of teacher in relation to other art topics with same motif, and willingness to explore subject on their own.
7. Suggestion from students, unsolicited, as to "How to beautify the synagogue," and sustained interest until fruition or rejection of idea.
8. Reaction from parents as to student's interest and activity in relation to art at home or desire to create art at home. Cooperation of parents in activities.
9. Institution of either cleaning of ornaments, erection of Sukkah, visitation, et cetera as part of religious school calendar for subsequent years.
10. Presentation of program to other classes by students on their own collection of objects which relate to art of holiday.



## Bibliographic Correlation

## Source of Holiday: Torah

Leviticus 23.40, Leviticus 23.42, Deuteronomy 16.13  
See also Exodus 15.2

b. Shabbat 133b

## General Correlation to Holiday

The Essential Philo, Nahum N. Glatzer, ed., New York, 1971, pp. 295-296.

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 170-207.

## Ceremonial Art Correlation

## Books

Silvio G. Cusin, Art in the Jewish Tradition, Milan (ADEI-WIZO), 1963, pp. 19, 56-64, 104, color plate frontispiece.

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 24, fig. 45.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 10, 11, 22, 56, 57, 67, 85-88, 149-151, 155-157.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 21-73, 119.

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 101-123.

## Periodicals

Michael Kaniel, "The Etrog in Jewish Art," Jerusalem Post Weekly, 6 October 1971, p. 14.

"The Tenth Festival," Jerusalem Post Weekly, 6 October 1971, p. 9.

## Specific Topic: Illuminated Manuscripts

Leila Avrin, "Illuminated Hebrew Manuscripts," paper for Library Science Department, University of Michigan, 1964.

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## Mosaics

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### Synagogue Art

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Joseph Gutmann, "Torah Ornaments, Priestly Vestments, and the King James Bible," CCAR Journal, XVI, 1, pp. 78-79, 104.

### General Correlation to Jewish Art

Franz Landsberger, A History of Jewish Art, Cincinnati, 1946, pp. 48-50, figs. 29, 30, 31.

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Bezalel Narkiss, Picture History of Jewish Civilization, New York, 1970, pp. 37, 71, 153, 187, 188, 189, 191.

Cecil Roth, ed., Jewish Art<sup>2</sup>, Greenwich, 1971, figs. 59, 60, 69, 77, 81, 192, 193.

### Correlation to Responsa Literature and its attitude toward art

Solomon Freehof, Current Reform Responsa, Hebrew Union College Press, 1969, pp. 25-29, 46-49.

- , Modern Reform Responsa, Hebrew Union College Press, 1971, pp. 31-36.

### Correlation to Fine Art Representations

Bruno Forsher, "The Master of the Miniature," Israel Philatelist, XX (August 1969), pp. 288-289.

Bernard Picart, Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde, Amsterdam, 1723, opposite p. 125, et. al.

Pucker-Safrai Gallery, Art of Israel (Pamphlet), 1970, p. 12.

Reuven Rubin, Rubin: My Life, My Art, New York, 1968.

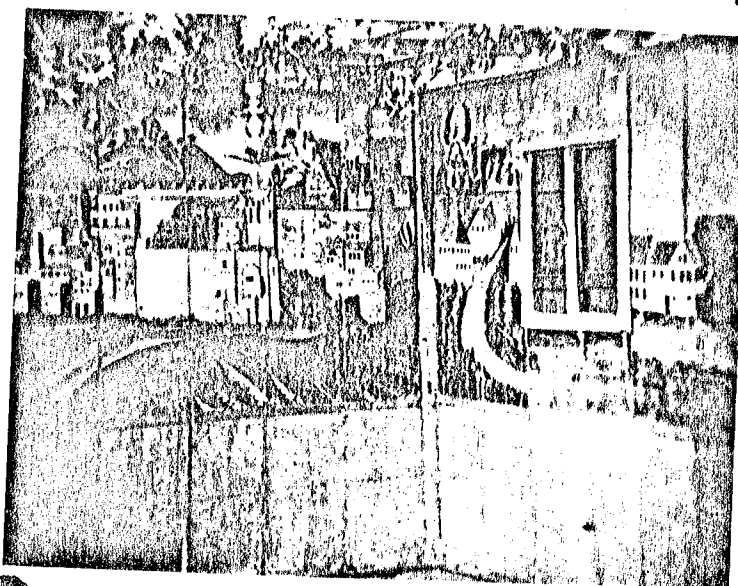
### Correlation to Numismatics and Philatelics

Maxim and Gabriel Shamir, The Story of Israel in Stamps, New York, 1969, figs. 32, 62, 63.

Adolf Reifenberg, Ancient Jewish Coins, Jerusalem, 1969.



Folding Sukkah  
Germany, early 19th  
century  
Manufactured for  
rich Jew from  
Fischach

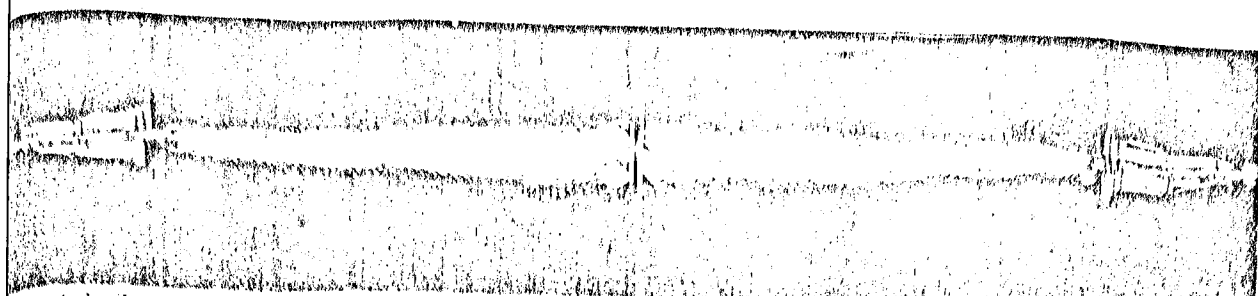


Folding Sukkah displayed above is found on exhibition in the Israel Museum, Jerusalem. At the beginning of Jewish emancipation, a tendency quickly spread among Jews to introduce greater comfort into their home life. The wealth of many German Jews enabled them to build large country houses outside the closed community, and also indulge in pastimes uncommon until then among Jews of Germany, such as horseback riding and hunting. This folding sukkah, made of a series of painted panels, was numbered for ready erection every year. It was especially manufactured for a rich Jew from Fischach, early in the nineteenth century. Many of the scenes painted on the panels depict the owner's house and way of life. Here, on the right, the house is painted in an idyllic landscape. In the central section, the owner had the artist paint an imaginative picture of Jerusalem and the Temple, along with scenes from the life of the community and from the life of the prophet Elijah. In the upper left corner of the right side (near the windows), the Jews receive the Torah on Mount Sinai and the Levites participate in the Temple service.

Bezalel Narkiss, editor-in-chief, Picture History of Jewish Civilization, New York, 1970, p. 188.

Close-up Polaroid photograph from book cited above. Source: F. Natkin.





elongated silver havdala spice container. This is a copy of the braided spice container made of the "leaves" of lulav, and used after Succot to contain B'samin for the Saturday night havdala ceremony. Used by Hungarian Hassidic Jews. Hungary 19th cent.

Lulav-Spice Container  
silver  
Hungary, 19th century

Among the Hassidim in Hungary, the leaves of the Lulav were braided together to form a unique elongated Havdala spice container. So popular did this "Lulav-Spice container" become among Hungarian Hassidim that wealthier Hassidim would have silversmiths fashion Havdala spice containers out of silver made to look as though it had been braided of Lulav leaves.

During their wandering in the desert the people of Israel set up their camps in oases under date palms. The nomads in the Sinai built the booths - the real Sukkot - of dried out fronds of these trees. Even the fibers of the Date Palm were used for tying bundles, weaving baskets, and other useful purposes. Thus, the Date Frond of the Four Species may remind us of that early period in Israel's history when its people lived in the desert and used the products of the Date Palm in their everyday activities.

The lulav is the embryonic date frond, smaller and easier to transport over a distance than the full grown frond. It grows at the very top of the date palm, at its "lev" (heart); the origin of the word. In a later period of its history, the Sages interpreted the date palm frond to have the symbolic meaning of the victory leading to peace.

Michael Kaniel, "The Etrog in Jewish Art," The Jerusalem Post Weekly, 6 October 1971, p. 14.

Nogah Hareuveni, ed., Guide to Neot Kedumim Filmstrip: The Sacred Festival of Sukkot, America Israel Cultural Foundation, New York, 1968, p. 9.

Newspaper Illustration. Source: The Jerusalem Post Weekly, 6 October 1971, p. 14.



Etrog Container  
Silver repousse, walnut form  
Central Europe, 18th century



In Temple times the lulav and the etrog were carried in procession on the Temple grounds once on each of the first six days of the festival and seven times on the last day; all over the world the same procedure is still followed in the synagogue. The lulav and the etrog, often in conjunction with the shofar, became - after the menorah - the most characteristic and far-flung symbol of Judaism.

So far as is known, the earliest representation of the lulav and etrog is on a coin; currently it appears on an Israeli banknote.

It seems that actual containers for the etrog were a late development. When not in use, the etrog remains in that container to protect the stem, which must remain intact during the entire holiday. The commonest form of this ceremonial object is a rectangular box, ranging in style from extreme simplicity to the elaboration of the Baroque. The box has assumed in its outer shape the form of the fruit itself as well, usually featuring a prominent stem. Other shapes of the Etrog box can also be found.

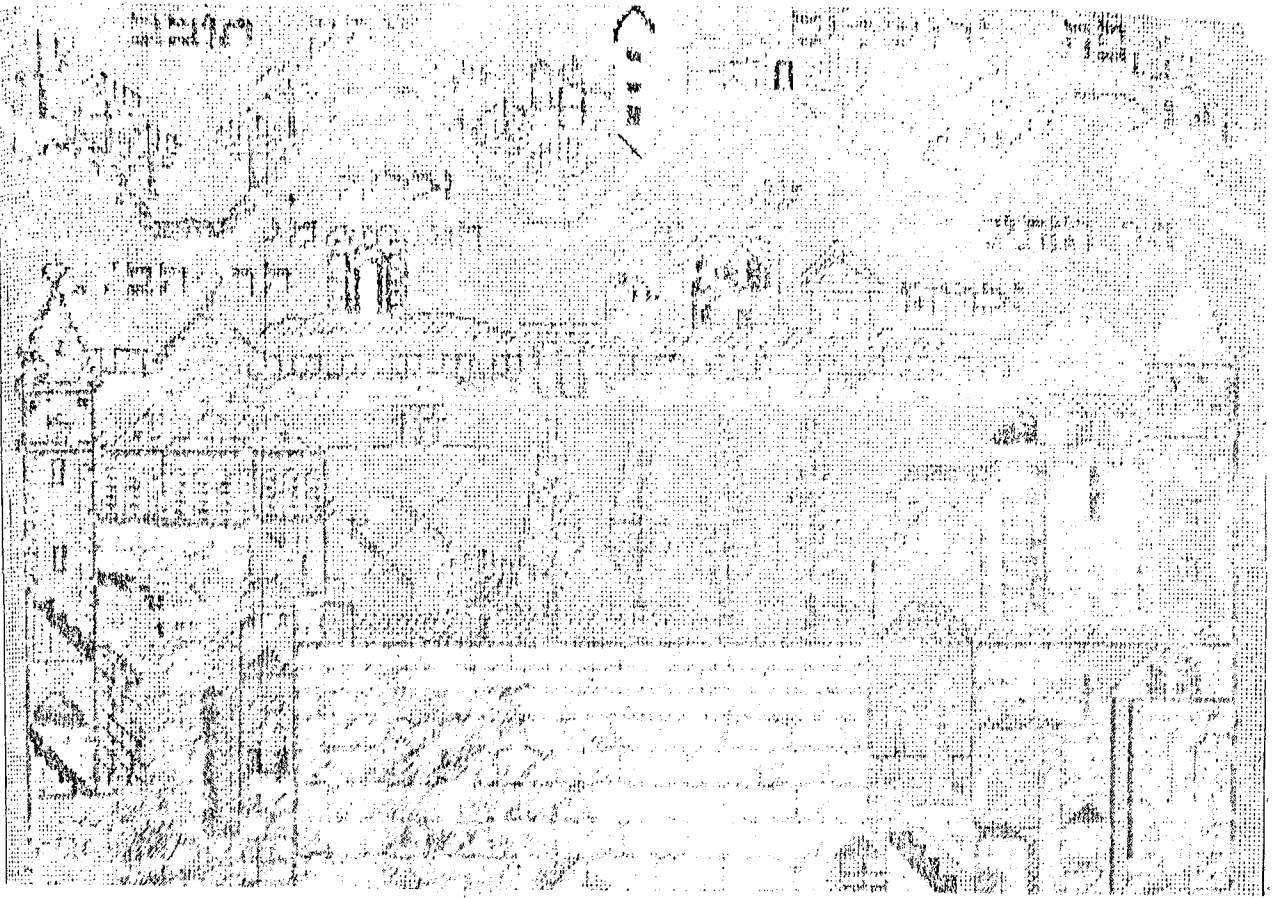
Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 151.

Stephan Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 119.

See: Michael Kaniel, "The Etrog in Jewish Art," The Jerusalem Post Weekly, 6 October 1971, p. 14.

Newspaper Illustration. Source: The Jerusalem Post Weekly, 6 October 1971, p. 14.





Sukkah Decoration  
Paper, petit-point  
Jerusalem, 1895

Aesthetics are deemed important in the observance of every Torah command, in fulfillment of a Talmudic interpretation of the verse in the Song of Moses (Ex 15.2): "He is my God and I will glorify Him." (b. Shabbat 133b) The sages inferred from this that a mitzva must be performed in such a manner that the very performance will, as it were, adorn and glorify God - "Make a beautiful Sukka in His honor, take a beautiful lulav," is how they interpreted the verse.

Despite its austere connotations, the sukkah has always been adorned richly with fruits, flowers and foliage. There were often also other decorations, including tapestries and pictures of biblical figures who were "invited" on successive days as guests. A favorite illustration on these tablets was the city of Jerusalem.

"Sukkah decoration which depicts the Western Wall, the Dome of the Rock and the Al-Aksa Mosque, with the Mount of Olives in the background."

Michael Kaniel, "The Etrog in Jewish Art," The Jerusalem Post Weekly, 6 October 1971, p. 14.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 156.

Newspaper illustration. Source: The Jerusalem Post Weekly, 6 October, 1971, p. 14.





Sukkah Tablet  
Woodcut, hand colored  
17" x 13½"  
Germany, 18th century

Flanked by two guards holding spears pointed at both ends, while their other hand grasps the ends of the crown, is a tablet reading: "You shall dwell in a Sukkah seven days" (Lev 23.42). Below that inscription is the following prayer: "May it be Thy will, O God, and God of our fathers, that Thou causest Thy shechina to dwell among us, and that Thou spread out before us the tabernacle of Thy peace in recognition of the mitzvah of the sukkah which we are observing to proclaim the unity of the name of the Holy One, Praised be He ...."

While the other pictures are balanced they are not exactly the same. The right side pictures I Samuel 17.49 "And David put his hand in his bag, and took thence a stone, and slung it, and smote the Philistine." Underneath that picture is King David playing his harp. On the left side is Samson with the lion: "And the spirit of the Lord came mightily upon him, and he rent him as one would have rent a kid." (Ju 14.6) The characterization of the king under the left picture is not as easily identified. It could be either David or Solomon.

Special tablets, such as this one, were added to the Sukkah to give it a homelike appearance.

Polaroid Photograph. Source: FN from HUC-JIR Museum, Cincinnati





Section of Torah Ark Doors  
(Lower left quadrant)  
Carved and painted wood  
Cracow, 18th century

In the possession of the  
Dor Va-Dor Museum of the  
Chief Rabbinate, Hechal  
Shelomo, Jerusalem

Above the ark doors' carved portions is the following inscription:  
"Be bold as a leopard, light as an eagle, swift as a deer, and  
strong as a lion." Judah ben Tema, who wrote those words, finishes  
the quotation from Pirke Avot with: "...to the will of your Father  
Who is in heaven." This passage serves as an important source for  
the decorations of the synagogue and the Ark of the Law in many  
Jewish communities in Europe.

The lion is depicted next to a tree, with a lulav in the foreground,  
and his paws on what appears to be an etrog container.

Menahem Narkiss, editor-in-chief, Picture history of Jewish Civiliza-  
tion, New York, 1970, p. 153.

Polaroid Photograph from book cited above. Source: Fred Natkin.



Mahzor Lipsia  
Leipzig Festival Prayerbook  
Southern Germany, c. 1300



The Leipzig Mahzor ( MS. V. 1102 ) has the most extensive array of text illustrations, in initial-word panels and margins, for almost every Sabbath and every feast or festival day. The prayers for Sukkot are illustrated by a man holding the prescribed "Four Species," wearing a Judenhut.

The scribe, Menahem, decorated the letters of his name in the textual word MENAHIM by dotting the consonants which spell his name. The same scribe wrote and indicated his name similarly in the same word in the Birds' Head Haggadah. The Leipzig Mahzor colophon is an indication of the time when the Birds Head Haggadah was written due to the latter's lack of a colophon.

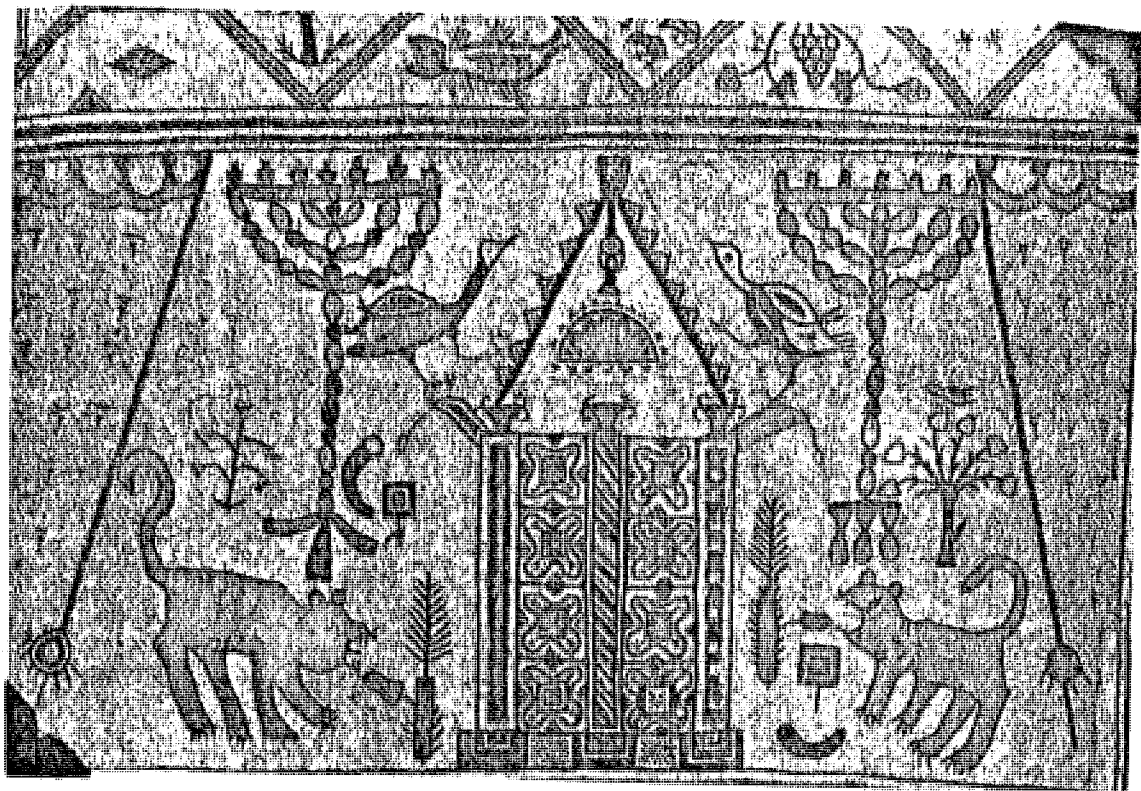
The Jews of Germany did not enjoy the long, settled residence they had experienced in Spain. At certain times in the middle ages, and in certain provinces and cities, they were accepted, at other times and in other towns they were forced to flee. The Hebrew manuscript gives the impression of hasty, hurried movement with its angular, often slanted script. A characteristic of Ashkenazi pictures, not found in Sephardi miniatures, reflecting the life of the Jews at the time is the wearing of the Judenhut, the identifying hat the Jews had been forced to wear in Northern Europe but not in Spain.

U. Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, pp. 32, 33, 96.

Leila Avrin, Illuminated Hebrew Manuscripts, Paper for Library Science Department, University of Michigan, 1964, p. 45.

Newspaper illustration. Source: The Jerusalem Post Weekly, 6 Oct. 1971, p. 9.





Mosaic Floor of Synagogue (Section)  
Beth Alpha Synagogue (Hefzibah)  
Sixth Century

The Beth-Alpha floor, according to the inscription at the entrance, was made in the time of Emperor Justin. It is more likely that this mosaic is of the period of Justin II (565-578) than that of Justin I (518-527), particularly in view of the fact that some of the motifs on the border of the pavement recall those of (non-Jewish) mosaics of the second half of the sixth century at nearby Beth-Shean. The two folk artists who executed the pavement can hardly have been innovators. If in their naive handiwork the system and programme of Jewish floor decoration appears in its richest and most harmoniously balanced form, this can only mean that the system had reached its mature stage before their time.

The panel of liturgical utensils - richly elaborated with two lions, two menorot, and two sets each of lulav, etrog, and incense shovel flanking the Torah shrine, and with curtains framing the entire scene to emphasize its sacred character - adjoins the celestial image on the south side where the Aron ha-Kodesh was located. The images used are set off against this zodiac to introduce into the imagery of the floor a meaningful polarity.

Ernst Kitzinger, Israeli Mosaics of the Byzantine Period, Collins-UNESCO, 1965, pp. 14-15, fig. p. 9, cf. plates 22, 25.

Postcard. Source: Kibbutz Beth Alpha





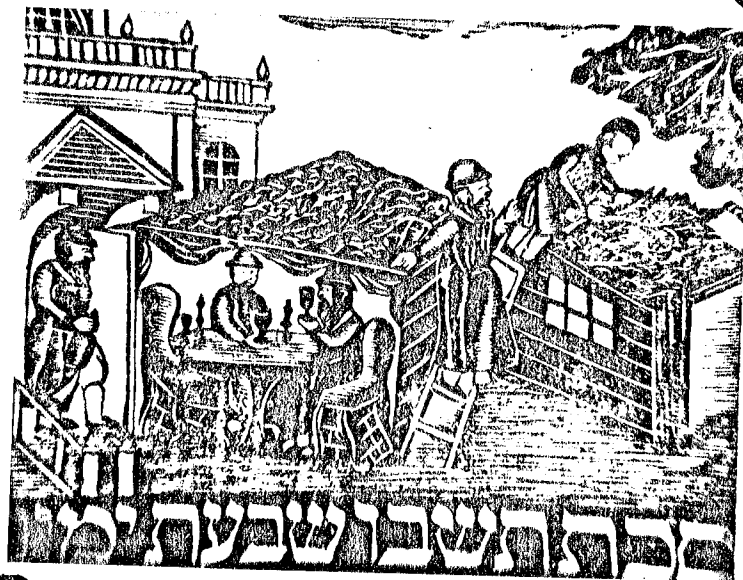
Simchat Torah Flag  
Lithograph, black  
on light blue pa-  
per, framed under  
glass; 5½" x 7½"  
Poland, 19th cent.

"Be happy and re-  
joice on Simchat  
Torah"

sacrifice of Isaac  
is upper illus.

Simchat Torah Flag  
Lithograph, black  
on light blue pa-  
per, framed under  
glass; 6½" x 7½"  
Poland, 19th cent.

"You shall dwell  
in a sukkah seven  
days"

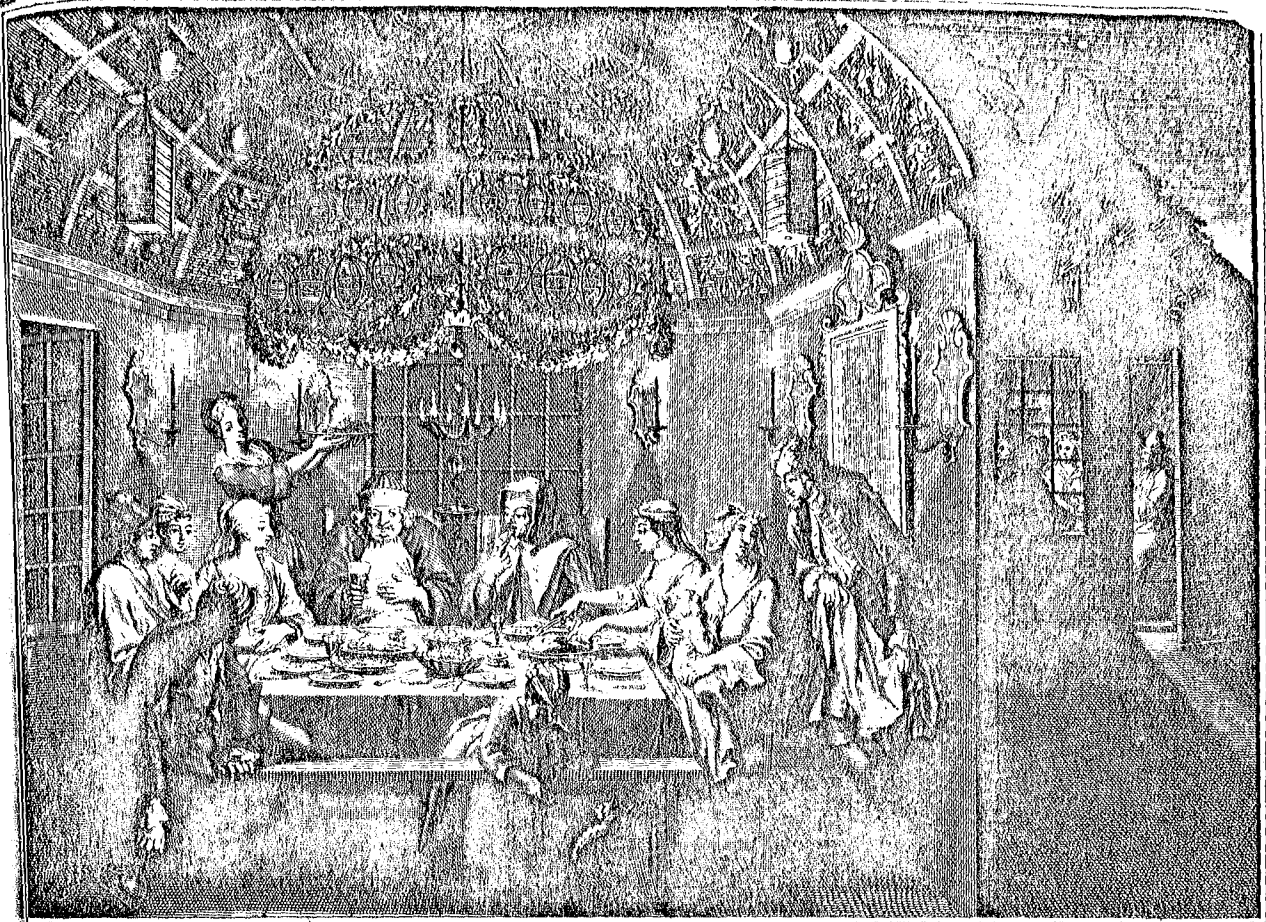


The making of Simchat Torah flags afforded folk artists opportunity for felicitous achievement.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 156-157, figs. 148, 150.

Polaroid Photograph from book cited above. Source: Fred Natkin.





*REPAS des JUIFS pendant la FÊTE des TENTES.*

6

Bernard Picart (1663-1733) was a French designer and engraver. He was born in Paris, and received his earliest instruction from his father, Etienne Picart, and from Le Brun and Jouvenet. At an early age Picart showed a marked facility in the imitation of the great masters, and at age sixteen, he received the first prize at the Academy. In 1710, he left Paris and settled in Amsterdam, where he supplied plates and engravings to printers and booksellers.

Though he was descended from a Protestant family, he had many Jewish friends, and from them derived firsthand knowledge of Jewish customs and holidays. His "Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde" is based on Richard Simon (Simonville)'s (see JE, XI, 374) translation of Leon de Modena's (JE, VIII, 5) work on Judaism in part. The section on Jews contains twenty plates in the original edition, and are among the earliest engravings on Jewish ceremonial/ecclesiastical subjects. In the engraving "Sukkos Meal," the wooden framework forms a dome above the walls. In the center hangs a Sabbath lamp, surrounded by a crown of garlands similar to the harvest crowns which the farmers gave to their lords. Japanese lanterns hang from the roof, and wall brackets holding candles are placed around the room. This characterizes the Jew's love of light.

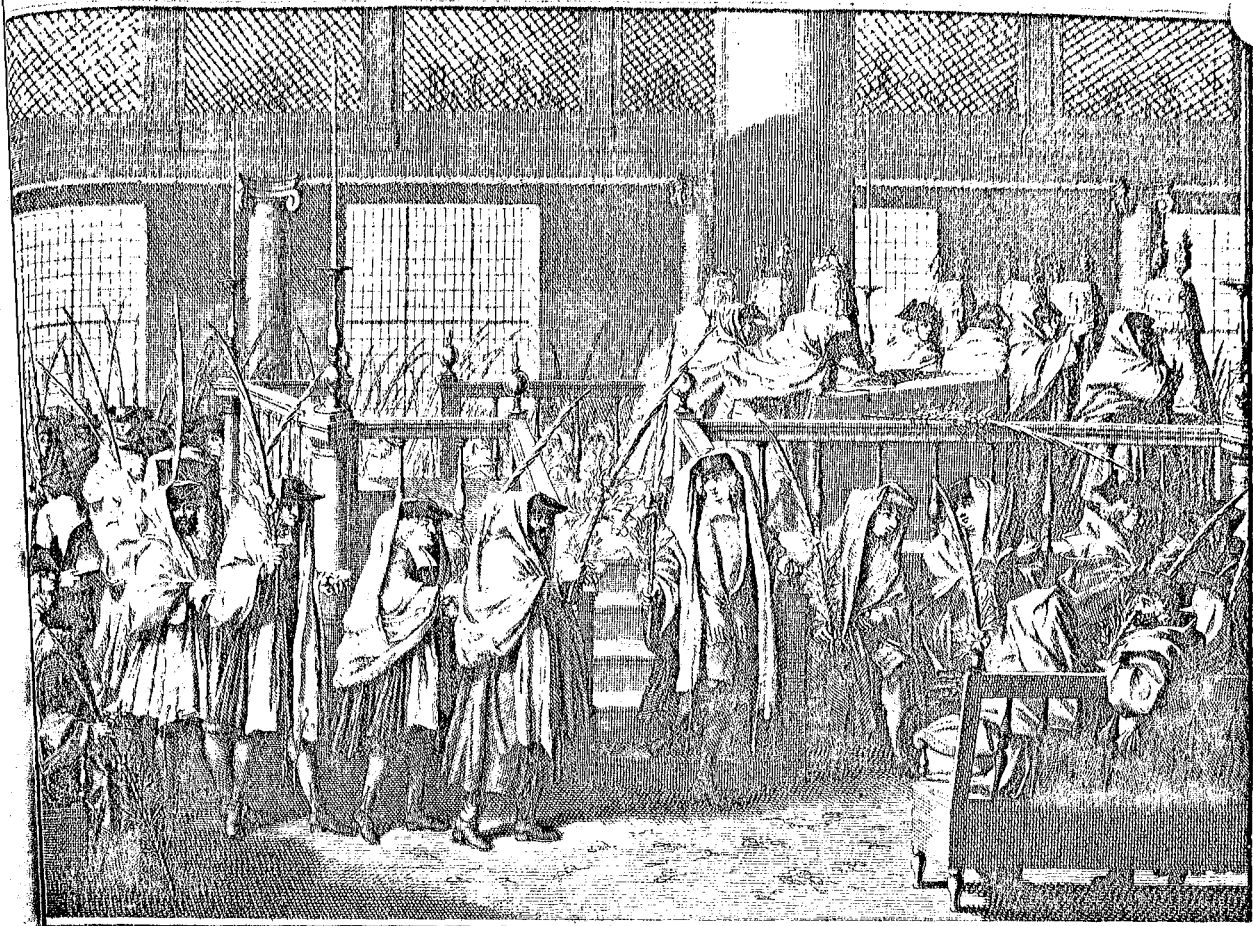
I. George Dobsevage, "Picart, Bernard," JE, X, p.28.

Franz Landsberger, A History of Jewish Art, p. 49, fig. 29.

cf. Abram Kanof, Jewish Ceremonial Art, p. 149, illustration 137.

Reproduction. Source: HUC-JIR Museum, Cincinnati.





*PROCESSION des PALMES chez les JUIFS PORTUGAIS.*

5

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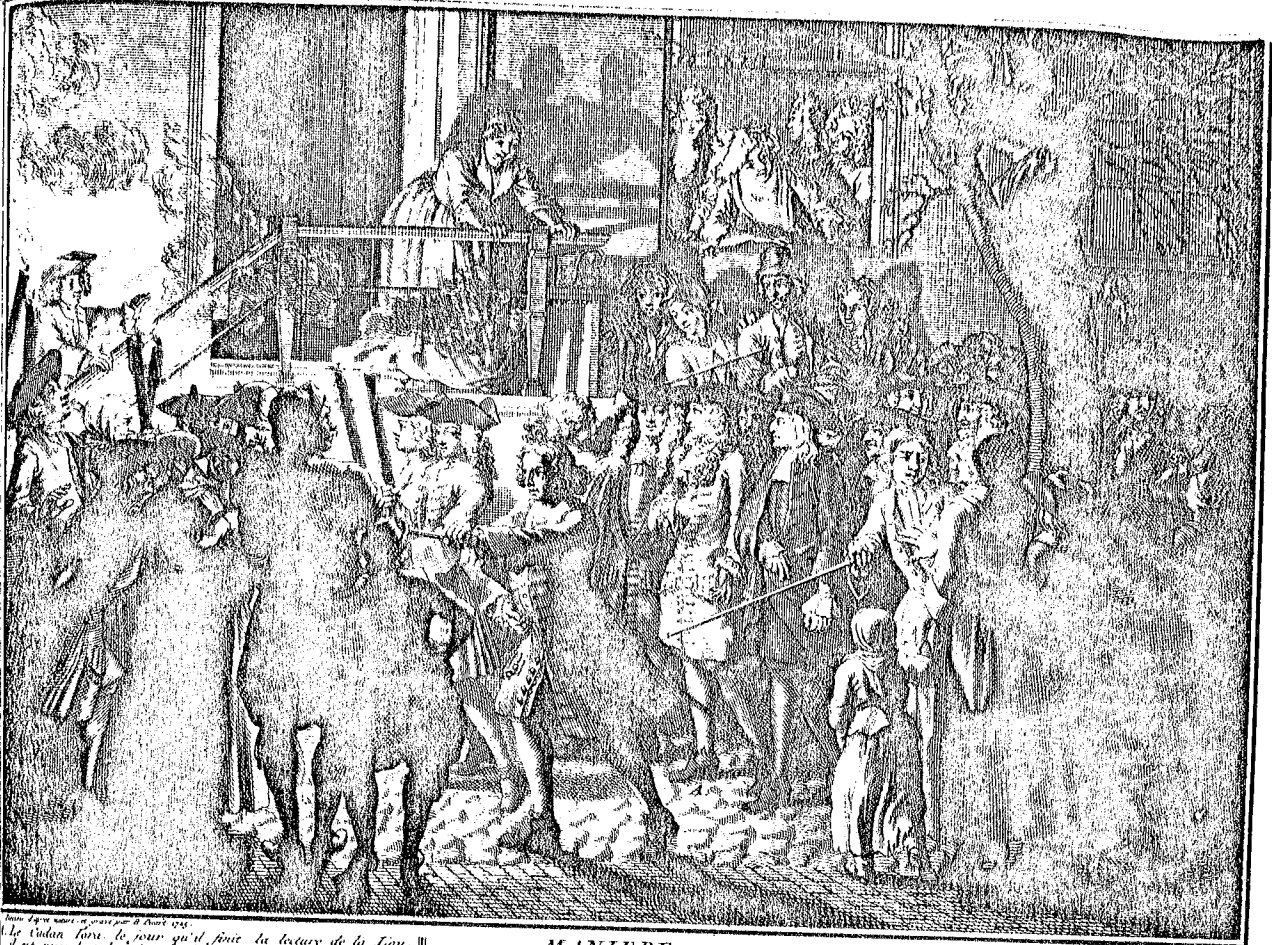
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"Procession of Palms among the Portugese Jews".

1. George Dobsevege, "Picart, Bernard," JE, X, p. 28.

Reproduction. Source: HUC-JIR Museum, Cincinnati.





Le Cadan lors le jour qu'il finit la lecture de la Loy, il est reconduit le soir par le Cadan Bereshit, qui est à sa droite, et un Parnassin à sa gauche, suivi des autres Parnassim, de Princes, et d'Amis, escorté de quelques Sages.

MANIERE  
de conduire les  
EPOUX de la LOY, chez eux.

Et le jour que le Cadan Bereshit commence la Loy, le Cadan lors le reconduit à son tour, dans la même ordre, avec cette différence que le Cadan Bereshit occupe alors la place du milieu.

"The Way of Conducting the 'Husband of the Law' among them" drawn from life and engraved by B. Picart 1725

A. The "Cadan Torah," the day he finishes the reading of the Law is led back in the evening by the "Cadan Bereshit," who is to his right, and a Parnass to his left, followed by the other Parnassin, by relatives and friends, escorted by several Sergeants [at arms].

And the day that the "Cadan Bereshit" begins the [reading of the Scroll of the] Law, the "Cadan Torah" leads him back according to his turn in the same order, with the difference being that the "Cadan Bereshit" is now in the middle place.

Bernard Picart, Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde, Amsterdam, 1723. Opposite page 125 in the first edition of the first volume in the possession of the Klau Library, Hebrew Union College - Jewish Institute of Religion, Cincinnati campus.

Reproduction. Source: HUC-JIR Museum, Cincinnati.

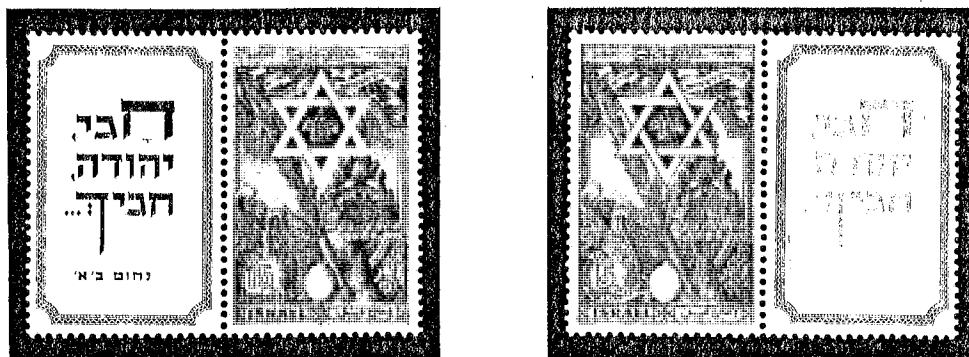




SIMCHAT TORAH — REUVEN RUBIN

Reuven Rubin was born in Rumania in 1893, and immigrated to Israel in 1912 where he is still living. World-renowned painter, for some sixty years he has transformed the ordinary and the temporary into the inspiring and enduring. In the years he has given to his art, Rubin has developed the fluid line and light-filled color which seem to make his paintings take voice and sing. "To paint is to sing,..." says Rubin. Rubin did not gain his knowledge in the universities, nor did he acquire the techniques of painting and sculpture and etching and woodcarving in the academies of art. Like all talented self-taught artists, he instinctively discovered his own laws of composition, his own color palette, and an original style. "I am a Jew and an artist in my own country," writes Rubin, "I feel relaxed and happy there." This feeling is to be found in Rubin's paintings, and distinguishes them from those of most of the Jewish artists. "I paint what I love; my people, my family, my country." His work is rich in imagery. The figures which populate his paintings: rabbis from Jerusalem, sages from Safed, fishermen on the Sea of Galilee - all have something magical in their approach. Safrai Gallery, Art of Israel (Pamphlet), 1970, p. 12. Reuven Rubin, Rubin; My Life My Art, New York, 1968, pp. 11, 213.





Festival Issue 5711 (1950-51)

"Joyous Festivals 5711"

Scott #35, #36 released 31 August 1950

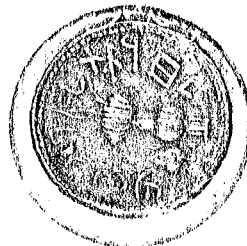
Motif: The four species under a white Star of David

Inscription: "O Judah, keep thy solemn feasts,..." (Nahum 1.15)

Artur Szyk (1894-1951) born in Lodz, was the son of a textile mill owner and a descendant of an ancient family of scholars and sages. While still in Heder, his art work - careful little drawings on the inside binders of his notebooks - came to the attention of the rabbi, who displayed his work. By age 15, he was dispatched to Paris, to study art. Soon he discovered his field: the long forgotten illuminations of the ancient texts. (Illumination is interwoven with the text of a book, while illustration is the graphic explanation of one particular passage of a book. Illumination was too costly to be continued after the invention of the printing press.) Mastering the skill in the execution of miniature paintings, and fancy lettering, Artur Szyk became the leading exponent of this technique in modern times. In 1949, he was one of the few artists to submit a number of designs for consideration by the Israeli Ministry of Posts. The Festival Issue shows an abundance of detail, and microscopic execution of design.

Bruno Forsher, "The Master of the Miniature," Israel Philatelist, XX, August 1969, pp. 286-290.





SHEKEL  
Bar Kochba 133 A.D.

This silver tetradrachm (shekel) replica is of the Second Revolt, that of Bar Cochba, around 133 CE. On the obverse is depicted the front of the Temple that Bar Cochba's followers intended to build. It shows four fluted columns and architrave, with a wavy line above. Within, in the background, is a Torah shrine with shelves and two Torah scrolls. Around the picture, beginning on the right, is the inscription: "Simon" referring to Bar Cochba's first name. The reverse shows a lulav and etrog; with the inscription: "For the Freedom of Jerusalem." The Talmud (Baba Kama 97b) mentions Koziba coins of Jerusalem (Rashi errs in his explanation on what they are), and it is most probable that these are the coins struck on his authority.

The use of the lulav and etrog, symbols of Sukkot, on coins can be seen in those attributed to Simon Maccabi of an earlier period, and it may be pointed out that these symbols are frequently represented in ancient synagogal art. We meet with representations of the lulav and etrog on paintings and mosaics of synagogues, on lamps and glasses. These first and foremost symbols of the feast of tabernacles manifestly express the joy of deliverance. The temple or synagogue on the coin is related to the numismatic art of the period. In the same way heathen images are represented on Roman coins. The positive identification of the form as a synagogue was made by comparing it to the Dura Europa fresco.

A. Reifenberg, Ancient Jewish Coins, 1969, pp. 34, 35, 37, 60, Plate XII, fig. 166.

coin replica. Source: Cokesbury Bookstore



בא ברך קדוה

ENTER · THOU · BLESSED · OF · THE · LORD

GENESIS, 24:31

# Consecration Certificate

THIS IS TO RECORD THAT

\_\_\_\_\_

WAS CONSECRATED

ON THE \_\_\_\_\_ DAY OF \_\_\_\_\_ 19\_\_

CORRESPOND-  
ING TO THE \_\_\_\_\_ DAY OF \_\_\_\_\_ 57\_\_

AT CONGREGATION \_\_\_\_\_

AND ENROLLED AS A STUDENT IN  
ITS RELIGIOUS SCHOOL

\_\_\_\_\_

RABBI

\_\_\_\_\_

SIGNATURE

\_\_\_\_\_

SIGNATURE

up · a · child · in · the · way · he · should · go ·  
AND · EVEN · WHEN · HE · IS · OLD · HE · WILL ·  
NOT · DEPART · FROM · IT ·

PROV. 22: 6



## Objectives

1. Clear up confusion between Menorah and Hanukiah
  - a) Menorah has seven branches was part of Solomon's Temple
  - b) Hanukiah has nine branches
    - 1) Sometimes in form of Temple Menorah
    - 2) Used in the home for this holiday
    - 3) Has art history separate and distinct from Menorah (see Principles)
2. Explain holiday in terms of light
3. Use objects familiar to students to teach more complex ideas
  - a) Use of the student's hanukiot
  - b) Use of Hanukah card representation
4. Relate this holiday to others as to importance, observance, and history.
5. Create an appreciation for the fine art techniques used in design of ceremonial art objects
6. Show how basic form of object has changed in relation to historical time, locality, and demand.
7. Show how home use inspired artistic consideration.
  - a) Not in front of rabbi.
  - b) Object for decoration the year round, but special at holiday.
  - c) Wealth of owner/purchases determined material used in construction.
8. Show how religious law for object created artistic application.
  - a) Law concerned only with number and placement of lights in row.
  - b) Artist concerned with presentation of object within these limitations.
  - c) Limitations do not include use of decoration
9. Show how law concerning placement gave rise to art form.
  - a) Object to be placed on doorpost.
  - b) Way of placement necessitated back, back became decorated
10. Relate forms of ceremonial art objects to world movements in art.
  - a. Different types of design - Baroque, Contemporary
  - b. Different types of form - Modern free form etcetera



## Principles

1. Sign of the time: Hanukiah (Hanukkah Menorah), Dreidle, as well as cards, wrapping paper, et cetera. Picturization of Maccabees can be considered in this area as well.
2. Hanukkah is the Festival of Light ( 11 Maccabees 1.18 cf. Josephus)
  - a. Religious demands for special light fixture
  - b. Light is related to history and experience of Jewish people
3. Hanukkah could be called the Festival of Three Freedoms
  - a. National Freedom - Jews regained control over Israel
  - b. Religious Freedom - Jews able to worship as they wanted
  - c. Human Freedom - All men informed of light of life by Hanukiah
    - 1) Required to proclaim miracle of freedom - Baba Kama V 16
4. Talmud deals with number of lights and their order of lighting
  - a. b Shabbat 21b tells of miracle of eight days of oil as reason for length of celebration
  - b. apocrypha (Story in Maccabees) gives different reason - removal of eight iron spears
  - c. Talmud says these lights are holy - thereby opening practice of using ninth light.
  - d. Dispute between Hillel and Shammai over lights.
  - e. Talmud passage attributes grades of piety for number of lights and candelabra.
5. Shulchan Aruch decrees that to be a Kosher hanukiah all lights are to be in straight, level line - with exception of ninth.
6. History of Hanukiah
  - a. Until 1200 (time of Salomonides) used clay lamps
  - b. Heir of Rothenberg (Tur Orh Chayyim) introduced metal lamp ( he lived 1220-1293 - date of passage around 1290 )
  - c. Two main types of lamps
    - 1) Reflective back type (older type)
      - a) Since hung on doorpost needed back to absorb heat so as not to burn down the house
      - b) Back used for decoration and inscription
      - c) Able to date and locate place of creation by ornamentation.
    - 2) Menorah type ( in use around 1500)
      - a) Reminder of Temple Menorah
      - b) Used by synagogues to kindle lights for strangers and travellers
      - c) Because of Talmudic prohibition (bRH 24a) against 7-branched menorah, yet desire to have Temple object represented in synagogue, form is usually that of Temple Menorah only with 9 branches which is permitted by Talmud.



7. Illustrations on Hanukiah include Judith (Women)
  - a. Apocryphal figure, which is same period as book of Maccabees.
  - b. Judith saved her city at this holiday time.
  - c. Women were most effected by evil decrees, therefore representation appropriate.
  - d. A woman can light the hanukiah and exempt the rest of the household from their obligation to light one.
8. Law stated that no work to be done during the time candles were lit.
  - a. Gave rise to games being played - dreidle.
  - b. Gave rise to artistic depiction of family gathered around hanukiah.
9. Coins issued by the Hasmonean dynasty are depicted on Israeli stamps (Scott #1 of Israel).
10. Cards issued for Hanukkah contain symbolization also of Ner Tamid which was the light that did not go out. See b Men 86a, b Shabbat 24a.



## Basic Activities

1. Hanukkah card collection.
  - a. Delineate the following motifs ( white reference numerals correspond to this outline ).
    - 1) Hanukkah in shape of menorah - curved arms
    - 2) Hanukkah in shape of menorah - one level arm for all
    - 3) Hanukkah with reflective back
    - 4) Hanukkah with Magen David
    - 5) Hanukkah, Amphora (oil container, pitcher), Dreydle
    - 6) Dreydle
    - 7) Ner Tamid (see suggested lecture on the Eternal Light)
    - 8) Judah Maccabee and his followers
  - b. Refer to High Holyday lesson for full activity explanation.
2. 'Show and Tell' of the student's family hanukkah.
  - a. Be able to tell its family history.
  - b. Be able to relate as to basic type.
  - c. Be able to explain any artistic feature.
    - 1) Form of design - Baroque, Rococo, Modern ...
    - 2) Country of origin - Israel, Japan (!), Germany, Holland ...
3. Read Talmudic passage to class and discuss whether we should now follow Shammai. Debate on decision of Hillel. (b Shabbat 21b-23b)
4. Assign student(s) to read sections of L. Yarden's The Tree of Light, Cornell University Press, Ithaca, New York, 1971.
  - a. Report on the history of the menorah.
  - b. Comparison with the Hanukkah menorah (hanukkah).
5. Have students debate which is more meaningful symbolization of the eight lights - miracle of oil or removal of eight iron spears.
6. Creation of class Hanukkah card.
7. Investigation into origin, background, artist, special features of congregational Hanukkah.
8. Erection of congregational hanukkah to proclaim the miracle of freedom publicly. Discussion on advisability of this activity with rabbi, parents, or architect of synagogue.
9. Creation of class museum of hanukkiot borrowed from homes, gift shop(s), et cetera.
10. Report on the articles in the books about Jewish Ceremonial Art with regard to Hanukkah observance.



### Alternate and Supplementary Activities

1. Tour to Jewish museum if possible. Use of material available there to relate to class display of hanukiot.
2. Students acting as "tour guides" about individual hanukiot during class visitation by parents, congregation, or non-Jewish group.
3. Investigation into the archeological remains of menorot.
4. Investigation into the origin of the Ner Tamid and its relation to Hanukkah (see suggested lecture).
5. Investigation into origin of the dreidel.
6. Class discussion of the codes of Jewish law dealing with the holiday celebration. Debate over the demand for the lights to be in a straight line. Discussion of how these laws influenced artists.
7. Investigation into the problem of numismatics dealing with the coins of the First Revolt (Maccabean Revolt). Obtain examples (replicas) of coins for comparison with modern Israeli coins. Use of the stamps of Israel to show the art of the holiday - philatelic investigation.
8. Design of costumes by class for Hanukkah pageant. Art in costume. Investigation into the pictorial representation of Jewish soldiers.
9. Comparison of the various books on Ceremonial Art with view of writing to authors about inclusion or exclusion of certain features, general attitude about article, or request for more information about object depicted. Note, make certain author is still living before writing to him.
10. Discussion with rabbi about the Amygdala link.
11. Use of the Neot Kedumin filmstrip (or slides) entitled "The Menorah and the Olive Branch" NKF-8, 1969, available from America Israel Cultural Foundation, 4 East 54th Street, New York, New York, price \$7.50.
12. Creation of class slide collection from examples brought in by students, with explanatory material to be recorded for future classes (extension of "Show and Tell")



## Notes to the teacher

1. Might be helpful to show what a page from the Talmud, Shulchan aruch, or Apocryphal literature (by this I mean Cuman writing) looks like in the discussion centering around these features.
2. Arrange to have several hanukiot of your own available.
3. Obtain catalogue of any "Jewish book-store" to obtain pictures of hanukiot if real examples not available.
4. Let students touch objects, smell objects, see objects.
  - a. Light candles, then blow them out, so students can smell objects.
  - b. Light candles in darkened room to show whether the art is as important or less important than the light.
5. Be careful of matches, candles, et cetera. Might be nice to have an example of oil burning hanukiah.
6. Make full use of materials students bring in.
7. If using filmstrip, review completely before showing.
8. If creating slide show, or using slides, obtain projector before hand to familiarize yourself with operation and enable full review before showing.
9. Check with rabbi about congregation's response to public candle lighting for holiday.
10. Try to use number eight or nine in presentation (see suggested presentation following).
11. Have all materials available for creation of object before need for more arises.
12. Extra light bulbs, candles, matches always needed.
13. Be flexible, do not get burnt.



## Evaluations

1. Congregational response to "museum."
2. Student's use of material obtained in research projects for other activities: debates, displays, discussions.
3. Student's desire to do further study.
4. Move toward parental activity caused or influenced by students.
5. Inventiveness of student in design. How well he uses materials. Care or pride taken in work. Ability to explain what and why he is using specific object or symbol.
6. Creative use of materials. Changing the Japanese hanukiot into modern American designs with more meaning for celebrant.
7. Rabbi's reaction to class suggestion for external Hanukiah, as well as give and take in discussion between class and rabbi on the subject.
8. Student's guiding of parent(s) in purchase of new hanukiah.
9. Use of the word "hanukiah" over menorah in general class discussion.
10. Growth of card collection, resource collection, and the student maintenance of these objects.



## Bibliographic Correlation

Source of Holiday: Post Biblical Literature, i. e. The Book of Maccabees

- b. Menachot 86a, 89a
- b. Rosh Hashana 24b
- b. Shabbat 21b, 23b

Josephus, Antiquities, III, 6.7

- , Antiquities, XII, 7.7

- , Jewish War, V, 5.5

## General Correlation to Holiday

Kaufmann Kohler, "Hanukkah," JE, VI, p. 226

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 208-236.

Emily Solis Cohen Jr., ed., Hanukkah: The Feast of Lights, Philadelphia, 1937.

## Ceremonial Art Correlation

## Books

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, pp. 22-23, figs. 38-43, plate V.

Hebrew Union College Museum Catalogue, Cincinnati, 1965.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 159-174.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 120-139.

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 124-132.

## Specific Topic: Dreydle

M. Gudemann, "Games and Sports," JE, V, pp. 564-565.

## Hanukiah or Menorah

Franz Landsberger, "Old Hanukkah Lamps," HUCA, XV, 1954, pp. 347-367.

Bezalel Narkiss, ed., Picture History of Jewish Civilization, New York, 1970, p. 176.



L. Yarden, The Tree of Light, Ithaca, 1971.

### Illuminated Manuscripts

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, p. 118, plate 39.

### Synagogue Art: Ner Tamid

Peter Blake, An American Synagogue for Today and Tomorrow, New York, 1954, pp. 160-161

Judah D. Eisenstein, "Menorah," JE, VIII, 494.

Avram Kampf, Contemporary Synagogue Art, New York, 1966, pp. 61, 67, 143, 166, 186, 271.

### General Correlation to Jewish Art

Franz Lansberger, A History of Jewish Art, Cincinnati, 1946. (Description Ner Tamid: p. 28)

### Correlation to Responsa Literature (and its attitude toward art)

Solomon Freehof, Modern Reform Responsa, Hebrew Union College Press, 1971, pp. 86-90.



suggested Lecture on Hanukkah Art using some of the principles outlined in the first part of that textual section

Every year at this time we say the blessings, light the candles, and recall the deeds of the Maccabees. Special games, special treats, and even special gifts of money are associated with this holiday. However, there are eight different kinds of light cast upon this holiday which reflect not only on our history and traditions, but our life styles and attitudes toward life. At this holiday we find identity, continuity, culture and art, family feelings, joy, divinity of man, divinity of God, and the light of life. The light is in our past, present and future.

The first light that is cast upon this holiday is that of history. We recall the deeds of the Maccabees which led to religious freedom and national independence for our people. Whether we identify the holiday with a "feast of lights (Josephus, Antiquities, XII, 7.7)" or a "Festival of fire (II Maccabees 1.18)" and delve with the historians into whether those expressions referred to lamplight or flames is not as important as the identification we have with the Maccabees. Our historic identity tells us that to save what we value we must fight. This is the miracle of the holiday: without its history we would have no identity.

The second light is that cast by the earliest Jewish traditions. They preserved the light of this holiday in the Mishnah and the Talmud. They record the earliest traditions which we celebrate even unto today, and show how even then there were differences of opinion. In



tractate shabbat (21b) we read: One light a day in each household is required as a minimum observance. A further extension of that principle was one light a day for each member of the household. The third, and final, enunciation concerning observance was eight lights a day for each household or eight lights for each member of the household. This third way involved two possibilities: either as the School of Hillel taught, beginning with one light and increasing to eight, or, as the School of Shammai taught, beginning with eight and diminishing to one. Our practice of lighting candles today dates back to the opinion of Hillel. From the historical event of the year 168 BCE, to the time of Hillel around the year's 30 BCE to 10 CE, to the present we have a sense of continuity. Without our tradition we would not have continuity.

The third light that is cast upon this holiday is that of art. In the year 1200 (CE), Maimonides still used a lamp of clay similar to the one suggested by Hillel. The artistic continuum changed one hundred years later with the introduction (or mention) of metal hanukiot (Hanukkah menorot). This third light cast in the thirteenth century presents us with a reason for the structure of some of the hanukiot. Because the hanukiah was to be hung upon the door lintel opposite the mezzuzah according to the ritual law, a backpiece of metal was designed to absorb the heat so that the house would not burn down! This backpiece was then used by the artists of the day to fashion meaningful ornaments and to inscribe texts. The decoration was dependent upon the location and erudition of the craftsman. It is possibly to date, and identify the country of



origin by the designs used.

A second type of hanukiah has an artistic tradition which dates to the times when the Temple was standing. Unlike the seven-branched Temple menorah, which has an interesting origin itself, this was an eight or nine-branched menorah. It served in the synagogues as a reminder of the destroyed Temple in Jerusalem which had played such a role in this holiday; even to the fact of standing to the right of the ark (South) as the seven-branched menorah did. It was kindled for the benefit of strangers and travellers who did not have a chance to light their own Hanukkah menorot.

The love that was spent on the decoration of a simple light-holder elevated this religious object to a thing of beauty and reflected on the culture of the age. Without this craftsmanship, we would have less or no art and beauty in the holiday.

The fourth light cast on this holiday takes us to the present. It is the light cast by the family, rather than that of history, tradition or art. Everyone is enjoined to participate in the holiday. Even children if they can say the blessing light their own menorah for Hanukkah (hanukiah). Our friends of "Woman's lib" can take note that in the sixteenth century, women lighting the candles on the hanukiah, exempted the rest of the family from this joyous duty. However, women - which meant that children and men as well - were not allowed to work while the candles were still burning. To pass away this short period of time came the institution of games, riddles, and perhaps the exchange of gifts. This light cast upon the family brings them all together for a short time to fulfill a



religious obligation. Without the family injunction, the candles would be alone, and the people would be alone.

The fifth light cast upon this holiday is that of song. The religious feasting is not complete unless it is accompanied by songs and hymns. The melodies old and new bind the generations together, tie the ideas of the holiday to a tune which then takes on added meaning, and bring another aspect of joy to the celebration. The joy of music lingers after the lights have gone out, and does not have to stay in that one spot, or even at that time. The recalling of the melody brings happy associations quickly to mind. Without the music there would not be this joy.

The sixth light cast upon this holiday is that of blessing. Three blessings are said on the first night: "Who commanded us to light the Hanukkah light," "Who performed miracles for us," and "Who brought us to this day." These blessings move us to a higher plane of thought, and add the light of divinity. It elevates man, for by the simple striking of a match, he is reminded of a religious obligation. It elevates man to the rest required by religion; a light of rest instead of illumination, or flame for work or food. The dignity of man is that he can rest in this light. The divinity of man is that he does rest. Without these blessings, there would not be this rest.

The seventh light cast upon this holiday is that of holiness. After the lighting of the candles, accompanied by the preceding blessings, the ritual states "these lights are holy." These lights are separate from those used for illumination, work, or cooking. They are holy, and the Hebrew word "holy" means set apart,



separate. The holiness of the lights takes us to an even higher plane, as they are symbolic of the Divine holiness, and the Divine spark within us all. Just as one candle can light the others without losing its brightness, the Divine spark can light the soul of man without diminishing itself. The light cast upon the holiday speaks of a future; if not in our days, in that of our children. Without this light of holiness, we would have no future.

The eighth light cast upon this holiday is that of liberty of life. The sole object of the lighting of the Hanukkah lamp was not the lighting of the house within; but the illumination of the house without for passers-by to see. Accordingly, the lamps were originally set up on the door lintel. They proclaimed not only the miracle of eight days of oil. They proclaimed the miracle of survival of a people who treasured these lights and their liberty. The light of liberty was not exclusive for use by Jews, but it shined forth from the doorways and windows for all men. We treasured this liberty so much we wanted to share it with the rest of the world. Its light meant life. Life and light become so close in our tradition that they are used interchangeably. In this world of strife, the light of life and liberty must still shine forth, and especially at this time. The lesson learned over two thousand years ago must be heeded or repeated. Without this liberty no one can be. ... Without that light which we have gained for all mankind from our experience life would be less meaningful.

Without history we would have no identity.

Without tradition we would have no continuity.

Without craftsmanship we would have no art or beauty.



Without family we would be alone.

Without music we would have no joy.

Without blessing we would have no rest.

Without holiness we would have no future.

Without liberty we would not be.

As we look upon the tapers of Hanukkah or its menorot let us be thankful for all that its light means to us and to everyman.

\*Bibliographic reference to the material used are to be found in the bibliographic correlation section.



Suggested Lecture on the Eternal Light, Ner Tamid, using some of the principles outlined in the first part of this textual section

A family of three came into the sanctuary for a tour. I was to lead. Each member asked me a different type of question about the Eternal Light, the Ner Tamid, hanging above the Ark.

The husband was interested in the question of the history of the object. I proceeded to answer that it was prescribed in the Bible as a part of the sanctuary in the wilderness. I told him that the rabbis conceived of it as a part of the seven-branched menorah in the Temple, relating a tradition in the Talmud (Men 86a, 89a) how every evening each of the seven branches was filled with an equal amount of oil. Though the quantity was small, just the equivalent of the liquid of three eggs, it was considered sufficient to last the longest winter's night. By a miracle, the oil in the center light continued to burn until the following evening, when it was used to kindle all the other lights. It was this center light that was considered to be the Ner Tamid, or was associated with the Ner Elohim, the Light of God, found in the book of Samuel (Sam 3.3). The continuous burning was taken to be a sign of the Divine presence; that is to say, the eternal watchfulness and providence of God over his people. I also explained that the Talmudic tradition about Hanukkah (Shabbat 21b, 23b), centering around the miracle of oil, seems to be an extension of this miracle. I felt something missing in my explanation, but could not put my finger on it.



The wife was interested in the question of art. I listened carefully, then answered: Originally, I told her, it was viewed by the rabbis as a standing lamp; but, in Hellenistic times, lamps consisting of glass bowls which were hung from chains became popular, and as so often happens, they were then adapted for religious purposes. I pointed out to her that while there is no rule concerning the placement, number, or form of the Ner Tamid, in the earliest Ashkenazic examples of the 17th century we find it made of clear green glass, kept level by an ornamental armature, over the Ark. How the artists of that time enjoyed great freedom in determining the shape and material of the armature is carried over to our day by the multitude of artistic expressions, I explained. How the design of the Eternal Light varied according to the country in which it was produced was also mentioned. I described one modern design which shows two angels holding the flame; the light is sheltered between their folded wings. Another modern attempt is a winged lyre, whose strings recall the design of the tablets of the law.

The child interrupted any further explanation by asking how the eternal Light is lit. I answered that now it is lit either by gas or electricity.

He looked at me and asked: "Mister, what happens if the light goes out?" I quickly explained that it just goes to show the impermanence of man's creation. A light bulb does not last no matter how well it is made - but God's creation is still with us.



It was a sufficient answer and he was satisfied with it. I was not. Thinking about my tour and my answers to their questions, I realized how I had concentrated on the external features of the light. The history, art, and technology are important questions, but not the religious questions behind the whole idea.

I could imagine myself back in a Midrash class with Professor Mihaly, reading: " 'You pushed him away with a broken straw.' What does this mean, Mr. Natkin?" "He is asking for a Biblical proof text to back up his argument and logic." I found the text that I was looking for in Exodus 27.20 : "And you shall command the children of Israel that they may bring unto you pure olive oil beaten for the light, to cause a lamp to burn continually." The Torah text provides the religious answers to the questions of the family on tour. The content of the passage, the content of the lamp, is comparable to the content of the faith of Israel. Indeed, the light becomes a supreme symbol for Israel in its role as the light to the nations. It reflects the statement: "For the Commandment is a lamp, and the Torah is a light." ( Pr 20.27 ) What contributes to the internal effectiveness of the light is the three features of the Biblical passage: pure (purity), olive oil, and beaten for the light. These are the elements which make the light burn even brighter.

The purity is the first aspect. To be pure in the Biblical sense is bright and shining. In the Talmudic passage which told of the miracle of the oil, the rabbis define the Hebrew word as "Nothing else but clear." This means as clear, bright, shining



as the lights in the heaven, as the stars seen in Israel on a desert night. The clear substance is mentioned by Franz Landsberger, the Jewish art historian (A History of Jewish Art, UARC, 1946, p. 28), in talking of the Ner Tamid: "Lifted high above the congregation, the clear substance and open flame seems to inspire religious feeling, the uplifting of the soul toward God."

Pure is free from blemish, undiluted, untainted by foreign elements. Yet, pure is also according to the Biblical sense "clean in God's sight." This refers to a mode of action and a mode of life. An Aggadah (Makkot 24a) speaks of the process of refinement to achieve purity, not in oil, but in commandments. Rabbi Simlai distilled the 613 commandments into one, quoting the verse from Amos (Am 5.4) "Seek Me and Live." To this Rabbi Nahman b. Isaac demurred, saying "Might it not be taken as 'Seek Me by observing the whole Torah and live?' " He suggested a verse from Habakkuk (Ha 2.4) who came and based all the commandments on one clear, pure principle: "The righteous shall live by his faith." Pure refers to this faith as the mode of life mentioned in the Biblical understanding of the word.

This faith rests upon three things, according to the Mishnah, upon the Torah which is a light, upon worship which is a light in the individual, and upon the faithful concern for the needs of our fellow humans which is recognizing the light in others. In the Kabbalah, each man has a pure spark of God within him which is responsible for religious enthusiasm. This spark is the internal purity, the clear transparency and honesty which one can see in man. By having this faithful concern for our fellow man we help



keep the purity of the spark within him and within us. This is an answer to the question of the husband - our faith, our way of life is in the Eternal Light - this is its history.

The second aspect is olive oil, which is the symbol of the land of Israel where these trees grow as a symbol of age, strength, and eternity. How much more fitting an oil for an Eternal Lamp than the oil from a tree which is considered eternal?

The olive is considered a measurement of size. It is the smallest quantity that can be considered. The insignificance of this amount is transformed and uplifted, just as the insignificant amount of oil in the menorah was transformed. The individual olive contributes its small quantity of oil, yet it helps make oil which lasts. The oil is the clear liquid that comes from the olive without any pressure being applied. It is as if it were offering itself.

The individual Jew makes his small contribution, to the light of religion, freely, without pressure, yet, when added to the contribution of other Jews it forms the small amount equal to the miracle. Everyone has that contribution to make, and the smallest contribution, perhaps, is that last necessary amount. Each olive, each person, has just a small amount that he could give, but it is needed as much as the others. It is difficult to obtain it, perhaps pointing to the third aspect of the Biblical phrase. This is the religious answer behind the question of the child: "How is it lit?" It is lit by the contribution of the spark of each person.

The last aspect is the most difficult for me to explain or teach. Beaten for the light is the last aspect of the quotation. The Midrash says that just as oil is improved only by beating, so



Israel is brought to repentance only by suffering. There is an inversion of what one would naturally expect. Why beat the righteous, the good?

The rabbis explain it as "the afflictions of love." There are many examples besides the beating of oil in our tradition to explain this point. R. Jonathan said a potter does not test defective vessels because he cannot give them a single blow without breaking them. Similarly, God does not test the wicked, but only the righteous. R. Jose b. Hanina said that, when a flax worker knows that his flax is of good quality, the more he pounds it the more it improves and glistens; but if it is of an inferior quality he cannot beat it at all without its splitting.

The "beaten" refers to the individual Jew as well as the Jewish community and its historical experience. The art showered on the synagogue was to make one place beautiful in ugly times. The art was given expression at the times of oppression as a release. The art in the armature of the Ner Tamid was a statement of belief in survival. The individual Jew in his artistic attempt could not be haughty. He could only be humble.

In a growing world like ours, only when the old self is beaten, crushed, and broken can a higher self emerge. Only if we forget the petty arithmetic of our private life and go and assume the burdens of others do we rise to a higher life. This is difficult.

It says in a Midrash: "If a person makes use of broken vessels, it is a disgrace for him, but the vessels used by the Lord are precisely broken ones, as it is said: 'The Lord is high to the broken



hearted, who healeth the broken in heart. ... the sacrifices of God are a broken spirit; a broken and contrite heart, O God, Thou wilt not despise."

The experience, the humbling experience, of individual and community, brings the whole of Israel together. Beaten for a light - to shine - to call as a beacon in dark hours. To be a light unto all nations. This is the reason that the Eternal Light is lifted. It lifts the heads of those who are beaten and is a beacon for them.

To realize that, just as oil is improved by beating, so Israel is brought to repentance only by suffering does not offer the entire answer. That we must, as individuals, give of ourselves to the point of involvement in suffering - almost as a woman in labor - helps take some sting out of the suffering.

Behind the question of the woman is this answer - a woman can feel this answer perhaps much better than a man, art is from suffering.

The oil, the light is for us! It says in the Talmud (Ben 86b): "Command the children of Israel that they may bring unto you pure olive oil beaten for the light." R. Samuel b. Nahmani said 'unto you' but not 'unto Me' for I, the Lord, am not in need of that light." However, we are in need of that light. It serves us as a symbol. We contribute to it. It reflects the light in our hearts. It reflects the light of God, that spark within us.

The light is for us! The light comes from the history of faith in the questions of all the husbands and fathers. The light comes from our contributions, both individual and communal, which sees that it stays lit by the spark within us, to answer the questions of the children. The light comes from the involvement in suffering



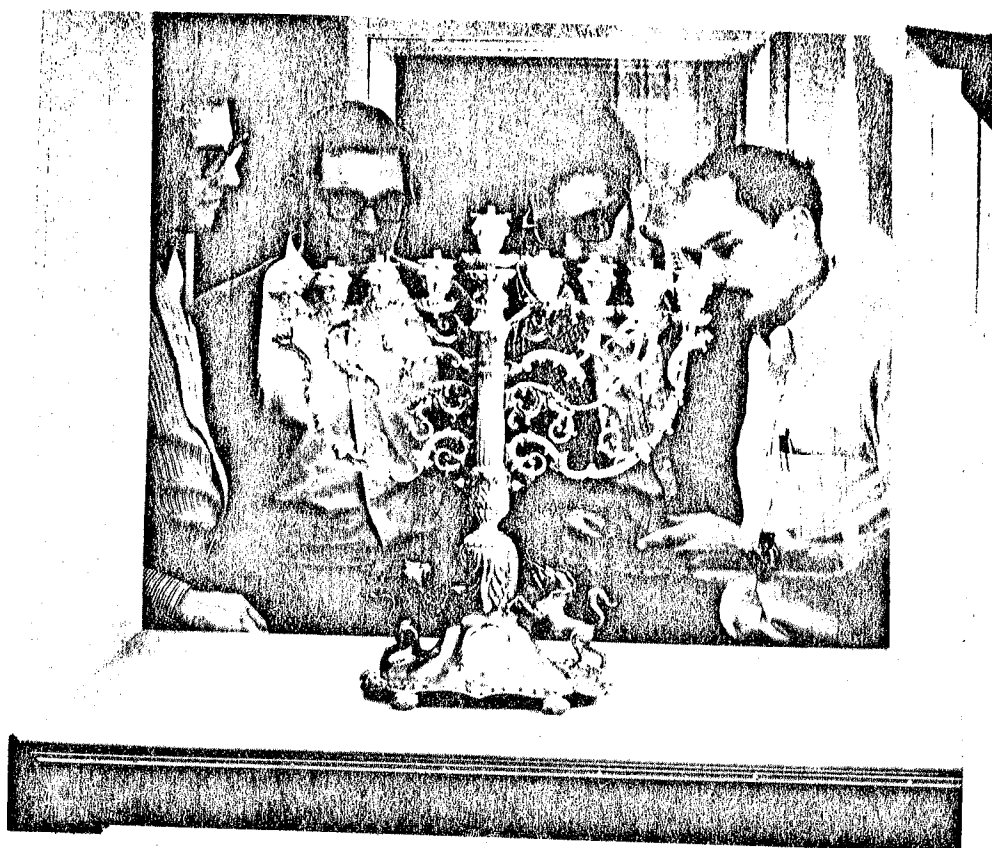
in the questions of all the wives and mothers. The internal reason for the light is us. It is for us.

We can look at the external feature of a hanging lamp, knowing it dates back in our history to the Hellenistic times, ... the artistic expression to the times of oppression, ... the modern form to the cultural influences around us ... but we need to look in what goes into the light, what is inside the light, to see the purity ... to see the olive oil ... to see the beaten character to realize why the light is so bright over the Ark. In answer to the child's question: The light over the Ark might or might not go out, but the Eternal Light is within us and will never go out.\*

\* Delivered as the Chapel Sermon, February 21, 1972, Hebrew Union College - Jewish Institute of Religion, Cincinnati Campus.

Note: Midrashic quotations and inspiration for material used in this aspect is from Henry Slonimsky, Essays, Hebrew Union College Press, 1967. Other bibliographic references are included in the bibliographic correlation section.





# Chanukkah Lamp

Silver

Frankfurt-am-Main, Germany circa 1840

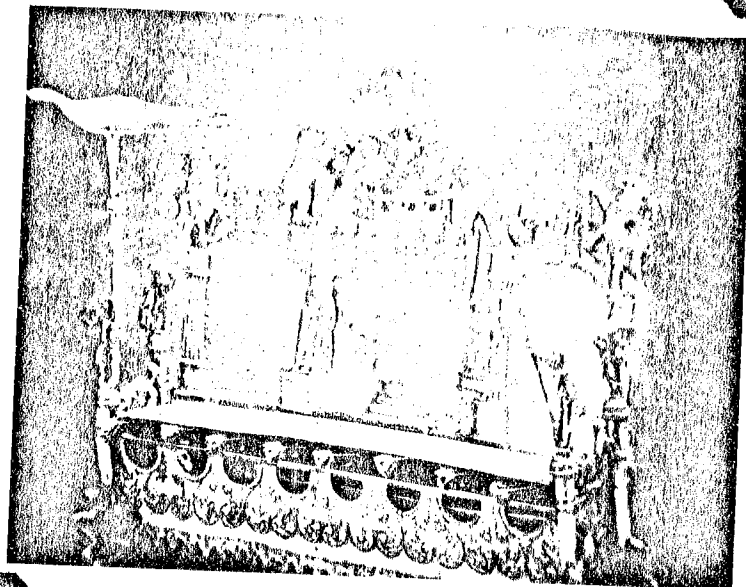
Silberwarenfabrik J. H. Ph. Schott Soehne

This lamp was made for the House of Rothschild, whose coat of arms is at the base of the lamp. The family Rothschild was raised to baronial rank in 1822 by the Emperor of Austria. Its escutcheon has in the first quarter an eagle, in reference to the imperial and Austrian coat of arms. The second and third quarters have the family symbol - a hand grasping five arrows, in order to indicate the unity of the five Rothschild brothers. The fourth quarter has a lion rampant, alluding thereby to the Hessen Electoral Court. In the center is the Judenhut (the Medieval Jews hat) alluding to the Jewish origin of the house of Rothschild. Flanking the stem of the lamp are the lion and the unicorn, the combined symbols of the British crown. HUC-JIR Museum Catalogue, 1965, Item 5.

Source: HUC-JIR Catalogue 1970-71/1971-72, p. 104.



Chanukkah Lamp  
Silver, gilt  
Poland, 18th century



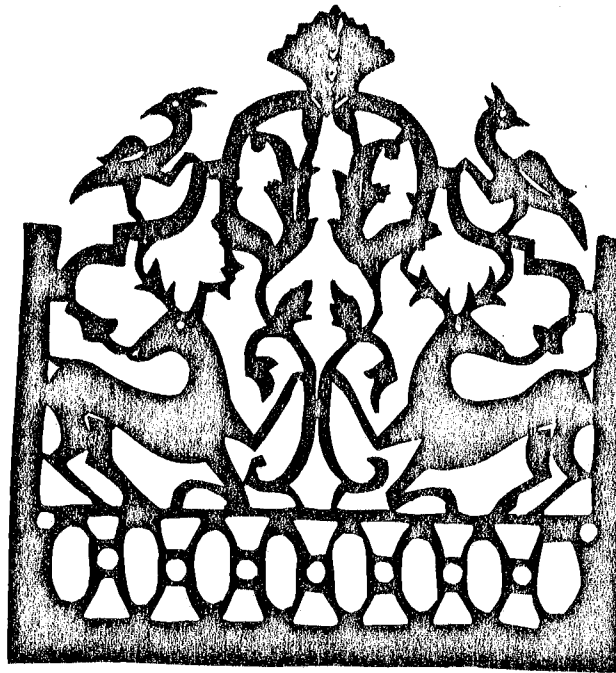
While the form and use of the candelabrum are typically Jewish, the motif of the two-headed Polish eagle and the filigree ornamentation are basically Polish Baroque.

Judith is seen brandishing the sword with which she cut off Holofernes' head on the pedestal on the left side of the object. Jewish legend loved to connect the heroic deed of Judith with the Maccabean story according to Kaufmann Kohler ("Hanukkah," JE, VI, p. 226.).

Szabolcs Barkiss, editor-in-chief, Picture History of Jewish Civilization, New York, 1970, p. 176.

Polaroid Photograph from Barkiss, location cited above. Source: Fred Watkin.





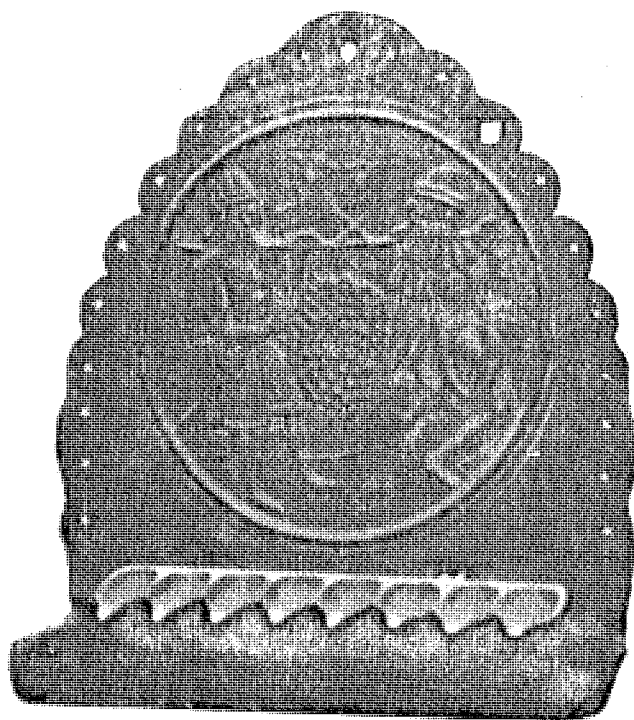
Chanukkah Lamp (Reflector)  
Brass with cut out decoration  
Poland, 18th century

The backpiece of the bench-type of Chanukkah lamp lends itself especially to decoration. The most frequent design seen is that of the seven-branched menorah. Birds, often in association with partial representations of the Temple or the portals of heaven, remind us of the "souls" sitting in joyous attendance on the Almighty. Stags represent the glory of the Temple, or a creature "which dwells in high places," and symbolizes spirituality. Flower designs, the Tablets of the Law guarded by lions, and miniatures of Moses and Aaron are also common.

Abram Kanof, Jewish Ceremonial Art, p. 163, cf. fig. 156.  
Stephan Kayser, Jewish Ceremonial Art, p. 131, cf. fig. 140.

Postcard. Source: Mishkan Leomanut, Museum of Art, Ein Harod





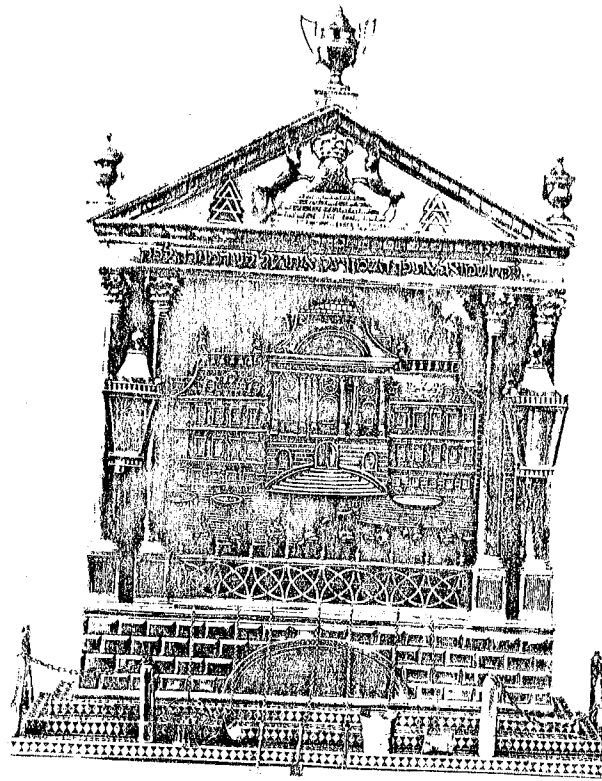
Chanukkah Lamp  
Brass, hammered with cut out work  
Holland, 18th century (?)

Simple Roman and Byzantine clay oil lamps probably served as the earliest Chanukkah lamps. In the later Middle Ages, the most common type of Hanukkah lamp developed which has maintained itself, with variations, for centuries. This was the bench type oil lamp, having a triangular back. These were first hung on the left doorpost of the house. In different countries variations of the back parts soon began to appear, not only in form but in decoration also. A drip pan was added under the oil burners and sides were added to the back parts to allow the lamp to be placed on a table or window sill.

MUC-JIR Museum Catalogue, 1965, item 11. (Description source)  
cf. Abram Kanof, Jewish Ceremonial Art, p. 160, figs. 154, 164-6.

Postcard. Source: Miskan Leomanut, Museum of Art, Ein Harod





SILVER CHANUKKAH LAMP  
GERMANY-1814

Chanukkah Lamp  
Silver, gilt  
Southern Germany, 1814

On the bodies of the stags is the Hebrew name Samuel, thereby indicating that the owner's name may have been Samael Hirsch (stag). Below the stags is the Hebrew inscription, "Then Samuel took a vial of oil and poured it on the branches on the lampstand" (I Samuel 10.1). The dots over the Hebrew letters add up to the year 1814, the year in which the lamp was made. On the base, surrounded by a half circle, are the three benedictions to be recited before kindling the eight lion-shaped oil containers behind the balustrade above. From the balustrade hang seven implements which are used for filling and trimming the lamps. The three interlocking triangles may indicate that this lamp may have been made for a Jewish Freemason.

Silver lamps utilizing architectural forms, such as this classical building with columns and pediment, begin to appear in Eastern Europe and Germany in the 18th century.

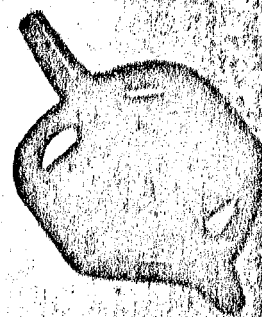
HUC-JIR Museum Catalogue, 1965, item 3.  
cf. Stephen Kayser, Jewish Ceremonial Art, p. 120.

Postcard. Source: HUC-JIR Museum, Cincinnati.



Dreydle  
Wood, height 1 $\frac{3}{4}$ "  
Poland, 18th century

179.  
Hanukkah dreidel. From Poland,  
eighteenth century.  
Wood, height 1 $\frac{3}{4}$ ".  
Initial letters of  
"A great miracle occurred there."  
Jewish Museum, New York.  
Mintz Collection



The Mishnah, the Talmud, and the Midrash mention dice, checkers, and pigeon-racing as games practiced during the time of their writing. These amusements; however, were considered disreputable, and indulgence in them disqualified a person as a witness. The increasing seriousness of the conception of life banished games and diversions, only those being permitted that stimulated thought, as riddles and questioning of Bible passages. In the Middle Ages, when the Jews came into more frequent contact with other peoples, they adopted the games of the latter, especially chess, which has produced an extensive literature. Other games, such as "straight or crooked" and "black or blade," were acquired in the same way. The Jewish synods, rabbinates, and magistrates, like the Christian municipal authorities, issued ordinances against the increase of games of hazard. (See Leon de Modena's history for an interesting insight on rabbinical opinion on the subject.) These games; however, were permitted as an exception on the intermediate holidays and on Hanukkah, on condition there were not played for money. In Germany, Austria, and Poland "trentle" (from the German "drehen" = dreydle) had its origin, being played with a revolving die, on the four sides of which the letters "g" (= "ganz" = "all"), "h" (= "halb" = "half"), "n" (= "nichts" = "nothing"), and "sh" (= "shtell" = "put" or "add") are marked. A different ordering of the letters gives the Hebrew sentence: "A great miracle occurred there." In Israel, one letter is changed, the "sh" to a "p" so as to have the sentence read: "A great miracle happened here."

E. Gildemann, "Games and Sports," JE, V, pp. 564-565, fig. p. 565.  
Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 174, fig. 179.

Polaroid photograph from Kanof, location cited above. Source: Fred Natkin.



## Hamburg Miscellany

A miscellany of prayers for the whole year, haftorot, hagadah, dirges, and prayers for ceremonies such as circumcision and marriage, plus a calendar. Vellum, 205 leaves, 11 7/8" x 9"

Square Ashkenazi script  
Germany (Mainz?), circa 1427



These two miniatures illustrate a piyyut for Hanukkah. In the top one, Hannah is lamenting for her sons who were killed for refusing to obey the king's order to bow to his idols. Her youngest son is standing bound in ropes next to the king, who is holding a ring. According to legend, the king threw the ring in front of the idol and asked the child to pick it up which would have simulated bowing in front of the idol. In the bottom miniature, a jewess is immersing herself in a mikveh before going to her husband, who is awaiting her in bed. According to the Midrashic legend, the Syrian king forbade the use of

mikvaot, and in order to keep Jewish women from sin, God supplied them with secluded ritual baths.

According to Narkiss, the group of illuminations related to Hanukkah is the least sophisticated, though quite expressive. The free compositional feeling, an element which developed through Italian influence is common in southwest German illumination.

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, p. 118, plate 39.

Polaroid photograph from work cited above. Source: Fred Natkin.





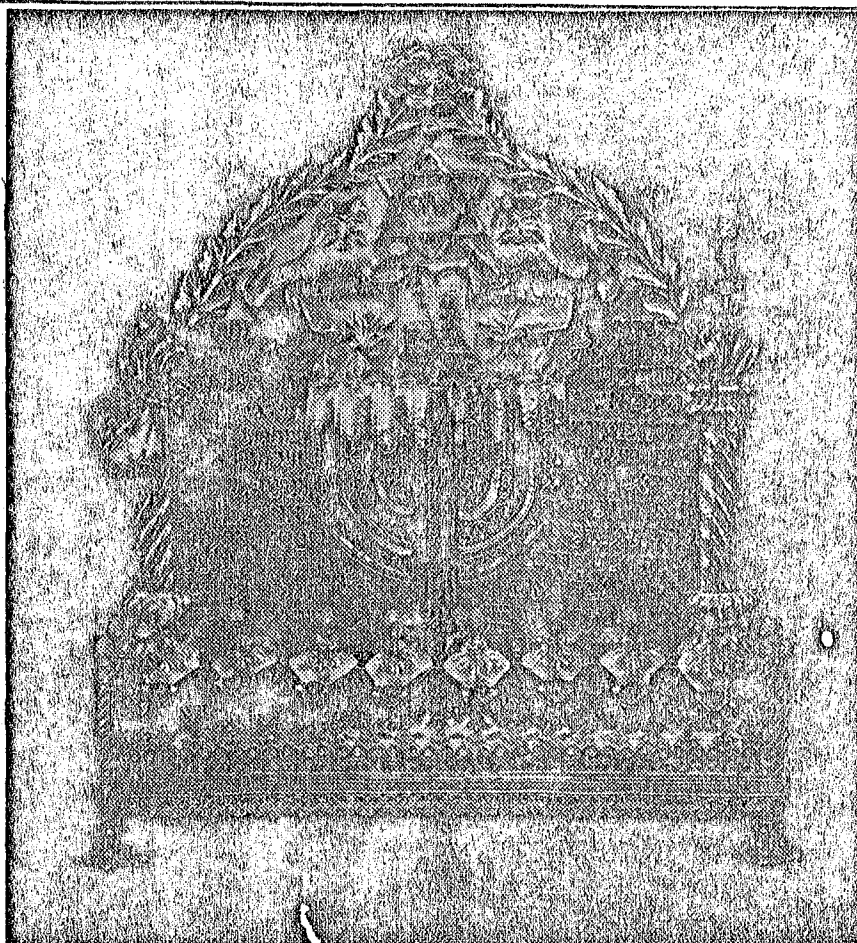
ISRAEL GOVERNMENT COINS  
AND MEDALS CORPORATION



Metal	Diameter	Weight	Quantity	Cat. No.
Bronze	45 mm	40 gr	15,000	58612
Silver	45 mm	48 gr	10,000	58622



WEDNESDAY, DECEMBER 3, 1969 The Jerusalem Post p. 11

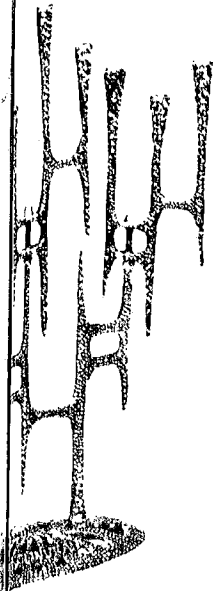


Rare 17th-century silver Hanukkiyah from Alexandria, one a group of antique silver Hanukkiot from the important collection of rare Jewish ritual and ceremonial art of Michael Kaufman of Jerusalem, now on display at "The Collector," a new antiques and fine arts gallery in Caesarea.



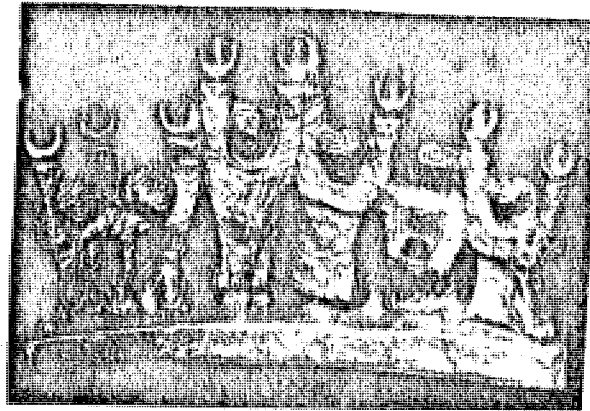
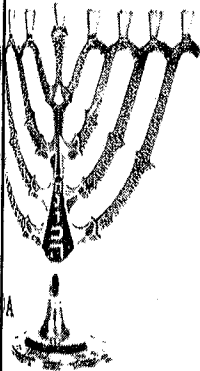
# Chanuka Menorahs

141



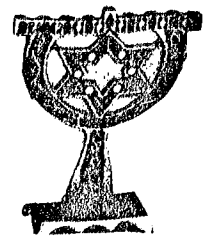
A Menorah that is as modern as Gracefully tall, a work of art in modern sculpture. Heavy burnburst Gold finish. Height 13"

26A

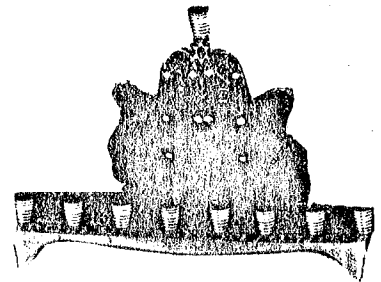


AP-1150 MENORAH  
Height 7 $\frac{1}{4}$ ", Length 11 $\frac{1}{2}$ "  
Antiqued Silver or  
Antiqued Bronze Finish  
METAL CAST

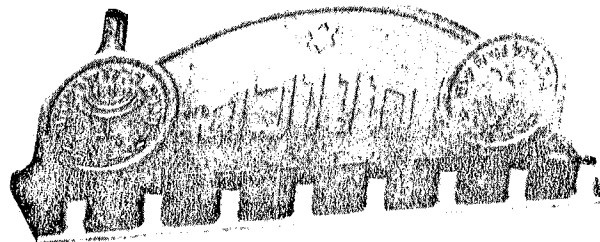
36A



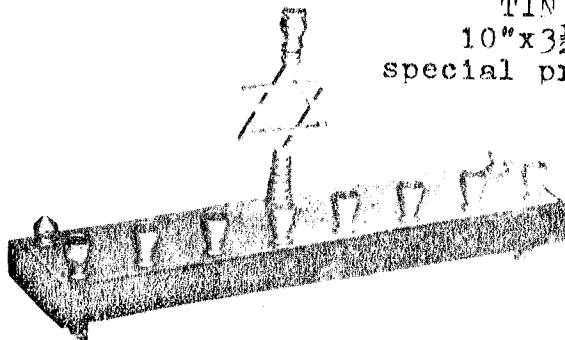
MINIATURE #430  
with candles  
4"x4 $\frac{1}{2}$ " 4A



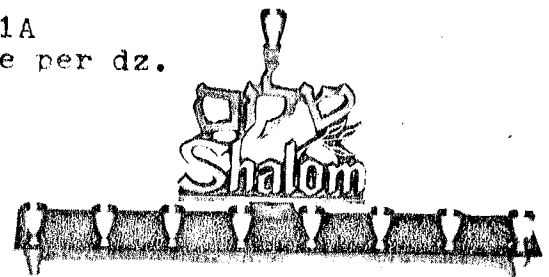
#F55  
7 $\frac{1}{2}$ "x5" 6.50A



TIN #1  
10"x3 $\frac{1}{2}$ " 1A  
special price per dz.

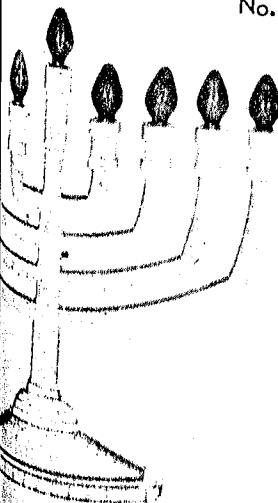


No. 112-B Walnut, Size 9x2x4". 8A

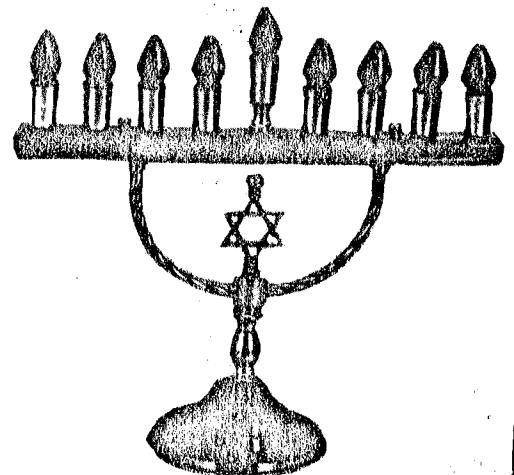
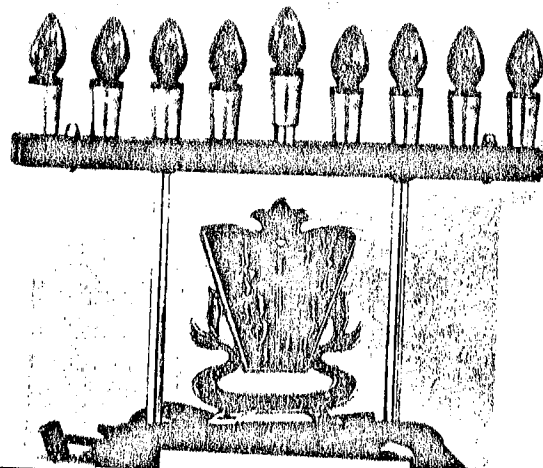


#556  
9"x4" 6A

## Electric Menorahs



plastic  
made in Israel  
13" 12A



No. 18EL Brass or chrome  
Size 13"x13" 28A



## 1971 Hanukkah Medal Issued

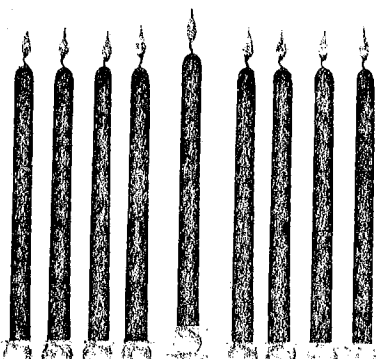


The Judaic Heritage Society has created a 1971 Hanukkah Medal, being struck by the Franklin Mint. The medal, which depicts a Menorah on one side and a family lighting candles on the other, was designed by Karen Worth. For further information, write the Judaic Heritage Society, 866 United Nations Plaza, New York, N.Y. 10017.

The Jewish Exponent (Phila.), 10 Dec., 1971  
p.133.



ברכה לחנוכה



WARM  
HANUKAH WISHES

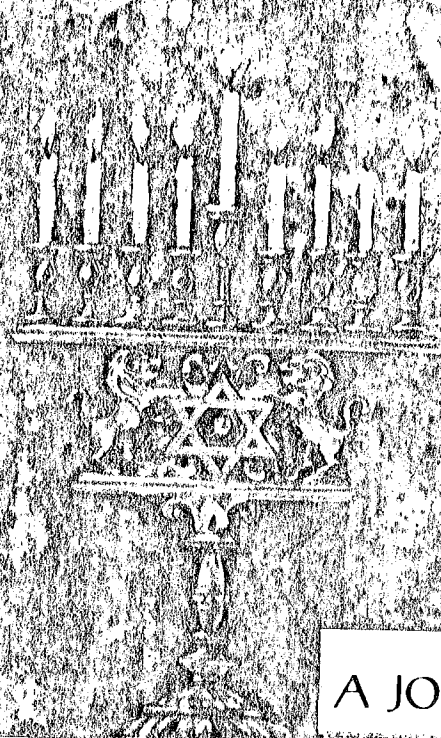
אחילים לחנוכה

Best Wishes  
from  
Happy  
Hanukkah



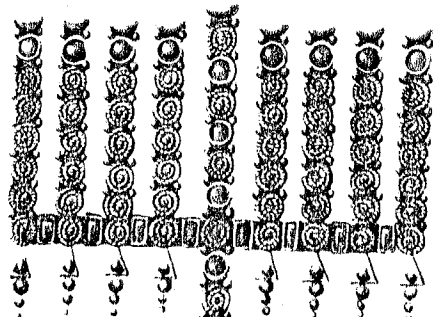


Especially for You  
At Hanukkah

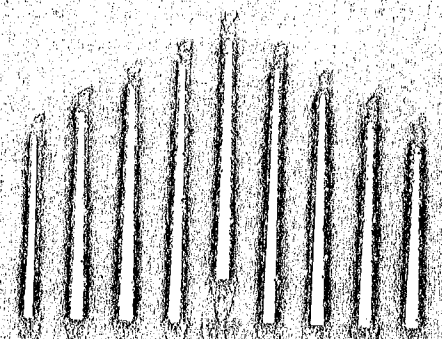


A JOYOUS HANUKKAH

HAPPY CHANUKAH

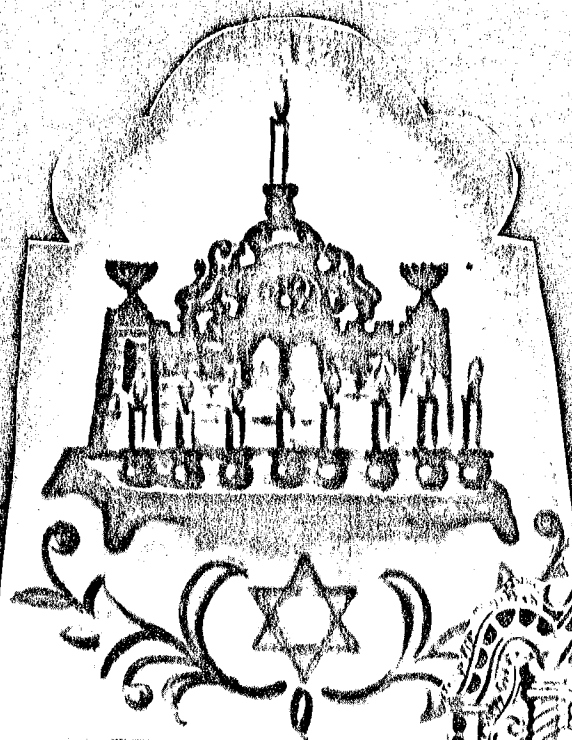


האורים  
הברכה

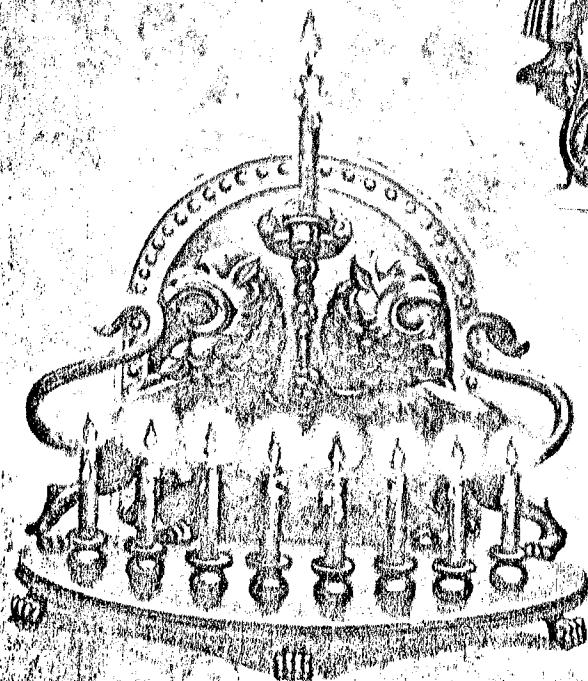


אחריהם לכבוד חג החנוכה



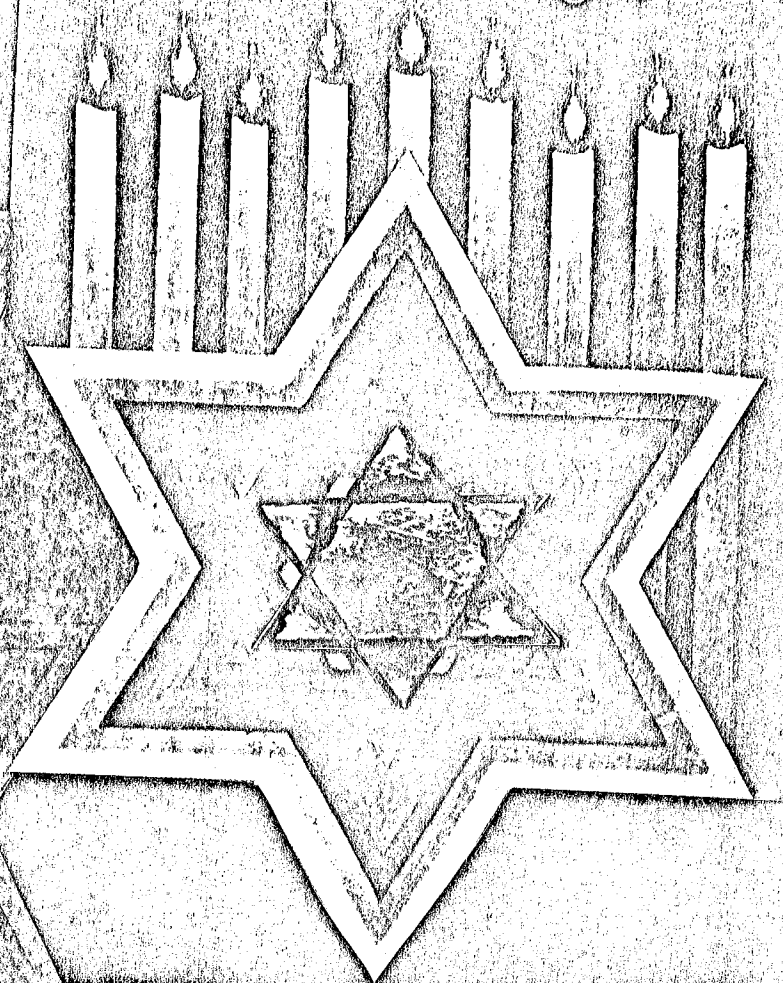
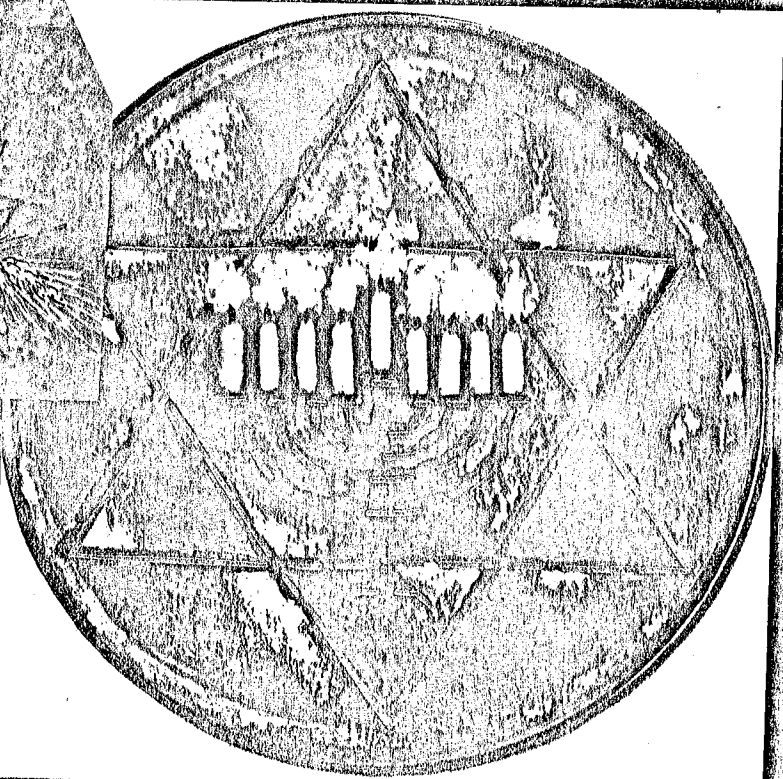


*A Hanukkah Greeting*

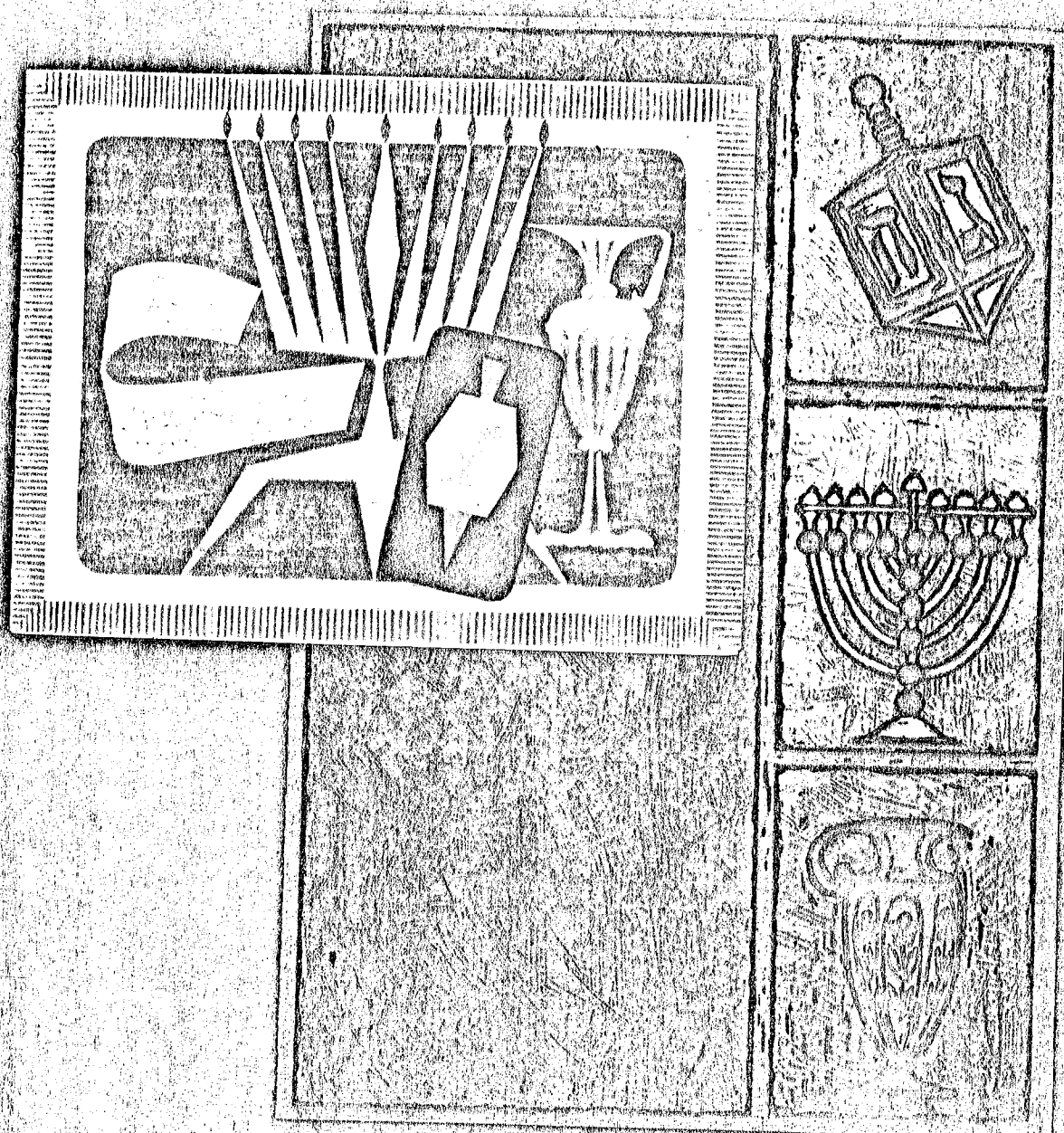




Chanukkah Greetings  
FROM OUR HOUSE TO Y









For You  
At Hanukkah

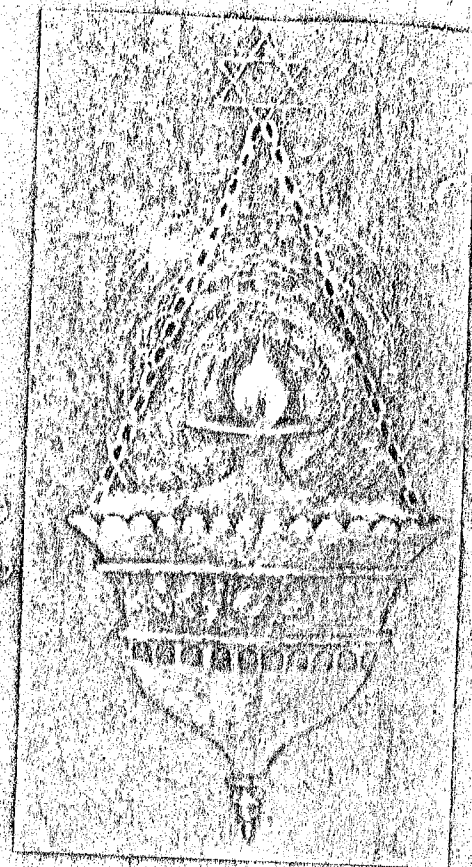
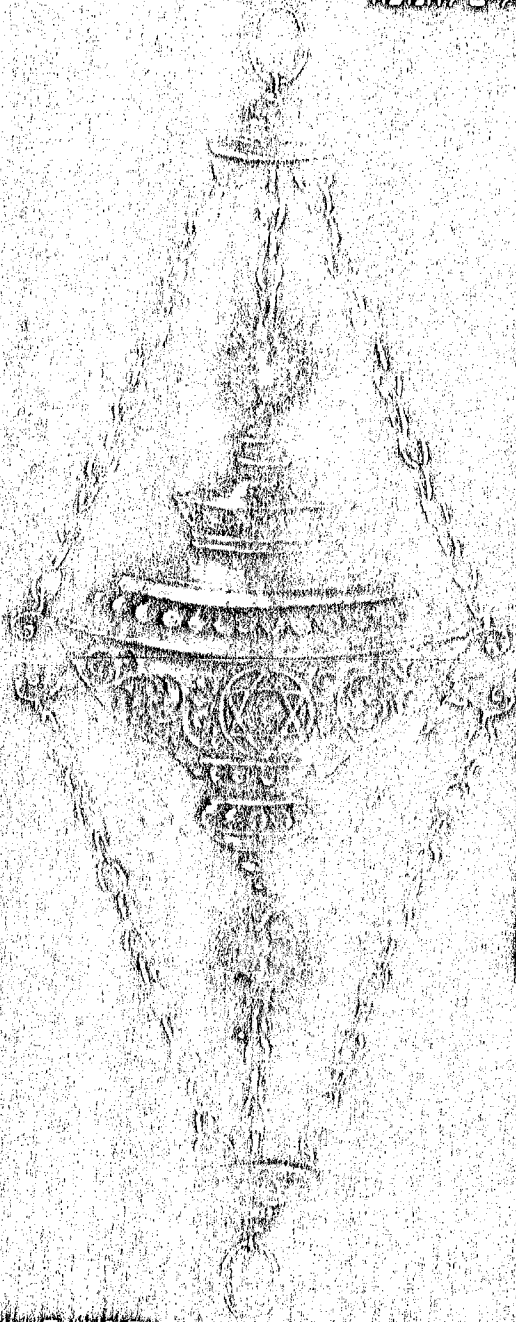
Happy  
Hanukkah



איחולים לכבוד חג החנוכה



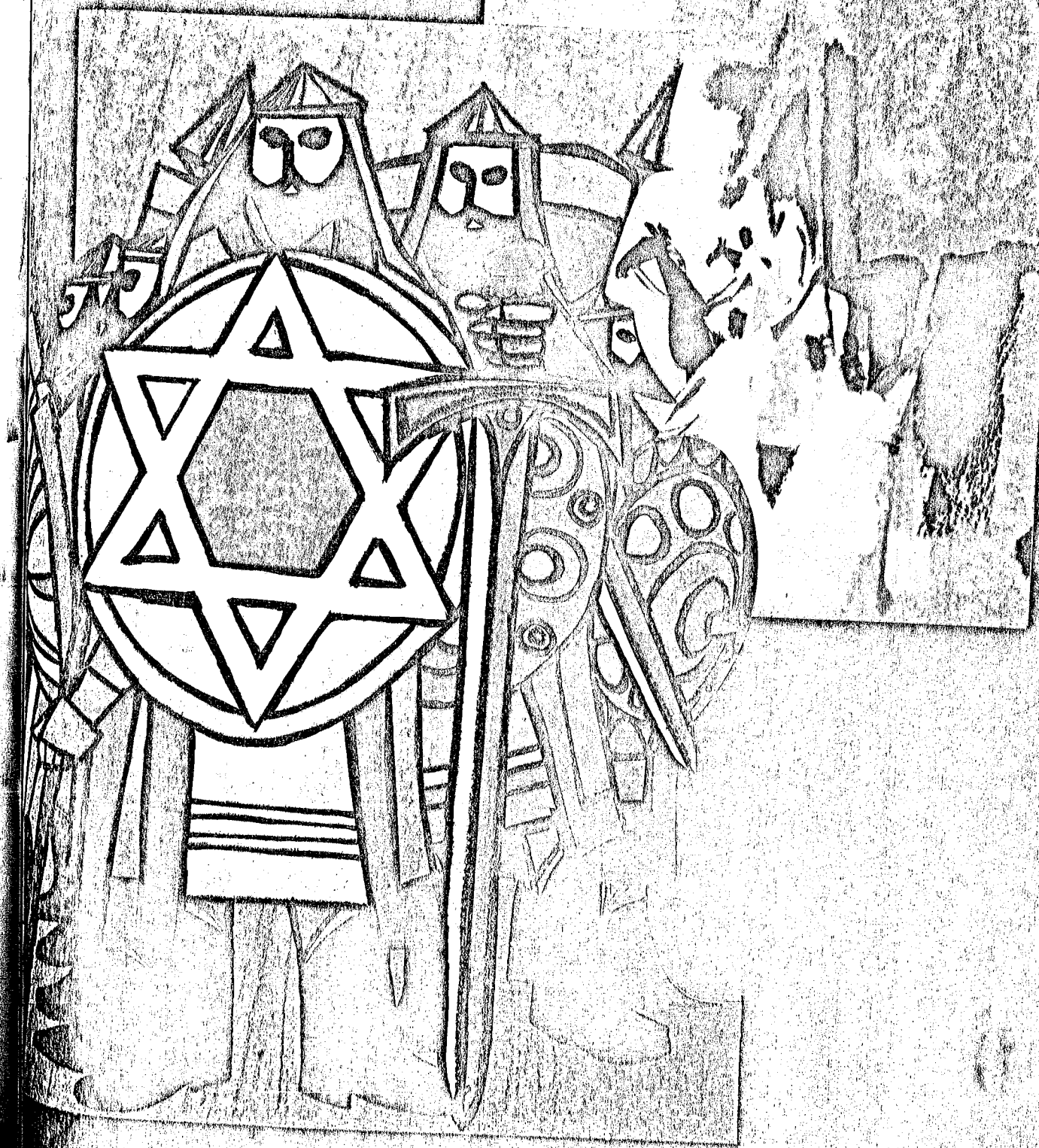
*Happy Hanukkah*  
חג המנוחות שמח



*Happy Hanukkah*  
חג המנוחות שמח



# Chanukkah Greetings





## Objectives

1. Show how the old form of a letter (correspondence) has become an art object.
  - a. Letters of this type used only one roller.
  - b. Letter contains a higher skill in calligraphy - formal script.
  - c. Letter is decorated with explanatory pictures.
  - d. Letter of this type is completely unrolled.
2. Show how the influence of art of one country influenced the representations on the Megillah scroll.
  - a. Persian manuscript has Haman pictured with long moustache.
  - b. Modern visualization has Haman as Hitler.
  - c. Illuminated scrolls reflected the patterns of dress of that country at that age.
3. Show how many of the practices of one Jewish holiday have been carried over to another Jewish holiday because of outside influence.
  - a. Gifts, charity, and revelry transferred from Purim to Hanukkah.
  - b. Costumes transferred from Purim.
  - c. The American practice of treat or trick could be related to sh'lach mones, though there is not substantial evidence.
4. Acquaint the student with the role that religion played in the daily life of the people, and its artistic interpretation.
  - a. This holiday demanded a time of revelry; drunkenness was turned into a religious precept for one time only during the year.
  - b. Brought noise, lack of decorum, but enjoyment into the synagogue.
  - c. Synagogue became the focus of attention for celebration and art at this holiday.
5. Emphasize the depiction of women in this holiday - Vashti and Esther - without them we would not have holiday.
6. Introduce the elevation of a lowly noise-maker to a religious and artistic object.
7. Inform the student of the other "Purims." See "Purim" in JE.
8. Orient student to the idea that ceremonial objects are not permanent features of celebration - case in point: sh'lach mones plate.
9. Show that events surrounding modern celebration have become subjects for art - Purim Balls, costume balls at this time.
10. Impress on student that "Purim is not kid's stuff."



## Principles

1. Sign of the time: Megillah, gregger (ra'ashan) costumes, as well as triangular shaped cookie - either known as Haman's hat or ears.
2. Biblical source for the holiday is the book of Esther.
3. Debate is recorded in the Talmud over the inclusion of this holiday in the religious calendar.
4. During the Middle Ages the Purim story was acted out by travelling players. They are related to the bands of players who depicted Biblical stories for the aristocracy at that time. Known as "Purim Shpielers," their parodies and satires of modern events in their time lead way to our theatre. Modern depiction of these characters is famous painting by Yankel Adler. (See illustration pages following this section).
5. Because there is no mention of the name of God in the scroll, there was less reluctance to illuminate it.
  - a. While illumination of prayerbooks is found in the 12th and 13th century responsa literature, there is no mention of illuminated scrolls of Esther.
  - b. Earliest extant scroll is dated in the 16th century.
6. Scroll is written in the traditional square Hebrew script like the Torah; however there are some differences.
  - a. Torah has two rollers, Megillah only one.
  - b. Torah not decorated, not even written in different colored ink, Megillah is decorated, illuminated.
  - c. Torah is never completely unrolled, Megillah is always completely unrolled.
  - d. Case for Torah is usually decorated, when it is decorated, with geometric patterns, or florentine type work, case for Megillah usually contains human figures engraved on case. This is not to be confused with the tas (breastplate) on the Torah which sometimes depicts Moses and Aaron.
7. Following the invention of the printing press, the Megillah became the main area of concentration for illuminators of Jewish manuscripts, though they did not abandon the illumination of Haggadot.
8. Modern day beauty contests could conceivably trace their origin back to this holiday.
9. The idea of a costumed parade, especially one with floats, et cetera was an aspect of this holiday. After the parade there was an election of a "Purim King." This custom from the Middle Ages still has traces in the religious school celebrations and the celebration in Israel.
10. The concept of horror into happiness, as well as retribution by the Jews should neither be stressed nor overlooked.



## Suggested Basic Activities

1. Investigation of a Megillah.
  - a. Type of lettering and form of lettering in text. Comparison to lettering and form of lettering in Torah.
  - b. Type of illumination.
    - 1) Folk Art.
    - 2) Costumes.
    - 3) Dating of illumination by use of artistic techniques.
    - 4) Relation of illumination (illustration) to text.
  - c. Type of protective container.
    - 1) Art embellishment on case.
    - 2) Material case made from.
    - 3) Use of roller, spring return, mechanisms, for safety of scroll.
2. Judging a Purim parade in the religious school. Taking pictures of all entrants and creating a collage effect. Judging along lines of Jewish historical accuracy in costume as well as ingeniousness in design. This of course is to be done by the students.
3. Research on Jewish costume as portrayed in the Megillah.
4. Creation of illuminated Megillah by class. This could be from a Xerox copy of a scroll and each member could illuminate his own copy. Best illumination decided upon by class, real scroll purchased and illuminated. A commercial blue-print facility can reproduce scroll in its entirety without resorting to piece-work. However, all scrolls are sewn together, like a Torah scroll, and could be reproduced according to those divisions/separations.
5. Creation of wooden noise-makers after the design of 18th-19th century models. Decoration can then be inscribed, wood-burnt, or carved. See Abram Kanof, Jewish Ceremonial Art and Religious Observance, p. 182 for example.
6. Discussion with rabbi on the use of the scroll in the services. Creation of decorated container for scroll if not available, design in metal or wood to be executed by class or artist. Purchase of scroll from commercial firm (Jewish "book" store) for synagogue use.
7. Investigation into the availability of sets of the Five Scrolls. Research into the use of illustrations picked by artists. Comparison of traditional scroll to UAHC offering.
8. Discussion on the reintroduction of sh'lach mones plates in the congregation. Class design, purchase, and promotion of use in the congregation.



9. Investigation into illumination of the 16th to 18th centuries, with specific reference to the Megillah, in Italy.
10. Discussion on the influence of printing on the production of illuminated scrolls. Discussion, of course, derived from research into printing and the scrolls themselves.
11. Class preparation of posters announcing the Religious School celebration. Design and construction of games. Creation of meaningful decorations for hall where Purim Carnival to be held.



## Alternate and Supplementary Activities

1. Investigation of Jewish costume.
2. Construction of scenery for a Purim "Shpiel" as well as production of the play. Research for play based upon the art found in the references on Purim, and costumes to be in keeping with the general period of the play.
3. Debate on the artistic designs of the Haggada as compared to the Megillah. Which one is a more viable ceremonial object. Which one should be introduced into the home.
4. Debate on the illumination of a scroll which does contain the name of God. Debate research to include the Talmudic discussion on the inclusion of the holiday into the religious calendar.
5. Investigation into the origin of gregger (ra'ashan). Production of sufficient amount of noise-makers for lower grades or congregation. All containing artistic features as well as the elements of ancient noise-makers - provision to blot out the name of Haman.
6. Investigation into the art of the "other Purims."
7. Report on Shalom d'Italia. (Mantuan, 17th century miniaturist famous for illuminations) Comparison of his work to that of Bernard Picart, a non-Jew. Research material available in the Encyclopedia Judaica as well as the old standard, JE. Note, the JE uses the illustrations of Picart for explanatory purposes.
8. Class discussion on the codes of Jewish law which relate to the practices of Purim. In specific, the practice of sh'lach mones.
9. Creation of Megillah scroll from scratch. That is to say, class to letter the scroll in Hebrew calligraphy, square characters, and to follow form of traditional scroll. Illumination to follow completion of text.
10. Investigation into one style of illustration. For example, Judeo-Persian manuscripts and scrolls.



## Notes to the teacher

1. You must stress that Purim is not "kid's stuff."
2. The concept of retribution of the Jews on their enemies, as compared to the Christian principle of "turn the other cheek," must be brought into the class. Depiction of enemies was one of the ways that Jews were able to express their feelings when constrained.
3. Theme of "horror into happiness" is also to be mentioned in the class. Aspect of the destruction of the Jews and the art it might have produced at that time with Holocaust art.
4. There is a problem of the contents of the Esther scroll. She is Jewish, and the king, Ahashuerus, is not. The students might at this time mention the problem of intermarriage. Do not duck the issue. If you need help, call the rabbi for reinforcements. By the way, the depiction of the Esther story on the walls of Dura Europa contain the king, Ahashuerus, sitting on the Solomon-ic throne. This occurrence might mean that he was thought to be Jewish.
5. Show the light-hearted nature of the holiday, which underlies the fear, horror into happiness, and retribution themes. In other words, explain that the holiday is not handled too heavy.
6. This is an ideal time for the class to be involved with the entire religious school.
7. Teacher should be happy while teaching the lesson - let loose - just as the holiday demands. The purpose of this point is for the teacher to explain CATHARSIS - letting loose - letting hair down and why the rabbis permitted this practice.
8. If possible, take students to an orthodox megillah reading. Take care that they do not drink too much or become sick. The reason for keeping this activity on the note page should be obvious.
9. The Union of American Hebrew Congregations has available a boxed set of the Five Megillot. Obtain from 838 Fifth Avenue, New York, New York, 10021.
10. Be flexible and keep drinking.



## Bibliographic Correlation

### Source of Holiday: Writings

The Book of Esther

### General Correlation to Holiday •

Philip Goodman, ed., The Purim Anthology, Philadelphia, 1949.

Henry Malter, "Purim," JE, X, p. 278.

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 237-271.

## Ceremonial Art Correlation

### Books and Articles

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, pp. 24-25.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 174-182, et. al.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 139-143.

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 137-153.

Rachel Wischnitzer, "The Esther Story in Art," The Purim Anthology, Philip Goodman, ed., Philadelphia, 1949, pp. 222-249.

### Periodical

Michael Kaniel, "The Megillah," The Jerusalem Post Weekly, 29 February 1972, p. 12.

### Specific Topic: Illuminated Manuscripts

Leila Avrin, "Illuminated Hebrew Manuscripts," paper for Library Science Department, University of Michigan, 1964.

Franz Landsberger, "The Illumination of Hebrew Manuscripts in the Middle Ages and the Renaissance," Jewish Art, Cecil Roth, ed., Greenwich, 1971, pp. 137-148.



Ernest Namenyi, "The Illumination of Hebrew Manuscripts after the Invention of Printing," Jewish Art<sup>2</sup>, Cecil Roth, ed., Greenwich, 1971, pp. 149-162.

#### General Correlation to Jewish Art

Franz Landsberger, A History of Jewish Art, Cincinnati, 1946, pp. 53-58.

Cecil Roth, ed., Jewish Art<sup>2</sup>, Greenwich, 1971.

#### Correlation to Fine Art Representation

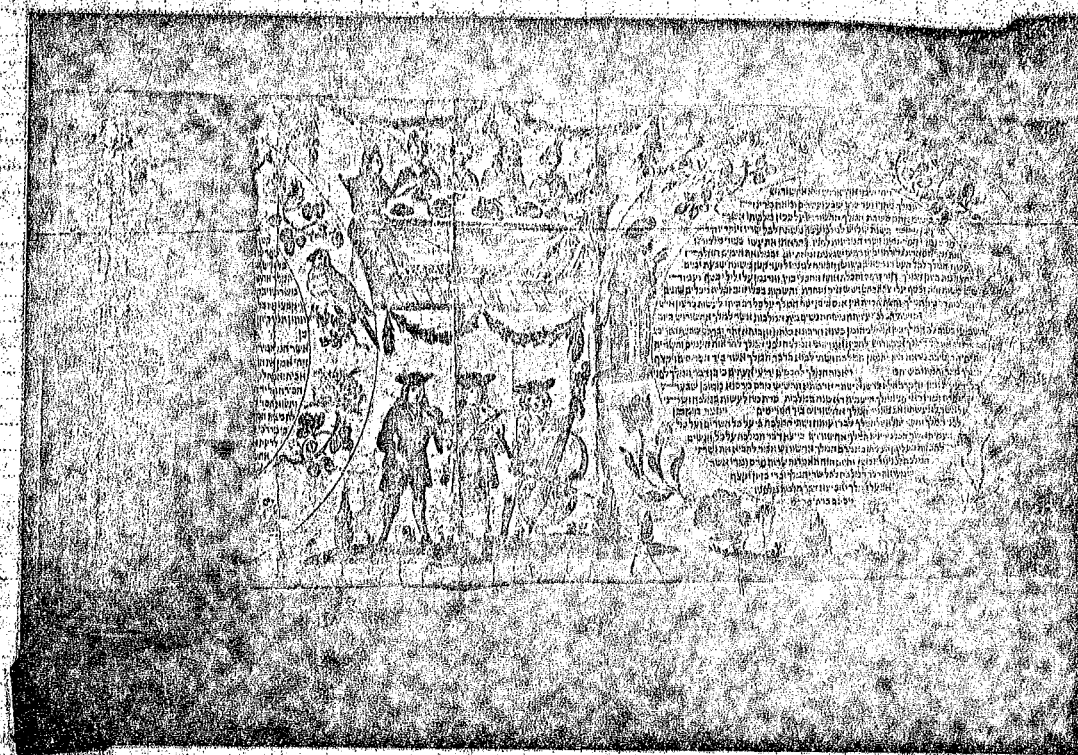
Elisheva Cohen, Jankel Adler Exhibition Catalogue, The Israel Museum, Jerusalem, 1969.

Edouard Roditi, "The Jewish Artist in the Modern World," Jewish Art<sup>2</sup>, Cecil Roth, ed., Greenwich, 1971, pp. 286-312. (Jankel Adler: p. 301, fig. 323.)

#### Article Included as Illustration

The Jerusalem Post Weekend Magazine, 20 March 1970, p. 1.





Megillah (Esther Scroll)  
Illuminated Parchment  
Alsace (Germany), ca. 1730

The Megillah, like the Torah, is written in traditional Hebrew script by a qualified scribe, on parchment or leather, and is sewn together with threads. Unlike the Torah, the Megillah has only one roller.

The dramatic story of the book of Esther provided a wealth of material for the accomplished manuscript illuminator as well as the primitive folk artist. Following the invention of the printing press, the Megillah became the main area of concentration for illuminators of Jewish manuscripts.

There is no reference to illuminated Megilot in the Halachic responsa literature of the 12th and thirteenth centuries, as there is to illuminated Mahzorim. The earliest example of an illuminated Megillah is the 16th century.

Generally the artist would use the area of the parchment surrounding the text to ornament the Megillah with frames of floral, geometric or scrollwork patterns. On occasion, the scribe might fashion the text in circular form, giving greater latitude for ornamentation. Above and below the text and ornamentation, the illuminator would insert miniature vignettes illustrating the Megillah story.

Michael Kaniel, "The Megillah," Jerusalem Post Weekly, 29 Feb., 1972, p. 12.

Postcard. Source: The Israel Museum, Jerusalem.





Megillah (Esther Scroll)  
Decorated Parchment (Copperplate)  
Neutra, Hungary, 1837  
Artist/engraver: Marcus Donath

Esther is the one Biblical book in which the name of God is not mentioned even once. It is accordingly not subject to the prohibition of decoration, which affects the other books. While the Megillot read in the synagogue are as starkly plain as the Torah scroll itself, those designed for use in the home gave Jewish illuminators a rare opportunity to exercise their talents.

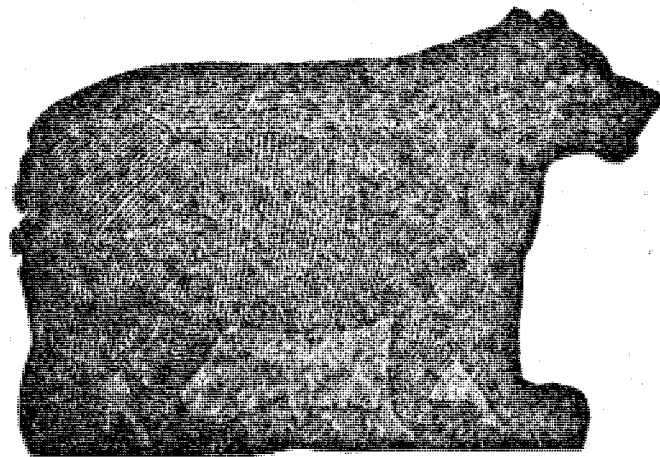
A more "formal" Megillah was produced by painting tall, Italianate architectural columns to divide and frame the Hebrew script. Arches and cornices and vases of flowers would add decorativeness to the Megillah, with the vignette-miniatures, also formalized, inserted between the bases or capitals of the columns.

Frequently, the austere appearance of a Megillah would be enhanced by depictions of upright figures, representing the heroes and villains of the Purim drama, in stylized poses, often holding palms or a sceptre or a sword. Often clothed in contemporary costumes, these figures would stand between the columns, rather like actors in a Purim-spiel stepping out to introduce themselves prior to the start of the play. Between the 16th and 19th centuries a number of attractive Megillot, with copperplate decorations appeared. The artist-engraver would produce parchment sheets with engraved decorations framing the empty areas reserved for the text, which would then be filled in by a scribe and sewn together to form a Megillah.

One of the most charming of this genre of Megillot, where both text and decorations are engraved entirely on copper is one executed by Marcus Donath in 1834. Using the typical European folk-style of the period, the artist in many of these scrolls would label the names of the heroes and villains depicted, and would caption the vignettes.

Michael Kaniel, "The Megillah," Jerusalem Post Weekly, 29 February 1972, p. 12. Newspaper Illustration. J.P.W., 1.6.71, p. 11.





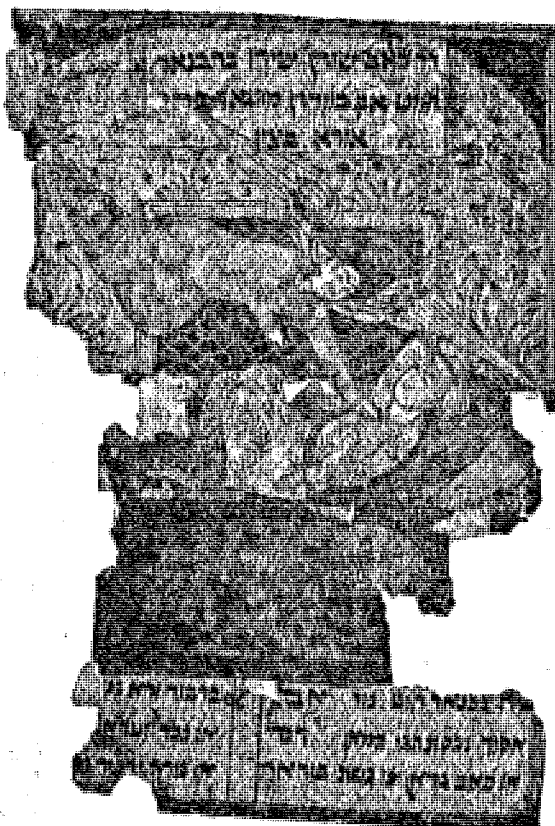
Book of Esther  
Technopagion in the form of a bear  
Russia, 1870  
Artist: Hirsch Elia Schlimowitz

Although the date of the Hebrew origin of figured texts is unknown from lack of evidence before the 11th century, the origin of the practice of technopagion (or figurata) - arranging verses to take the shape of objects - can be traced back to Greek poetry of the 3rd century BCE. It was revived in the 4th century of this era by Porphyrius, court poet to Constantine the Great. Franz Landsberger, in his article "The Illumination of Hebrew Manuscripts in the Middle Ages and Renaissance" in Jewish Art<sup>2</sup> (p. 138), reports that the custom of Carmina Figurata continued in Jewish book-illumination throughout the Middle Ages. This micrography was especially popular in the writing of the Masorah, the marginal notes which determine the correctness of the traditional text of the Bible. Abstract patterns of the 11th and 12th centuries became representational as the practice of figuring texts moved from the Mid-East to Western Europe. Both geometric and relatively realistic micrographs are found in Bibles, both Ashkenazi and Sephardi, from the 13th to 15th centuries. German minuscules usually represent specific objects, while Spanish massorot are geometric patterns. The antiquity and Biblical sanction of this artistic convention must have been assured by the Jews of the Middle Ages, in spite of any rabbinic prohibitions against manuscript illustration. Figured texts, like manuscript painting, continue in Hebrew scribe written books after the invention of printing as in the case of a 19th century Book of Esther inscribed in the form of a bear.

Leila Avrin, Illuminated Hebrew Manuscripts, Paper for Library Science Department, University of Michigan, 1964, pp. 23-25  
cf. Franz Landsberger, "Illumination of Hebrew Manuscripts," Jewish Art, Cecil Roth, ed., New York, 1971, p. 138.

Passover Card. Source: A Commentary Card, 1967 #18-25





Adeshir and Ezra

Illustration from book ( a free poetical paraphrase of Esther and Ezra )

Persia, 17th Century

Artist: Maulana Shahin

Illuminated Megillot were relatively rare in the Jewish communities of the Orient, and figurative art was almost never to be seen on their Megillot. This was due, to a large extent, to the iconoclasm prevalent among the Moslems in the countries in which Jews resided. In Persia, however, a number of smallish Megillot decorated with colorful floral motifs or with ornamental lettering were executed in the 18th and 19th centuries.

Michael Kaniel, "The Megillah," Jerusalem Post Weekly, 29 February 1972, p. 12.

Passover Card. Source: A Commentary Card, 1967, #24-35 (Library of the Jewish Theological Seminary, New York City.)





Megillah Case  
Silver, engraved  
Twentieth Century  
Ilya Schor (?), engraver

The Megillah case which housed the Esther scroll drew the attention of Jewish craftsmen. Especially was this true in areas where the concept of the decoration of a Biblical book - even the Megillat Esther - with pictures of humans, flowers and animals was not acceptable.

The first mention of a megillah case seems to be by Bernard Picart in his "Customs and Ceremonies of the Peoples of the World," published in Amsterdam in 1723. However, Picart does not illustrate the case he describes.

In the Balkans as well as in Italy, parts of Poland and in Turkey, the Megillah case was often fashioned of delicate silver filigree. In Italy and Turkey the case was often gilded, and in Turkey it was frequently topped by a crown - often by several crowns, representing Esther, Ahasuerus, and Mordechai.

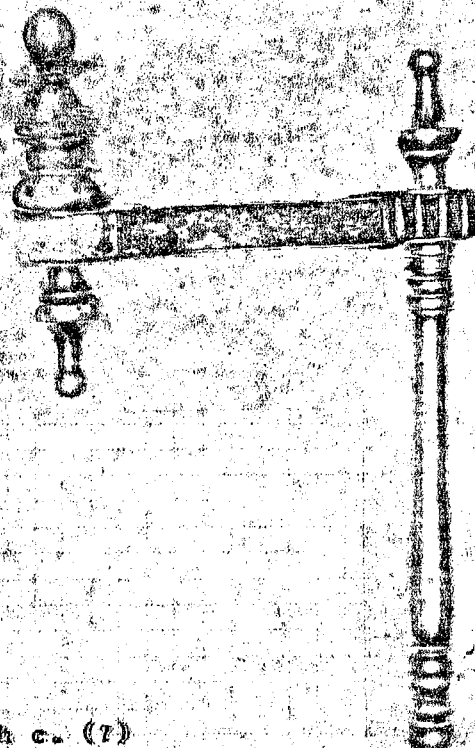
The Megillah case usually had a crank handle at the bottom, which rolled out the parchment through a perpendicular slot. Occasionally a case was made so that when not in use it could be rested upright on a circular base. Such cases were not uncommon in Central Europe.

In many Sephardi communities it was a custom for a bride to give a Megillah to her husband as a wedding gift.

Michael Kaniel, "The Megillah," The Jerusalem Post Weekly, 29 Feb. 1972, p. 12.

Newspaper article illustration. Source: see above.





Ra'ashan (gregger)

Brass

Eastern Europe, 19th c. (?)

The gregger dates back to the 13th century interpretation of the Midrash on Deuteronomy 25:19. The rabbis of France and Germany, where the custom began, explained that "Thou shalt blot out the remembrance of Amalek," is even "from stone and wood." They introduced the writing of the name of Haman, the offspring of Amalek, on two smooth stones and knocking or rubbing them together until the name was blotted out. Ultimately the stones fell into disuse, the knocking alone remaining. According to Hillel Seidman, the gregger had its form origin in ancient Greece. The Jews might have borrowed this instrument from the prevailing Catholic forms which were used to call the people to worship in the last four days of Holy Week, when the church bells could not be rung, in the Middle Ages. The instrument is a fine example of folk-craft art whose whole purpose is not to delight the eye but to blot out the name of Haman as it is read aloud from the megillah. This practice was obviously introduced to sustain the children's interest in the reading, and to keep them amused.

Though the folk-craft art examples were usually made of wood, occasionally brass or silver examples were produced. These rattles sometimes have floral decoration or a depiction of Haman on the gallows, as well as the words "Cursed be Haman."

Henry Maltin, "Furn," II, X, p. 278.

Joseph Gutman, Jewish Ceremonial Art, New York, 1964, p. 24.

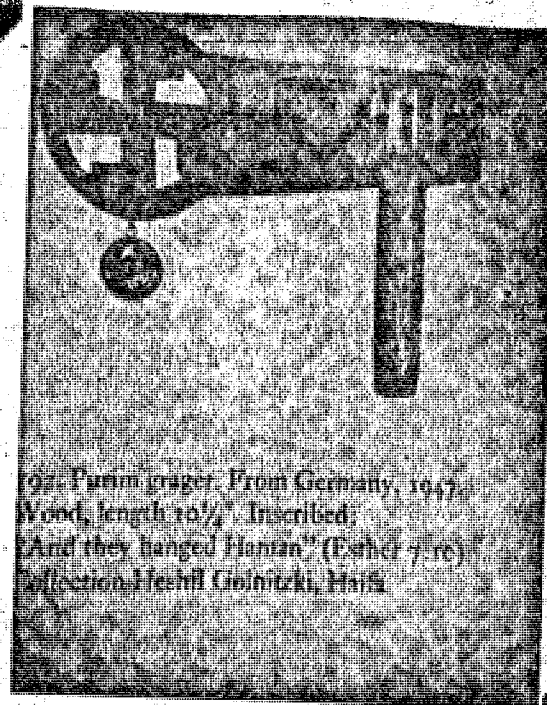
Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, p. 148.

cf. Rachel Wachsler, "The Leather Story in Art," The Furn Anthology, Philip Goodman, ed., Philadelphia, 1964, p. 248.

cf. Abram Kanof, Jewish Ceremonial Art, New York, 1969, p. 182.

Newspaper Illustration. Source: Jerusalem Post Weekly, 29 Feb. 1972, p. 12.





192. Purim grager. From Germany, 1947.  
Wood, length 10 1/2". Inscribed:  
"And they hanged Haman" (Esther 7:10)  
Collection Hechtl Golmitzki, Haifa

Gragger  
Wood  
Germany, 1947

No object could be a better example of folkcraft than the grager, the producer of nerve-shattering noise, whose purpose is not to delight the eye but to blot out the name of Haman as it is read aloud from the megillah. A striking grager that comes from Germany is one that features a hanging Nazi.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 182, fig. 192.

Polaroid Photograph from book cited above. Source: Fred Natkin.

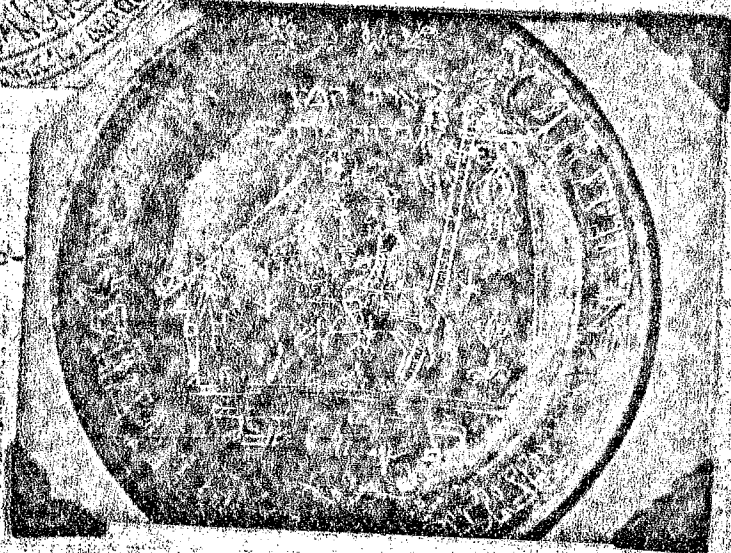




Purim Plate  
Pewter with engraved decorations  
Diameter 9 3/8"  
Holland (?), ca. 1700  
Engraving Germany, 1768

Haman leading Mordechai on horseback.

Inscription on rim from Esther 9.22



Purim Plate  
Pewter with engraved decorations  
Diameter 9 1/2"  
Germany (?), 1768

Inscription above engraving of Haman leading Mordechai: Cursed be Haman/ Blessed be Mordechai.

Inscription on rim from Esther 9:22 ; "Sending portions one to another and gifts to the poor."

Purim is dedicated also to remembering the poor and presenting gifts to friends (sh'lach manot). For these gifts special plates are (were) used, often made of pewter. Usually quotations from the Book of Esther are put on the plates, in addition to scenes from the narrative. The triumph of Mordechai is the most popular scene in the illustrations.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 139, 142, 143, figs. 151, 152.

Polaroid Photograph from book cited above. Source: Fred Natkin.



"The Purim  
Players"  
1931  
Oil on  
canvas  
124 x 175  
(mm)



Jankel Adler (1895-1949) was the seventh of a Jewish miller's ten children. He lived the unsettled life of the European Jew of our time. Born in Poland, Adler came to Germany before the First World War. He found success in Dusseldorf, and painted there most of the important works of his earlier period. With the rise of the Nazi rule he moved on to France. Short stays in Poland and Russia were followed by a return to France only to be evacuated from there at the fall of that country in World War II. He enlisted in the army but was discharged because of poor health. He died in London. Much of Adler's lifework was destroyed. The rest is scattered over Europe, America, and Israel.

His life and work can be divided into two periods, and they can be termed the German and British periods. They are separated by the eight years of restless wandering between the years 1933 to 1941.

In spite of an early separation from his parents' home, Adler's Jewish background remained a strong source of inspiration throughout his life. Not only did he frequently choose Jewish subjects, but also many of the types he painted indicate that childhood impressions continued to be present in his mind. Adler always identified himself with his people. This might be the basis for the brooding melancholy and impending fate which so often bursts out of his paintings.

Adler lived and worked in close contact with Paul Klee whom he admired and whose friendship he cherished. Picasso's work, which he saw in Paris, as well as Germany, held great attraction for him.

Edouard Roditi, "The Jewish Artist in the Modern World," Jewish Art,<sup>2</sup>  
Cecil Roth, ed., New York, 1971., p. 301, fig. 323.  
Elisheva Cohen, Jankel Adler Exhibition Catalogue, The Israel Museum,  
(October-December 1969, Cat. No. 63) Jerusalem, 1969.

Postcard. Source: Tel Aviv Museum







Purim Coverlet  
Embroidered  
Iran, circa 1900

Scenes from the Book of Esther are accompanied by the relevant passages, Upper right: King Ahasuerus extends his golden scepter to Esther indicating that she may approach the throne to speak to him. Upper left: At the King's behest, Haman leads Mordechai through the streets of Shushan announcing that the King is rewarding the Jew for having thwarted a plot to assassinate him. Centre: The royal couriers ride out to deliver through the Kingdom of King Ahasuerus the King's message that the Jews are authorized to take up arms to defend themselves against Haman's henchmen. Bottom: Haman and his ten sons being led to the gallows.

Newspaper Illustration. Source: The Jerusalem Post Weekend Magazine, 20 March, 1970, p. 1.



## Objectives for lesson Tu b'Shevat

1. Show how a certificate can be an art form relating Jewish values, feelings, and identity. Certificate representing monetary value.
  - a. Idea of need for trees for shade, wood, and food
  - b. Idea of need for trees to express identity with reason for it
  - c. Idea of need for trees to express memory of person or event
2. Give students additional insight how one object in nature is seen as art form.
3. Expose students to the relationship of the Jew to the land of Israel through its nature. Introduction to flora and fauna of Israel.
  - a. Agriculture
  - b. Horticulture
  - c. Charity-Tsedaka
4. Introduce the importance of material as an art form
  - a. problem of working with wood
  - b. aspects of grain relating art
  - c. use of wood for sculpture, if not picture frames
  - d. use of wood for container for Torah
  - e. identification of art object by its material
5. Expose student to the development of one symbolia motif through the generations of Judaism.
  - a. Appearance on coins, mosaics, fresco
  - b. Appearance in illuminated manuscript, Megillah (trees on which Haman was hung)
  - c. Appearance in classical Jewish art, or Biblical art
  - d. Modern landscape artists focusing in on trees
6. Enable student to obtain object (JNF drive, etcetera)
7. Propose that holiday about trees linked to art of life cycle
  - a. Birth - tree planted
  - b. Marriage - branches used for poles of hupa.
  - c. Death - memorial certificates - symbol of life
8. Introduce the idea of symbolism in art, by symbolism of various trees
  - a. Willow - associated with water, associated with Jeremiah, weeping
  - b. Oak - terebinth - symbol of strength
  - c. Olive - symbol of eternity, of age, of Israel
9. Relate biblical images of trees in words to aspects of biblical art
  - a. Tree of knowledge, tree of life and death
  - b. Tree of justice - terebinth of mamre
  - c. Fig tree of Amos - symbol of freedom and prosperity
10. Introduce aspects of "arts and crafts" as art - commercial art.



## Principles

1. Sign of the times: Trees
2. Biblical references to trees are manifold;
 

a. Gn 3.6	f. Jer 29.5	j. Ps 1.3
b. Gn 43.11	g. Ps 37.35	k. SS 2.2
c. Lev 19.23	h. Pr 3.18	l. Jb 14.7,9
d. Nu 17.23	i. Pr 15.4	m. I Chr 14.15
e. Dt 20.19	j. Pr 27.18	n. and others
3. Talmudic reference to trees
  - a. b. Gitten 57
  - b. b. Taanit 23a - Honi (Rip Van Winkle of Judaism) and tree
  - c. j. Jerushalmi 114?
4. Holiday is mentioned in the Mishnah - R.H. 1.1 .
5. No historic interpretation was ever sought for this holiday according to Hayyim Schauss.
6. Torah is compared to the Tree of Life - Pr 3.18
  - a. Torah rollers are also called Eitz Hayyim
  - b. Yad was originally called Eitz as it was made of wood
7. Tree could be source of the menorah
  - a. Amygdala link
  - b. See M. Zohary, Interpreters Dictionary of the Bible, II, p. 286.
  - c. Yarden, The Tree of Light also discusses this point.
8. Depiction of tree on coins very early
  - a. Seven branched tree found on many coins
    - 1) Coponius 6 CE
    - 2) Judea Capta 70 CE
    - 3) Bar Cochba 132 CE
  - b. Found on modern Israeli coin - 10 agorot
9. Tree depicted on Mosaics.
10. Midrash on trees abundant
  - a. Vayikra Rabbah 25
  - b. Bereshit Rabbah 13
11. Rabbi Yochanan ben Zakkai was wont to say: if a seedling were in your hand and you were told the Messiah is at hand, come and plant the seedling and then go and greet him. Avot d'Rabbi Natan.



12. In medieval times used to imagine trees growing, especially in places like Russia. See Milton Hindus, A World at Twilight, New York, 1971, p. 78. (Even though not medieval they had similar characteristics)
13. Custom of planting trees when child was born to be used later in life cycle.
  - a. When boy was born cedar signifying strength and stature was planted.
  - b. When girl was born, cypress signifying gentleness and fragrance was planted.
  - c. When couple married, branches of these trees were used to make the Chupah.
14. Each tree has a special meaning
 

a. cyclamen - willow	f. myrrh	k. carob
b. almond	g. rose of laurel	l. fig
c. bay	h. eucalyptus	m. papyrus
d. white lilly	i. olive	n. orange
e. mulberry	j. date palm	o. pomegranate
15. Tree tied to reclamation of land.
16. JNF uses tree money to reclaim land, commemorating people
  - a. Art in certificates
  - b. Art in memorials at forests
  - c. Art in shade trees, landscaping projects
17. Israel is famous for products made of its native wood
  - a. Olive wood is main tourist souvenir
  - b. Briar wood is grown for pipes
18. Though modern Israel is growing and planting, there still is shortage of fine paper products.
  - a. Furniture, though available is not cheap
  - b. See wood-working shops but little or no forests.
19. Trees have been used in interior decorating since the Temple of Solomon.
  - a. I Kings 6.29
  - b. II Chr 3.7
  - c. Motifs of trees on art. Rachel Wichnitzer cites Edward B. Taylor stating that the motif of cherubim flanking a palm tree in the Solomonic Temple was derived from Assyrian art. See Rachel Wichnitzer, "Judaism and Art," The Jews, Their Role in Civilization, Louis Finkelstein, ed., New York, 1971, p. 156.



## Suggested basic activity

1. Use lesson on Jewish numismatics following
  - a. Use coin of Coponius, Judea Capta or Bar Cochba as they all contain same symbol - a tree
  - b. Use modern Israeli 10 agorot coin - same symbol
2. Obtain a number of tree certificates for students to letter.
3. Participate in tree raising campaign, students to provide the art work and posters.
4. View the Neot Kedumin Filmstrips
  - a. Students should use suggestions in guide for further study
  - b. More than one filmstrip could be used with this lesson
  - c. Obtain from America-Israel Cultural Foundation, 4 E. 54th Street, New York, New York, 10002.
5. Design monument for synagogue's forest in Israel that would represent what the congregation stands for at present.
  - a. Compare designs of monuments in Kennedy memorial forest.
  - b. Compare designs of monuments in Martyrs forest.
6. Have class design their own tree certificate.
7. Investigation into flora and fauna of Israel. The column in the Jerusalem Post is most helpful.
8. Project on the artists who paint landscapes. Anna Ticho, Leopold Krakauer, et. al. This is Israeli landscapes. Also see James N. Rosenberg, Artists Self Portrait, New York, 1958.
  - a. Extension of Landscape artists to Russia - Isaac Levitan.
  - b. Extension of Landscape artists to other countries.
9. Investigation into olive wood articles available in Sisterhood gift shop. Use of students of olive wood for carving. Investigation into problems of wood working as artistic mode. Introduction to Jewish attitude to sculpture.
10. Have students make woodcuts.



### Alternate and supplementary activities

1. Woodcuts by students used for cards, certificates, book-plates around the synagogue. Sale of best work to acquire more material for course.
2. Visit to a lumber yard. Inquiry into types of wood, how processed, difference between grains, textures, colors, etc. Comparison of information with that from Israeli sources.
3. Letter to Jewish National Fund, or Israel Forestry service about the types of trees planted, their use, effect on the environment.
4. Grow a potato top, lima bean, or the like in class. Have class draw progress, and then relate it to Biblical plants. Exhibition of student effort.
5. Comparison of the certificates issued by JNF to those of UAHC on artistic level, aesthetic level, Jewish meaning level. Suggestions by class to those organizations for improvement, change, or disposal as well as praise if it comes.
6. Creation of class film-strip, slide presentation on the progress of shrubery, trees, etc. planted by class around synagogue. Creation of rock garden. Creation of memorial garden around synagogue and tended by students. They can create name, certificates, and provide care of garden. Fund-raising activity if needed.
7. Class coin collection. Class stamp collection containing topic of plants, trees and shrubs in Israel.
8. Class purchase of olive wood object, Torah case, Megillah case, Eitz Hayyim, et. al. for presentation to synagogue.
9. Creation of ceremonial objects out of wood.
  - a. Yad is easiest to make, for it does not have to be in shape of hand.
  - b. Etrog container out of wood.
  - c. Wooden gregger.
  - d. Investigation of use of wood in folk-craft art.
10. Purchase for teacher pipe made in Israel. Not only as gift, but as investigation into wood, carving, shaping, types of flora and fauna - briar only grows in the Mediterranean area - and commercial art. Also the Besht said: Even the smoke of my pipe can be an offering of incense unto God.



## Notes to the teacher

1. It is possible to obtain poster material from the JNF to use in conjunction with this lesson.
2. If you are going to take the historical approach to the art of this holiday, obtain replicas of older objects, illustrations of others, and examples of the newest type. For example
  1. Coin of vespasian or 10 agorot coin of modern period
  2. Representation of hanging tree in Megillah illustration
  3. Modern olive wood souvenir
3. This unit would be a good jumping off point to the art of the life cycle
4. If possible, obtain pictures of trees mentioned for visual effect from any standard encyclopedia or use work such as "Flora," Interpreters Dictionary of the Bible, II, 284-302, as well as specific references made there.
5. Natural color pictures of trees in bloom between pp. 472-473 Interpreters Dict. II
6. Use midrashic material as well to substantiate principles
7. Obtain examples of modern coins for all students if feasible- ( \$ 42 for one dollar ) to encourage participation and direct collection of articles
8. If working with woodcuts) - explain and supervise use of all tools for cutting. Do not be afraid to let girls use knives.
9. Have students do lettering either freehand or with guides (templates) Guides can be obtained from any stationary store or use those of mimeograph room at Sunday school. A couple of blank pages should be used before any real work begins, each name should be checked for spelling at least twice, rough copy must be made before actual copy for each item.
10. Commercial catalogues show in color many of the objects involved. Use sisterhood gift shop (if it exists) to obtain items to explain
11. Be flexible. Be like the willow who bends with the wind, rather than the oak which is blown down.



## Evaluations

1. Completion of projects
2. Interest level sustained by coin investigation or other activities and ability to channel interest into new fields.
3. Willingness of older students to participate in tree-planting drive.
4. Congregational reaction to student memorial garden suggestion.
5. Maintenance of on-going projects.
6. Acceptance of design by rabbi, school or local drive of student poster for tree planting campaign.
7. Students attention during instruction on how to use tools and their lack (number, God forbid) of accidents.
8. Student administration of monies collected.
9. Student's disposition of plants, growing things after lesson is over.
10. Parents' reaction to student projects.



## Bibliographic Correlation

Source of Holiday: Talmud (Mishnah)

Mishnah Rosh Hashana 1.1

### Biblical References

Genesis 3.6; 43.11; Leviticus 19.23; Numbers 17.23;  
Deuteronomy 20.19; I Kings 6.29; Jeremiah 29.5;  
Psalms 1.3; 37.35; Proverbs 3.18; 15.4; 27.18;  
Song of Solomon 2.2; Job 14.7,9; I Chronicles 14.15;  
II Chronicles 3.7.

### Talmudic References

b. Gitten 57  
b. Taanit 23a  
Jerushalmi 114

### Midrashic References

Bereshit Rabbah 13  
Vayikra Rabbah 25  
Avot d'Rabbi Natan

## General Correlation to the Holiday

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, p. 277.

## Ceremonial Art Correlation

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 133-135.

## General Correlation to Jewish Art

Cecil Roth, ed., Jewish Art<sup>2</sup>, Greenwich, 1971.

Rachel Wischnitzer, "Judaism and Art," The Jews: Their Role in Civilization, Louis Finkelstein, ed., New York, 1971, pp. 154-183.

## Correlation to Fine Art Representations

Meir Ronnen, "Tribute to a Magical Couple," The Jerusalem Post Weekly, 2 February 1971, p. 11.

James N. Rosenberg, Painter's Self Portrait, New York, 1958.

Benjamin Tammuz, Art in Israel, Philadelphia, 1967, p.25.



### Correlation to Symbols (Meaning of Symbols: Trees)

L. Yarden, The Tree of Light, Ithaca, 1971.

M. Zohary, "Flora," Interpreters Dictionary of the Bible, II, pp. 284-302, figs. 472-473.

Also see:

Kaufmann Kohler, "Acacia," JE, I, p. 144.

John P. Peters, "Acacia," JE, I, p. 145.

### Correlation to Numismatics and Philatelics\*

Israel Government Ministry of Posts, Catalogue #8, 1970.

Maxim and Gabriel Shamir, The Story of Israel in Stamps, New York, 1969.

\*\* Robert Greene, "The History Behind Israel's Coinage," Israel Philatelist, XVI, 5 & 6 (February/March, 1965), pp. 1324-1325.

Adolf Reifenberg, Ancient Jewish Coins, Jerusalem, 1969.


### Article Included as Illustration

"Jews Don't Plant...", The Jerusalem Post Weekly, 11 January 1971, p. 10. (Stamp on article was issued so recently there is not any reference to it - it was issued in conjunction with Passover 1972)

\* See alphabetic bibliographic correlation following numismatic section

\*\* Also included as illustrative material





James N. Rosenberg (1874-1970) was a gifted amateur artist painting for forty years before he turned professional at the age of seventy. He always remained attached to the world around him, a painter for whom the visible world exists. He painted frank, direct, and accomplished landscapes; for he was a man awed by mountains and storms, enchanted by Spring and falling waters, and inspired by the forest vastness.

The majority of his works are landscapes either of this country, or of Israel. His interest was not in a single tree or the configuration of a hill, but in the vibration of light in the woods, and the slanting drive of rain. He wrote: "Let others go to synagogues or churches. I worship God beneath His pines and birches." Those lines shed light on his painting life.

Rosenberg, up till the time of his retirement at age seventy to start his painting career, was a famous lawyer. He was involved with Jewish causes and charities, being one of the founders of the Joint Distribution Committee and head of the United Hebrew Charities drive. He also was an avid art collector and opened a gallery to introduce new painters to the American public; among them Modigliani and Soutine.

James N. Rosenberg, Painter's Self-Portrait, New York, 1958, pp. 6, 7, 25, 51.  
Dust Jacket Cover. Source: Painter's Self-Portrait





Leopold Krakauer (1890-1954), an architect, and student of the German school of painters, arrived in Israel in 1926. The quality of his work reflects this dualism, emphasizing at once the solidity and formal character of the landscape, and its dramatic nature. His landscapes are representational, but he only submits them to violence in his individual, sensitive perception.

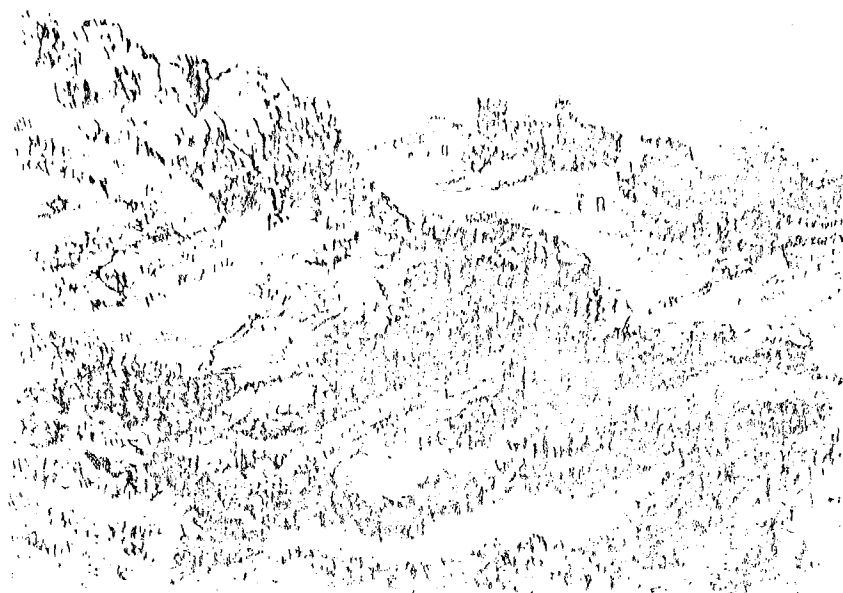
He chose black and white as the best medium to depict the distinctive quality of the Hills of Judea.

B. Tammuz Art in Israel, p. 25. Different figure of same type 10

"The Hills of Jerusalem, Drawing, 1949"

Postcard. Source: Mishkan Leomanut, Museum of Art, Ein Harod.





Above: a drawing of a Jewish hill village by Leopold Krakauer. Below: still life in oils by Grete Krakauer. (Artists House)

## Tribute to a magical couple

THE Jerusalem Artists House is this week filled again with memorial exhibitions. The main galleries are now taken up with a massive monument to one of Jerusalem's most charming and creative couples: the Krakauers. Leopold Krakauer was not only a pioneering architect but, too, of the finest depicers of the Jerusalem hills who ever lived. His wife, Grete Wolf, a woman of fey charm who painted vigorously until she died last year at 79. She received the Jerusalem Prize only months before her death, for a lovely impressionist piece of her studio, now on show in the first gallery. The main body of her work, all oils, was wistfully surrealist in that she invested her beloved stones, shells, flowers, and tree stumps with a fairy life of their own.

Leopold Krakauer was born in Vienna in 1890, and came to Palestine in 1924. He designed buildings chiefly for kibbutzim. But he was an outstanding draughtsman and he could make a ring of stones or a pile of stones seem to speak with a voice of their own. His drawings represented Israel at Venice and he is represented in many museums abroad. He died in Jerusalem in 1964 and the catalogue makes no wild claim in



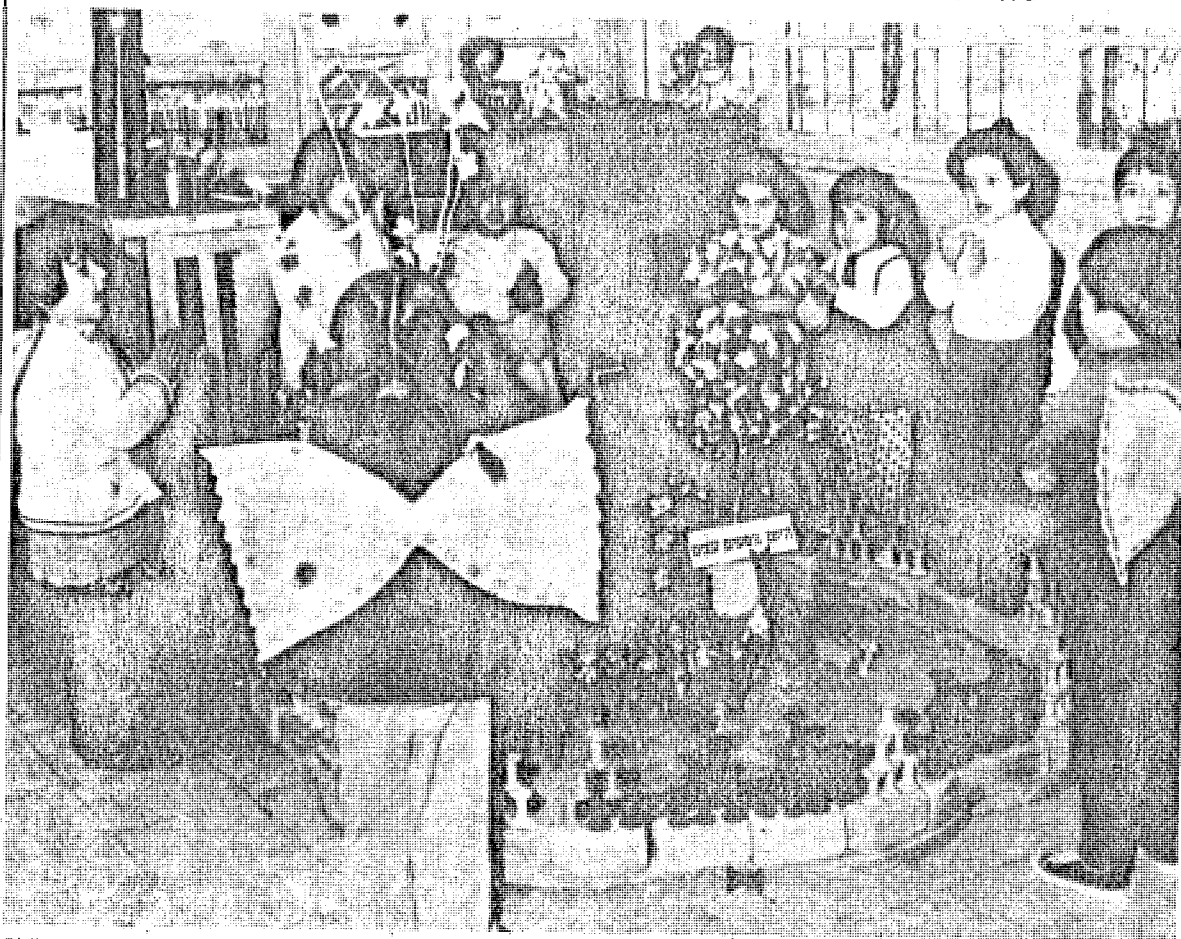
saving that interest in his work was not abated.

Grete came here with her husband and took part in the famous Tower of David shows in Jerusalem as early as 1926. She was a sensitive portraitist and there is a touchingly accurate self-portrait on show here. She exhibited frequently, and was a famous maker of puppets. After the death of her husband she taught mental patients, providing them with a form of therapy; and more and more turned herself to imaginative art. Her spirit was truly meditative and she realised a lifelong ambition with a tour of the Far East at the age of 75; the results are shown here in a number of sensitive wash studies. She, too, is represented in museums here and abroad. The Krakauers were a couple who contributed a great deal to the culture of this country. All of their talent and something of their spirit is reflected in this show. **MEIR RONNEN**

The Jerusalem  
Post Weekly,  
February 2,  
1971, p. 11.



## Iranian Children Celebrate Tu B'Shevat



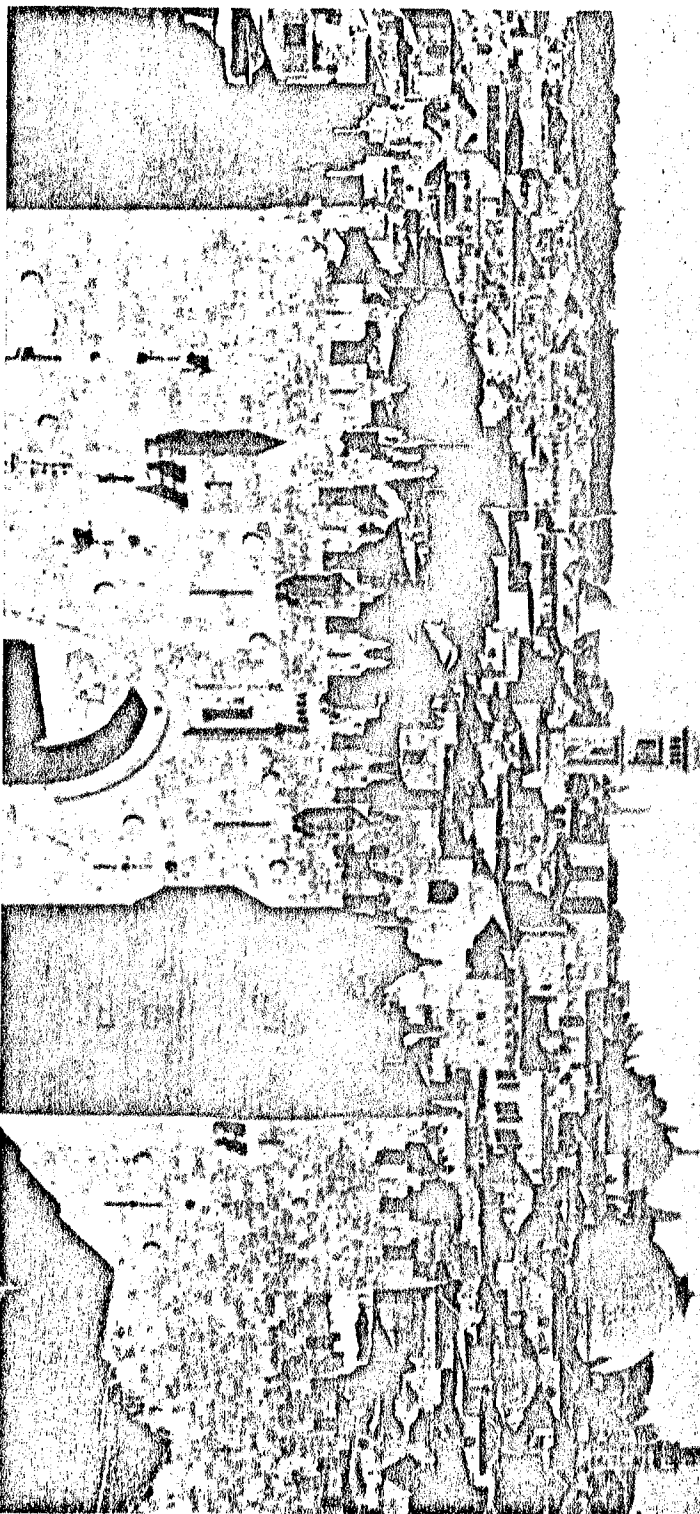
Children in one of the *parvareshgas* (kindergartens) in Tehran, the capital of Iran, celebrated Tu B'Shevat (Jewish Arbor Day) with a song about butterflies and almond trees. The kindergartens, supported by the Joint Distribution Committee with funds received from the Federation Allied Jewish Appeal-Israel Emergency Fund in Philadelphia and similar United Jewish Appeal campaigns throughout the United States, celebrate all Jewish festivals and holidays.

Newspaper Illustration. Source: Jewish Exponent (Philadelphia), 11 February 1972, p. 1.



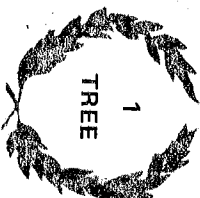
# VICTORY FOREST IN JERUSALEM RESTORED

## עץ הניצחון בירושלים הועלה



"I will set Jerusalem above my chiefest joy" — Psalms 137:6

"— עלה את ירושלים על ראש שמעתי" — תהלים קל"ז, ו



In Honor of  
FRED WATSHED PATRIN  
Planned by  
Professor J.J. Hetuchowski



JEWISH NATIONAL FUND      קרן קיימת לישראל



# JOHN F. KENNEDY PEACE FOREST

*In Israel*

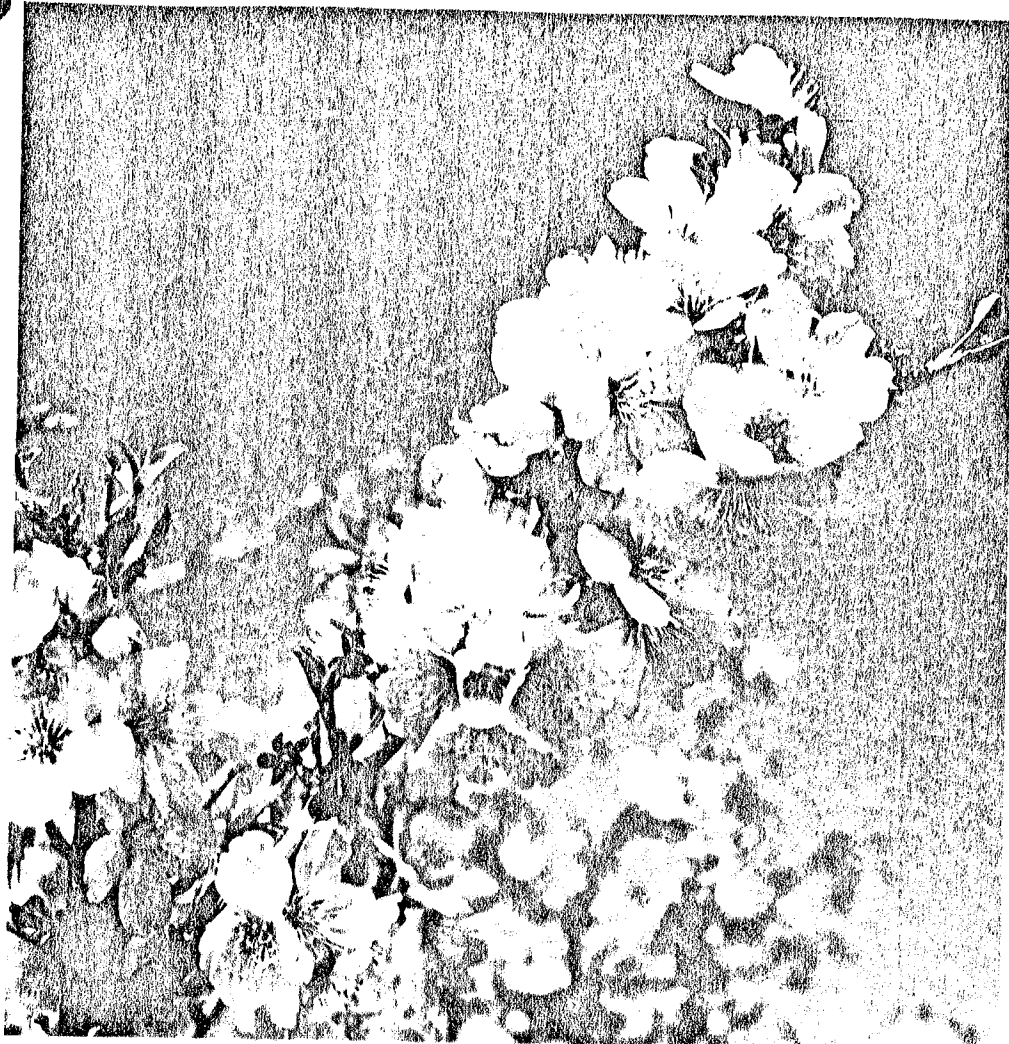
...proclaim liberty throughout the land unto all the inhabitants thereof. (Leviticus 25,10)

הפרי יהא שיעור מלחמין  
 IN HONOR OF THE FISHBEAST  
 Planted by the Rabbi of Taredeo

1  
TREE

JEWISH NATIONAL FUND (Keren Kayemeth Le Israel), Inc. • 587077 ה"פ 177



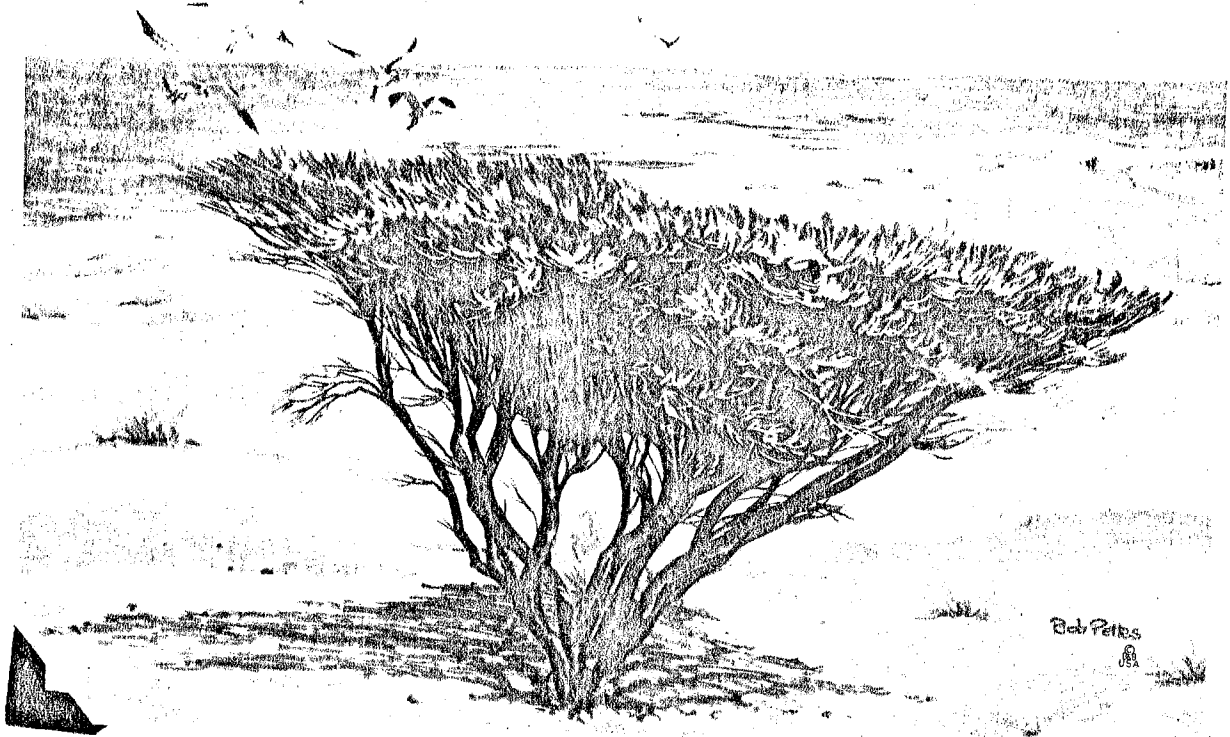


Amygdalus communis L., Almond tree. Identification of this tree is certain; Gen 43.11, Jer 1.11, et cetera. The almond tree is eight to twenty feet tall and sheds its leaves in winter. The leaves are oblong-elliptical. The flowers are large and handsome; their color is white to pink. The fruit is a drupe, of which the large seed is eaten. The seed contains a high percentage of fat. The almond tree grows wild in Palestine, Syria, and other countries of the Near East. Several varieties have been cultivated in Israel since ancient times. The recent discovery of the almond tree in the Negev suggests its occurrence also in the Sinai Mountains, and this may explain the adoption by the Israelites of almond branches as a model for the menorah.

M. Zohary, "Flora," Interpreters Dictionary of the Bible, II, p.286, plate XV, fig. b.

Magazine illustration. Source: Tal, The Jewish People in Words and Pictures, No. 1, p. 19.





Acacia raddiana (see Ex 25.5-38, Dt 10.3, etc.) Acacia tree. Of the three species native to Sinai, acacia raddiana is the most common and most suitable for building purposes. It is an evergreen tree, ten to eighteen feet tall, with a thick trunk and a spreading crown. The branches bear strong spines which are the stipules of the small, bipinnate leaves. The small, yellow flowers are aggregated in globular heads. The pods are spirally curved and bear many seeds. The wood is hard and durable. The locality Shittim in the Jordan Valley was so called because of the abundance of acacia trees in the surrounding territory.

M. Zohary, "Flora," Interpreters Dictionary of the Bible, II, p. 292, plate XII, figs. e-f.

cf. John P. Peters, "Acacia," Jewish Encyclopedia, I, p. 144.

cf. Kaufman Kohler, "Acacia," Jewish Encyclopedia, I, p. 145.

Calendar Illustration. Source: "Calendar of Israel" distributed by Temple House of Israel, Staunton, Virginia. (March, 1966)



# 'Jews don't plant...'

By An Anonymous Russian Poet

(1960)

I.

Jews don't plant the grain.  
Jews sell things in a store.  
Jews get bald when young.  
Jews steal more.

Jews are a tricky crew.  
They make poor soldiers too.  
Ivan fights a battle;  
Able hears money rattle.

Ever since my childhood,  
I've heard the same old news.  
I'll grow old but I won't escape it:  
The shouting, 'Jews!' 'Jews!'

I never sold a thing.  
I never stole a thing.  
But I carry my pedigree  
Like a plague that curses me.

Somehow a bullet missed me,  
So they talk (This is not a lie):  
'Jews were never killed! See!  
All of them come back alive!'

II.

But we Jews have a certain luck.  
When evil came, it wore no hood,  
And used no false flag when it struck,  
Made no pretensions to be good.

Throughout this solemn, silent land,  
With time not ripe yet for debate,  
We found the wall where we must stand,  
The point for levering our fate.

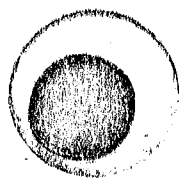
Translated by Vladimir Markov and Merrill Sparks, from the  
"Penguin Book of Socialist Verse," edited and with an introduction  
by Alan Bold, 1970, 549 pp., 12s.



Source: The Jerusalem Post Weekly,  
11 January 1971, p. 10.

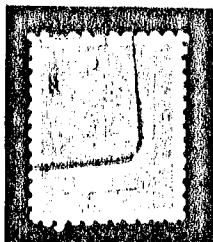
Stamp issued Passover 5732, no other  
information available



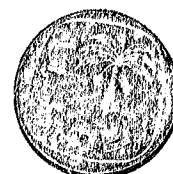


COIN OF PROCURATOR  
COPONIUS\* 6-9 CE  
\*(REPRODUCTION)

TO BICHEVAT ART



SEVEN BRANCHED PALM TREE  
MODERN ISRAELI COIN  
10 AGOROT



AFTER COINS OF  
COPONIUS 6  
JUDEA CAPTA 70  
BAR COCHBA 132

1970

First Issue

Coinage Stamps

Scott #1 released 16 May 1948

Notif: Bronze coin of the period of the Maccabeans or the First Revolt (143/2 - 136/5 B.C.E.)

Inscription: For the redemption of Zion

The decoration of the walls of the main hall of the Temple, the Sanctuary, were decorated with a relief of alternating cherubim, palm trees and open flowers (I Kings 6.29, II Chronicles 3.7). There is no suggestion that these wall reliefs were associated with any ritual.

Edward B. Tylor has pointed out that the motif of cherubim flanking a palm tree in the Solomonic Temple was derived from Assyrian art where the palm tree is found flanked by winged human or animal figures.

The palm tree became converted into a ceremonial object for the Assyrians, a symbol of the Tree of Life.

Pesachim 56a records the story of the barren palm tree wistfully "looking" toward Jericho, which was known from biblical times as the palm city. A palm grower, the story goes, advises the people how to make the tree bear fruit.

The palm tree on the reverse of the coin of Simon Maccabeus, around 143 B.C.E., became in later times a symbol of the country, of which Plinius says: "Judaea vero incluta est vel magis palmis." This symbol we meet in later periods when synagogue art was at its highest level.

Rachel Wischnitzer, "Judaism and Art," The Jews, Louis Finkelstein, ed., New York, 1971, p. 156. (Volume: "Their Role in Civilization")  
A. Reifenberg, Ancient Jewish Coins, Jerusalem, 1969, p. 12.

Reproduction of Coin. Source: Cokesbury Book Store

Coin. Source: Israel Numismatic Service, Israel Government Coins and Medals Corporation.



# Objectives for lesson dealing with coins (medals)

1. Handle "ancient" material
2. Use of common, everyday objects for comparison to bring out specific Jewish content
3. Availability of object is not limited - can use modern coin to find ancient design
4. Life style of Ancient Jews could be influenced by simple change
  - a. Coins non-representational
  - b. Coins that were representational were not desired
  - c. Human image on coins repugnant to point of revolt
5. Raised image on coin is a neglected, or unnoticed art form yet has much value not only in art but in history as well
6. Even Talmud talks about images on coins (BK 97b) relation of physical object to religious books, concepts etcetera
7. Use of object can be for commemoration of event or person as well as financial exchange.
8. Source for symbolization on coin (medal) is determined by as many factors as any other art object - location, artist, economic conditions, size, material - country in power, etc.
9. Degree of sophistication in art can be seen early in coins (medals)
10. Type of representation on coin (medal) not as objectionable as three dimensional object - leads way to modern sculpture and modern symbol of Israel (Menorah) - Not fully three dimensional.
11. Use of other artistic objects which represent the coins and their content.
  - a. Stamps
  - b. Medals
  - c. Pictures of the coins



## Principles

1. Relation of past to present.
  - a. Modern Israeli coins use ancient designs.
  - b. Designs themselves based on biblical forms; "seven species," palm-tree, pomegranate.
  - c. Designs also based on objects used in Temple.
    - 1) menorah
    - 2) lyre
2. Representation on coins points towards Jewish attitude concerning certain art symbolization.
  - a. The human figure is not represented.
  - b. Mythology, for the most part, is not represented.
3. Coins can be dated more easily than other objects.
  - a. Coins usually carry date as part of design.
  - b. Coins usually in use for only short period of time.
  - c. Coins reflect the economic situation (inflation/deflation).
4. Language used on coin can tell a great deal.
  - a. Commemoration of an event for that mintage is noted on coin.
  - b. The ruling power is represented by the "official" language.
    - 1) If more than one power more than one language.
    - 2) If used in more than one place more than one language.
  - c. The language of the coin is used as and for propaganda purposes.
5. Coins represent the great value of a common object.
  - a. Value of small coin in comparison to other objects is not great monetarily.
  - b. Value as to aid in dating, relating pertinent information, and ease in identification is inestimable.
  - c. Mobility of the object and its composition leads to problem of theft much more than pottery sherds.
  - d. A small coin, which was based on weight, represents the entire system of money and can be more useful than the larger, rarer coin.
6. The round shape of a coin is an artistic consideration.
  - a. Some coins have fluted edges for identification from other coins of the same size.
  - b. In ancient minting it was difficult to make all coins 100% alike. ( There is a Midrash comparing the creation of man to the minting of coins. )
  - c. Most coins were round.
7. Raised image on a coin is only two-dimensional.
  - a. Rabbis do not complain about that type of image.
  - b. Problem of type of representation because of medium precluded extensive use of  $\frac{3}{4}$  view.
  - c. Raised image is seen in other art forms - frieze, bas relief.



8. Coins were also used against the Jews.
  - a. Human representation on a coin was repugnant to some Jews.
  - b. Symbolization of Jewish defeat on a coin - Judea Capta - was more than propaganda, it was insult.
9. Coins in some cases were specially designed for specific uses.
  - a. Coins issued by the Temple had different representations.
  - b. Small coins, less than the value of the smallest coin in circulation in the community at large, were minted and circulated to provide poor with opportunity to give charity.
10. Coins help to tell the conception of the world, the architecture, and the life style of the people who use them.



## Suggested basic activity

### Art in your pocket

Obtain a coin of the type illustrated (either actual or facsimile)

Obtain any modern American coin

Obtain any modern Israeli coin

Start off the lesson by flipping an American coin. Ask if the students recognize this art object. Upon their answer, question them as to the image on the OBERSE (heads) and the REVERSE (tails) side. Make certain that they are aware of the fact that a coin has two sides.

Ask them about the other features of the coin. Images, human representation, buildings, language, lettering, date, name of country, motto, value of coin, mint mark, initials of the designer/artist are some salient features. Ask if they can date coin only by image. Lincoln penny, Roosevelt dime, Kennedy half can all be dated within the last twenty years or less. The Eisenhower dollar was just recently introduced into the circulation of American coinage. Therefore, because of the image, the students themselves can date a coin without resorting to a date. The concept this aspect of questioning conveys is the period of CIRCULATION of a given coin. This is useful information for both modern and ancient monetary units.

Ask students to notice features of the coin other than imagery. As in the case with the High Holy Day cards DIMENSIONS play an important role. The dimensions of a coin are not only determined by value, but also by WEIGHT (the way ancient coins were differentiated) and COMPOSITION (a second way ancient coins were differentiated). Modern vending machines use these two features in determining whether the coin is real or not. Up till the installation of push-button telephones, the phone company also used these two methods of differentiation.

Check to make sure that student is aware of the general considerations which apply to all art forms: dimensions, color, motif, source, use of language, and overall impression, as well as artist/designer before proceeding.

Pass around modern Israeli coin. (Note: at present the Israeli pound (IL) is worth less than a dollar - you may be able to obtain from a NATIONAL BANK 420 one agora (smallest coin in mintage) coins to pass around in class.) If possible, have each student have a coin to refer to in his investigation. Have students note the difference(s) between Israeli and American coinage. Among the differences to be noted are the following:



1. Metal composition - one agora (smallest value coin) is of aluminum composition - penny is of copper composition. Israel does not have "sandwich composition" coins, America does. Other metals in comparison are bronze (five, ten, and twenty-five agora) and silver alloy (fifty, and one-hundred agora = one IL).
2. Shape - one agora has scalloped edge. Israeli coins are generally smaller in size in relation to their American counterparts.
3. Date - Israeli coins use Hebrew letters (numerals) for the date in place of "Arabic" numerals found on American coins.
4. Language - while Israeli coins contain two languages like American coins, the languages contained are different. Hebrew and Arabic as compared to English and Latin.
5. Use of language - while American coins contain slogans or mottos or even identifying explanation of image, Israeli coins do not.

The major difference that should be pointed out to the students, if they do not ascertain the fact, is ISRAELI COINS DO NOT CONTAIN A HUMAN IMAGE.

At this point in the lesson it is possible to delve into the Jewish attitude toward representational art. The second commandment ( See Ex 20.3 or Dt 5.8 ) states: "... Thou shalt not make unto thee a graven image, nor any manner of likeness, of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth ... ." The extension of that commandment into the Talmud is found in part in the discussion in Rosh Hashana 24a concerning the images in the possession of Rabbi Gamliel. A second Talmudic reference is Baba Kama 97b which concerns coinage in general and towards the end of the passage has a mention of a coin with Jewish figures on it! Later discussion on the issue of art can be found in responsa literature quoted in Solomon Freehof, A Treasury of Responsa, Philadelphia, 1963, pp. 108-112 or Lillian S. Freehof, Embroideries and Fabrics for Synagogue and Home, New York, 1966, pp. 25-31. Page 27 of Mrs. Freehof's book helps give a summary of modern opinions on "What is Jewish art?"

If the above paragraph does not seem to be a viable investigation for the specific class an alternative investigation could proceed from the fact that the similarity in imagery on the coinage of both America and Israel is that the images used represent a source in the history of the country. Of course it is not necessary to mention that the presidents pictured are part of the political history, but it is important to mention that the agricultural symbols represent both religious and political history. The source for some of the images could be found in the Bible. Later in the lesson a complete list of sources for the images will be given.



If it is possible, bring in an ancient coin or a facsimile of an ancient coin for comparison with the modern Israeli coin. The similarities between the ancient Hebrew coin and the modern Israeli are striking. The size of the two coins, the representation, and the metallic composition are almost exactly the same. Although the ancient coin is cruder in presentation, its form remains consistent. The shape of the coin differs from example to example which gave rise to a popular Midrash found in Bereshit Rabbah concerning the creation of God in comparison to the creation of a minter.

If you are using the one agora coin, the representation on that coin is after a coin of Herod Agrippa I (37-44 CE). The following quotes will enable students to relate history with the physical object in their visual and tactile field, making the history come alive.

"The last Maccabees had already introduced two languages on their coins. The Herodians had used purely Greek legends, but applied different methods in different districts, that is to say, they differentiated between wholly Jewish and foreign districts."<sup>1</sup>

On the ancient coin of Agrippa, the reverse side of the coin bears the legend "King Agrippa." Despite his Hellenistic leanings, this king took a keen interest in everything concerning the Jewish people, who held the king in grateful memory.

"Agrippa would never have dreamed of striking a coin with the Imperial portrait for Judea proper, while a coin struck in Caesarea even bears his own likeness."<sup>2</sup>

In relating this coin to the history and world of Judaism at this time, which inspired the art, the following quote can provide good discussion material.

"Josephus repeatedly refers to Herod Agrippa's loyalty toward the Jewish religion, and Mishnah also relates that, in common with every pious Jew, the King brought his offering of firstlings to the Temple. When Agrippa burst into tears at the reading of the Biblical passage 'Thou mayest not set over thee a stranger which is not thy brother,' the Jews assembled in the Temple called out: 'Do not be sad Agrippa, our brother art thou, our brother art thou.'"<sup>3</sup>

Similar discussion material as well as background material may be brought in for the other modern Israeli coins. The picturization on the other modern coins is as follows:

1 agora = pruta of Herod Agrippa I, circa 43 CE.

5 agora = frieze found at synagogue located at Capernaum, 3rd century CE.

10 agora = coin of Coponius, circa 6 CE. (Known as the widow's mite in the New Testament, it was the smallest denomination coin of its time.) The tree on this coin is also seen on the coins of Judea Capta 70 CE, and the Bar Cochba Revolt 132 CE.



- 25 agora = coin of the Bar Cochba Revolt, 135 CE.  
 50 agora = bas relief found on the arch of Titus, 70 CE. It also is the emblem of the State of Israel.  
 11 lira = coin of Alexander Janneus, 76 BCE (reverse); coin of First Revolt, 70 CE (obverse).

Names of the modern Israeli coins are based on the ancient names of the coins. The source of the names is various weight measurements, such as 'pound.' An article on the "History Behind Israel's Coinage"<sup>4</sup> is included in the illustration section immediately following this section.

While it is possible to go into the modern designers of the Israeli coins, like the Shamir brothers who also have designed many Israeli stamps, leave the students with one final thought - the designer of the Lincoln penny, Victor David Brenner, was Jewish!

#### Footnotes

- <sup>1</sup> Adolf Reifenberg, Ancient Jewish Coins<sup>5</sup> (Jerusalem, 1969), p. 20.
- <sup>2</sup> Reifenberg, p. 20.
- <sup>3</sup> Reifenberg, pp. 21-22.
- <sup>4</sup> Robert Greene, "The History Behind Israel's Coinage," Israel Philatelist, XVI (February-March, 1965), pp. 1324-1325.



Suggested alternate and supplementary activities

1. Investigation of other "Jewish" coins not used in basic activity.
2. Assignment for report on the book: Jewish Portraits in Metal.
3. Acquisition of the prospectus for the Medallion History of Judaism. Pursuit of possibility of obtaining that issue of coin/medallions or an other.
4. Investigation into the Talmudic passages where money is mentioned. (Debate on the possibility of the existence of a coin mentioned in the Talmud which had the images of Abraham and Sarah.)
5. Investigation of Jewish money used in the ghetto during the Second World War.
6. Comparison of modern coins with Israeli currency. Exploration into the use of metal in the coins.
7. Research project on the "jetons" or tokens used by Jews for charity and purchase of honors in the synagogue.
8. Discussion on the decision of Rav Herzog concerning the acceptance of the bronze menorah as the symbol of the State of Israel. Compare with the discussions found in the Responsa literature cited by Solomon Freehof.
9. Discussion on the archeological factors involved in the discovery of a cache of coins; their use in archeology, their preservation, and the interpretation of the object.
10. Investigation into the role Jews played in minting during the Middle Ages.



## Evaluations

1. Game on differences students can find in comparing ancient Hebrew coin with modern American coin.
2. Interest in collection and upkeep (maintenance) of it.
3. Use of alternate activities for research projects by students on their own initiative.
4. Involvement of students in discussion on topic.
5. Students teaching aspects of lesson to other classes, other students, on their own initiative.
6. Student instigation of congregational purchase of set of medals or coins. Congregational reaction to request and agreement to investigate possibilities.
7. Student discovery of areas not mentioned in lesson, and willingness to pursue investigation.



## Notes to the teacher

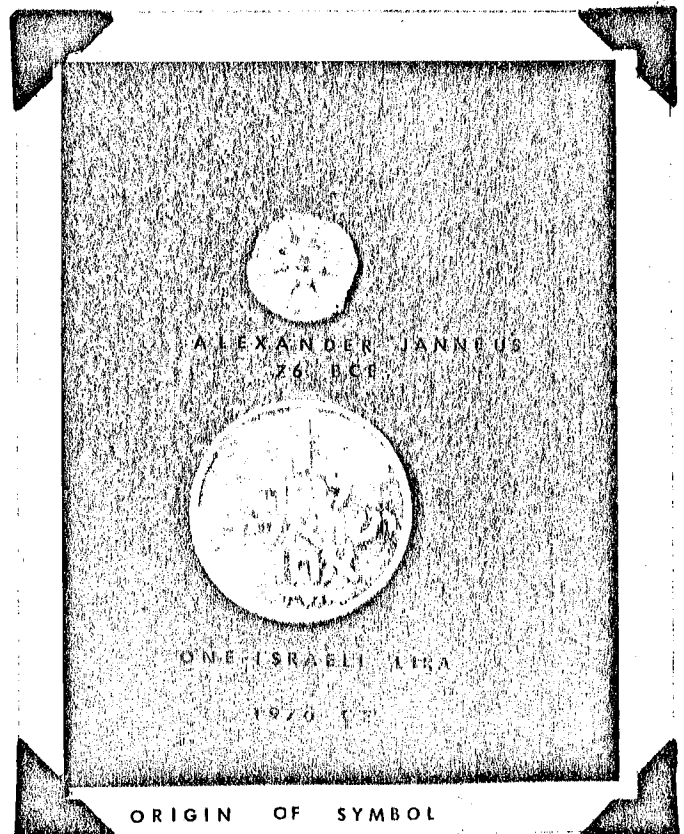
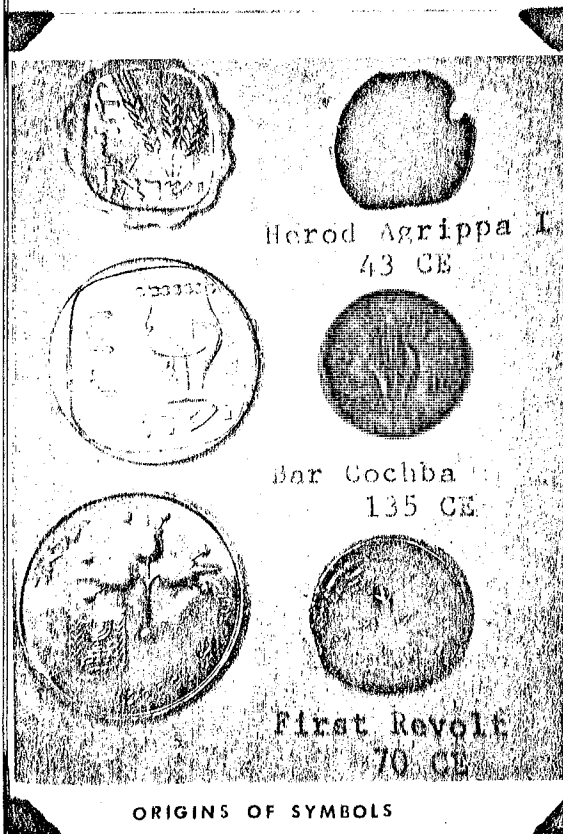
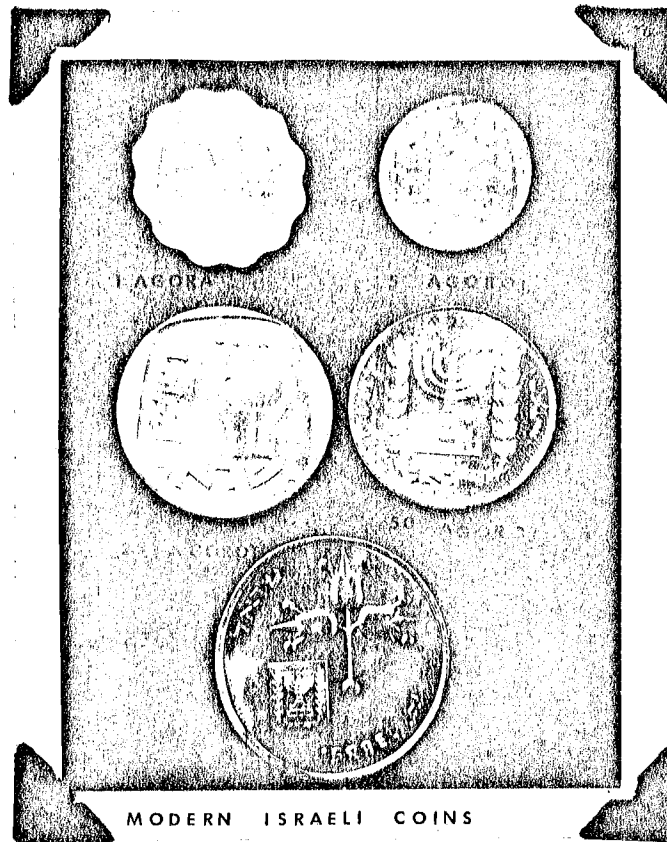
1. Coins obtainable from reputable coin dealer, Israeli Numismatic Service, National Bank, or congregants who have toured the country.
2. Ancient coins available in facsimile from UAHG Publication department or Cokesbury Book Stores.
3. Advisable to keep objects within some holder. This avoids tarnishing, helps to cut down on loss, reduces handling, and aids in identification.
4. You do not need to have either ancient or modern Jewish coins to conduct lesson, but at least some change in your pocket.
5. Students will always be interested in the value of the object. Modern currency exchange rates are 420 agorot ( 4.20 Israeli Lirat ) to one dollar, or a lira equals about 22¢. Reproductions of coins are about six for a dollar or fifty cents each. Ancient material bought today is about \$10.
6. Large pictures of coins or use of overhead projector can serve in place of the objects.
7. It is possible to obtain from the Israeli Numismatic Service a prospectus on an upcoming commemorative coin. This material can be used as the basis of other lessons or illustrations for existing lessons.
8. Collection of material started by one class could be continued or concluded by another class or the whole school.
9. If possible, each student should have the opportunity to handle the objects involved in the lesson.
10. Do not pass around anything of great value to you which would give you cause to worry. Students can sense teacher's anxiety.
11. Be flexible, flip a coin.



## Bibliographic correlation

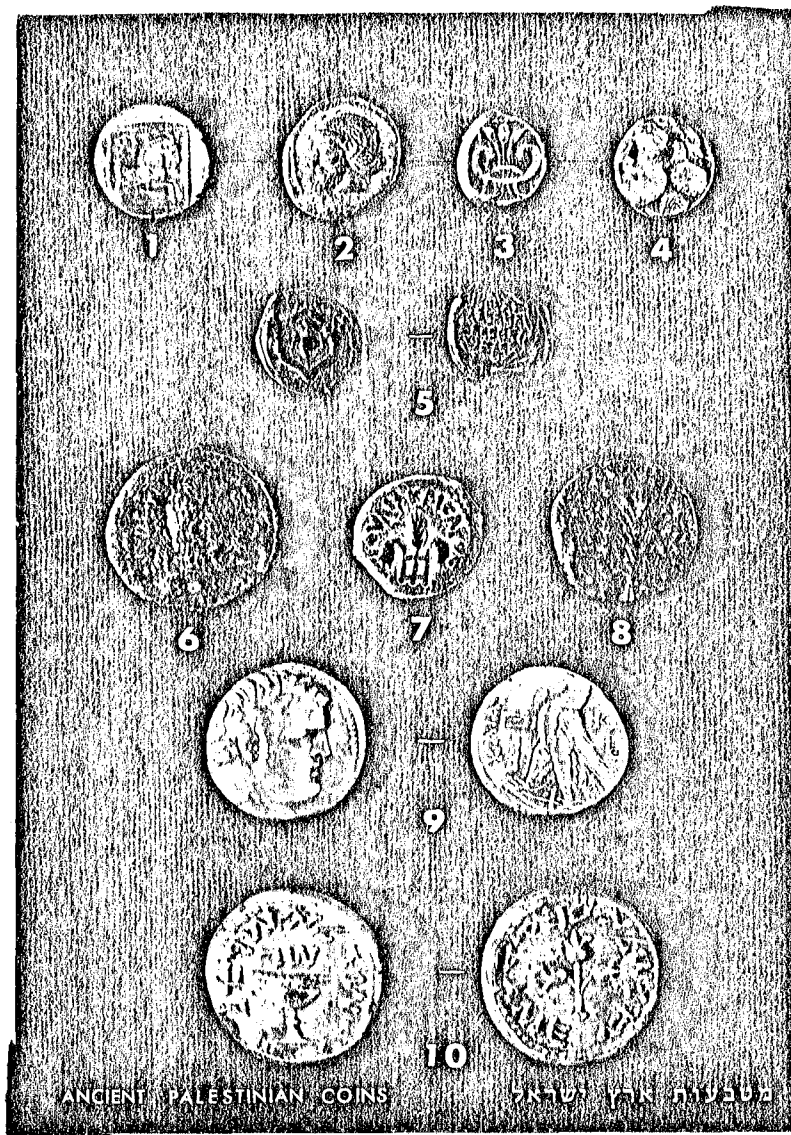
1. Nathan Ausubel, Pictorial History of the Jewish People, New York, 19 , pp. 35, 45, 87, 89, 99, 102-3, 128, 133, 153, 159, 164, 172, 174, 231, 302.
2. Daniel H. Friedenberg, ed., Great Jewish Portraits in Metal, New York, 1963. (Schocken Paperback #SF1)
3. Robert Greene, "The History Behind Israel's Coinage," Israel Philatelist, XVI, 5 (March 1965), pp. 1324-5.
4. Jewish Encyclopedia, VIII, "Minters," p. 602.
5. Jewish Encyclopedia, IX, "Numismatics," pp. 350-356.
6. Franz Landsberger, Jewish Art, UAHC, 1946, pp. 124, 135, 136, 192, 193, 230, 278, 279.
7. A. Reifenberg, Ancient Jewish Coins, Jerusalem, 1969.
8. A. Reifenberg, Ancient Hebrew Art, New York, 1950.
9. The Illustrated History of the Jews, Benjamin Mazar, ed., New York, 1963, pp. 77-8, 102, 126, 130, 138, 230.
10. Bezalel Narkiss, ed., Picture History of Jewish Civilization, New York, 1970, pp. 71, et al.
11. Bezalel Narkiss, ed., Jewish Art<sup>2</sup>, Greenwich Conn., 1971, pp. 54, 62-3, 98, 175, 187, figs. 34-41.





See suggested basic activity for further explanation of picturization.  
Polaroid Photographs from objects in collection of Fred Natkin by  
Fred Natkin.





- 1 - 4 Greco Phoenician Drachms ( 5th - 4th century BCE. )
- 5 John Hyrcanus II (Hasmonean High Priest 67, 63-40 BCE.)
- 6 Agrippa I ( 37-44 C.E. )
- 7 Pontius Pilate ( Roman Procurator 26-36 C.E. )
- 8 Herod Antipas ( 4 B.C.E. - 39 C.E. )
- 9 Tyrian (Phoenician) Half-Shekel (42/3 C.E.)
- 10 Shekel of the Jewish War (68/9 C.E.) The reverse side (right depiction) is used on the modern one lira coin of Israel.

Postcard. Source: Kadman Numismatic Museum, (Museum Haaretz)

Tel-Aviv.

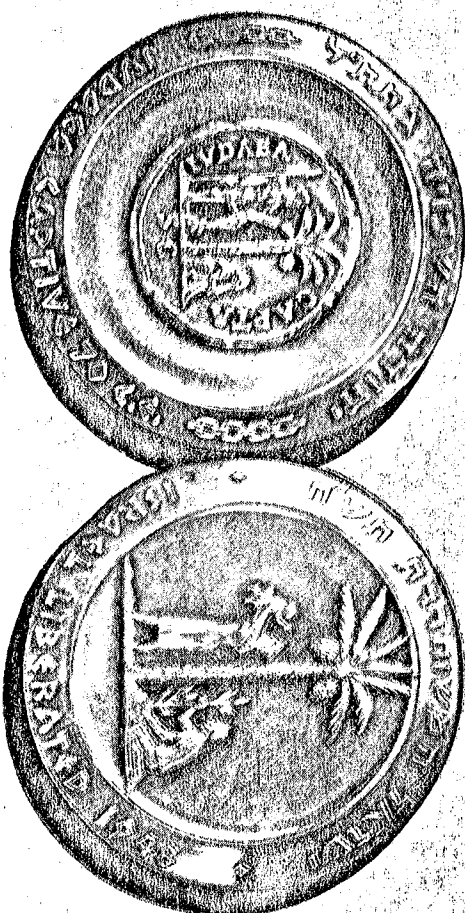




ISRAEL GOVERNMENT COINS AND MEDALS CORPORATION

# Medal of Liberation

(STATE MEDAL)



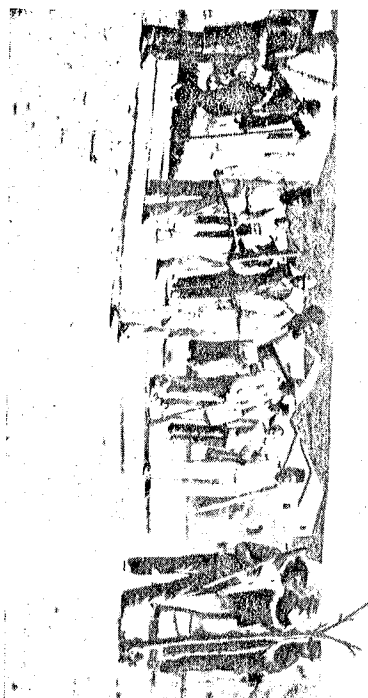
**Large Silver Medal**  
 Diameter: 39 mm.  
 Weight: 120 gms.  
 Quantity: 5,600  
 (numbered individually  
 on the edges)  
 Cat. No. 544



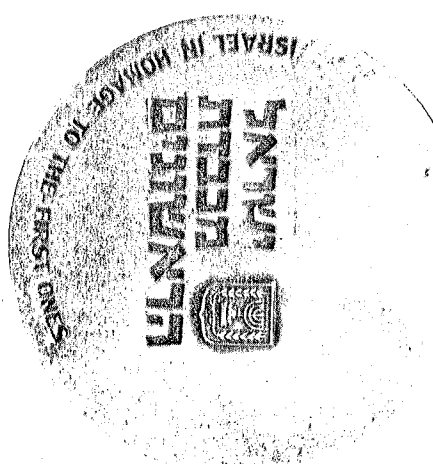


ISRAEL GOVERNMENT COINS AND MEDALS  
CORPORATION

# FIRST SET OF MEDALS 1963



*Planting the first tree at Rishon-le-Zion*





## The History Behind Israel's Coinage

Robert Greene, Cleveland, Ohio

As we all know, the State of Israel came into being in May of 1948. One of the many problems confronting the new government was that of minor coinage. The government wished to emphasize its political sovereignty through its coins, and at the same time relieve the dire need for minor coinage for use in everyday business transactions.

To solve this twofold need, the government of Israel embarked on a unique plan: it invited a numismatic society to submit proposals for the new coinage. The Israel Numismatic Society selected — upon receipt of the invitation — two of its members to undertake this task: the late Dr. Leo Kadman and Mr. Hanan Pavel. These two prevailed upon Mr. Otto Wallish, the famed designer, and Mr. A. Elyon, the Israel government printer, to aid them. The designs submitted were accepted without change. Israel, however, was not in a position to undertake the striking of coinage in sufficient quantity to meet her needs. The government, therefore, contracted with Imperial Chemical Industries of Great Britain to mint the coins in accordance with the designs submitted.

The name "Israel" generally appears on the obverse of the coins in Hebrew and Arabic, above and below a symbol. On the reverse, the value in pruta is stated, together with the date of minting, within a wreath of olive leaves.

The ten pruta coin was changed in 1952 from copper to aluminum, and the symbols on it were also changed. The coin proved unpopular for it was confused with the 50 pruta coin. The government recalled the 10 pruta coin, and replaced it with another aluminum coin with a scalloped edge.

The Israel government imported the necessary equipment and established its own mint in Israel in 1955. The mint was attached to the Government Printing Office. The coins struck were in ten, twenty-five, fifty and one hundred pruta denominations. At this time the ten pruta was again struck on a round planchet, but was bronze anodized. The hundred pruta coins were struck on planchets of reduced size, but these were withdrawn shortly and replaced by pieces on planchets of the original size. This

change was required because the hundred pruta had been confused with the fifty pruta coin.

In 1959 the Israel government decided to issue its money in units of a new monetary value. Instead of the former thousand pruta to the pound, there would now be one hundred units of a new denomination to the pound. The new unit was named "agorot" — the name being drawn from the Book of Samuel, where reference is made to an Agorat Kesef (piece of silver).

The advisory committee for coins selected the same symbols as those on the pruta series — redesigned, however, into modern form. Through competitive selection, the obverse designs of Rothchild and Lippman and the reverse design by the Shamir Brothers were accepted. The paper Lira and one-half Lira were replaced in 1962 by coins of the same value — these coins were first struck in 1963.

To fully understand the historical design of these coins, we must go back almost three thousand years in history, to the Temple of Solomon. The famed Temple was quite unique for its time. Not only was it a building of unsurpassed beauty, but not a nail was used to hold one beam to another. The wood was filigreed with gold. The curtain covering the Holy of Holies bore the design of a grape leaf and tendril. This design appears on the fifty pruta coin.

After the death of Solomon the land was torn by civil war. The ten tribes of the North separated from Benjamin and Judah and established a separate Kingdom of Israel with Shechem as its capital. From this time until Israel was conquered by King Sargon, there was constant fighting between Israel and Judea. Following Sargon's conquest, the ten tribes of the North ceased to be: when the Assyrian king conquered a land, he removed most of the vanquished and resettled the area with peoples from other lands he had conquered. He thus hoped to destroy past ties with the homeland and forge all minorities into a united and greater Assyria. Judea retained nominal independence, though it remained nothing more than a weak vassal.



At last Nebuchadnezzar re-established the Babylonian Kingdom and conquered Judaea. Judaea revolted, and after a year and a half of siege, Jerusalem fell and the Temple was destroyed. The captives taken to Babylonia were the elite of Judaeen society — they were given some measure of self-rule in Babylonia. A change in the fate of the Jewish exiles came following the conquest of Babylonia by the Persian King Cyrus. A most enlightened man for his time, Cyrus allowed all persons who so desired to return to their former homelands. He decreed, in particular, that the Jews might return to Judaea and rebuild the Temple in Jerusalem.

When Alexander the Great overthrew Persia, many wealthy Jews turned toward Hellenism. So benevolent was Alexander the Great, that many of the Jews named their sons Alexander. The poor Jews of Judaea, however, clung to their ancient ways. The conflict between Hellenism and Traditionalism lasted two hundred years, and was finally resolved in a most tragic manner.

After waging an unsuccessful war in Egypt, Antiochus (King of the Seleucid Empire) stopped off in Jerusalem on his return, and plundered the Temple. He issued harsh decrees to the effect that the Sabbath was no longer to be kept holy; males were no longer to be circumcized, and only idols were to be worshipped. In the year 168 B. C. E. Mattathias the Hasmonaean led the people in revolt. His son, Judah Maccabeas, drove the Syrians out and rededicated the Temple on the 25th day of Kislev, 165 B. C. E. It was during the Hasmonaean rule that the first Judean coin was struck, bearing the symbol of an anchor. The symbol proclaimed two things to the world: Israel owed allegiance only to herself, and it controlled the seacoast area. Unfortunately, Israel's day in the sun was to be shortlived.

In the year 63 B. C. E. Judaea was captured by the Roman legions of Pompey. Under Roman rule there was a systematic robbing of the people — Jews and non Jews alike — through oppressive taxation. The shekel, formerly given to the Temple annually by every male Jew twenty years of age, was now claimed by Rome. It is interesting to note that the shekel was initially a weight. The Temple in Jerusalem maintained a set of shekels as comparison weights, so that the yearly dues of the

people would be fairly met. Since so many coins of various weights were circulating in Judaea, it was necessary that money changers be at the Temple to ascertain that every Jew was meeting his just obligation. The design on the shekel was that of a pomegranate going into flower.

When a revolt erupted in the year 66 C. E., the shekel was struck with the above design for use as a coin. Some 23,000 fighting Judeans under the leadership of John of Gischala and Simon bar Georah routed the highly efficient force of 60,000 veteran Roman soldiers. Jerusalem fell to the rebels. During the fourth year of the revolt, a shekel with new details was issued: its design consisted of three sheaves of wheat. Two bronze coins were also struck: the palm tree, symbolizing the land, appears on one; on the other are grape leaves and tendril, portraying one of the seven traditional foods of the land.

Vesparian, and then his son Titus — aided by the rebel commander Josephus — succeeded in reducing the Jewish army and eventually achieved complete victory. It was Josephus who sold his knowledge of the rebel movement and its plans to the Romans and thus became the first Lord How-How of the world.

In the year 132 C. E. the Jews again revolted. The following coins were struck during this period: in the first year of revolt, a bronze coin with the symbol of a four stringed lyre; in the second year, the symbol of an amphora (cup or jug) appeared on a larger copper coin. A jug containing Holy Oil appeared on a silver coin, and a bunch of grapes was depicted on another silver coin. This was the revolt of Bar-Kochba who was quite successful in temporarily clearing the land of Roman legions. The success did not last long. The Romans called in additional troops, they stormed one fortress after another conquering heroic defenders weakened by starvation. Bethar was the last fortress to fall — in 135 C. E. — and with it fell Bar Kochba.

The Temple in Jerusalem was destroyed . . . a new temple to the Roman gods was erected . . . Judaea was no more.

References: (1) Israel's Money by Dr. Kadman. (2) Jewish Encyclopaedia. (3) Encyclopaedia Britannica. (4) Judean Coin Catalogue. (5) Pictorial Encyclopaedia of the Jewish People.



## Objectives

1. Awareness of number of articles involved in Sabbath observance which can have artistic interpretation
 

a. Candlesticks	e. Challah Knife	i. Laver
b. Challah cover	f. Shabbat Platter	j. Shabbat lamp
c. Tablecloth	g. Havdalah Candle	
d. Kiddush Cup	h. Spice Box	
2. Religious objects have artistic significance in three ways at least
  - a. Age
  - b. Artist
  - c. Material
3. Need not leave home to find artistic religious object
4. Representation of Sabbath in fine art ranges from realistic to spiritualistic and acquaintance of student with some representations
5. Acquaintance of student with the religious observance entailed by use of objects to convey meaning of holiday
6. Type of objects used relates to life-style, history, attitude toward Jews, attitude towards holiday
7. Introduction of concept that Jewish art can change from utilitarian function to aesthetic object - or expansion of that concept if taught in previous lesson
8. Comparison of same object in different forms to reflect country of origin, provenance, and type of observance
9. Introduction of student to some objects which were used for holiday but no longer in use
10. Involve student in home observance



## Principles

1. Signs of the time: Candlesticks, Kiddush Cup, Havdalah Implements. These items are involved with religious requirements. Challah Cover, Challah Knife, Laver, Shabbat Lamp, Shabbat Platter, Tablecloth are more involved with customs and ceremonies.
2. Objects in use have in mind Biblical injunctions: "Remember the Sabbath to keep it holy," (Ex 20.8), and "Observe the Sabbath day, to keep it holy" (Dt 5.12).
3. Number of candles which are proscribed in Shulchan Aruch ( Orach Hayyim (?) cf Gansfried p. 71 Vol 2 Code of Jewish Law ) are two; however there may be three, four, etcetera.
  - a. Reason for two is two-fold commandment - Honor - Observe
    - 1) Also stands for required number of children
    - 2) Also stands for family unit - mother, father
    - 3) Also stands for division of holy/profane
  - b. If one is apt to forget light three candles not for forgotten lights but to build up reserve for future
4. Sabbath Lamp was to provide light during Sabbath and in some instances took place of lighting candles. It lasted twenty-four hours.
5. Mood on Sabbath is one of peace and that is reflected in fine art representation either as somber colors or soft colors or personification of Sabbath queen - cf Louise August
6. Sabbath meal becomes a religious feast, therefore, the table is an altar, and so use of Sabbath implements, Challah knife, et cetera all subject to artistic interpretation.
7. Ceremonial art on the Sabbath tries to combine the Biblical commandments in modern form.
  - a. Use of two candlesticks by Ludwig Wolpert - one for each mention
  - b. Spice box in every shape and size.
8. Perhaps because Sabbath is a home festival, and not subject to scrutiny by rabbinic authorities, abundance of different art forms for the Sabbath.
9. Fine art representation of the Sabbath includes the family observance; famous picture by Oppenheim, family at rest after Sabbath meal.
10. Preparation for the Sabbath as well as the wistful ending of the Sabbath are also subjects of not only fine art, but "art" photographs and other illustrative material.



## Suggested basic activities

1. Use of UAHC Filmstrip entitled "Art in Judaism: Sabbath at Home" (#50) available from UAHC, 838 Fifth Avenue, New York, New York.  
Use of Neot Kedumin Filmstrip entitled "Shabbat" (#NKF-12) available from America-Israel Cultural Foundation, 4 East 54th Street, New York, New York.
2. Display of Sabbath objects from student's homes with explanations for visitors to the classroom.
3. Creation of a "Sabbath Greeting Card."
4. Visit to Jewish museum with intent of viewing the various types of spice boxes on display. Record of number of various types displayed with country of origin and material used. Comparison with other museums or objects in congregational possession. Conclusions drawn from objects available as to influence of the trends of art in the various countries on Jewish art objects.
5. Investigation into the origin of one type of spice box.
6. Creation of literal explanation for one fine art example of the Sabbath. Story that is told by picture with it as the major illustration. Living collage, scene as in the picture to be presented on stage of the Religious school with the explanation.
7. Creation of slide collection of Sabbath objects in the possession of the congregation. Photography and projection by the students, with either owner of object or student supplying the text accompanying each picture.
8. Creation of class spice box, candle sticks, or complete havdalah set. Design and execution to be in material available for class without great expense. Production of simple objects to be sold to the congregation.
9. Cross-stitching or embroidery of Sabbath tablecloth, challah cover by all students in the class. Applique work also to be considered a possibility.
10. Letter composed to artists studied in the representations, requesting his/her interpretation of the Sabbath in Art. Please make sure the artist is alive.



### Alternate and supplementary activities

1. Havdalah service or Sabbath meal using ritual objects designed and executed by class. Activity includes students involved with candle lighting, blessing over wine, blessing over bread and so on.
2. Creation of ritual object (ceremonial object) for use in the synagogue. Investigation into the origin and design of that already in use.
3. Display objects to be taken on tour to Jewish Old Age home or the like with the students acting as living explanations of the objects being displayed.
4. Presentation of slide show for congregation at an Oneg Shabbat.
5. Investigation into the various types of Havdalah candles. Materials used, types of braiding, number of wicks, country of origin are to be considered. This project is also to take into consideration the Code of Jewish Law (Shulchan Aruch) concerning the object.
6. Visit to an artists studio who has done a "Sabbath painting."
7. Investigation into the art scheme of the synagogue used to create a Sabbath mood, moment. Experimentation with variations of lights, sounds, filters, and even smells to create a more meaningful Sabbath experience for congregation as well as students.
8. Debate on whether the Havdalah ceremony should be an institution of the home or the synagogue.
9. Discussion following the presentation of the filmstrip(s). Whether presentation effective, subject entirely covered, meaning to the viewer. Letter to be sent by the class to the editor or researcher of the filmstrip presenting these reactions.
10. Collection of stamps, et cetera, dealing with the Sabbath. Student display of such a collection for the congregation before Sabbath services, or in the lobby before entering the sanctuary.



## Notes to the teacher

1. Involve the student in the lesson by asking about his own (Family's) ceremonial objects.
2. Be careful not to hurt, or embarrass student of mixed marriage, or from non-observant family; though they might have ritual objects in their possession.
3. Use other people to help with the lesson. A mother or grandmother might explain her remembrances of Sabbath at home, and the use made of the ceremonials on display.
4. Have someone explain the art of embroidery or cross-stitching. Use the reference work by Lilian Freehof and Bucky King, Embroideries and Fabrics for Synagogue and Home, UAHC, 1966.
5. Relate the holiday to current practices. Since rest from work is no longer a major daily consideration, stress the aspects of the Sabbath as a time for family, a day of religious observance, and a means to emotional and spiritual uplift.
6. Use legends of the Sabbath to help explain the objects. The rabbi would be a good source person to contact for information on the legends, or references.
7. Use more than one article, or approach to the holiday.
8. Lesson can be used anywhere in the unit. There is no special order to the lessons, although for the sake of convenience they have been arranged chronologically. This lesson is not encumbered by the calendar.
9. If using a Havdalah candle, be careful of the wax dripping on hands, clothes, books, et cetera.
10. Be flexible, sing a Sabbath song. Mood music behind filmstrip, or background for working out the activities is not only creative but involves more than one of the student's senses in the lesson.



## Evaluations

1. Sabbath debate over the objects investigated.
2. Report from parents concerning involvement of student in home Sabbath observance.
3. Number of objects created by students, and their disposition (use) for a number of weeks after the completion of lesson.
4. Amount of sustained interest over the project period.
5. Independent research prompted by lesson, or evaluation of reports by students in comparison to projects originated by others. Depth of study, and overall involvement in project.
6. Debate over the reinstitution of 24-hour Sabbath lamps. Creation or restoration of Sabbath lamp and use by students in Shabbat live-in. (See illustrative material)
7. Number of volunteers for projects and their reasons for participation explored. Reaction of the visitors to displays or student activity in display.
8. Use of information derived from this lesson in other lessons areas. This could be seen in the interest sustained in the visits to Jewish museums and the identification of objects by students without their referral to printed explanatory material.
9. Congregational reaction to student attempts to beautify worship service with art display or change in lighting. Rabbi's response to class suggestions.
10. Maintenance of collections, and additions to them.



## Bibliographic Correlation

## Source of Holiday: Torah

Exodus 20.8

Deuteronomy 5.12

## General Correlation to Holiday

Abraham E. Millgram, Sabbath: The Day of Delight, Philadelphia, 1944.

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 3-37

## Ceremonial Art Correlation

## Books

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, pp. 20-22, figs. 24-37.

Hebrew Union College Museum Catalogue, Cincinnati, 1965.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 97-128, et. al.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 74-100.

## Periodicals and Articles

"Beauty in Holiness," Hebrew Union College-Jewish Institute of Religion Bulletin, IX, October, 1956, p. 14.

Franz Landsberger, "The Origin of Ritual Implements for the Sabbath," HUCA, XXVII, 1956, pp. 386-415.

Cecil Roth, "Ritual Art," Jewish Art<sup>2</sup>, Cecil Roth, ed., Greenwich, 1971, pp. 118-131.

## Specific Topic: Synagogue Art

Lillian S. Freehof and Bucky King, Embroidery and Fabrics for Synagogue and Home, New York, 1966.

## General Correlation to Jewish Art

Ludwig Gutfield, Jewish Art: From the Bible to Chagall, New York, 1968.

Franz Landsberger, A History of Jewish Art, Cincinnati, 1946, pp. 42-47, 248.



Bezalel Narkiss, Picture History of Jewish Civilization, New York, 1970, p. 170

#### Correlation to Fine Art Representations

Naftali Bezem, "Naftali Bezem," Hadassah Magazine, December, 1971, p. 14.

"Exiled Jewish Art Finds A New Home," Hebrew Union College-Jewish Institute of Religion Bulletin, VII, December, 1954, p. 7.

Yona Fisher, "Painting," Art in Israel, ed. Benjamin Tammuz, Philadelphia, 1967, p. 36, fig. 85.

Milton Hindus, A World at Twilight, New York, 1971, p. 20.

Franz Meyer, Marc Chagall, New York, 1963.

Alfred Werner, "Jewish Artists of the Age of the Emancipation," Jewish Art<sup>2</sup>, ed. Cecil Roth, Greenwich, 1971.

#### Correlation to Numismatics and Philatelics

Eli Grad, "Festival Series," Israel Philatelist, XVIII, September/October 1966, pp. 1696-1697.

#### Article Included as Illustration

Maragaret Halsey, "Jewish Teenagers Experience Shabbat," Philadelphia Evening Bulletin, 24 February 1972, p. 13-13a.





Kiddush Cup ( from synagogue )

Gold

H. 5 1/16 ins.

Frankfort-on-the-Main, Germany, ca. 1600.

Vases with flowers alternating with cartouches on which are lion, stag and unicorn.

Inscriptions in cartouches: a) Around lion, "Three times in the year all thy males shall appear before the Lord God" (Ex 23.17). The date 1650 is indicated by marked letters. b) Around unicorn, "Repaired during the presidency of Raphael, son of Paer (Baer) Hahn Segal (Levite)." Substantially the same inscription is repeated above the foot, with the date 1769. c) On lip, "Observe the Sabbath to keep it holy" (Dt 5.12).

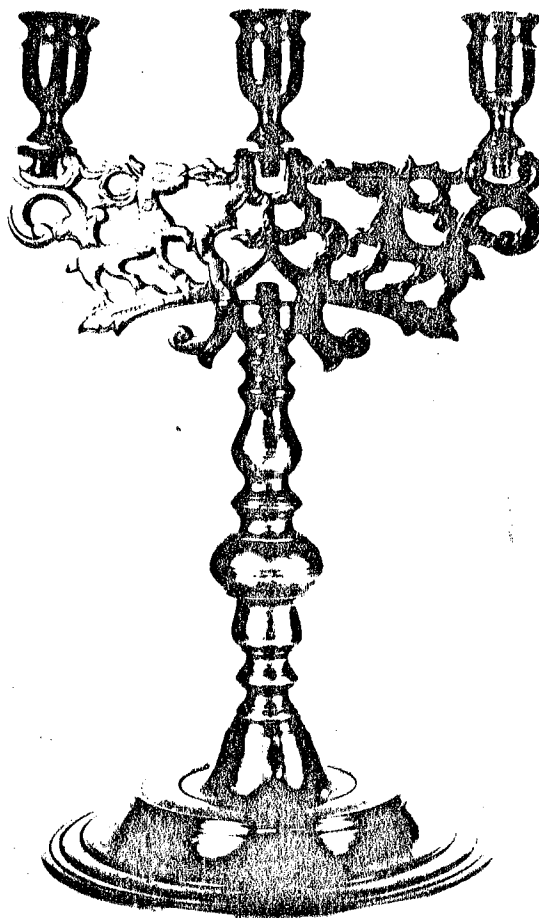
"Remembering that the Lord God is the Creator and the Preserver of the world. Over the good wine let Him be remembered and over the golden vessel let His praise be heard . . . T (abbreviation of name) had this cup restored at his expense in the year 1707."

This is one of the very few surviving gold Jewish ceremonial objects that escaped Nazi confiscation. It was formerly in the Jewish Museum of Frankfurt.

Stephan Kayser, Jewish Ceremonial Art, p. 112, plate LVI,

Postcard. Source: The Jewish Museum





SABBATH LAMP. POLAND. LATE 18TH CENTURY.

Sabbath Lamp

Brass

Crakow Poland, late 18th century

Hebrew Inscription: "To kindle the Sabbath lights"

The Jew from earliest times rested on the seventh day, in order to imitate the example set for man's benefit by God, who desisted from his labours after the six days of creation. To the pious Jew, the Sabbath has always been a foretaste of the perfect day of rest to come in messianic times. From antiquity, one of the most important duties of the Jewish woman has been to welcome "Queen Sabbath" by kindling lights. For this purpose, magnificent hanging lights were fashioned from the Middle Ages on. While these hanging lamps, which generally employed oil, were very popular, standing Sabbath lamps, using candles, were also known, especially in Eastern Europe.

HUC-JIR Museum Catalogue, 1965, item 26.

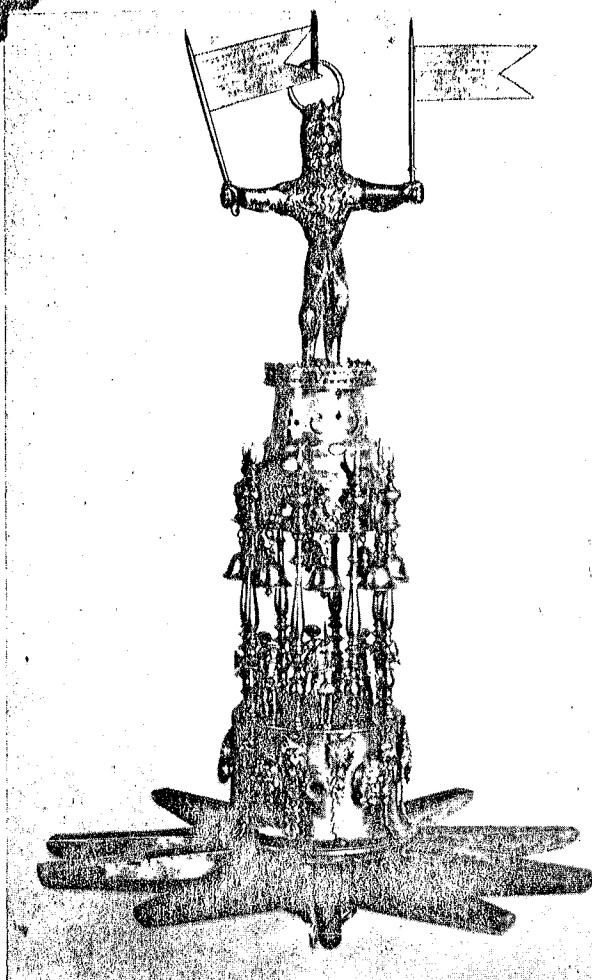
cf. Stephen Kayser, Jewish Ceremonial Art, p. 74.

cf. Joseph Gutmann, Jewish Ceremonial Art, p. 20ff.

cf. Abram Kanof, Jewish Ceremonial Art, p. 97ff, especially p. 108-113.

Postcard. Source: HUC-JIR Museum, Cincinnati.





SILVER SABBATH AND FESTIVAL LAMP  
Frankfort-on-the-Main, ca 1680

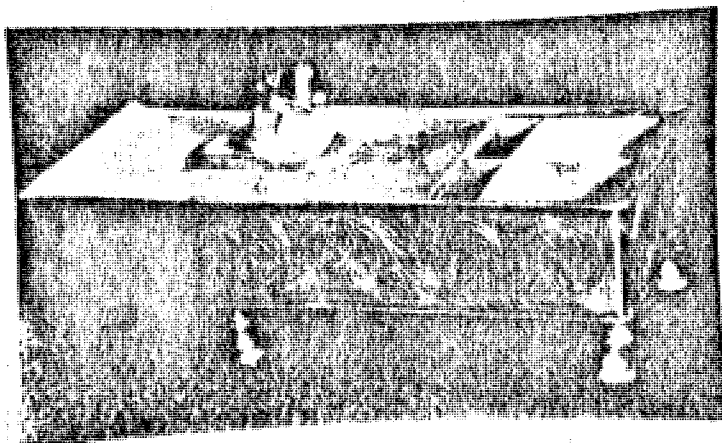
Sabbath and Festival Lamp  
Silver, with cast, cutout and engraved ornaments.  
Height 22½"  
Frankfort-on-the-Main, Germany, 1680

The lamp is star-shaped in the form of a fountain, with statuettes between the columns holding objects associated with the Sabbath and the festivals. The Sabbath is indicated by a candle and a twisted taper (Havdalah); New Year (Rosh Hashana), dhofar and book of life; Day of Atonement (Yom Kippur) rooster and knife; Sukkot, lulav and etrog; Hanukkah, menorah and oil jar; Purim, purim hammer and Esther scroll; Passover, matzah and matzah-baking tool; Shavuot, Tablets of the Law. The statuettes carrying festival signs were originally standard figurines wearing Spanish dress and armor, Jewish hats typical of the time were added.

In 1903, the lamp was converted into an Eternal Light by Mathilde von Rothschild in memory of her husband. The dedication appears on the two flags held by the finial lion. Other decorative motifs consist of eagle, stag, pelican and squirrel - also eight bells, and masks between fountain spouts. Gift of the Jewish Cultural Reconstruction, Inc. Stephen Kayser, Jewish Ceremonial Art, p. 77, plate XXXV.

Postcard. Source: The Jewish Museum





99

Spice Container (box-form)

Silver with engraved and cast decorations

Height  $2\frac{1}{4}$ " Length  $4\frac{1}{2}$ " Depth  $2\frac{1}{4}$ "

Frankfurt-am-Main, Germany, ca. 1725

Master: JdK (Johann Daniel Kneller), 1722

Hallmark: (R<sup>3</sup> 2058) (R<sup>3</sup> 2007)

Unusual spice container in form of box with six partitions and sliding cover is in the possession of the Jewish Museum of New York.

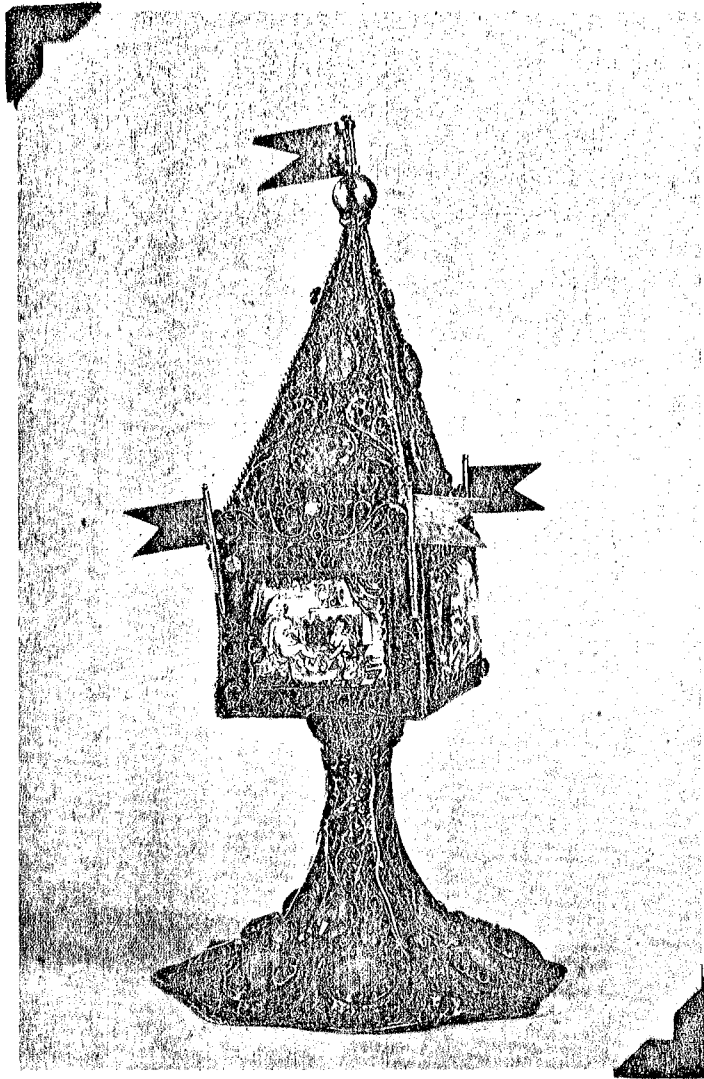
On the top of the cover, there is a cast figure of a lion.

There are four baluster feet replacing the original feet which were in the shape of lion feet.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 98, fig. 99.

Polaroid Photograph from book cited above. Source: Fred Natkin.





Spice Container (turret form)  
 Silver filigree, with semi-precious stones and enamel plaques  
 Height 8 1/8"  
 Italy, 18th century

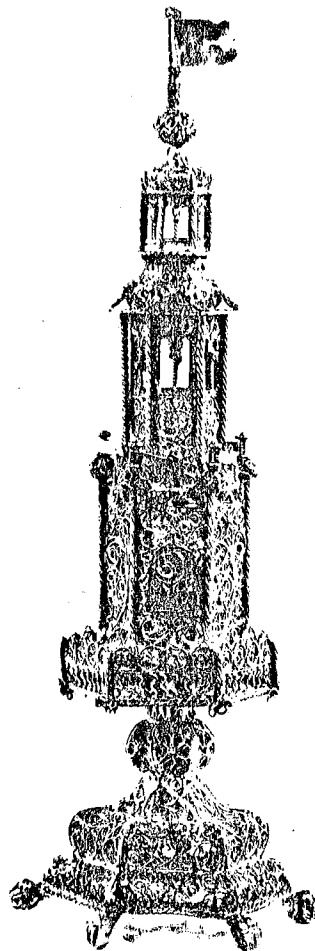
The spice container is the most common of all Jewish ceremonial objects. It contains spices and aromatic plants, the use of myrtle being enjoined but not obligatory. No other ritual object shows as many variations as the spice container. The oldest pieces preserved have the well known tower form which originated in the tower-like incense containers of the Near East. In medieval times in western countries spices were very precious and therefore kept in the tower of the city hall, which makes it understandable that the medieval tower was reproduced for the spice containers in the European West.

The object depicted here is a rectangular spice container with a pyramidal roof and inverted conical base. Shown is the decorated enamel plaque with the theme of David and Bathsheba. Other plaques depict: Jacob's dream, Moses and the Brazen Serpent, and Susanna and the Elders.

Stephen Kayser, Jewish Ceremonial Art, p. 89 (description of Spice boxes in general), p. 92, plate XLIV  
 cf Abram Kanof, Jewish Ceremonial Art, p. 122ff, colorplate 7.

Postcard. Source: The Jewish Museum





Spice Container (Tower form)  
Silver filigree  
Eastern Europe, late 18th century

No other ceremonial object of the Jews fired the artist's imagination or engendered such a variety of forms as did the spice box. The most popular form is the tower form, which has been employed for the spice box since the 16th century. As many of the objects originated in the Middle Ages and were fashioned by Christian silversmiths, it is natural that these Christian masters adopted Christian forms for Jewish use, particularly in instances where no tradition for these objects existed. Understandably, spice containers in tower form are, in shape, not unlike monstrance and reliquary containers.

HUC-JIR Museum Catalogue, 1965, item 20.

cf. Stephen Kayser, Jewish Ceremonial Art, p. 89.

cf. Abram Kanof, Jewish Ceremonial Art, p. 121 ff.

Postcard. Source: HUC-JIR Museum, Cincinnati.





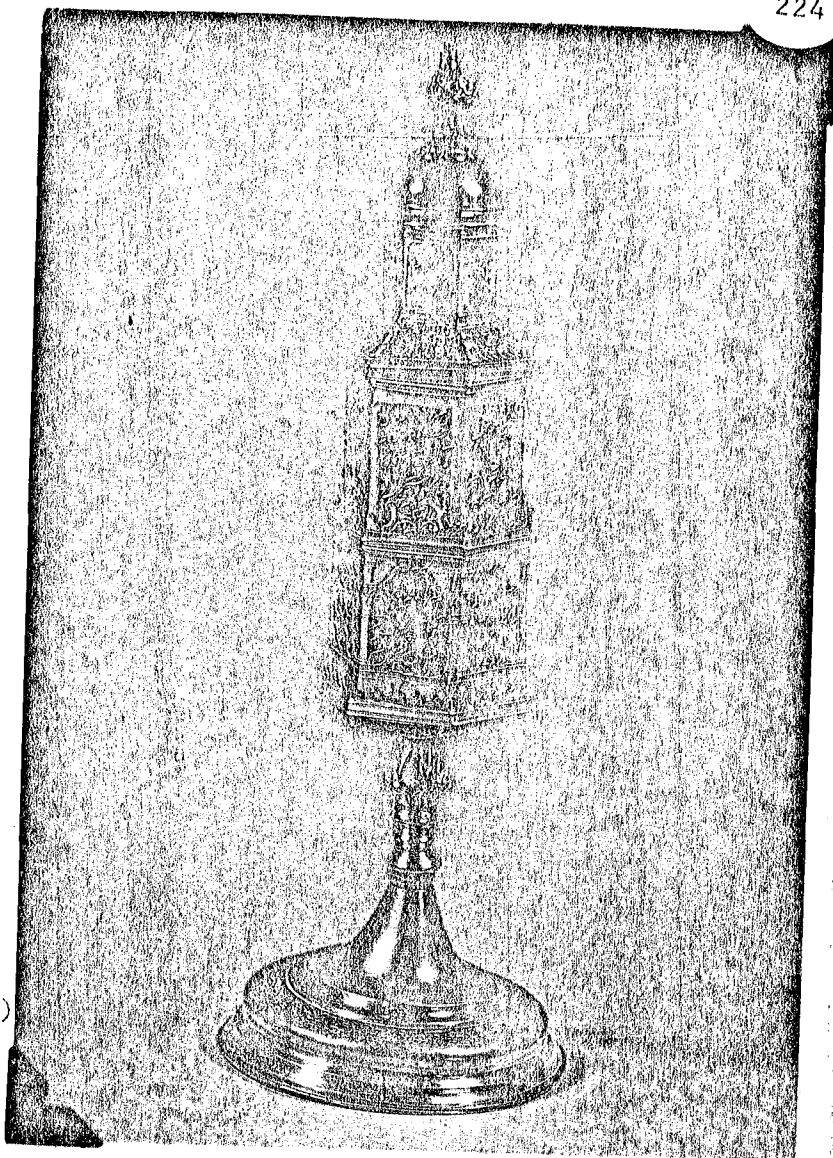
Spice Container (flower form)  
 Silver and silver gilt  
 Set with coral beads  
 Rome (?), circa 1750

Among the Jews of the Mediterranean region-including Israel-and in the Balkans, where the havdalah ceremony often includes smelling fruit, the flower or fruit form of the spice container is most popular. Simple boxes are seen frequently and in all parts of the world; they may be square, rectangular, or round, with or without compartments, and sometimes they are small enough to be used by travellers. Novel forms include fish, bird, and even human shapes. Boxes made of filigree come from Hungary and the Venetian Republic; often these have designs recalling the tree of life.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 124-5, colorplate 9.

Polaroid Photograph from Kanof, loc. cit. Source: Fred Natkin.





Spice Container (Tower form)  
Pierced Beaten silver  
Frankfort, Germany, end of  
17th century

There are birds and animals among the leaves and flowers. A squirrel cracking a nut can be seen in the lower left panel.

The early spiceboxes date back to the Second Temple period, when it was customary to burn spices on a small incense altar on the evening following the Sabbath, for the purpose of preserving the fragrance of the holy day. This is apparently the origin of the vessel's traditional structural form. The custom of smelling myrtle leaves in a glass container dates from 13th century Germany, and the practice of decorating the vessel is known in the 14th; however, the earliest such container extant, also in the shape of a tower with a sloping (tapering) roof, is of the 15th century.

Bezalel Narkiss, ed., Picture History of Jewish Civilization, New York, 1970, p. 170.

Postcard. Source: The Israel Museum, Jerusalem



Challah cover for Sabbath  
Embroidery on silk  
Germany, 19th century

Blessing over the bread  
Name of user, maker (?)

Two Loaves  
Floral border with bird



Challah cover for Sabbath  
Embroidery on linen  
1723 (in Hebrew characters)  
England (?)

Two crowned lions with  
crown over monogram

Blessing over the bread

After the Kiddush is said over the wine, another blessing is recited over the two loaves of Sabbath bread (called challah) on the table. While the kiddush prayer is being recited over the wine, the loaves of bread are kept covered with a specially embroidered cloth. Jewish tradition symbolically links the two loaves of bread with the double portion of manna that the Israelites received on Fridays during their wanderings in the desert (Ex 16.22). One of the several explanations offered for the cover is that it symbolically serves the same function as the dew that covered and protected the manna in the desert (Ex 16.13). The challah covers were usually the work of women as an expression of both piety and talent.

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 21, fig. 31.  
Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 46, fig. 16. See also pp. 102-3, figs. 83, 84.  
cf. Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 74.

Polaroid Photograph from "Beauty in Holiness," Hebrew Union College-Jewish Institute of Religion Bulletin, 12 (October, 1956), p. 14;  
and from Kanof, op. cit., by Fred Natkin.





Louise August  
Preparation for the  
Sabbath, colored  
woodcut  
(Artist's Proof)  
Signed

From the private  
collection of  
Fred Natkin

Color Photograph from original object. Source: Louis Natkin.



Naftali Bezem was born in Essen, Germany, in 1924, to an Orthodox family stemming from Poland. He was sent to Palestine in 1939 by his parents, who did not survive the Holocaust. Youth Aliyah helped him study under Mordechai Ardon at Jerusalem's Bezalel School of Art. He is one of the most colorful and original of the Youth Aliyah artists. Often chosen to represent Israel in art exhibits around the world, Bezem's paintings have been seen in museums and art shows in Israel, Europe, and the United States.

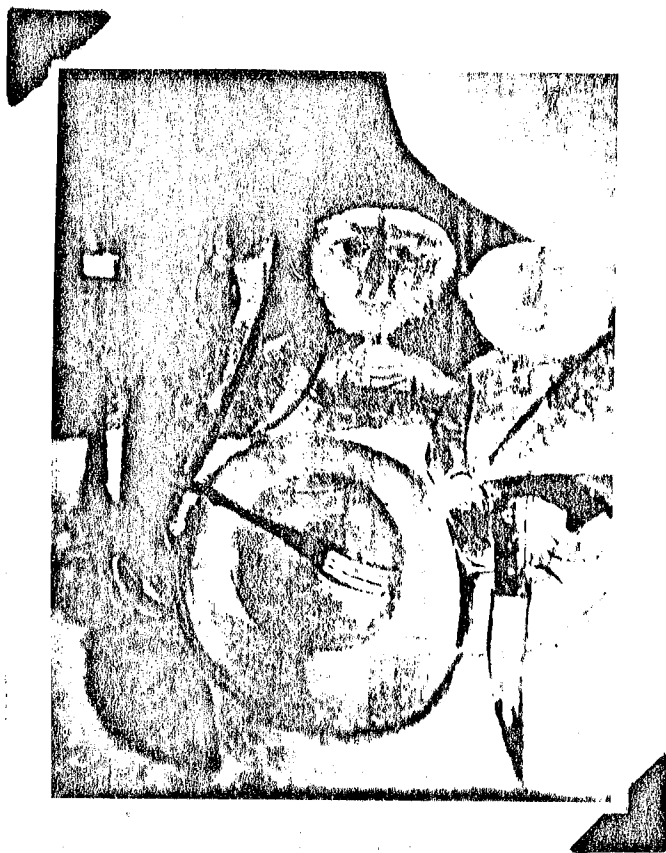


**Woman Lighting Candles**

**by Naftali Bezem**

There are surrealistic elements in Bezem's work but they stem from the depths of the artist's feelings and experiences for they are uniquely his own. For him, the symbols of Jewish life that reappear in his paintings - fish, candlesticks, lions, roosters, and Sabbath tables - are real and profoundly meaningful. He writes of his work: "My subjects come out of a mixture of reality and imagination. ...I combine extremely contrasting elements. The juxtaposition of a variety of objects provides me with great stimulation and freedom. The resultant paintings have a touch of surrealism, mingled with a bit of sad humor, reflecting my personal experiences." Naftali Bezem, "Naftali Bezem," *Hadassah Magazine*, Dec. 1971, p. 14. Newspaper illustration. Source: *Jewish Exponent* (Phila), 29.10.71, p.57





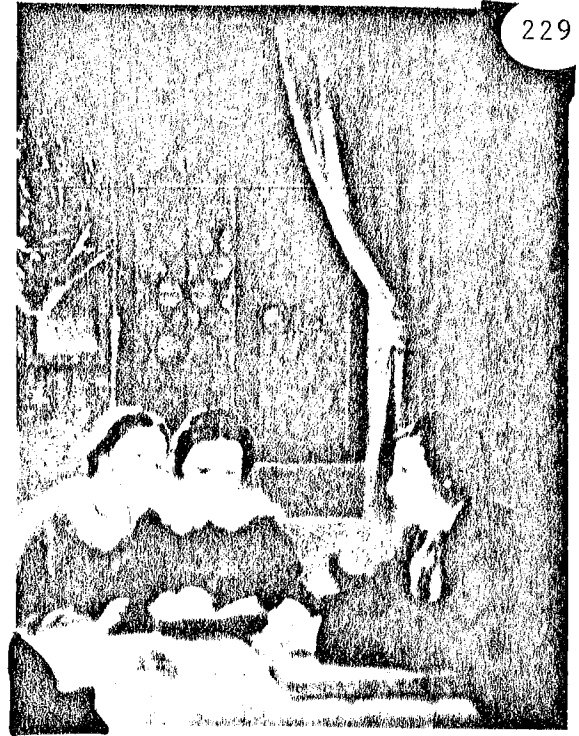
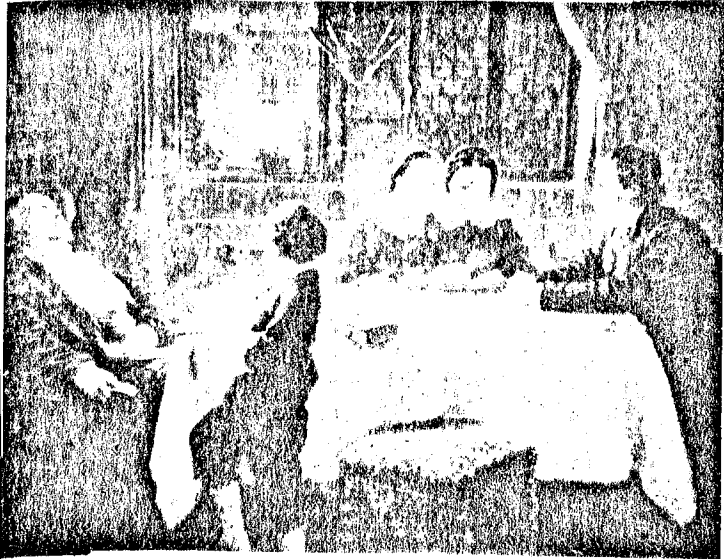
Naftali Bezem, a pupil of Mordechai Ardon, was helped by Youth Aliyah after the Holocaust. His work is different than that of his master as it is wholly figurative. Bezem does not simplify; rather he reconstructs the real world on imaginative foundations, with figures and symbols coalescing upon the canvas. These arbitrary combinations produce a kind of surreal effect, to the rules of which the artist consciously conforms. Elegantly producing anomalous objects and figures in a mannered style, but represented with the utmost clarity, Bezem makes no attempt to give his subject hidden significance.

Detail of painting, "The Last Sabbath," 1962.

Yona Fischer, "Painting," Art in Israel, ed. Benjamin Tammuz, Philadelphia, 1967, p. 36, fig. 35.

Polaroid Photograph from book cited above. Source: Fred Natkin.





Moritz Daniel Oppenheim (1799 or 1801-1882), who was born at Hanau near Frankfurt-am-Main, was the first unbaptized Jew to achieve a more than fleeting success in the field of art. His well-to-do parents not only gave him the traditional training but also sent him to the gymnasium and, when he gave evidence of talent, to the local art school. The boy was then taken up by members of the local nobility who invited him to their castles, where he was allowed to make copies of works considered to be genuine Old Masters.

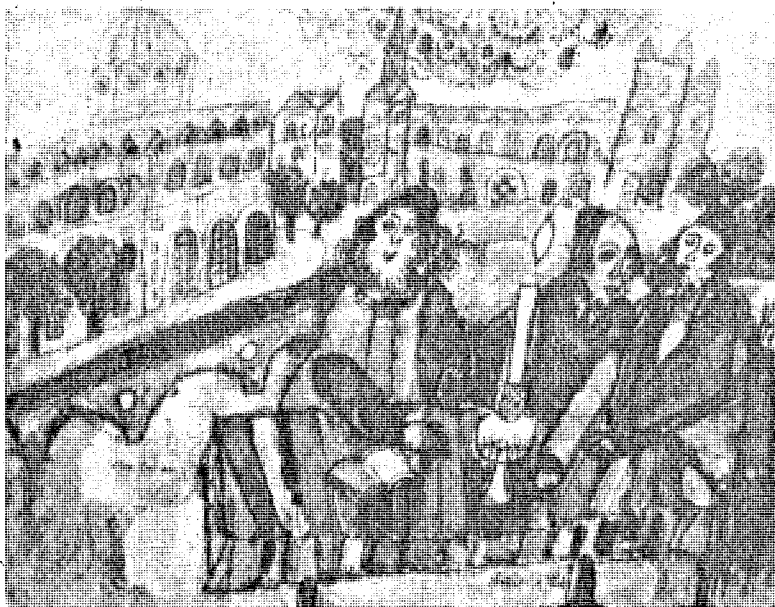
He returned to Germany after study in Munich, Paris, and Rome in 1825. Six years later, in 1833, the artist began the series which gained him lasting fame: The Bilder aus dem Altjuedischen Familienleben ("Pictures of Old-Time Jewish Family Life"). In one of the pictures, a Talmud student is invited to the Sabbath dinner. These were the kind of pictures the middle-class Jew then understood and enjoyed. They are, unquestionably, superior to many other genre paintings of the period, because Oppenheim never permitted a preoccupation with detail to detract from the solidity of form and from the completeness of the overall concept. He died in old age.

Alfred Werner, "Jewish Artists of the Age of Emancipation," Jewish Art<sup>2</sup>, ed. Cecil Roth, Greenwich, 1971, pp. 196-7, fig. 224.

Polaroid Photograph (black and white) from "Exiled Jewish Art Finds a New Home," Hebrew Union College-Jewish Institute of Religion Bulletin, VII (December, 1954), p. 7; (color detail) from Ludwig Gutfield, Jewish Art: From the Bible to Chagall, New York, 1968, p. 96. Source: Fred Natkin



## Shabbat à Paris



"Shabbat à Paris," by Israel-born artist Theo Tobiasse, will be included in a one-man show of his work tonight through May 29 at the Crane-Korchin Galleries, 191 Presidential Blvd., Bala Cynwyd. A preview reception will be held tonight from 7 to 11 p.m. Tobiasse, who emigrated to France in 1950, will be represented in a retrospective of outstanding Jewish painters of the 20th Century, to be held at Le Petit Palais in Geneva May 27.

The Jewish Exponent (Philadelphia), 14 May 1971,  
p. 90.



New Year Issue 5730 (1969-70)

King David (painted 1950-51)

Scott #399 released 24 September  
1969

Artist: Marc Chagall

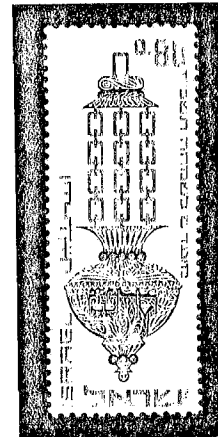
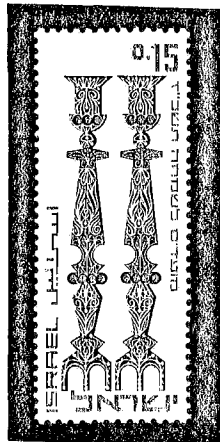
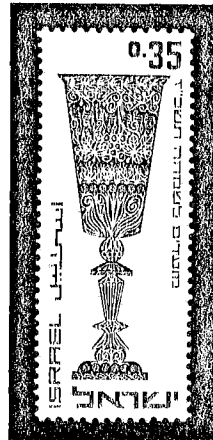
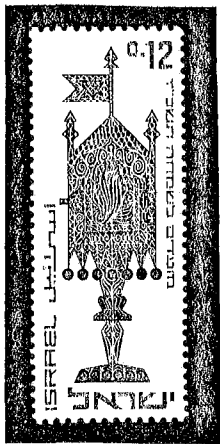


King David on occasion left the heavenly sphere, in order to help believers or restrain them if they were in peril of abandoning the right way and falling into sin. At the melave malke, he presided over the meal, for it was then that there was a song in which his name was mentioned. It was said that King David used to appear to celebrants when they were unusually troubled. He was known by his retinue of courtiers and musicians, as well as by the harp he held in his own hands. It was expected that if necessary he would employ supernatural means to aid his devotees.

In 'King David,' the color is applied flat and radiates from bright areas inset in the warm darkness. The royal red of David's robe rises like the mighty chord he produces on his harp and is echoed by the red in the golden evening sky above the violet walls of Jerusalem. The brown of the ground is superimposed like a filter on the radiant yellow, leaving only a few free patches. Bathsheba's long train creates a bright note amid the surrounding darkness. An angel with three candles introduces the king's beloved, while a boy brings flowers from the sky. But, under the circle of light which surrounds Jerusalem, about to accuse the king, is the prophet Nathan. His robe is dark amid the brightness; its moss green contrasts with the royal red. In the picture all is visualized as contemporary: the king's great power, his love, and his entanglement in the snares of fate.

Milton Hindus, A World at Twilight, New York, 1971, p. 20.  
Franz Meyer, Marc Chagall, New York, 1963, p. 508.





Festival Issue 5727 (1966-67)

"Joyous Festivals 5727"

Scott #318, #319, #320, #322 released 24 August 1966

Motif: Jewish Ritual Art Objects

Designer: E. Weishof

The twelve agorot stamp portrays a Havdalah Spice Box which is used at the ceremony at which the Sabbath is ushered out after sunset. Wine, spices and a twisted candle are used for this ceremony which takes place after the conclusion of the evening meal. The spices and aromatic plants called for in the ceremony are generally kept in a beautiful container.

The fifteen agorot stamp pictures two Candlesticks. As no light is to be kindled on the Sabbath, it has been customary since ancient times for Jewish housewives to conclude their Sabbath preparations with the kindling and blessing of Sabbath lights. Men and Women are both under the obligation to kindle the Sabbath light, though its discharge generally fell upon the women. Until the 18th century, oil was used for the Sabbath light, then candles were introduced. The thirty-five agorot stamp is illustrated by a Kiddush Cup. The Kiddush is a ceremony and prayer by which the holiness of the Sabbath is declared. In the Mishnah (Ber. 8.1) the Sabbath is sanctified also by a glass of wine. The blessing (cf. Sh. 119b) makes man a partner with God in the work of creation.

The eighty agorot stamp shows a Shabbat Lamp. A similar lamp is still used as the Ner Tamid in front of the Ark in every synagogue. (CF Pt. 24.2) Eli Grad, "Festival Series..." I.P., XVIII, Sept-Oct 1966, pp. 1696-7



# Jewish Teen-Agers Experience Shabbat

FEBRUARY 24, 1972

13



**DELIGHT**, young members of Reform Congregation and Beth Elohim observe the Sabbath under the guidance of Rabbi Merle E. Singer (in pulpit) of Beth Or. An- (leaning on his hand) of 900 Valley road, Melrose

Park; Betsy Cooper (center), of 1725 Marilyn drive, Havertown, and Karen Shprintz (right), of Sue Ellen drive, Havertown, sit among other youths listening to the reading of a legend of the Sabbath (Shabbat).



# Jewish Teen-Agers Experience Shabbat

By MARGARET HALSEY

"Why spend the night in the synagogue?" Rabbi Merle E. Singer said in the room where Reform Congregation Beth Or worships at 500 E. Pleasant ave., East Mt. Airy.

"We are going to find out," he told some 55 teen-agers who sat on the floor around him.

They were casually dressed. Most of them were in jeans and jerseys. Each one had an unlit Sabbath candle, a paper kiddush cup and a sheaf of mimeographed material about the Sabbath.

The rabbi, wearing a red and white shirt open at the throat, talked to them about the Sabbath.

Speaking in English, he referred to the day by its Hebrew name, "Shabbat."

IN THE DARKENED room, the light of the opened Ark shone on the blue velvet and cover of the scrolls of the Torah, and touched the teen-agers' heads. Above them, the star of David glowed amber in a window whose jeweled glass suggested light breaking on the face of deep waters.

"Shabbat has to be experienced and you cannot experience it very well by your sit," the rabbi said. "We come together as a community, rejoicing in Shabbat."

Young members of Beth Or and of Main Line Reform Temple, Beth Elohim, 410 Montgomery ave., Wynnewood, had come together to experience the Sabbath. Rabbi Philip Aronson of Beth Elohim sat on the floor among the teen-agers.

"For Judaism to deal just with the heart, or just with mind, is only half the message," Rabbi Singer said.

"Israel has had a love affair with Shabbat throughout the years," he said. "This love affair is something we want to be able to smell, feel, touch and hear."

WHILE HE TALKED about the origin of Sabbath customs and their significance today, a woman moved quietly among the teen-agers. She poured

wine into their kiddush cups.

The fruity aroma of the wine mingled with a faint spicy fragrance as one Sabbath candle was lit and as the youngsters passed the flame from candle to candle.

In soft voices, they sang ancient songs. They accented some by snapping their fingers or clapping their hands. They read legends on the meaning of the Sabbath, and sang age-old prayers.

When the service was over, they moved to classrooms and discussed the Sabbath candidly.

"My house is a madhouse on Friday evening," one girl said. "Everyone is in such a rush getting ready for the Sabbath that we don't really have any."

"We have the worst meal of the week," another said. "Nothing is fancied up because my father isn't there. He works late on Fridays so he can keep the Sabbath and gets there just in time for the service."

THE TEEN-AGERS seemed to feel that they would observe the Sabbath better than their parents did.

One group discussed how the ban on such activities as tilling the soil on the Sabbath should be applied today.

They concluded that the forbidden activities were the forms of labor by which Jews earned their bread when the Torah was written and that it was daily work — rather than any specific action — that was prohibited.

Today, the youngsters said, a businessman should not work at his business on the Sabbath, but tilling the soil in his garden could be a form of Sabbath rejoicing in the wonders of the world.

IN THIS the all-night observance of the Sabbath took the Beth Or and Beth Elohim youngsters through a tight schedule in which Sabbath themes were developed through singing, folk dancing, art work, creative writing, a treasure hunt and dramatics, with occasional pauses for a snack.

A few youngsters found the energy to continue at full speed straight through the night, but by 4 A.M. most were quiet.

Some of them napped in classrooms. Some sang softly to the gentle accompaniment of a guitar. Others, relaxing in small groups, talked in low voices about whatever came into their heads. A few fell fast asleep on the carpeted floor near the pulpit.

At daybreak, the sleepers were roused and all the teen-agers went outdoors for a brisk walk in the cold morning air.

They returned, wide awake, for a service on the theme of peace — the serenity that comes to the hearts of those who keep the Sabbath, and the worldwide peace that is one with truth and justice.

After that, they resumed their worship activities. Before leaving for home at noon-time, they gathered for another meal — either their fourth Friday night supper or their second Saturday breakfast.

Approximately half of each congregation's youth group attended the 15-hour keeping of the Sabbath.

BOTH GROUPS are members of PAFTY (the Pennsylvania Federation of Temple Youth) and had previously joined with other groups on the Sabbath.

"But not all night," Alice Rudney of 3028 Robin lane, Havertown, president of the Beth Elohim group, said.

She sat cross-legged on the floor near the pulpit, playing a theme from Exodus on the guitar, while Carol Luber of 408 Hastings ave., Havertown, Jack Lupu of 485 Hilldale ave., Broomall, and Felice Bernstein of 507 Harriett lane, Haverford, sang.

"We have had hagigot with other groups, but not all night," Diane Droh of 823 Suffolk road, Rydal, president of the Beth Or group, said.

"We had a carnival and we've gone to rallies for Soviet Jewry, and on Christmas Day we helped out at Germantown Hospital," she said. "And we write creative services for the congregation for

Jan Courte of 167 Gramercy road, Cynwyd, Beth Elohim chairman for the event, said that prayers, poems and stories written or selected by that group were used during the all-night observance.

Bruce Wilson of 429 W. Allens lane, West Mt. Airy, Beth Or chairman for the occasion, said that the group had had many hagigot — inter-congregational visits by youngsters who spend the night or the weekend with families of the host congregation.

"Who sleeps?" Andrew Shaw of 900 Valley drive, Melrose Park, said. "This time we're not sleeping for just one night — but in the synagogue."

"A hagigah is really for study, but after the service, we may have a party at someone's house," Wilson said. "At a hagigah, you go to a place where you know none of the people, but at the end everyone is a part of each other."

SIX TEEN-AGERS — three from Beth Or and three from Beth Elohim — with their arms linked, danced a step so old that David may have known it.

They sang softly, in a minor key, as they had sung during the candlelight service.

During that service Rabbi Singer said that the purpose of the Sabbath was to be sanctified. He spoke of the physical and spiritual release that comes from putting aside workday cares and enjoying the day of holiness, rest and delight in life.

"As Israel has kept the Sabbath, so the Sabbath has kept Israel," he said.

Philadelphia, Pa.

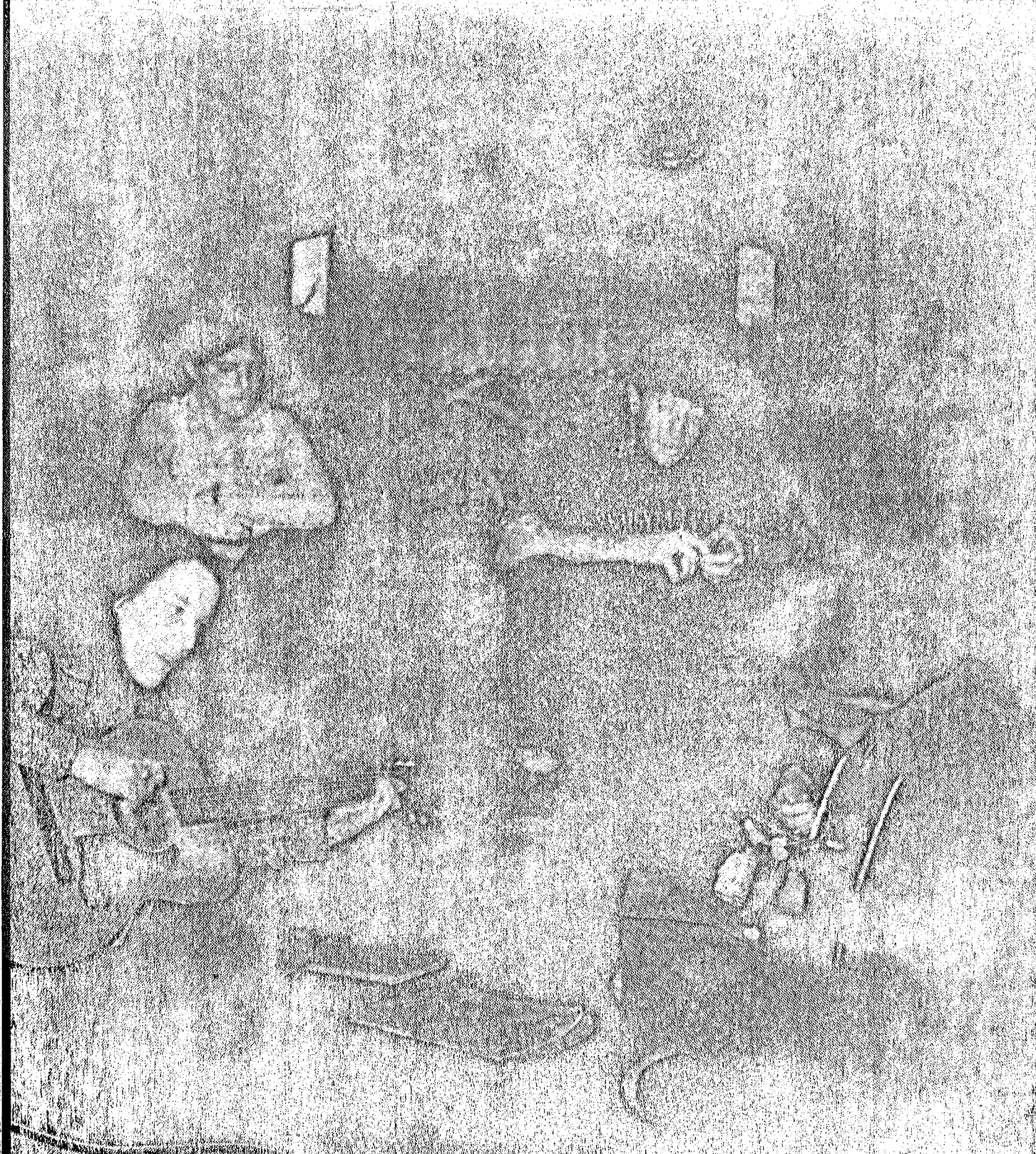
The Evening Bulletin

Thursday, February 24, 1972

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Continued on Page 14a, Col. 1



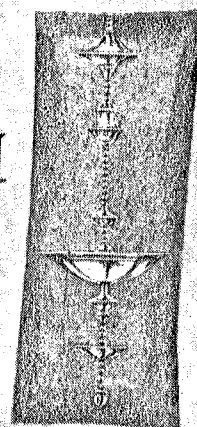


ARK Alice Rudney (left) of 3028 Robin lane, Haver- guitars. Carol Luber (left, rear) of 408 Hastings ave., Havertown, and Jack Lupu of 485 Hilldale ave., Broomall, join in the singing. Bernstein of 507 Harriet lane, Havertown, play



# FILMSTRIP GUIDE

## ART IN JUDAISM SABBATH AT HOME



DEPARTMENT OF AUDIO-VISUAL AIDS

*Research and Script by*  
**DR. JOSEPH GUTMANN**

*Produced by*  
**DR. SAMUEL GRAND**



## Objectives

1. Introduce student to the art of the Passover Haggadah
  - a. Introduce student to the art of illumination in Haggadah.
  - b. Introduce student to the artists involved with Haggadot.
2. Familiarize student with the ceremonial objects used at this time of year.
3. Relate the art in the haggadah to other aspects of Judaism.
  - a. Customs and ceremonies of other holidays depicted.
  - b. National art styles are used; Sephardi versus Ashkenazi.
  - c. Artists can use the haggadah to express opinion.
    - 1) Ben Shahn in illustration of Had Gadya is wistful.
    - 2) Artur Szyk in depiction of wicked son shows German character type.
4. Expose student to the art that he has at his own home.
  - a. Haggadah is an art form.
  - b. Some families have special objects for this holiday.
  - c. Even the table arrangement at the seder could be extended to artistic consideration.
5. Create awareness in the student of the use, misuse, and overuse of certain symbols in commercial greeting cards.
6. Show the development of the holiday customs as pictured in the art of the holiday itself. Relate art to history.
7. Direct student's attention to trends and preferences in the artistic interpretations of certain topics in the Haggadah.
 

a. Sages at Benai Berak	e. Initial Letters illuminated
b. The family seder	f. Initial words illuminated
c. The four sons	g. Had Gadya
d. The Exodus	h. A parable of numbers
8. Relate the materials and skills displayed in the creation of the ceremonial objects to the living conditions of the Jews of that country at that time.
9. Challenge student to relate this material with that already studied. Introduce the idea of timelessness of art.
10. Show how the various periods of Judaism, reflected in the literature produced at those times, are depicted or reflected in the art of the holiday.
  - a. Biblical Judaism - story of Exodus
  - b. Talmudic Judaism - story of Sages at Benai Berak
  - c. Medieval Judaism - customs and ceremonies depicted
  - d. Modern Judaism - type of art, reproduction, style of work



## Principles

1. Sign of the time: Haggadah, Passover Plate, Kiddush Cup, Matza Cover.
2. Main features of the holiday are already included in biblical injunctions.
  - a. Lev 23.4-8
  - b. Lev 23.12-14
  - c. Dt 16.1-8
  - d. Ex 12 (entire chapter)
3. Holiday involved special sacrifice and pilgrimage to Jerusalem. By the time of the tannaim (up to the destruction of the Temple in 70 CE), men used to gather to discuss the laws of Passover all night.
  - a. See Mishnah Pesachim as well as b. Pesachim 108a for example.
  - b. Represented in art by the illustration of the men at Benei Berak.
4. Medieval artists had problem in illustration of "reclining" position. They did not know what it meant.
  - a. They illustrated customs in their own time and place.
  - b. They followed the art forms prevalent in their countries.
  - c. Two major divisions of medieval haggadot can be seen: Ashkenazi and Sephardi. Italian haggadot of this period exhibit characteristics common to both.
5. Modern illustrated haggadot received their impetus from the advent of printing.
  - a. First printed haggadot used woodcuts for illustration.
  - b. Copperplates were introduced as a "modern" improvement.
  - c. Early printed haggadot were touched up with color by owners or artists.
  - d. Revival of Haggadah as graphic arts can be seen in the work of Joseph Budko, Jacob Steinhardt, Artur Szyk, Saul Raskin, as well as Ben Shahn.
6. The haggadah is used only in the home and not taken into the synagogue. Therefore, it was not subject to the curiosity or scrutiny of the rabbi. It has become the most illustrated and most illuminated of all Hebrew books.
7. Various implements used in the Seder service represent various art forms; and styles in vogue in countries of origin, as well as the degree of competence of the craftsman. They give intimation as to the life style and religious participation of the Jews of that age and place.
8. Passover cards are a recent innovation. Overuse has been made of the six-pointed star as a "symbol of Judaism." Recent trend in the cards has been to reproduce artistic historical Judaica, and has met with some success.



9. Art in the holiday is also subject to the folk-art of the age.
  - a. Handicraft items used in the celebration of the holiday included matza combs, as well as cross-stitched matza covers.
  - b. Folk-artists have colored in, or decorated black and white illustrations in cheap, printed haggadot.
10. Modern graphic techniques have permitted reproduction of early illuminated manuscripts.
  - a. Modern techniques have included the use of color photographs as part of the illustrative material.
  - b. Modern techniques have enabled artists to produce fine works of art for a large public at limited expense.
11. Some ceremonial objects have now gone out of use due to commercialization of some aspects of the holiday.
  - a. Matza combs
  - b. Lavers
12. Opposition to traditional religious interpretations of the holiday, yet desire to maintain observance have produced new art forms, especially in the haggadah.
  - a. Kibbutz haggadot do not contain traditional text yet are illustrated and illuminated.
  - b. Modern containers for ancient articles are not in any traditionally recognizable forms.
13. Origin of the Cup of Elijah is based upon the debate over whether there should be four or five cups of wine drunk at the Seder. (See b. Pesachim)
  - a. Cup has special decoration or is larger in size than others.
  - b. Some artists interpret "four cups" literally though the Shulchan Aruch permits the use of one cup refilled four times.
14. Modern custom of having fourth piece of matza is now receiving artistic interpretation in new haggadot.



## Basic activities

1. Exploration of the art of one specific Haggadah. Copies for each student or use of overhead projector.
  - a. General impression of style, use of color, format of text and illustration, overall design, binding, typography.
  - b. Determination whether it is illumination or illustration.
  - c. Focus on one aspect - illustration - for discussion.
    - 1) Does it evoke feeling; whether good, bad or indifferent.
    - 2) Does it educate; tell the story or relate ceremonial practice.
    - 3) Does it provide the proper setting for the prayer or ceremony.
    - 4) Does it meet the artistic considerations of the entire work.
      - a) Size
      - b) Shape
      - c) Medium
      - d) Aesthetics
    - 5) Does it relate to a historical or contemporary representational school.
      - a) Type of dress (costume) in representations
      - b) Accuracy of depiction
    - 6) Does the individual artist's style add or detract to the work in general.
      - a) Specific ax to grind - depictions as character
      - b) Interest in one form of representation over another
2. Use of UAHC filmstrip "Passover Art of the Middle Ages" (#34) or Neot Kedumin filmstrip "Pesach" (NKF-10). Discussion following projection.
3. Creation or addition to collection of holiday cards. Refer to activity on New Year's cards for ideas and implementation of activity.
  - a. Further refinement as to accuracy of portrayal of holiday on cards.
  - b. Sign of the time on the card, relation of card to "principles."
  - c. Accuracy of symbolization on card.
  - d. Use of historical Judaica, or ceremonial objects on cards.
  - e. "Biblical" art on Passover cards.
4. Class illustration or illumination of its own Haggadah.
  - a. Investigation into the text of the traditional Haggadah.
  - b. Comparison of types of illustration/illumination extant.
  - c. Use of photographs, cards, xerox reproductions, and student art to complete project.
5. Creation of class Passover card.
6. Investigation into origin of certain ceremonial objects. Demonstration of use by investigator of matza comb.
7. Cross-stitching, embroidery or like activity of tablecloth for use at congregational Seder to be designed and executed by students. Individual activity of creation of matza cover: design and execution.



8. Investigation into the life of one artist who has produced his own Haggadah.

- a. Ben Shahn
- b. Artur Szyk
- c. Saul Raskin

9. Comparison of one set of illustrations in many different Haggadot.

- a. Four Sons.
- b. Four Questions
- c. Had Gadya

Discussion on why these aspects chosen for illustration or illumination. Reaction to illustrations provided for comparison.

10. Creation of ceremonial object for Passover use.

- a. Matza holder
- b. Cup for Elijah
- c. Candlesticks
- d. Seder Plate
- e. Container for individual elements with unifying artistic theme.
  - 1) Shankbone
  - 2) Egg
  - 3) Moror
  - 4) Carpas
  - 5) Haroset
  - 6) Salt Water

11. Display of articles involved in Passover celebration for general community. Students to act as "tour guides" for each object.



## Suggested Basic Activity

### Focus on the Haggadah

#### Obtain any Haggadah

Open the Haggadah to an illustration. If it is of a person already you know that it is of a late period. This is partially due to the interpretation of the Second Commandment, but more important, it is a reflection on the country in which the artist was living.

If it was a Moslem country, the interpretation of the Koran reflected on the Jews. Whenever the Jews opposed representational art, it was mainly due to the stricter attitude of their general environment. Since the Islamic prohibition was based on the Second Commandment, the Jews could not let themselves appear less observant than their Moslem compatriots. (See B. Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, p. 15)

Under the influence of ascetic Christian movement, a restricted representational form developed from a similar Jewish asceticism. The Jewish illuminators introduced a new motif, distorted figures, such as human bodies with animal heads. A combination of figures with both distorted and regular features indicates the maintenance of the style but the loss of the reason for it. There is nothing like those figures in heaven above, earth below etc. therefore they are permitted. Look at the dress of the figures in the illustration. If it is a German medieval manuscript Haggadah, the figures will be wearing the Judenhut. If it is a modern Israeli, the figures will be wearing a kova temble.

Refocus your attention on the illustration. If the illustration of a family scene, then you are regarding a scene influenced by the Spanish school of illumination who portrayed the Seder ceremony. As a matter of fact, the type of scene might tend to tell you where the influence of illumination reached the artist. If there is a hunting scene, with a rabbit, then without doubt, the artist was influenced by a German manuscript. Only the German (Ashkenazi) illumination has that scene due to the language spoken. The mnemonic for the order of the Passover Seder on Saturday night equals the German words "chase the hare."

For medieval Jews, the art of the book was the center of all artistic activity. Traditional excellence was assigned to Jewish artists and craftsmen in medieval times by their Christian contemporaries. From the 10th to the 12th centuries, Jewish silkweaving and dyeing, silver and goldsmithing were known all through Christendom. In the 14th century there is a tax list which has survived, which lists Jews as book-binders, playing card painters, booksellers as well as sculptors, coiners, and engravers. In 1415; however, there was a papal bull promulgated forbidding the execution of Christian ceremonial objects and the binding of books containing the name of Jesus and Mary by Jews. The ordinance of Valladolid of January, 1412, also forbade Christian employment of Jewish artisans and craftsmen.



The secularization of Christian illuminated manuscript production in 13th century Europe probably had much to do with the adoption of the practice by Jews, who would not only be more familiar with artistic activity occurring outside the monastery walls but could even participate in the activity. The presence of Christian models for Jewish manuscripts is not hard to account for, since Church objects, including manuscripts, were often left as security for Jewish loans not only in France but all through Europe.

Look at a page of Hebrew on your Haggadah. If there is an embellishment of the first letter of the word, the Haggadah came under a Christian influence. There are no capital letters in Hebrew. Initial letters are a Christian stylistic monastic feature. Hebrew illumination is mainly whole words or verses, Latin illumination is characterized by initials. The nature of the Hebrew alphabet is such, that the constantly recurring shapes give a pleasant rhythm. It became common to use extensions of certain letters as part of the decoration of the page or word panel. There are two types of Medieval writing: Ashkenazi and Sephardi. The Spanish script has a bold, square character. The Ashkenazi (German Hebrew) is more angular and sloping. Decorated Sephardic letters have a long ascending or descending stroke, which has no parallel in Christian work. Frequently the letters aleph and lamed are joined together. The Sephardim have a characteristic rubric running around the frame of the miniature with an ornamental formula. The Sephardim created abstract patterns when they wanted to avoid making images. They had an iconographic preference for the features of the sanctuary. In opposition to the Spanish type calligraphy, Ashkenazim used quill pens with thinning vertical lines, not reeds with equal width lines on the vertical and horizontal planes. The Sarajevo Haggadah is the fullest developed Spanish type Haggadah, with three-quarters of the 14th century work complete an illustrative cycle different from the Christian norm and bearing a remarkable resemblance to the Dura Europos synagogue murals and the miniatures of the Ashburnham Pentateuch.

Style of any Haggadah is basically dependent on the contemporary school of illumination in each region. Thus the oriental school is similar to the Muslim, Persian or Egyptian schools in style as well as motifs, while each of the European regional schools has stylistic and decorative elements directly influenced by Latin or Greek illumination of the period. However, particular elements became traditional in Hebrew illumination and survived in Europe despite the change in general style during the Late Middle Ages. As a result, the style of Hebrew illuminated manuscripts, especially those executed by minor artists who tended to follow their models more closely, was often outmoded. Although more accomplished artists might use traditional motifs in their illuminations, they really tried to conform to the latest fashion of contemporary styles. Thus it is most difficult to define a Jewish school in any of these, even where distinctively Jewish motifs can be found.



In looking at a Haggadah there are five signs which tend to indicate a Jewish artist:

1. Right to left orientation of the narrative as in the manner of Hebrew.
2. Close attention to the correctness of ritual minutiae.
3. General familiarity with everyday life in home and synagogue.
4. Abstention from depicting God.
5. Apparent knowledge of Midrashic lore.

However, these points could be followed by a non-Jew under Jewish patronage, following detailed instructions, or copying details from other existing miniatures.



### Alternate and supplementary activities

1. Display of collection of Haggadot in use by members of the class with explanatory notes pointing out distinctive artistic features. If artistic feature not available, use of this object in home, or notes on specific spots - "Uncle Hy dribbled wine here."
2. Collage of Passover cards for decoration at congregational seder; creation of centerpieces out of these materials, or decoration of tablecloth.
3. Use of class illuminated/illustrated Haggadah by congregation. Class production of sufficient quantities of this object for its use.
4. Creation of illustrated Seder with members of class wearing authentic costumes, researched by them, illustrating activities before, during and after Seder meal. Conceived as a "living picture" or collection of photographs, this activity could be an assembly program or basis for part of illustration of class haggadah. This might also be basis for filmstrip or slide show.
5. Investigation into the history of illuminated haggadot.
  - a. Research on one famous haggadah
  - b. Exploration or use of basic activity on ancient haggadah
6. Trip to Jewish museum with intention of viewing Passover objects. Report on trip or establishment of congregational museum along similar lines.
7. Slide show of various objects used for Passover by families of students. Research and presentation of show by students to congregation or religious school assembly.
8. Submission of class "card" to commercial concern for evaluation and elicitation of response.
9. Investigation into Jewish costume.
10. Investigation into philatelic expression of holiday.
11. Inquiry to commercial company concerning their design layout for Passover advertisement. Acquisition of material by class and use by student to lead discussion or explain point in question. Note: Barton Bonbonniere publishes pictures illustrating the holidays. Address: 80 DeKalb Avenue, Brooklyn, New York, 11201.
12. Comparison of the different "art" haggadot along the lines of the first basic activity.
13. Investigation into the art of the kibbutz haggadot.



## Notes to the teacher

1. Teacher preparation before this lesson is most important.
2. In using flimstrips:
  - a. Review the entire filmstrip before showing.
  - b. Project filmstrip during teacher preparation to check details of each "frame."
  - c. Determine which frame(s) you would like to emphasize; use the "look-d" approach for that aspect.
  - d. Determine which frame(s) you would like to eliminate; do not gloss over the text, nor speed up the picture, but rather state that "there is something coming up which explains this point." Make sure you have that "something."
3. Let students use facsimile copies of old Haggadot. Xerox copies of an important page containing a woodcut can be clear enough to use in class. Check all copies of material to be distributed to class for clarity and legibility.
4. When using library copies of materials, do not let student mark, dog-ear, or abuse the book. Unless the library book can be borrowed by the student personally, do not lend, loan, or give the material to him until he, the student, is personally responsible for it. Remember the injunction in Baba Kama - It is not up to the borrower to lend!
5. Check sources for pictorial representation carefully. The Jewish Encyclopedia makes extensive use of Picart's pictures. Other big works on Judaism contain material which could be used in the class.
6. Color presentations make the most visual impact. A three-dimensional presentation, the book itself or a color facsimile, will mean more to the student.
7. Let students be aware of the opportunity for purchase during the holiday season of many new Haggadot. Inform them of the older editions which still can be obtained at a reasonable price. Do not get involved in the purchase of books by the students personally. Do not collect the money, nor arrange billing. The gift shop or Judaica shop or the "book store" itself can handle these functions better than a teacher. Since some editions of the haggadot are expensive, or difficult to use in a Seder service, when informing students of their availability, make clear to them that you are not selling nor recommending purchase.
8. In borrowing museum items or objects for class display, protect yourself and the school by describing the object in writing, and leaving a copy of that description with the lender. Keep the descriptive material with the object until it is returned and you receive the second copy back. This record verifies loan, notes damage, and provides background information for student or additional information for teacher.



9. Check all equipment before usage. Have extra projection bulbs, fuses, and the like on hand. Requisition equipment well in advance of usage.
10. Be flexible, and not like matza.



## Evaluations

1. Motivation of students to further research.
2. Parental response to student projects.
3. Congregational response to artistic endeavors surrounding the congregational seder.
4. Growth and maintenance of card collection. Use of collection by students for reference. Use of collection by students for research into their own design.
5. Inventiveness of students in design. Their use of symbols and forms learned correctly and accurately.
6. Community response to display of objects.
7. Student's ability to relate material to other ceremonial objects.
  - a. Ability to describe object in terms of art.
  - b. Ability to describe object in terms of Judaism.
8. Acquisition for congregational library of facsimile edition of illuminated haggadah suggested and arranged by students without teacher or rabbi involved in project instigation.
9. Use of materials created by one class in other classes in religious school. Use of students from class to explain the art aspects of the holiday to other classes.
10. Acceptance of student design for Passover card by commercial concern. Student decision of appropriate use of income derived from activity.



## Bibliographic Correlation

### Source of Holiday: Torah

Exodus 12; Leviticus 23.4-8, 12-14; Deuteronomy 16.1-8

Song of Solomon

Mishnah Pesachim

b. Pesachim 108a

### General Correlation to Holiday

Philip Goodman, ed., The Passover Anthology, Philadelphia, 1961.

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance

### Ceremonial Art Correlation

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 25, figs. 47-49.

Hebrew Union College Museum Catalogue, Cincinnati, 1965.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 128-148, figs. 116-136, plates XI, XII.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 101-113, 183.

Rachel Wischnitzer, "Passover in Art," The Passover Anthology, ed. Philip Goodman, Philadelphia, 1961, pp. 295-324.

### Specific Topic: Illuminated Manuscripts

Joseph Gutmann, The Forgotten Image: Studies in Medieval Illuminated Manuscripts, unpublished doctoral dissertation, Hebrew Union College-Jewish Institute of Religion, 1960.

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969.



## Haggadah in Art; Fine Art Representations in Haggadot

Sandra Rosin Burnett, The Haggadah in Art, unpublished dissertation for Master of Arts degree, University of Iowa, 1964.

Saul Raskin, Haggadah, New York, 1941.

Ben Shahn, Haggadah, London, 1965.

Artur Szyk, Haggadah, London, 1940. (First edition)

## Correlation to Fine Art Representations

I. George Dobsevage, "Picart, Bernard," JE, X, p. 28

Bruno Forsher, "The Master of the Miniature," Israel Philatelist, XX, August, 1969, pp. 288-289.

Bernard Picart, Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde, Amsterdam, 1723. ( See opposite page 120 in the first edition)

"Raskin, Saul," Who's Who in World Jewry, ed. Harry Schneiderman, New York, 1965, p. 762.

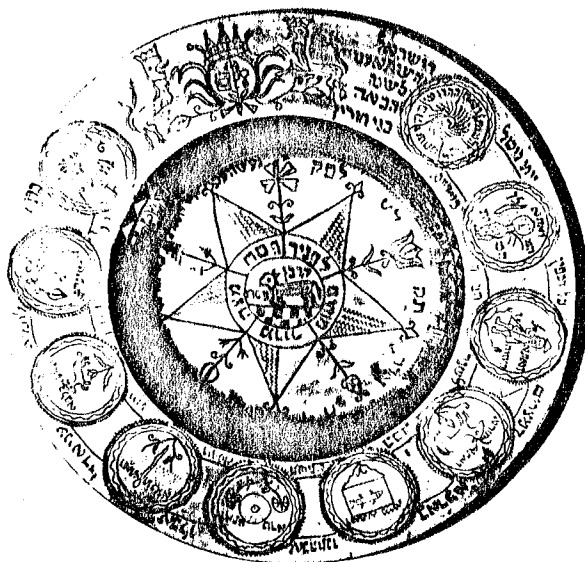
James Thrall Soby, Ben Shahn: Paintings, New York, 1963.

## Articles Included as Illustration

"Harvard Haggadot," National Jewish Monthly, LXXXVI, 7 March 1972, pp. 16-17.

Judy Tucker, "Haggadah Collection Spans Centuries," Philadelphia Evening Bulletin, 15 April 1971, pp. 13-13a.





PEWTER SEDER PLATE. GERMANY 1776

Seder Plate  
 Pewter  
 Southern Germany, 1776  
 Joel ben Jehudah, engraver

The Seder plate dominates the Seder table, along with the wine cup for kiddush, and the cup for Elijah. Most generally used are open plates, on which the three matzot and the symbolic foods are placed. Pewter was especially popular because it could be polished to gleam like silver, yet was much cheaper; furthermore, it is a relatively soft metal, and folk craftsmen could, by scratching or engraving their own designs on the commercially available pewter plates, convert them into Seder plates. Among the favorite themes or motifs for decorating the plate is the tale of Had Gadya. Common also is a five-pointed star which has messianic implications.

Abram Kanof, Jewish Ceremonial Art, pp. 140-142. cf. figs. 129-133.  
 HUC-JIR Museum Catalogue, 1965, Item 21.

Postcard. Source: HUC-JIR Museum, Cincinnati.





### Birds' Head Haggadah

Haggadah of German Rite, Vellum, 47 leaves, 10 5/8 x 7 1/8 ins.  
Southern Germany, c. 1300

The earliest surviving illuminated German Haggadah, the Birds' Head Haggadah, displays the characteristics which now serve to identify the entire system of Ashkenazi Haggadot illustration. It contains biblical, ritual, and eschatological illustrations which are mostly found in the margins. The illustrations are arranged according to the text of the Haggadah. Biblical illustrations include the seven persons entering Egypt, continue with the labour of the Israelites, and also show Moses receiving and handing down the Decalogue.

Ritual illustrations include a family seated at a Passover table, various benedictions for wine, a child giving the afikomen to his father, as well as preparation of Passover foods; i.e. matzah, and haroset. The eschatological illustrations include a full page miniature depicting the heavenly Jerusalem adored by four Jews.

Most of the human figures have pronounced birds' heads, although other methods of distortion such as blank faces, heads covered by helmets, and a servant with a bulbous nose are used to prevent any human being pictured.

On the "Dayyeinu" illustration, Moses is receiving two Tablets while passing on five (an allusion to the books of the Pentateuch).

B. Narkiss, Hebrew Illuminated Manuscripts, p. 96, plate 28.

Postcard. Source: Israel Museum, Jerusalem.



Spanish Haggadah  
Haggadah of Sephardi Rite  
Vellum, manuscript  
Fourteenth century  
British Museum Or. 2884



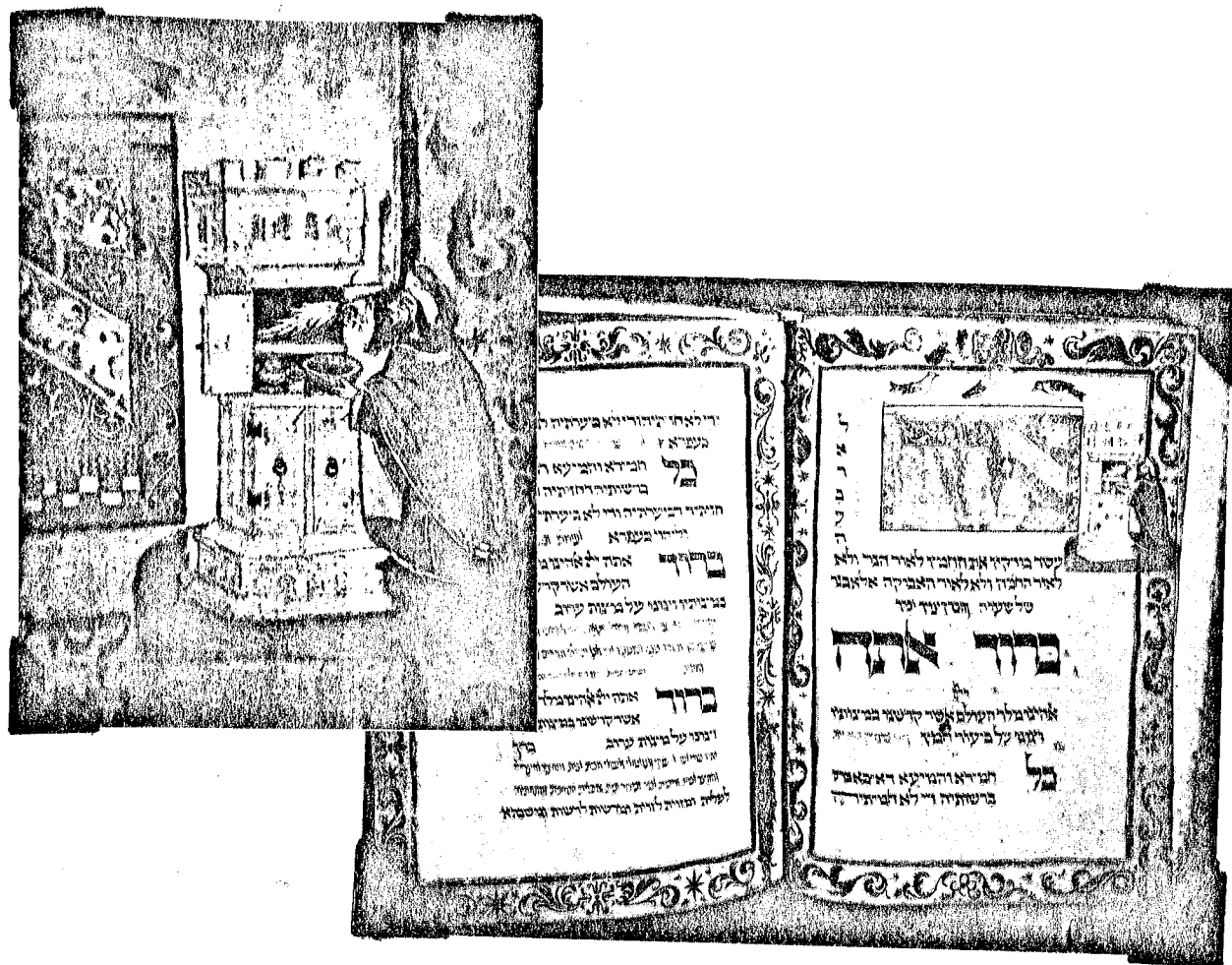
The medieval Haggadah illustrators in Spain directed particular attention to the portrayal of the Seder. This was not a scene of the biblical Passover meal "with your loins girded, your shoes on your feet, and your staff in your hand; and ye shall eat it in haste (Ex 12.11)," which was popular with the illustrators of Christian Bibles. The Haggadah illustrator was interested in the family Seder of his own time and place. He depicted every detail of the ceremonial with delight and with pride in its beauty. In medieval manuscripts figures at a table are usually shown "behind" the table facing the spectator. Figures seated on the front side of a table necessarily had their backs to the beholder; they were not easy to draw and were therefore avoided.

"The master of the house and his family celebrating the Seder on eve of Passover." The master of the house seems to appear at the left hand side of the table. His little son stands facing him, evidently asking the Four Questions. This illustrated medieval haggadah shows the mother and perhaps the daughter participating in the Seder, though women are not mentioned in the Haggadah except in some of the directions for the Seder which were added at a later date. Two other male figures complete the picture.

Rachel Wischnitzer, "Passover in Art," The Passover Anthology, Philip Goodman, ed., pp. 300, 308.

Postcard. Source: The British Museum, London.





First Cincinnati Haggadah  
Haggadah of German Rite, Vellum, 69 leaves, 13 3/8 x 9 7/8 ins.  
Southern Germany, c. 1480-90

The Cincinnati Haggadah is one of the most typical Ashkenazi illuminated manuscripts in both text and illustration. Beside initial-word and initial-letter panels in its main divisions, many marginal text illustrations adorn the pages. They depict preparations for Passover eve, ritual scenes of the Passover eve seder, including some literal text illuminations, and biblical and eschatological scenes. Stylistically it is definitely German. The stocky figures wearing benign expressions, heavy folding drapery, very detailed furniture and interior design, and stage-like attempts at three dimensional landscapes are all evidence of the Italianate south German style of the late 15th century.

Meir b. Israel Jaffe of Heidelberg is the scribe who was also known as an expert bookbinder and leather tooler. His name is signed on the Pentateuch he bound for the Nuremberg City Council in 1468, when his name is mentioned in a decree issued by the council permitting him to reside in the city.  
Bezalel Narkiss, Hebrew Illuminated Manuscripts, p. 130, pl. 45.

Source: HUC-JIR Catalogue 1970-71/1971-72, p. 56.

Polaroid Photograph from Narkiss, loc. cit. Source: F. Natkin.





*L'EXAMEN du LEVAIN &c.*

*A. La Maîtresse de la maison, qui met du PAIN LEVE en divers endroits, afin que son Mari qui en fait la recherche en trouve.*

Bernard Picart (1663-1733) was a French designer and engraver. He was born in Paris, and received his earliest instruction from his father, Etienne Picart, and from Le Brun and Jouvenet. Picart, at an early age, showed a marked facility in the imitation of the great masters, and at age sixteen, he received the first prize at the Academy. In 1710, he left Paris and settled in Amsterdam, where he supplied plates and engravings to printers and booksellers.

Though he was descended from a Protestant family, he had many Jewish friends, and from them derived a first-hand knowledge of Jewish customs and holidays. His "Cérimonies et Coutumes Religieuses de Tous les Peuples du Monde" is based in part on Richard Simon's (Simonville) (cf JE, XI, p. 374) translation of Leon de Modena's work on Judaism (cf JE, VIII, p. 5). The section on Jews contains twenty plates in the original edition which are among the earliest engravings of Jewish ceremonials and ecclesiastical subjects.

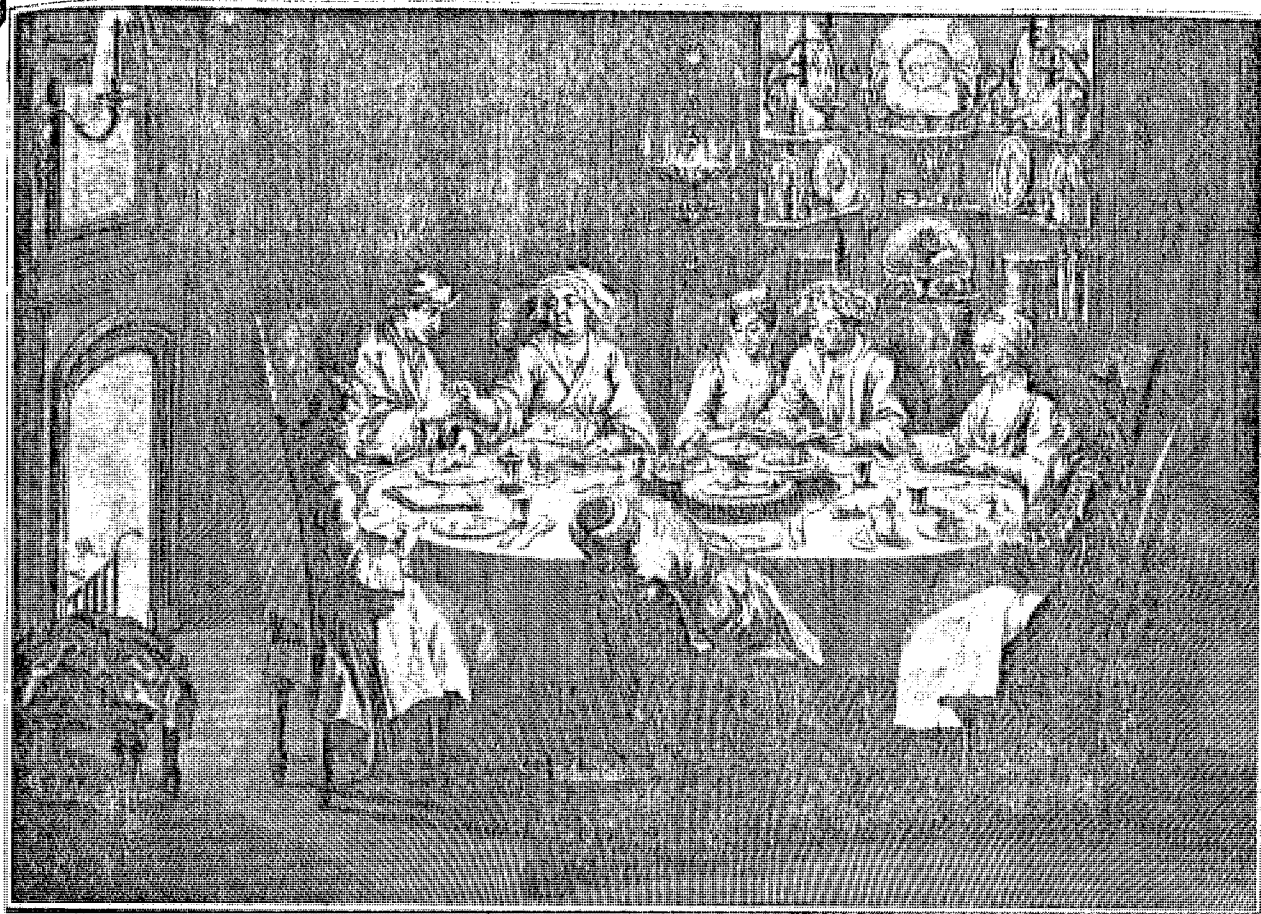
"The Search for Leaven"

A. The mistress of the house who puts leavened bread in different places so that her husband, who searches for it, can find some.

1. George Dobseavage, "Picart, Bernard," JE, X, p. 28.

Reproduction. Source: HUC\*JIR Museum, Cincinnati.





*Le Plat, ou est un Os de Grande d'Agneau, avec un Oeuf dur.  
Plat ou sont les Herbes Amères.  
Plat de Figs, Pommes, Amandes, Cannelle de Indes et autres ensemble,  
représentant la matière dont ils bâtirent les Bricks en Egypte.  
C'est avec de l'eau pour tremper les Herbes Amères.*

**Le REPAS de PAQUES.**  
chez les  
**JUIFS PORTUGAIS.**

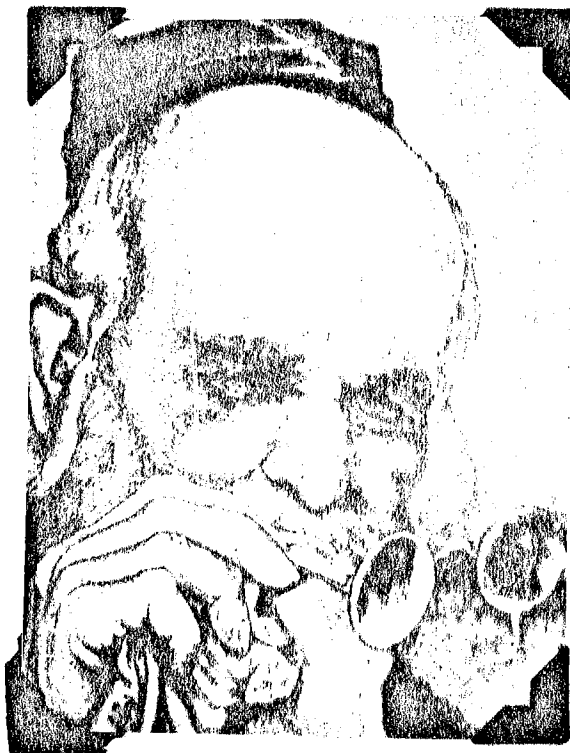
*5. Mère du Gâteau des Levites, dont le Père de Famille rompt des  
morceaux, qu'il distribue à tous ceux qui sont à table. N. B. Tous  
les Domestiques Juifs sont à la même Table, avec lui.  
6. Serviette, sous laquelle le Gâteau a été caché.  
7. Napier ou sont les Matzot, ou Pain de Pâques.*

"Passover Meal at a Portugese Jewish home"  
drawn from life and engraved by B. Picart 1725

1. The platter on which is a shoulder of a sheep, with a hard /boiled/ egg.
2. Platter on which are bitter herbs.
3. Platter of figs, apples, almonds, cinnamon, et cetera chopped up and cooked together representing the material with which they made the bricks in Egypt.
4. Platter with the sauce for the dipping of the bitter herbs.
5. Half of the "cake of the Levites" of which the father of the family breaks some pieces which he distributes to all those who are at the table. N.B. All the Jewish servants are at the same table with him.
6. Napkin, under which the cake has been hidden.
7. Bread Basket in which are the Matzot, or Passover Bread.

Bernard Picart, Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde, Amsterdam, 1723. Opposite page 120 in the first edition of the first volume in the possession of the Klau Library, Hebrew Union College - Jewish Institute of Religion, Cincinnati campus.





Saul Raskin (1878-1968) was born in Nogaisk, Russia. His art education was world-wide. After his arrival in the United States in 1904, he built a reputation as an artist, author, and lecturer. Raskin was a painter of Jewish life and lore. His Haggadah (New York, 1941) was one of his most famous works.

"Raskin, Saul," Who's Who in World Jewry, Harry Schneiderman, ed., New York, 1965, p. 762.

Polaroid Photograph from Saul Raskin, Haggadah, New York, 1941.  
Source: Fred Natkin





Ben Shahn (1898-1969) was taken to the United States at the age of eight from his native Lithuania. He studied at New York University, having grown up with his Jewish family in rather impoverished circumstances. From 1913 till 1930 he supported himself through lithography.

In 1931 he found the narrative subject in which he could believe profoundly - the Sacco-Vanzetti case. Over a period of seven months he worked on a series of twenty-three small gouache paintings and two large panels, dealing with the trial and eventual execution for murder of the American-Italian anarchists, Nicola Sacco and Bartolomeo Vanzetti.

In the chapter entitled "The Biography of a Painting," The Shape of Content by Ben Shahn (New York, 1957, pp. 30-61), the artist talks about his work, and the changes in it. He starts off with the series about Sacco and Vanzetti: "The ensuing series of pictures was highly rewarding to me. First, I felt that my own work was now becoming identified with my person. Then there was the kind of response which met the pictures; not only did the customary art public receive the work kindly, but there was an entirely new kind of public ... people who do not ordinarily visit galleries." (p.44)

"I was not the only artist who had been entranced by the social dream, and who could no longer reconcile that view with the private and inner objectives of art." (p. 46) "My own painting then had turned from what is called 'social realism' into a sort of personal realism. I found the qualities of people a constant pleasure ... There were the poor who were rich in spirit, and the rich who were also sometimes rich in spirit. ..." (p. 48).

Drawings for the Haggadah had been executed around 1930, but it was not until 1965 that the complete edition was published.

James T. Soby, Ben Shahn: Paintings, New York, 1963, pp. 9, 10, 11, 21.

Polaroid Photograph from Ben Shahn's Haggadah, London, 1965, pp. 21, 131.





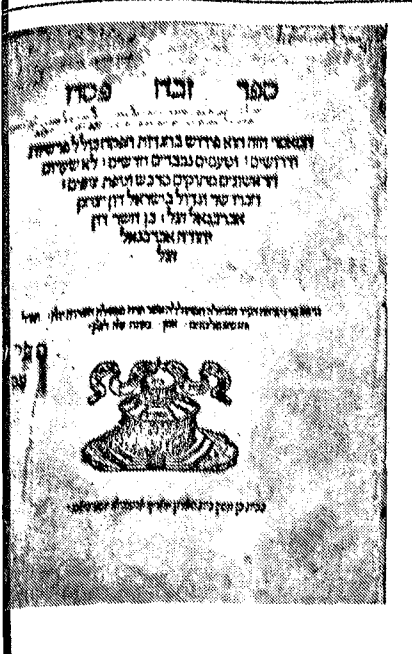
Artur Szyk's (1894-1951) greatest masterpiece, which was completed in Paris was the illuminated Haggadah, which tells the story of the Exodus. It took Szyk and the printer over three years to assemble the exquisite material and publish it in 1940. The London Times called it the most costly book in the world, since the first edition was limited to 240 copies, costing approximately \$500 each. The first copy was dedicated to King George VI, who treasured it during his lifetime. Few living artists were ever as fortunate as Szyk, who rose from the son of a textile mill owner from a family of scholars and sages, to an artist who saw the value of his creations grow in his lifetime from the original price to one many, many times higher.

Artur Szyk was a devoted husband, a wonderful father, and a devout Jew. His humour, which is reflected in so many of his designs, in particular in the facial expressions of his subjects, is evident in one of the above illustrations from his Haggadah. Szyk considered the origin of all art the propaganda of religion.

Bruno Forsher, "The Master of the Miniature," Israel Philatelist, XX (August 1969), pp. 288-289.

Polaroid Photograph from The Haggadah, executed by Artur Szyk, Givatayim, Israel, undated, unnumbered, by Fred Natkin.





Hebrew printing is represented by Venice Haggada, printed in 1545.

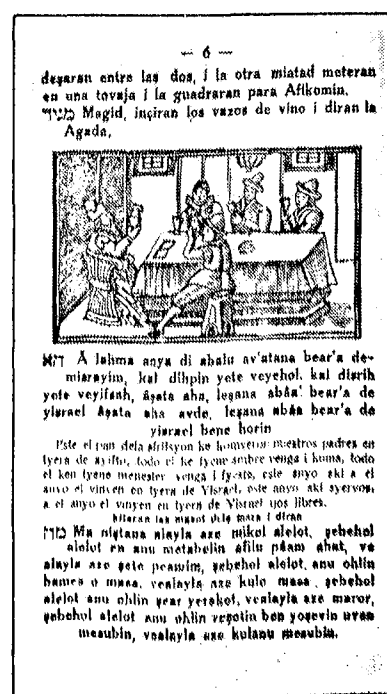


Children's Haggada from Berlin (1936). The illustrations have movable flaps for children to play with.

# THE HARVARD HAGGADOT



Haggada, published in New York in 1851, one of the first printed in the New World.



In this Haggada, printed in Istanbul in 1932, the Hebrew text is transliterated into modern Turkish and translated into Ladino (Judeo-Spanish).





הסדר  
ההגדה של פסח  
לפי חזון איש  
עריכת ד"ר יוסף קאניאק  
תשס"ג  
הוצאת מוסד הרב קוק  
ירושלים



From copper plate engravings to surrealism, every art style is represented in the Harvard collection. A fashionable illustrated Haggada in 1864, from Trieste.

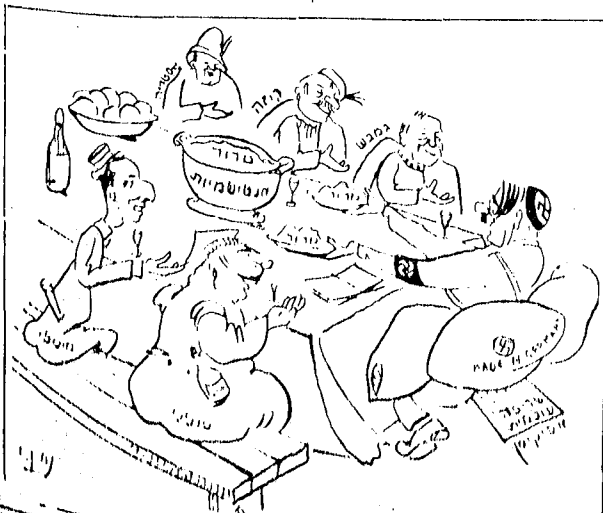
A drawing of the four sons by Jacob Steinhart (Berlin, 1923).

*One of the world's richest collections of Passover Haggadot is housed in the Harvard College Library. The Haggada is one of the most popular books of the Jewish people. It has been edited, translated, commented upon and illustrated more than any other book in Jewish literature, with more than 3,000 editions known.*

A tour of four-and-a-half centuries of Jewish history and Hebrew printing is available to visitors from March through April in the Klutznick Exhibit Hall of the B'nai B'rith Supreme Lodge headquarters in Washington, D. C. On display are Haggadot from the Judaica collection of the Harvard College Library. The exhibition was arranged by Dr. Charles Berlin, Lee M. Friedman Bibliographer in Judaica and Head of the Hebrew Division of the Harvard College Library which has one of the world's greatest Judaica collection.

In a parody, printed in Tel Aviv in 1936, Hitler distributes the bitter herbs of antisemitism to his guests, the rulers of European nations.

היסלר מסדר "סדר" ומחלק "מרור" לדיפלומטי העולם

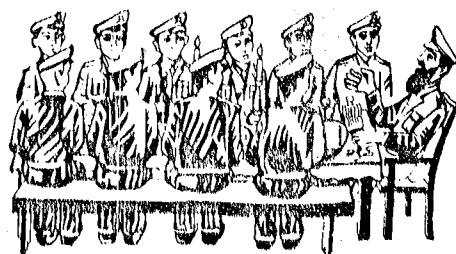


A Haggada acceptable to soldiers of various traditions, prepared for use in the Israel armed forces.

הסדר הקצרה, סוג כנס שיהיה חסר השלמות



- שבעה העינות אנו אוכלין חסין ומצה, הנהיגה הנה כלו כזה.
- שבעה העינות אנו אוכלין שאר ורקות, הנהיגה הנה קרור?
- שבעה העינות אין אנו מטבילין אפילו פנים אמת, הנהיגה הנה שתי פנים?
- שבעה העינות אנו אוכלין בין יושבין ובין מסבין, הנהיגה הנה כקנו מטבילין?









# Haggadah Collection Spans Centuries

By JUDY TUCKER

In most Jewish households, an assortment of Haggadahs is kept in a breakfront drawer, to be brought out during the Passover festival.

They are often just simple paperback pamphlets — provided by a winery or a coffee company. The Haggadahs are guidebooks for the annual Seder service. Beside telling the story of the Jews' exodus from Egypt, the books include an explanation of the Passover symbols, selections from the psalms, songs, stories and prayers.

In Maurice H. Orodener's art-filled row house at 6904 N. 13th st. in East Oak Lane, the Haggadahs take up more than drawer space. There are so many of them that an entire second-floor bedroom has been emptied and set aside for them.

Orodener, president of a center city advertising agency, owns 130 different Haggadahs, ranging from a rare facsimile of an illuminated

14th century volume to the new "Hippie Haggadah" with quotes from Allen Ginsberg and a text which compares the exiles of Moses and Eldridge Cleaver.

**HE HAS BUILT** his collection over the past two years by combing local rummage sales and searching in second-hand book stores on New York's Lower East Side, in Europe and the Middle East.

"People think I'm crazy," said Orodener, a short, energetic man whose vivid striped shirt, wide flowered tie and long sideburns make him look younger than his 62 years.

"Sure, there are Haggadah collections at Dropsie and Harvard and the Jewish Theological Seminary and in the Library of Congress, but as far as I know, there are very, very few private collections."

"And here's a curious thing," he said. "I can't translate Hebrew, so when I get hold of a rabbi to help me translate part of a Haggadah, at first he thinks I'm nuts. He thinks

that if he has seen one (Haggadah) he's seen them all. But then he realizes what I have — that each Haggadah is unique and unlike any other — and he gets all excited and holds me there for hours."

**"OUTSIDE OF THE Bible,** Haggadahs have been the most published book," Orodener said. "They have been published in every language and each edition reflects the time in which it was published with comments and interpretations by the scholar who edited it."

"The Haggadah is an expression of faith and the desire for freedom — not only for Jews, but for all people," he said.

"Originally, the Haggadah — which means 'to tell' — was a part of the regular festival prayer book," Orodener explained. "Then wealthy families hired artists to illustrate volumes which would appeal to their children and keep them awake during the long Seder service which us-

ed to last almost all night long."

"Here's another curious thing," he said, opening a handsome velvet-bound, profusely illustrated book. "Although every Haggadah is primarily the story of the exodus from Egypt, Moses is never mentioned more than once, and then only very casually."

**ORODENER EXPLAINED** it was "The Lord thy God" who led the Jews out of Egypt. "Unlike the Hanukkah story, there's no hero-worship here," he said.

Orodener, who grew up in South Philadelphia, began his unusual collection after hearing a lecture.

"I handle the public relations for Dropsie University and in 1968 Dropsie cosponsored a talk at the Free Library which was given by the late Dr. Cecil Roth . . . the greatest Jewish historian," Orodener said. "He was here from Oxford, England, and he spoke on 'Art in the Haggadahs.'"

"Afterwards I did some thinking and about a year later — just before Passover in 1969 — I emptied all of our bookshelves, gave away my Judaic collection and purchased my first Haggadah," he said. "Now I have taken over a bedroom upstairs for my Haggadahs which are all numbered and catalogued in a card file."

Orodener's collection contains many Haggadahs in pristine condition. But his favorites are the old volumes whose pages are stained with drops of wine and whose margins are filled with penciled notes.

**"YOU JUST KNOW** that these have been used," he said. "That lends a certain warmth."

Orodener delights in telling stories about Haggadahs. He tells about one group of Civil War soldiers stationed in the Midwest who, given permission to conduct a Seder, had to dispatch a courier to Denver to locate a Haggadah.

*Continued on Page 19a, Col. 6*

## Haggadah

*Continued from Page 13*

He also tells about groups of prisoners in Nazi concentration camps who secretly hand-lettered Haggadahs, in order to hold makeshift Passover services.

Last week when the first Seder was conducted at Orodener's home, more than 20 guests were seated at one long, T-shaped table extending from the very back of the row house dining room to the front living room windows.

Orodener and his uncle led the service, using carefully selected volumes from his collection. But the guests — including the Orodener's son, married daughter and 12-year-old grandson — read from ordinary softback Haggadahs.









PASSOVER ART of  
the MIDDLE AGES

THREE ILLUMINATED HAGGADOT



## Objectives - Israel Independence Day

1. Introduce student to art of Israel
  - a. Explain it is as diversified as people in country.
  - b. Problem of definition with "Israeli art."
2. Relate student to Israeli objects already in his possession or around him.
  - a. Certificates
  - b. Charity he has given
  - c. Art objects of patina, olive wood.
3. Relate holiday to something so new it is still forming, so old it is still being dug up.
  - a. Independence was in time of Moses and David
  - b. Independence is in time of Moses (Moshe) Dayan and David Ben Gurion
  - c. Characters of old and new are art subjects.
3. Introduce student to concept of national art
  - a. Can be used to typify certain art forms:
    1. German script.
    2. Sephardi illustration.
  - b. National images on objects - eagle, lion, representing Poland, England.
5. Show how stamps, coins of modern nation can be related to older art forms, and can be art objects in themselves.
  - a. Coins with lulav & etrog
  - b. Marc Chagall stamp
6. Show how materials available in country determine some art forms
  - a. Jerusalem stone.
  - b. Eilat stone.
  - c. Olive wood.
7. Show how national symbol can be cause of controversy in art
  - a. Menorah is engraved, or has almost three-dimensional figures.
  - b. What is symbolization of Magen David on flag
8. Introduce student to concept of poster as art
  - a. Travel posters by El Al
  - b. Tourist posters by government
  - c. Posters by JNF
9. Show how government encourages art and artists.
10. Involve arts and crafts: architecture, sculpture, as well as fine arts as elements of art in new nation



## Principles

1. Sign of the time: Menorah outside of Kenesset, Flag of Israel, Emblem of the State of Israel.
2. Emblem of State contains menorah and olive branches.
  - a. Symbols of light and peace.
  - b. Menorah is representation of Menorah on Arch of Titus.
3. Menorah of State
  - a. Inscription: "Following on the visit of the British Parliamentary Delegation to Israel, friends and well wishers of the young State, members of both houses of Parliament and others evolved the idea of presenting this menora as a gift from Britain to the Parliament of Israel, as a token of good-will and friendship."
  - b. The menorah is the work of the sculptor B. Elkan.
  - c. Height 5 m. (over 15 feet), Width 4 m.
  - d. Bronze
  - e. Decorated with 29 panels which represent in relief, figures and events which are highlights in the history and revival of the Jewish people.

from Zev Vilnay, The Guide to Israel,<sup>12</sup> Jerusalem, 1969, p.117 ff.  
cf. Israel Magazine, III, 5, p. 51 ff.
4. Rav Herzog, chief rabbi of Israel, ruled that three-dimensional figures in relief, with their backs welded to another form, would not transgress the Second commandment: Thou shalt not make unto thee a graven image, nor any manner of likeness ... (Ex 20.4) (reported in Israel Magazine, III, 5, p. 51)
5. There is great debate over the history of the star on Israel's flag.
  - a. It was adopted by the Zionist Organization at the first Zionist Congress (1897).
  - b. Though it appears in the literature in the 12th century, its development into a distinctly Jewish symbol was only after the 17th century.
  - c. It has neither biblical nor talmudic authority as opposed to the menorah.
  - d. The most complete article about the form is Gershom Scholem, "The Curious history of the Six-Pointed Star, Commentary, VIII (September 1949) pp. 243-251.
6. European artistic schools dominated plastic art in Israel, though there is a considerable volume of painting, drawing and sculpture produced in every modern style.
7. Individual artists and groups hold frequent exhibitions in private and public galleries, and collections of world masterpieces are displayed in the towns and rural centers.



8. In many kibbutzim some artist members are freed from work for part of the day. Some of them have their own art galleries, and the kibbutz movements conduct seminars and arrange collective exhibitions. See Paula Hirth, "Portrait of the Artist as a Nice Guy," Israel Magazine, III, 12, p. 50 ff.
9. In 1906, Boris Schetz founded the Bezalel Art School in Jerusalem.
  - a. He is represented on a stamp showing his work recently issued in a fine arts series.
  - b. The museum he founded is pictured on Scott #127.
10. Stamps are issued each year to mark the holiday.
  - a. Latest design depicts four gates of the old city of Jerusalem.
  - b. Previous designs include flowers, armament, children, and the festivities surrounding the holiday.
11. Holiday is celebrated on the Hebrew anniversary date, 6 Iyyar 5708, rather than 15 May 1948.
  - a. This makes it a movable holiday in consonance with the rest of the religious calendar.
  - b. Holiday has been adopted for Reform Jewish practice by the CCAR and the UAHC.
12. According to Eilon Sima, there is not a national style of Israeli art. See "Israeli Finds Variety in His Country's Art," New York Times, 29 July 1962.  
cf. Benjamin Tammuz, Art in Israel, Philadelphia, 1967.
13. Israel has a high percentage of professional artists; sculptor or painter for every 2,000 people. From Essrig and Segal, Israel Today, UAHC, New York, 1964, p. 178.
14. The origin of Israel's flag is related in Alan D. Bennett, Yom Ha-Atzmaut: A Teaching Prospectus, UAHC, New York, 1972, p.22:  
 "What flag would we hang in the Congress Hall? ...Then an idea struck me. We have a flag - and it is blue and white. The talit with which we wrap ourselves when we pray: that is our symbol! Let us take this talit from its bag and unroll it before the eyes of Israel and the eyes of all nations. So I / David Wolfsohn/ ordered a blue and white flag with the shield of David, painted upon it. ..."



## Basic activities

1. Investigation into the menorah as the symbol of Judaism and of the State of Israel. See L. Yarden, The Tree of Light, Cornell University Press, Ithaca, New York, 1971.
2. Investigation into the discussion surrounding the adoption of what has become the flag of Israel at the First Zionist Convention in Basel, Switzerland in 1897.
3. Investigation into the Magen David.
4. Explore possibility of listening to a lecture by an Israeli artist. Trip to art gallery or museum which features works of Israeli artists.
5. Report on some of the famous Israeli artists.
6. Sponsor an art auction. Students to write descriptive material about the artists represented.
7. Use of filmstrip on either "Stamp Tour of Israel" or "Art in Israel," solicit students reactions.
8. Obtain a full size picture of the menorah outside the Knesset building. Have students write descriptive paragraphs about the depictions.
9. Explore the subject of the lack of Jewish sculptors till modern times, while fine art representation has been in painting for much longer. See Franz Landsberger, "Early Jewish Artists," HUCA, XVIII, 1944; or "Jewish Artist Before the Emancipation," HUCA, XVI, 1941.
10. Discuss the possibility of creating a new ceremonial art form.
  - a. Reading of the Declaration of Independence of the State of Israel, from scroll or facsimile.
  - b. Creation of new form.
  - c. Discuss if ceremonial form needed.
11. Request Sisterhood gift shop representative to explain purchase of Israeli items. Which are popular, hard to obtain, meaningful to her, et cetera. Obtain catalogue of Israeli items and try to distinguish between what is available here and what is distinctive there.
12. Investigate the archeology of Israel. Use suggested basic activity - "Archeology through a Coke bottle."



## Suggested Basic Activity

## Archeology through a Coke bottle

Obtain a returnable Coca Cola bottle

Obtain a piece of a Coca Cola bottle

With this amount of material (and some background reading if you wish) you can teach ARCHEOLOGY. How?

Start off the lesson with the piece of glass. Ask students if they recognize it, and whether they can identify it. Upon an affirmative answer, ask if they can reconstruct the object of which it is a part. Have them draw the object in their minds if not on paper. They might not be the artists that they think they are. This is good. One of the difficulties in RECONSTRUCTION is accurate picturization (or visulaization). The piece of glass could be appropriately termed a SHERD, which is the remnant of an object. From this small sherd they can reconstruct the object, and depending on how good you are, perhaps the "civilization, lost save for this object."

Ask, "If the piece of glass was found on the ground, how old would it be?" The answer that you are looking for is: recently broken. One way of determining that astute fact is if the ground is wet or sticky. The concept of Stratigraphy comes into discussion whether or not the object is below ground level. STRATIGRAPHY refers to the level where the object is found, and assists in determining the date of the object. If the area is still sticky, the class has learned the concept of LOCUS, an area which is included within that discolored portion of the ground, that is to say that the vicinity of the find is placed in three dimensions - STRATIGRAPHY = up and down, LOCUS = area length by width.

Because the piece of broken glass was found on the surface, near the remains of what it held, the dating and stratigraphy are fairly simple. It is not the case with a piece of glass found even a centimeter under the surface. It may have been buried, covered by debris, planted as a ritual activity, discarded by a previous expedition, or the like. Because of these objections, even a sherd on the surface might not be recent. There might have been meterologic activity (rain) which uncovered it, or an earthquake, let alone digging, planting, or the like.

Using the modern methods of criminology, the sherd could be dusted to discover fingerprints. This would tell who owned the bottle or its PROVENANCE. This is not to determine possession now, but could establish the use.



Go to the whole Coca-Cola bottle. Turn it upside down. Hopefully it is either empty or capped or you are in trouble. On the bottom of the bottle there is a name printed in raised glass letters. This is the place of manufacture of the bottle. If it is from far away, you can with the class imagine the ROUTE that it took to get to your classroom. The TRANSFERRANCE, MOVEMENT, or DISTRIBUTION of that type of Coca-Cola bottle can be then determined.

Without searching for numerical dating on the bottle, the type of DECORATION can be used for narrowing the date to a specific period. Within the past ten years, the bottle manufacturers have switched from raised glass letters, then painted over, to painted letters without anything on the glass. If the words "Coca-Cola" are painted on the bottle it is newer than "Coca-Cola" painted on raised letters. The word "Coke" painted on the bottle indicates a late model. It reflects on the "civilization, lost save for this object" in that it seems to reflect a more informal attitude toward this undetermined object's use. Of course, the LANGUAGE expert has to be consulted about this DECORATION, but a shortening of form of a name indicates a familiarity with the object by the people who use it.

If you are so lucky as to be gifted with good eyesight, you should find a numerical code on the side of the bottle. Using CRYPTOLOGY, good sense, and luck, you can discover the bottle uses a four digit code. Two digits are used for the month, and two are used for the year of manufacture of the bottle. This is dependent of course on its PROVENANCE.

Check the size of the bottle and its fluid contents. If it is short and squat it is approximately 6½ ounces, and could be an older type of bottle. SIZE plays just as important part in sculpture as in other forms of art. The size of the object might help determine its USE. Larger size bottle is for family use, or perhaps transference of contents to many people.

The CIRCULATION of the object can be determined in a manner similar to numismatics. If you come across a Coca-Cola bottle in the lesson which uses the words "soda-water," you have a valuable object. The other objects might help you date the Coke bottle - especially if it is a Tiffany lamp which served as a Coca-Cola sign. This is dating the object back about one hundred years.

Now what has all this to do with a thesis on Jewish art?

OK.

Glass is one of the oldest and most durable forms of art we have. Even though it breaks easily, it does not decompose. We have fine examples of glass from the Roman period and the later Byzantine period. These objects represent a development in the scheme of art



which show a greater degree of sophistication and a higher form of craftsmanship.

The following quotes will help to sustain interest:

"The invention, probably at Sidon, of a technique for glass-making, either in moulds or free-blown, allowed for the first time the mass production of delicate and cheap glass vessels."<sup>1</sup>

In talking about the glass vessels of the Early Roman Imperial Period, this quote points to the fact that until then the glass objects were costly and not widespread. (In contrast to our Coca-Cola bottle)

"Glass vessels of the Byzantine Period were in contrast to the functional style of Roman glass vessels. Byzantine glass is 'baroque' in form and decoration. The craftsmen no longer imitated the forms of ceramic wares, but explored the possibilities of the new medium."<sup>2</sup>

The decoration aspect of the object, as well as the form of the object discussed above bear relation to our Coca-Cola bottle. The quote says that the form changed with the age.

"It would seem that the Jews took a prominent part in bringing the art of glass making into Europe. They had learned glass painting from the Egyptians, and carried on the craft in their homeland as well as in their settlements in Syria and Italy. In the time of the Caesars, the Phoenician workshops in Tyre had passed into Jewish hands, and in the 6th century Jewish glassmakers had settled in Constantinople. In the year 687 C. E. Greek workmen emigrated to France where they produced glass in the Jewish manner."<sup>3</sup>

The relation between a glass bottle and the Coke bottle and archeology should now seem to be falling into place. According to the source quoted above, (Reifenberg, Ancient Hebrew Arts, New York, 1950, p. 148) there seems to be even a type of glass referred to as "jew-glass."

Illustrated after this section is examples of fourth century Roman, Byzantine, and modern glass. The modern form is of course, the object that the lesson started out with. A Coca-Cola bottle. Notice; however, that the bottle on the right is in Hebrew. It seems that Coca-Cola is fast becoming the most popular drink in Israel, and the sherds of green glass are cropping up in their archeological excavations as well. However, they do not have the PATINA of age, that certain silicon reaction that occurs when glass is buried for a long while.

<sup>1</sup> P. P. Kahane, "Archeology from Caves to the Crusades", Katz, ed., From the Beginning: Archeology and Art in the Israel Museum, Jerusalem, New York, 1968, p. 102.

<sup>2</sup> ibid.

<sup>3</sup> Adolf Reifenberg, Ancient Hebrew Arts, New York, 1950, p. 148.



## Alternate or supplementary activities

1. Creation of model of menorah in front of Knesset.
2. Photographic exhibit of how Yom HaAtzmaut celebrated.
3. Research into piece of Israeli art in the possession of congregation.
  - a. Painter, artist
  - b. Donator
  - c. Representation
  - d. Time to complete
  - e. How acquired - purchase or gift
 If artist still living, composition of letter to him to explain his work.
4. Trip to museum. Students to identify the Israeli artists. Compare their works with those of contemporaneous artists. Try to define or achieve conception of trends in Israeli art.
5. Debate: Resolved Art must have an address. Those artists whose address is lost, lost their zest and the juices that nourish their creativity. Source of quotation Milton Hindus, A World at Twilight, New York, 1971.
6. Debate. Resolved: The artist must have deep roots in his people and his origins. He must be closely connected with the history of his people, their language, customs, beliefs, and superstitions. Source of quotation same as above.
7. Collection of Israeli stamps for teaching, instruction purposes.
8. Collection of Israeli post-cards.
9. Slide tour of Israel museums.
10. Slide tour, with commentary supplied by student, of Israel.
11. Investigation of specific Israeli art forms.
 

a. Patina	e. Batiks
b. Hebron glass	f. Olive wood items
c. "Yeminite" work	g. Medals, medallions
d. Galglass	h. Costume - dresses, short shorts, "kova Tembil"
12. Exploration of why art is needed and encouraged on a kibbutz.



## Notes to the teacher

1. It is easy to center lesson around one aspect of art or method of art.
  - a. Israeli philatellics is a wide, rich field with much information readily available from both governmental and non-governmental sources.
  - b. Israeli numismatics is also abundant in material available to you.
  - c. Fine art galleries are most helpful in sending brochures, catalogues, and even prints. They can provide biographies of artists that class is interested in studying.
2. Again, involve the Sisterhood gift shop, Judaica shop in obtaining materials for display, or catalogues for reproductions of objects needed to illustrate points.
3. A physical object means more than a picture. Obtain a stamp, coin, piece of olive wood, Eilat stone, or the like. The price is not prohibitive.
4. If you are going to use one of the suggested filmstrips; preview it first, add additional commentary where necessary, and decide which frames could be eliminated. It would be helpful if you had an example of what was on the screen for general perusal after the showing. For example, one of the stamps, or a book with at least one of the artists shown in full color.
5. Be careful not to be dogmatic about what constitutes Israeli art, but rather point out general trends which have taken place, and the variety, diversity, multiplicity of talents which contribute to art in Israel.
6. This lesson can be used as jumping off point into unit into archeology - history. If desired review all that has gone before in artistic perspective, before getting into historic perspective.
7. Posters about Israel are available from travel agents, Israeli government, and semi-governmental offices like JRF. To use as decoration is fine; however, explanation of what is on the poster, or the technique used, or the historical, social, moral value expressed is even better. You can not do everything with only one poster, but you can do many things.
8. Pictorial histories or illustrated histories must be used carefully. They may contain what you consider art, but they also contain a lot of filler pages which do not necessarily fit in with subject of teaching Art. Organization is also a problem with those books so a preview, and review are necessary.
9. Newspapers, especially the Jewish press are good sources of illustrations and information about exhibits of artists. If students



want to attend an art auction, be sure to warn them of signaling the auctioneer. They might inadvertently purchase something. Another source of illustrative material would be an auction catalogue from a firm like Parke-Burnett.

10. If working with the symbolization on the flag or national emblem of Israel, do not forget to consult the standard reference works such as an unabridged dictionary or a secular encyclopedia. They contain articles and information readily available to the student if he does not possess or have access to Jewish reference material.
11. Specialized magazines such as Israel Magazine, or newspapers such as the Jerusalem Post not to mention the publications of the various and sundry Jewish national organizations always will have some art work which might be of value to your teaching.
12. This holiday can be related to other units in the following ways
  - a. Artist - Shmuel Katz seen on Rosh Hashana Card
  - b. Object - Tree certificate used as illustration for Tu b'Shevat
  - c. Material - Glass used as archeological form
  - d. Symbol - Menorah associated closest with Hanukkah
  - e. Stamps - special commemorative issues
  - f. Coins - historical context
  - g. et cetera
13. Be flexible and get an Israeli flag.



## Evaluations

1. Student purchase of Israeli piece of art explained by himself.
2. Debate on whether the menorah or the Magen David is the symbol of Judaism based on the reports presented by the class.
3. Student identification of arts and crafts objects as originating in Israel.
4. Student acquaintance with style or technique of artist and ability to identify as such.
5. Students influencing parents towards purchase of art object in home.
6. Students bringing in their own collection of stamps, coins, or the like for comparison with teacher's set. Requesting time to work on collections started by class.
7. Development of way to express Israeli independence graphically, by students or in contrast to Israeli government design.
8. Creation of cover for special service folder denoting congregational celebration of Israeli Independence Day.
9. Response of museum officials or gallery directors to students questions and visit in general.
10. Student exchange of art with Israeli students.



## Bibliographic Correlation

Source of Holiday: Declaration of Independence of the State of Israel  
6 Iyyar 5708, 14 May 1948

## General Correlation to Holiday

Allan D. Bennett, Yom Ha-Atzmaut: A Teaching Prospectus, (Union of American Hebrew Congregations) New York, 1972.

Harry Esrig and Abraham Segal, Israel Today, New York, 1964.

Misha Louvish, ed., Facts About Israel 1970, Jerusalem, 1970.

Zev Vilnay, The Guide to Israel<sup>12</sup>, Jerusalem, 1969.

## Ceremonial Art Correlation

## Specific Topic: Menorah

Israel Magazine, III, 5, pp. 51-53.

Zev Vilnay, The Guide to Israel<sup>12</sup>, Jerusalem, 1969, pp. 117-119.

L. Yarden, The Tree of Light, Ithaca, 1971.

## Star of David

Gershom Scholem, "The Curious History of the Six Pointed Star," Commentary, VIII (September 1949), pp. 243-251.

## General Correlation to Jewish Art

Nathan Ausubel, Pictorial History of the Jewish People, New York, 1953

Benjamin Mazar, ed., The Illustrated History of the Jews, New York, 1963.

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Tal: The Jewish People in Words and Pictures, ed. Moshe Porat, I, 1. (Distributed by the Bloch Publishing Company, New York, New York.)



### Correlation to Fine Art Representations\*

Naftali Bezem, "Naftali Bezem," Hadassah Magazine, December, 1971, p. 14.

Paula Wirth, "Portrait of the Artist as a Nice Guy," Israel Magazine, III, 12 (December 1971), pp. 49-57.

Abba Kovner, ed., Childhood Under Fire, Israel, 1968.

Pucker-Safrai Gallery, Art of Israel (pamphlet), 1970.

Reuven Rubin, My Life My Art, New York, 1968.

William C. Seitz, Art Israel: 26 Painters and Sculptors (for the Metropolitan Museum of Art), New York, 1964.

Benjamin Tammuz, ed., Art in Israel, Philadelphia, 1967.

### Correlation to Numismatics and Philatelics

Israel Government Ministry of Posts, Catalogue #8, 1970.

Israel Philatelist, XXII, 9-10 (June, 1971), pp. 194-5.

Maxim and Gabriel Shamir, The Story of Israel in Stamps, New York, 1969.

### Articles included as Illustration

"Israeli Finds Variety in His Country's Art," The New York Times, July 29, 1962, p. 60.

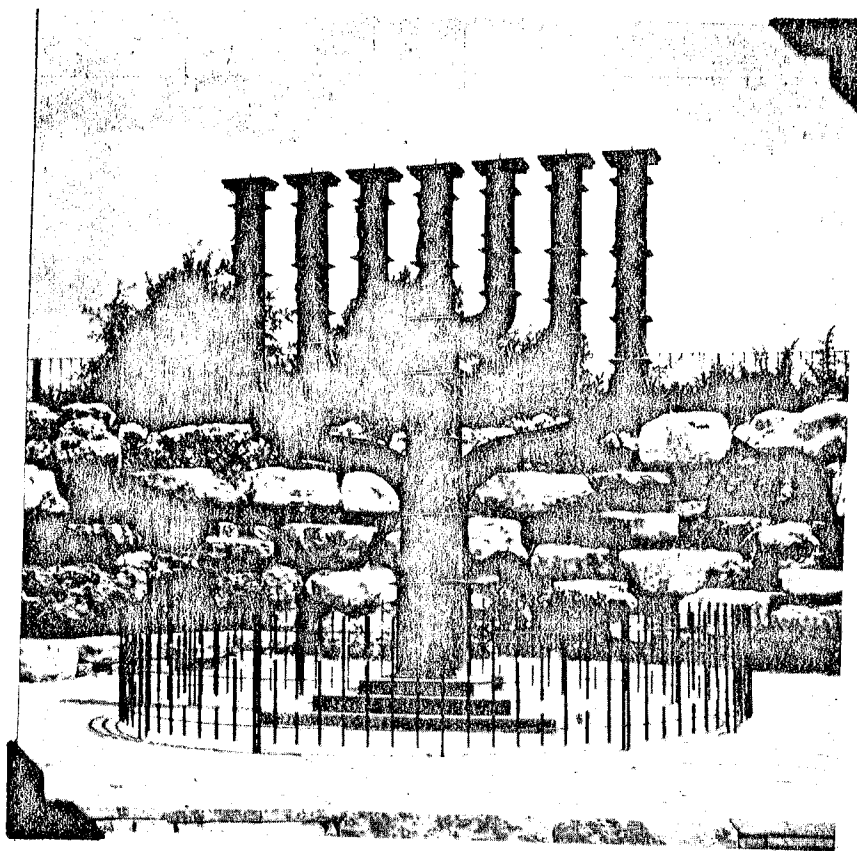
Meir Ronnen, "Tribute to a Pioneer," The Jerusalem Post Weekly, January 26, 1971, p. 11.

### Pamphlet Included as Illustration

Fred Natkin, "Fine Art Exhibit and Sale Catalogue," Presented by the Miller Gallery at Hebrew Union College-Jewish Institute of Religion, April, 1971.

\*The majority of the illustrations used in this thesis by Israeli Artists may be referenced by the above list. Due to time and space limitations, there may be less correlation than had been originally planned. Since there is not yet ceremonial art of this holiday, the work of the artists living and working in Israel had been planned as the major concentration of this lesson.





Menorah of the State of Israel  
Height 5 m., Width 4 m.  
Sculptor: Benno Elkan

The central pillar carries the words, "Hear, O Israel," the first words of the fundamental proclamation of faith written in the Torah. On the two lower branches are the words of the prophet Zechariah: "Not by might, nor by power, but by My spirit, saith the Lord of Hosts."

On the central pillar, from top to bottom: Moses lifts up his arms blessing Israel during the battle; the Tablets of the Law; Rachel mourning her children; Ruth; Ezekiel's vision of the dry bones; Warsaw Ghetto fighters; the "Shema" inscription; Pioneers working the land.

Left hand. Branch 1: Isaiah's vision of peace; Yohanan ben Zakkai's exit from Jerusalem; Golden Age in Spain; Jews in Babylon. Branch 2: Ezra reading to the people; Job and his friends; the Talmudic law; King Solomon amid flowers and birds. Branch 3: David the shepherd; Landing on the shore of Israel; Abraham saying "Here am I." Right hand. Branch 1: Jeremiah in despair; Maccabees fighting; Hassid worshipping God; Nehemiah restoring Jerusalem's walls. Branch 2: Hillel with the stranger on one leg; Hanina teaching in spite of prohibition; Kabbalah; Halachah. Branch 3: Bar Cochba after revolt; Messianic Hope; Jacob wrestling with the angel. Zev Vilnay, The Guide to Israel, Jerusalem, 1969, p. 118

Brochure Illustration. Jewish Welfare Fund of Cincinnati Solicitation for the year 1972.



Independence Day Issue 5731 (1971)

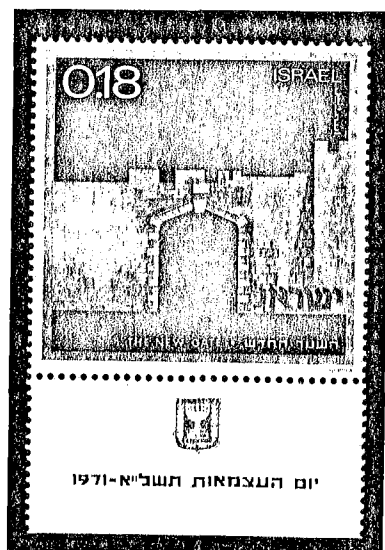
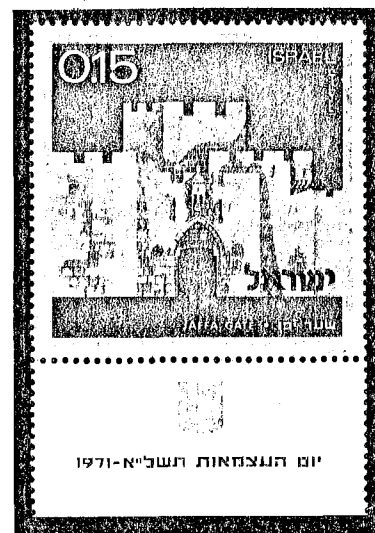
"Yom Ha-Atzmaut 5731-1971"

Scott #444, #445, #446, #447 released 13 April 1971

Motif: Gates of Jerusalem

Designer: E. Weishoff

Jaffa gate is Jerusalem's most important gate. It bears its name because from it a road travels northwest to Jaffa, Jerusalem's port in ancient times. It was the center of communal and commercial life in Jerusalem for many generations. The nearby Tower of David had a deep moat dug all around it as a protection against hostile invaders. Most of the moat is still visible, but the section near the gate was filled in honor of the visit of Kaiser Wilhelm II in 1898.



The New gate was built by permission of the Turkish sultan, Abdul Hamid, in 1889, to allow easier access to the Christian quarter from the neighboring convents and monasteries. During Israel's War of Independence on July 17, 1948, Jewish fighters succeeded in pushing through New gate, but were ultimately forced to retreat.





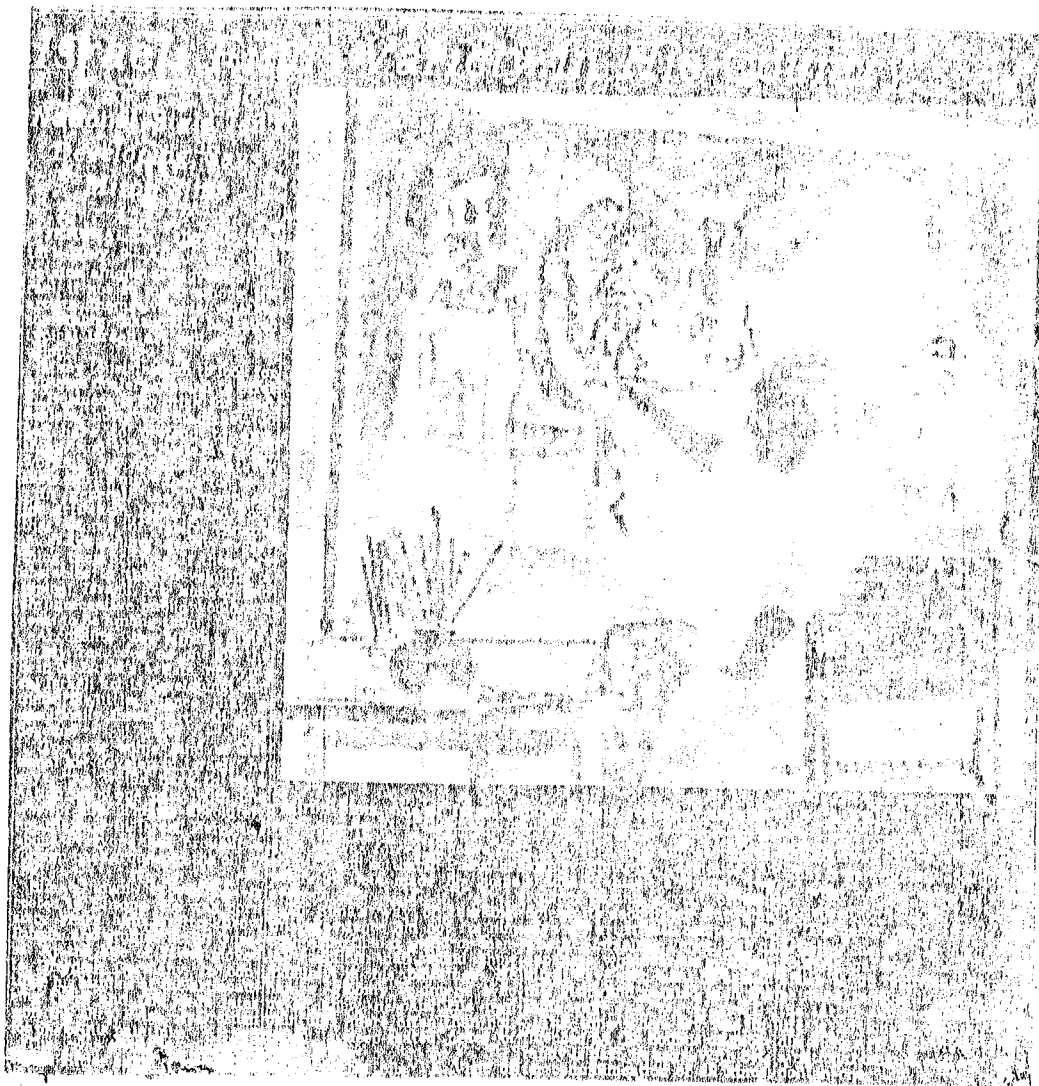
This beautiful structure is called Shechem gate by the Jews and Damascus gate by the Christians; both names refer to the road which starts from it and goes first to Shechem and then to the Syrian capital. It is the center of Arab life in East Jerusalem and Arabs call it Bab el-Amood (pillar) because a pillar that once stood inside the gate was used for reckoning distances.

Herod's gate is named after King Herod who was responsible for a good deal of building in Old Jerusalem. The Arabs call it Bab ez-Zah'ra, Flower gate, which is a corruption of the medieval name, "es-Sah'ra." Es-Sah'ra is the name of the adjacent hill, site of an old Moslem cemetery. The word "es-sah'ra" means "eternally wakeful" and is applied to this cemetery because according to Moslem tradition it is here that the dead will come to life at the end of days.



Israel Philatelist, XXII, 9-10 (June, 1971), pp. 194-195.





The New York Times, Sunday, July 29, 1962, p. 60.



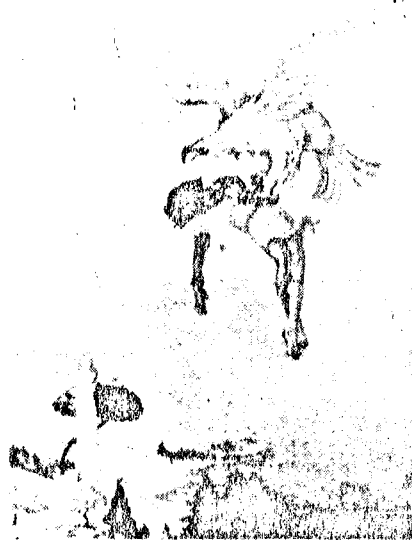
# Tribute to a pioneer



Ze'ev Raban

**B**EZALEL Schatz, son of Prof. Boris Schatz, founder of the Bezalel School and Museum, has just mounted a memorial exhibition to his father's vice-Director (and his own first teacher): the late Ze'ev Raban, who died last year. Raban, who with Schatz revived and introduced arts and crafts to the Yishuv, was born in Poland in 1890, studied in Munich and Brussels and came to Jerusalem to help open the Bezalel in 1912. He fled to Galilee to escape Turkish conscription in 1914 and there did his first famous illustrations to the Song of Songs, while living in Safad and in the tiny romantic hamlet of Migdal on the shores of Kinneret (some of the works from this period are on show). In 1919 Raban returned to the Bezalel where he taught drawing, sculpture and "decorative art" much of it copper ware, including book covers (some of which are also displayed here, together with some sculpture and many interesting old photographs of the Bezalel classes of the time).

Raban produced some famous illuminated and illustrated books: a work on the Festivals and a Haggada. He became Director of Bezalel when Schatz went to the U.S. in his last attempt to raise money for the school. When the school closed following Schatz' death, he opened his own crafts studio with Meir Gur-Arie, which produced all the sculpture and copper and metal work for the Jerusalem YMCA and did the



"Solomon's Daughter and the Tower" by Ze'ev Raban. At right: Illustration from the "Song of Songs" by Raban (circa 1916).

doors for the Bikur Holim Hospital, the Artists House and the Anglo-Palestine Bank, among others. He left the studio only in 1965 but continued illustrating books until he died a year ago last week. Much of his work was acquired by the Jewish Museum in New York.

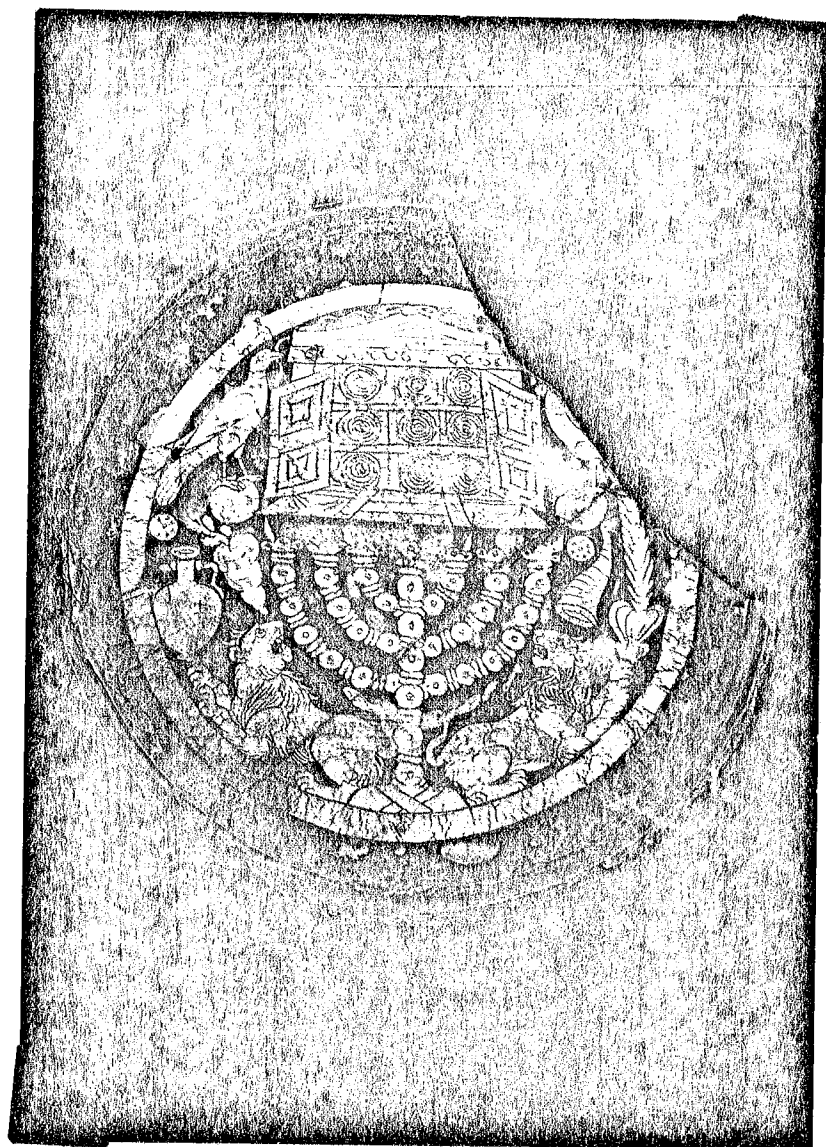
Raban was a true romantic, an Ashkenazi who immersed himself in the orient and whose work sometimes shows as much connection with late Persian illumination as it does with the pre-Ra-



phaelite tradition of 19th-century romanticism. He left an indelible mark on the Bezalel of his time, but the opening of the New Bezalel in the thirties marked a complete break with the traditional Bezalel approach. This in its turn has been completely replaced by the modern design approach at the new Bezalel Academy. Today's students, who may think they live in hard times, should have a look at the photographs of the first workshops started by our art pioneers. (Artist House, closes Thursday).

MEIR RONNEN





Gold Glass  
Fourth Century C.E.  
Found in the Catacombs of Rome

A depiction of the synagogue appurtenances divided into two registers: above, the open Ark of the Law contains the Scrolls and is flanked by birds on globes; below we see a menorah, two lions - statues of lions have actually been found in synagogues - a lulav, shofar and etrog. At the left hand mid-point is an amphora - perhaps the inspiration for the Coca-Cola bottle.

The gold glass was actually the gilded base of a drinking vessel with cut-out gold leaf placed between two layers of glass. As from Herod's time the Jewish community in Rome was large, the demand for ritual implements was great and it is assumed that the gold glass was produced by Jewish glass makers there.

P. Kahane, "Archeology from Caves to Crusades," From the Beginning...  
K. Katz et. al. ed., New York, 1968, p. 129

Postcard. Source: The Israel Museum.

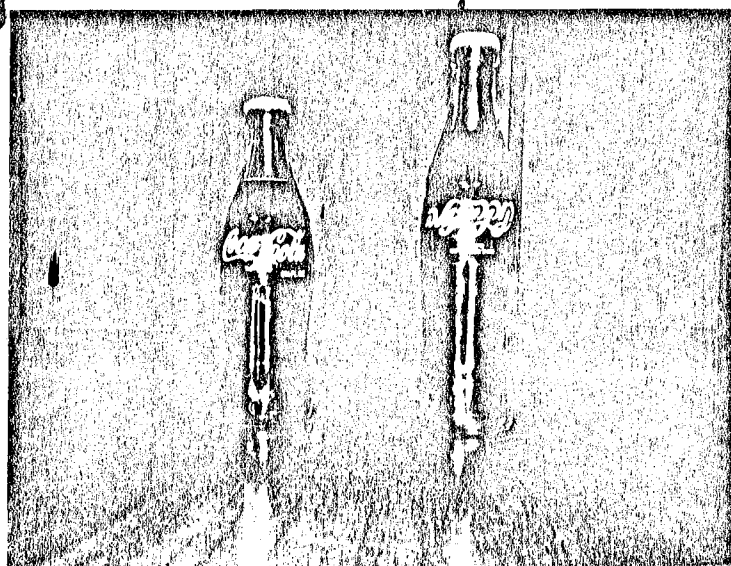




Glass Vessel of the  
Byzantine Period

Polaroid Photograph from  
From the Beginning...,  
New York, 1968, p. 105.

Source: Fred Natkin.

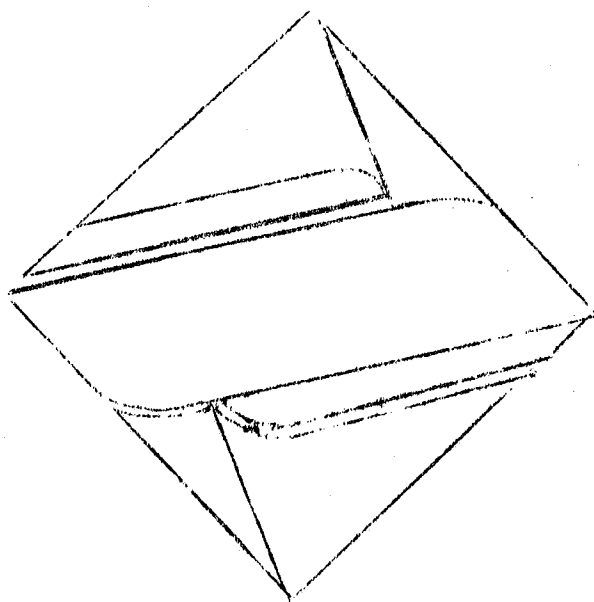


Two 20th Century Coca-Cola Bottles  
Left: United States, manufactured  
"Detroit Michigan" date "70 03"

Right: Israel

Polaroid Photograph. Source: Fred Natkin





# FINE ART EXHIBIT AND SALE

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HEBREW UNION COLLEGE -  
JEWISH INSTITUTE OF RELIGION  
STUDENT ASSOCIATION

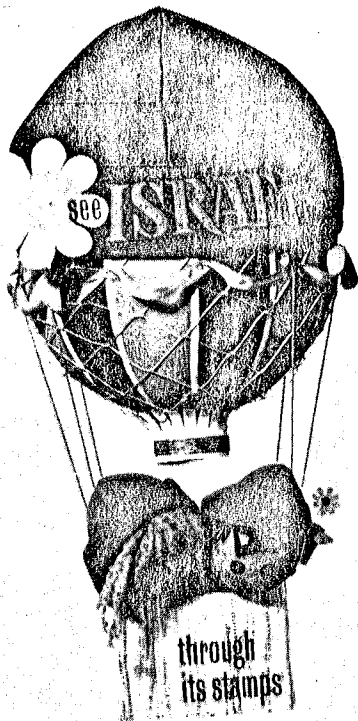
3101 CLIFTON AVENUE  
CINCINNATI OHIO

APRIL 17, 18, 19 1971



Fred Natkin

286



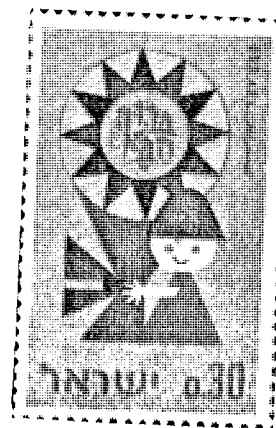
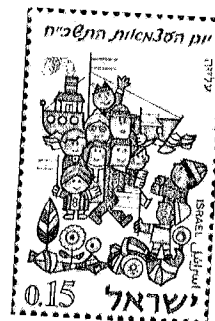
# A STAMP TOUR OF ISRAEL

## INSTRUCTIONAL GUIDE

*Written by Tania Slavin  
Designed by William Steinel  
Edited by Beatrice Hessen  
Produced by Dr. Samuel Grand*

*Presented by the Israel Philatelic Agency  
in America*

EN6132

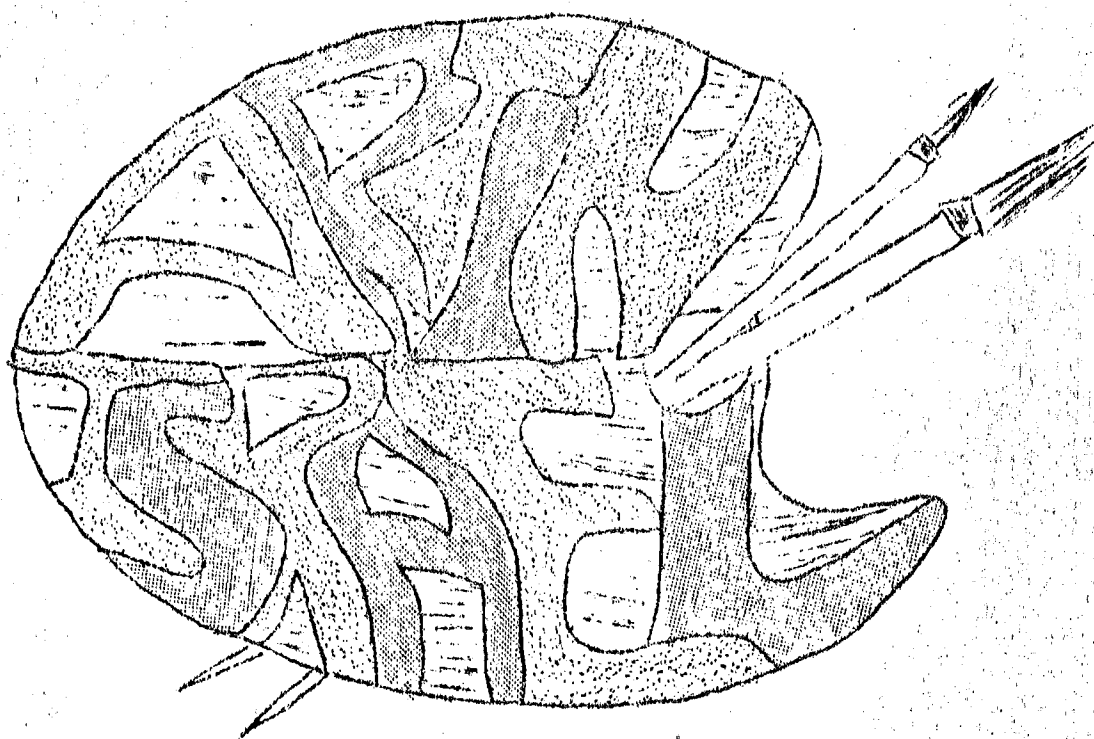




VI-7

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ART IN ISRAEL





The following two activities are presented in the form actually used by the teaching staff of Temple House of Israel, Staunton, Virginia. They were the most successful of the attempts tried in gathering information concerning the advisability and feasibility of this thesis.

Polaroid pictures of the objects used follow the textual portion, as is the format of this thesis. Unfortunately, not all illustrative material is included because of prohibitive cost.



## Objectives

1. Use poster to show how land looked in 1850
  - a. Archeological ruins sticking up on top of hill
  - b. People walking by
  - c. Mode of dress
  - d. Type of activity going on
2. Use poster to show historical continuum in land
  - a. Past and present are together at same time
  - b. Place with past does not cease to exist
  - c. Change in status of place
3. Use poster to show what type of art form available
  - a. Etching, lithograph
  - b. Photographs, though existent, hard to use at that time
  - c. Black and white conveys different expression than color
  - d. Though still picture shows motion
  - e. Tell them this is photographic blowup of old lithograph
4. Use poster to show relationship to Israel
  - a. Where is it - Israel
  - b. It is second capital of Israel - 60 kilometers (50 miles north) of Jerusalem during time of the period of kings
    - 1) Used after time of Solomon circa 1000 BCE
    - 2) Used by Conquering Assyrians - people called Samaritans circa 700 BCE  
(see concepts)
    - 3) Used during Roman times circa 100 BCE
    - 4) Used by Herod the Great
  - c. Tell that it is part of the occupied territory from 67
  - d. Inhabitants claim to have the "true" Judaism
5. Use poster to introduce the enclosed pictures taken around 1905 of Samaritans



# Concepts to be taught

1. Divided Kingdom around death of Solomon
  - a. need for two capitals
  - b. Northern kingdom becomes "ten lost tribes" - thought to be American Indians, Eskimos, Russians, Mooson - no theory correct
  - c. Southern Kingdom becomes Judea - origin of word JEH
  - d. Poster deals with Northern Kingdom capital - same king as captain in Hby Dick - Ahab and Jezebel - concept of not having right kind of wife
2. Learn from archeology - even surface archeology way rich people li ved in comparison to poor -
  - a. notice how buildings stick out
  - b. Expensive materials
  - c. Long time to build
  - d. complete with
  - e. shepherds or pastoral scene around hill
  - f. Single sitting lots etcetera
  - f. Ties in with Biblical accounts - Book of Kings - I Kings 16  
I Kings 22
3. Distance from Jerusalem brought different religious conditions
  - a. Difference between being Jewish in New York and Staunton/Waynesboro food availability, access to pilgrimages, "culture",
  - b. Developed their own form of Judaism for Northern Kingdom
  - c. Rivalry and distrust over who had right kind of Judaism
4. Picture does not seem to be Jewish
  - a. No Jewish symbols
  - b. Samaria not considered in mainstream of Judaism
  - c. Too idealized - pilgrimage around right side not exactly accurate and does not come from artistic rendition rather lack of knowledge of customs and ceremonies
  - d. Picture made under Turkish control of Palestine - did not allow many Jews into country
  - e. Appeals to different type of taste - problem of how to identify "Jewish art" is next weeks lesson
5. Pass around pictures and show clothing - life style
  - a. Though 70 years old picture shows how they still dress today
  - b. Oriental, mideastern garb - like "Bible pictures"
  - c. Nice turbans on men's heads - Turkish influence - considered origins of European skull caps in some circles
  - d. Notice striped clothing - refer to Joseph coat of many colors - same style
  - e. Clothing does not identify them or hide them as Jews



### Alternate/Supplementary Investigations

1. Give student "Jewish art calendar" and compare clothing in pictures should be same or similar
2. Use other poster to show difference in short distance in land in Israel can mean, climatic, agricultural, and social difference
3. Show difference in style between style of posters around
4. Ask whether it is "travel poster" - it is travel poster of both ancient and modern varieties
5. How many different modern sciences in that picture/poster

1. archeology
2. agriculture
3. horticulture
4. photography - graphics - persuasion
5. meteorology
6. geology
7. history
8. sociology & psychology
9. chemistry
10. physics - engineering

have students define one science seen and its value in  
 a Jewish course - main key word is understanding past to  
 enrich present



### xt correlation

Bible  
 First Book of Kings Chapters 16<sup>24</sup> and 22<sup>7</sup>  
 Nehemiah Chapter 13  
 Isaiah 28, 1-3  
 Amos 6, 1-4  
 Guide to Israel, Vilney - p. 669  
 Jewish Encyclopedia - Vol 10 Samaria  
 Encyc. Britanica - Samaria, Samaritans

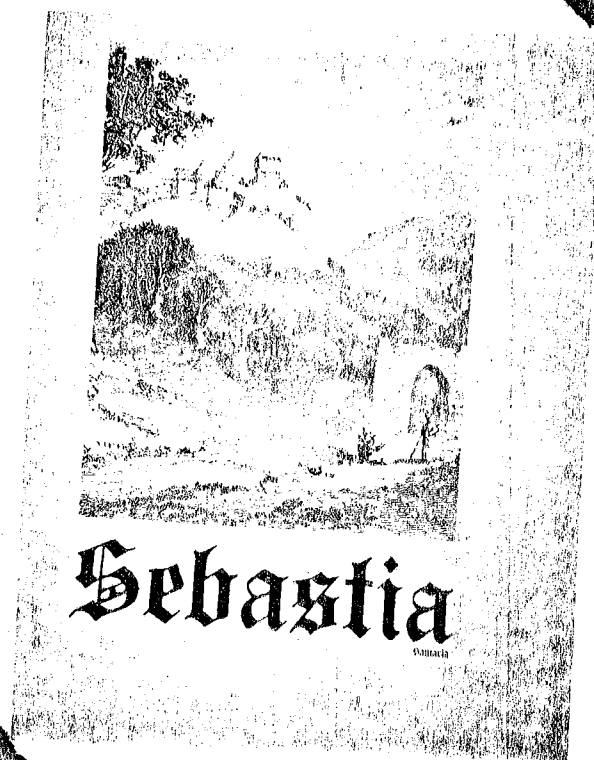
### ivities

Contest - most facts  
 Coloring - separate piece of paper copy drawing or fill in sheets  
 Suggestions to teacher - student plays teacher with one question  
 in mind or one fact to teach from poster - be free to show  
 outline  
 Play act what is going on in poster - I have no idea how that will  
 work out but it is an idea.

### valuations

1. Students question you on what they learned
2. Students to keep in mind question to ask me
3. Game of naming three different things and other side to  
 name three others starting with last of first three - if that is  
 not clear - it isn't exactly to me either
4. Point to area on poster and see what they can mention is going on  
 either history, science, or Bible - correct answer is if they can  
 tell more on that subject - eg Science - agriculture they are  
 farming, etc.





Polaroid Photograph of Poster. Source: El Al Israel Airlines  
Photograph by Fred Natkin.



## Lesson on portfolio on Jerusalem

## Lesson

## Objectives for this lesson

1. Use pictures from portfolio to show one artists conception of Jerusalem
  - a. What does he choose
  - b. What did he not choose
  - c. Pictures can be grouped into various divisions
    - 1) Synagogues
    - 2) Street Scenes
    - 3) Non-Jewish Church representing part of Non-Jew
    - 4) Types of Houses
2. Use pictures from portfolio to show medium of oil-painting - reproduction to create a series of impressions
3. Use pictures from portfolio to show historic sense of time in pictures -
  - a. Almost all of the pictures represent things as they were pre-1948
4. Use pictures to ask how they fit into the scheme of Jewish art.
  - a. Educational - tell about way things looked - have explanations of meaning or rationale for picture
  - b. Emotional - artist is trying to recreate in almost a hazy way, things that have changed or been destroyed - evoke a somber mood
  - c. Functional - they are "art" - not illustrations for book, but more of status of decoration - reason for any picture
5. Use portfolio to introduce concept of artist as Jew expressing his ability and identity through a specific medium to create a work which has a artistic integrity, yet expresses something about artists own background.



## Concepts to be taught

1. Jerusalem as seen through eyes of one artist different than what you would expect of a photograph or another artist.
  - a. Each artist has to express his own personality through art
  - b. Each artist has something to relate through his pictures about his own life
  - c. Each artist has to make subject of work identifiable to viewer as to convey the meaning, express himself, and combine in viewer both the recollection or experience of artist in seeing place (in these cases) and impression which artist tries to convey -

Example - To express thirst in art - desert - palm tree - hot sun (line radiating from sun) - man clutching throat or with tongue sticking out crawling on ground toward pool of water with eyes bulging very scraggly etcetera-

To express Judaism (Jerusalem) - scenes with people dressed specifically as to place - different lighting-familiar - expected objects of Judaism (especially in synagogue) - MUCH MORE DIFFICULT

2. Jerusalem is a city of many religions, sections, buildings, aspects
  - a. Artist has taken specific period to represent in work
  - b. artist not trying to teach Judaism rather give a short tour - ask students to try to arrange pictures in an order as to create a narrative - story
  - c. artist trying to make some sense of unity out of diversity perhaps by using same technique, same brush marks, same colors - i.e. artist sees these pictures representing one picture of Jerusalem - rather than eight separate ones
3. Idea of portfolio is to represent one artist's impression on one subject in many different ways.
4. Specific pictures could be compared to other objects - differences in synagogues, content of picture (one picture) could be whole lesson
5. By using portfolio able to identify artist - tell style, color, brush strokes. Also whether you like him or not.



# 9. Alternate/Supplementary investigations

## 1. Delve into one picture - see how many things can be seen in it

- a. people or absence of people
- p. buildings
- c. type of weather
- d. type of lighting
- e. content of building
- f. clear or hazy about certain things
- g. how well title fits picture

## 2. Combine two pictures and point out differences and similarities

( and so for three, up to entire portfolio)

- a. Similarity of subject
- b. Similarity of style
- c. Similarity of color
- d. Similarity of execution
- e. etcetera
- f. Difference in subject Jewish/Christian (Church)
- g. Difference in place Outside/inside
- h. difference in location outside country/ street
- i. difference in dress of people

## 3. Create a story from portfolio or just one picture

- a. A trip to the city
- b. Impressions of a synagogue
- c. Haggling in the market
- d. Meeting people on the way
- e.

Have one person start with story, stop him, ask next to continue with either that picture or next without breaking story line

## 4. Discuss Historical significance of pictures

- a. Used in restoration of synagogues now that they are back in Jewish hands
- b. Present much less worldly a city than it is now
- c. Present one aspect of artists career

## 5. Discuss reaction to this type of work



## Text Correlation

Art in Israel - Benjamin Tammuz

Illustrated History of the Jews

Guide to Israel - Vilnay

Jewish Encyclopedia - only background on subjects of pictures not artist  
see "synagogues, bazaars, Jerusalem"

Text of portfolio -

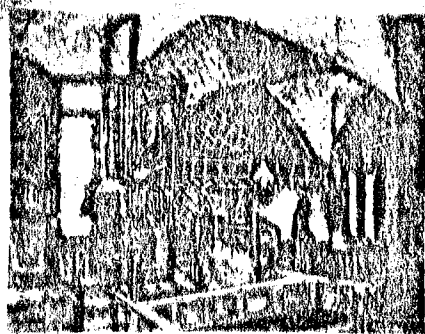
## 6. Suggestions to the teacher

1. As always do not lecture - let pictures speak for themselves
2. Ask for how student would describe city of Jerusalem before opening portfolio
3. Story line game would be most useful - copy some reactions for later evaluation
4. Let students handle work, but advise of value, irreplaceability, and concept of perspective of picture is not from up close
5. Show how name of picture helps viewer to see things in picture, when not really knowing what it is.
6. Read biography of artist to students

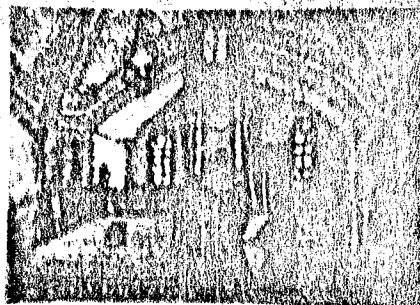
## 6. Evaluations

1. Ask who is artist, general questioning of what pictures are - not specific title but impression
2. Pointing game - what is this here, etcetera
3. Ask how you taught the objectives and concepts
4. Ask if student could copy, or try to draw copy of picture
5. Advise of relation to poster art, how lessons, similar, different see connection?





THE STAMBOULI SYNAGOGUE 6



A CHASSIDIC SYNAGOGUE 7

Polaroid Photographs of Two Pictures from Portfolio on Jerusalem by David Zak used in experimental lesson presented. There are 6 other paintings in the portfolio which is published by Yoseloff.

"Jerusalem," paintings by David Zak, New York, 1964.



## Objectives for lesson on Art of Shavuot

1. Introduce student to art in the synagogue as extension of worship.
2. Challenge student to view the Scroll of the Law as not only a book, but an art form.
3. Relate to student the role he will play in the decoration of his home Jewishly.
4. Show that there is creativity within a fixed form.
  - a. Type of embellishment on letters in scroll.
  - b. Type of decoration on mantle
  - c. Use of different lettering, language, etc. on tablets
5. Introduce (reintroduce, review) idea of certificate as art object.
  - a. Lettering
  - b. Background
  - c. Functional use: wall decoration, bookmark, hide crack
6. Expose student to forms of Biblical art encountered in Book of Ruth and approaches to that book through art.
  - a. Ismar David portfolio from J.P.S.
  - b. Saul Raskin
  - c. Artur Szyk in Pathways through the Bible
7. Explore the artistic relationship between the Torah and the vestments of the high priest (even though they might not be related)
  - a. Introduce student to accoutrements
    - 1) Tas
    - 2) Yad
    - 3) Rimmonim
  - b. Introduce student to different forms
    - 1) Ashkenazi
    - 2) Sephardi Wood Case
    - 3) Different type of mantles
8. Relate the art of the bimah to the art of the Matan Torah
  - a. Synagogue architecture surrounding Aron Kodesh
  - b. The bimah as seen as Mt. Sinai
9. Create an understanding of the art form of the two tablets
  - a. arrangement of commandments
  - b. origin of art form
  - c. use in synagogue architecture
10. Have student discover the history of the art in the congregation through its blueprints, artists sketches, and physical plant. Make student aware of the history of art objects in use.



## Principles

1. Sign of the time: Torah, Tablets of the Law, Omer Calendar, Illuminated Ruth, as well as Confirmation cards.
2. Three names for this feast (holiday) are mentioned in the Bible.
  - a. Feast of the First Fruits (Ex 23.19, Nu 28.62)
  - b. Feast of the Harvest (Ex 23.61)
  - c. Feast of Weeks (Ex 34.22, Dt 16.9)
3. This holiday is also known as the "Time of the Giving of the Law." See Exodus 19.1 .
  - a. Gives rise to Confirmation cards with pictures of Moses.
  - b. Uses the Ten Commandments as the Torah portion.
  - c. Could be inspiration for use of Tablets of Law as decoration in synagogue.
4. The Mishnah ( Rosh Hashana 1.2 ) teaches that on Shavuot Heaven decides the fate of the fruit trees and the crops of the orchards for the coming season, therefore custom of decoration arose.
  - a. Custom had origin in the agricultural life of the people to decorate homes and schools with boughs, green branches, leaves of trees, as well as flowers.
  - b. Greenery served as reminder of the need for prayer in order to receive help from heaven for a good harvest.
  - c. Decoration usually was day before holiday.
5. Though only adopted in later centuries in the Diaspora, according to Hana Volokova, (Story of the Jewish Museum in Prague, Artia, 1968, p. 205) the Vilna Gaon sought to root out this practice of decorating with greenery because of Hukat haGoyim.
  - a. Opposition by him was based on the practice of Christians decorating on their festival in much the same way.
  - b. He did not succeed. (see Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, p. 190 for comparison.)
6. Cycle of seven weeks, forty-nine days, between Passover and Shavuot is marked by special benediction which records and announces the elapsed time from Passover.
  - a. Cantor said the blessing by referring to special calendar.
  - b. Calendar became more elaborate and ornate.
  - c. Continuation of this practice, and use of the calendar, not to mention decoration has waned.
7. The Tablets of the Law were not part of synagogue art originally.
  - a. Original Tablets were kept inside the Ark and read every day at the Temple Service.
    - 1) Dt 10.5
    - 2) 1 Kings 8.9
  - b. Tablets were engraved. Midrash says do not read "engraved," rather "freedom." Play on punctuation of Hebrew word.



- c. Other Midrashim deal with the placement of Commandments in arrangement of five down and five down, or ten down. (see Emil G. Hirsch, "Tables of the Law," JE, XI, pp 662-664, for further Midrashim and reference material.)
  - d. Solomon Freehof has discussed the use of the tablets in synagogue art in his section "The Menorah and the Two Tablets," in his newest book of Responsa literature. (Modern Reform Responsa, HUC Press, 1971, pp. 37-39.)
8. The Merkabah, in the first chapter of Ezekiel, constitutes the haftorah traditionally.
- a. A thirteenth century prayerbook pictures the chariot as an illustration to the portion read at Shavuot. The "man" in the miniature of the Ezekiel vision is Moses.
  - b. Fantastic animals, since they are unlike anything in heaven or earth, are depicted in the chariot vision, and seen in the thirteenth century prayerbook illustration. (Bodleian Library, Oxford, Cod. 2373)
  - c. Further description is found in Rachel Wischnitzer, "Judaism and Art," The Jews: Their Role in Civilization, Louis Finkelstein, ed., New York, 1971, pp. 154-183, page 160 especially.
9. The scroll read from the Five Scrolls for this holiday is Ruth.
- a. Acceptance of Law is paralleled by acceptance of religion.
  - b. Is found illuminated, but not for synagogue use generally.
10. Reform practice of Confirmation centers around this holiday, with appropriate commercial art aspects.
- a. Conservative and some Orthodox congregations have adopted this ceremony.
  - b. Cards, certificates, and illuminated scrolls comprise some of the commercial art aspects.
11. Torah itself has become an art object, emphasized at this holiday.
- a. Form of the writing of the scroll is unchanged.
    - 1) Still "mistakes" of large and small letters.
    - 2) Specific passages - Ten Commandments, for example - have a different look in scroll.
    - 3) Use of "open" and "closed" spaces is early graphic art.
    - 4) Use of special letters for scroll is calligraphic art.
  - b. Even the humble rollers have an art tradition.
    - 1) Decorated, carved, engraved wooden rollers = Eitz Hayyim
    - 2) Ashkenazi form of scroll has two rollers covered by mantle.
    - 3) Sephardi form of scroll has rollers enclosed in protective covering.
  - c. Embroidered mantles gave rise to rabbinic discussion. See Solomon Freehof, A Treasury of Responsa, Philadelphia, 1963, pp. 108-112.
  - d. Debate rages over equation of other accoutrements of Torah with vestments of the High Priest. Consensus of scholars is against equation, but art form is purposively toward equation.



12. Synagogue art and architecture is dependent upon location, congregation, and amortization.
  - a. Congregations decorate Torah scrolls with ornaments and mantles.
  - b. Congregations decorate walls with pictures.
  - c. Stained glass windows add a special element to the mood of the sanctuary or chapel.
  - d. Congregations use both art and architecture to convey sense of Judaism.



## Basic suggested activities

1. Decorate the synagogue with greens. If confirmation class, arrange for floral offering to be both artistic and meaningful.
2. Prepare a tour of the sanctuary as if a non-Jewish group was on tour. Have students explain both the object and its meaning, as well as the art form surrounding the object. Do the same thing as if it were a Jewish group to compare the differences between the art of this sanctuary with any other.
3. Have student investigate the origin or artistic background of one synagogue article -
 

a. Torah	e. Stained Glass	i. Tablets of law
b. Yad	f. Torah Mantle	j. Menorot
c. Tas	g. Ark area	
d. Rimmonim	h. Eternal Light	

In the report mention should be given of the donor as well as the artist. If the article had a special history should also be mentioned.
4. Art project of Moses receiving the tablets. Investigation into the form of that motif in the synagogue art. (See illustrations) Students to design, judge the best, then execute in sculpture - paper-mache, clay or the like - one interpretation of that event.
5. Students polishing, cleaning up altar area, repairing when necessary, then making suggestions for improvement of the area artistically. This project carried over to Torah ornaments as well as polishing woodwork on the pews.
6. Investigation into the stained glass windows in the synagogue. Students requesting information about the process as well as the artist. Investigation into the selection of that particular design. Investigation into the donor of the object.
7. Acquisition and illumination of the Book of Ruth by students. Can be done by acquiring Xerox of unpointed Hebrew and gluing onto continuous roll of paper. Final product could then be taken to a commercial blue-print establishment and the whole scroll reproduced as one object.
8. Creation of Omer calendar on basis of comparison with traditional forms.
9. Creation of model of synagogue, with all accoutrements, as basis of plan for future art work or improvement on existing structure. Note that model should be large enough for considerable detail.
10. Investigation into the form of the writing of the Torah scroll. Comparison of different passages, Song of the Sea to Ten Commandments for visual understanding of the different "blocks" of writing.



11. Refer to activity on New Year's card for ideas and implementation of activity for "Confirmation-Shavuot" card.
  - a. Further refinement of appropriateness of card to occasion.
  - b. Extension of elements seen in prior/previous lessons now seen in these cards.
  - c. Specific differences between these cards and others, if any to be noted.
  - d. Relation of cards to principles enumerated in lesson.
  - e. Solicitation of cards from confirmation class if not taught this course, and solicitation of confirmation class's reaction to the cards they received.
  
12. Use of Neot Kedumin Filmstrip entitled "The Seven Varieties and the Seven Weeks" (#NKF-7) available from America-Israel Cultural Foundation, 4 East 54th Street, New York, New York. Also possible to use "Nature in the Bible: Plant Life in the Book of Psalms" (#NKF-6)



## Alternate or supplementary activities

1. Field trip to an architect's office, or his visit to class on design of the art of a synagogue building.
2. Letter writing campaign to the UAHC list of accredited synagogue artists, list available from Department of Synagogue Administration, 838 Fifth Avenue, New York, to ask for designs of work or possibility of decoration of synagogue by art work purchased by class. This could be an on-going project for the entire religious school, or various classes, or succeeding classes in the same grade.
3. Visit to a Sofer. Investigation into the art of making a scroll. Investigation into what makes a Torah unfit for use.
4. Photographic essay on the art of the sanctuary. Commentary by individual members of the class.
5. Creation of a Torah Ornament, or design of one, to be given to synagogue upon completion of unit, course, term. Torah Mantle, Ark curtains, and Torah binder could also be designed and/or executed by class.
6. Investigation into the engraving of the Ten Commandments. This also entails the attitude towards engraved art. Compare RH 24b of the Talmud with JE article ( Albert Wolf, "Engraving and Engravers," JE, V, p. 175.) for a start.
7. Investigate the appearances of Moses receiving the Decalogue in illuminated manuscripts, sculpture and picture Bibles. Investigate how Michealangelo's depiction of Moses with horns led to the superstition that all Jews have horns. Compare his stature as an artist with that of Jacques Lipshitz. Compare Michaelangelo's "Moses" with his "David." Ask students why non-Jews accept "Moses" as "Jewish" but really do not think of "David" as Jewish though they are both products of the same artist.
8. Create a certificate for Confirmation or completion of the course which has "artistic merit." Submit the design to the UAHC for its consideration.
9. Have students write the scroll for a Mezuzah using the required calligraphic processes. Investigate Hebrew Calligraphy. Lettering as an art form. See Ben Shahn, The Alphabet of Creation (Schocken paperback SF3), New York, 1965.
10. Investigate one artist's works in full, whose work has appeared in conjunction with this lesson.



## Notes to the teacher

1. Exercise all the usual cautions and procedures before setting out on a field trip. If going to visit another synagogue, ask that the rabbi be present to conduct the "tour" or someone who was involved with the choice of art for that building.
2. If an architect or artist is to come to visit class, make sure that there is no "pitch" for his works. Be sure to limit the time of his presentation if he has the tendency to ramble. Advise him of the desire of the class to question him about his work. Keep both students and guest on the subject.
3. Be careful with any ritual object that is to be cleaned. List all objects taken and then check that they are returned.
4. Requisition all supplies for cleaning, or art activity well in advance.
5. Obtain articles of hard to get nature from library or from rabbi for students' use. Possible to Xerox one article and use as basis for discussion if it is short. American Jewish Archives can usually answer or direct you to proper person for inquiry about specific American artists. Address: A. J. Archives, 3101 Clifton Avenue, Cinn. O. 45220. They might also have access to articles needed. (Literary articles)
6. If working with stamps, make sure they do not get lost. Israel Philatelic Association has slides available of almost every Israeli stamp; possibility of student purchase of actual stamps is not precluded by cost.
7. Do not try to cover everything in one lesson. Pick out more than three artistic aspects that you are comfortable with, and then prepare one other. Allow students some choice at all times within realm of your competence.
8. Do not be afraid to ask for "outside" help. Parents, rabbi, other teachers, or stamp dealers, et cetera are often all too willing to pitch in on their speciality. Interview them first to check on their suitability for this class or lesson.
9. Do not be afraid to have boys work with cloth or girls with metal. It is surprising to see the facility they have for these materials.
10. Be flexible. Take two tablets.



## Evaluations

1. Completion of project, article, cleaning, et cetera.
2. Congregational response to student suggestions.
3. Response of guest to class.
4. Acquisition by students of objects discussed, or continued interest in aspect already started as in case of stamp collection, card collection.
5. Presentation of findings in sermonic or lecture form to other classes or congregation.
6. Discussion between students and congregation on art aspects of the sanctuary.
7. Student inspiring interest in parent to participate in class or attend sessions.
8. Students acting as guides for tours of synagogues.
9. Implementation of purchase on recommendation of students, or collection of funds from students for project without coercion, class pressure, peer pressure or long campaign.
10. Creation of a new art object for sanctuary.
11. Creation of class "Confirmation" card to parents.



## Bibliographic Correlation

## Source of Holiday: Torah

Exodus 19.1, 23.19, 23.61, 34.22, 34.28  
 Numbers 28.62  
 Deuteronomy 4.14, 10.5, 16.9  
 I Kings 8.9  
 Isaiah 42.21  
 Proverbs 3.16, 18  
 Ruth  
 Mishnah Rosh Hashana 1.2

## General Correlation to Holiday

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 86-95.

## Ceremonial Art Correlation

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 26, plate VI.

Hebrew Union College Museum Catalogue, Cincinnati, 1965.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 11, 67, 85-86, 88, 223, fig. 230.

Stephen S. Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 111, 168-178. (Torah Ornaments pp. 21-73.)

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 184-198.

## Specific Topic: Illuminated Manuscripts

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, p. 108, plate 34.

## Synagogue Art

Lillian Freehof and Bucky King, Embroideries and Fabrics for Synagogue and Home, New York, 1966.

Joseph Gutmann, "Torah Ornaments, Priestly Vestments and the King James Bible," CCAR Journal, XVI, 1, pp. 78-79, 104.



Joseph Gutmann, "How Traditional Are Our Traditions?", CCAR Journal, XV, 2, pp. 59-61.

Emil G. Hirsch, "Decalogue," JE, IV, pp. 492-498.  
- , "Tables of the Law," JE, XI, pp. 662-664.

S. U. Nahon, Holy Arks and Ritual Appurtenances From Italy in Israel (Hebrew), Tel Aviv, 1970.

Albert Wolf, "Engraving and Engravers," JE, V, p. 175.

#### General Correlation to Jewish Art

Franz Landsberger, A History of Jewish Art, Cincinnati, 1946, pp. 28, 180, et. al.

Bezalel Narkiss, ed., Picture History of Jewish Civilization, New York, 1970, pp. 158-159.

Hana Volokova, Story of the Jewish Museum in Prague, Prague, Czechoslovakia, 1968, p. 205.

Rachel Wischnitzer, "Judaism and Art," The Jews: Their Role in Civilization, ed. Louis Finkelstein, New York, 1971, pp. 154-183.

#### Correlation to Responsa Literature (and its attitude toward art)

Solomon Freehof, A Treasury of Responsa, Philadelphia, 1963, pp. 108-112

- , Current Reform Responsa, Hebrew Union College Press, 1969, pp. 18-38. (Four different responsa are included in those pages)

- , Modern Reform Responsa, Hebrew Union College Press, 1971, pp. 31-36, 37-39, 40-45.

#### Correlation to Fine Art Representations

"Marans, Moissaye," Who's Who in World Jewry, ed. Harry Schneiderman, New York, 1965, p. 634.

"Raskin, Saul," Who's Who in World Jewry, ed. Harry Schneiderman, New York, 1965, p. 762.

#### Correlation to Numismatics and Philatelics

Eli Grad, "Festival Series Features Ritual Objects," Israel Philatelist, XVIII, September/October 1966, pp. 1696-1697.

Israel Government Ministry of Posts, Catalogue #8, 1970.

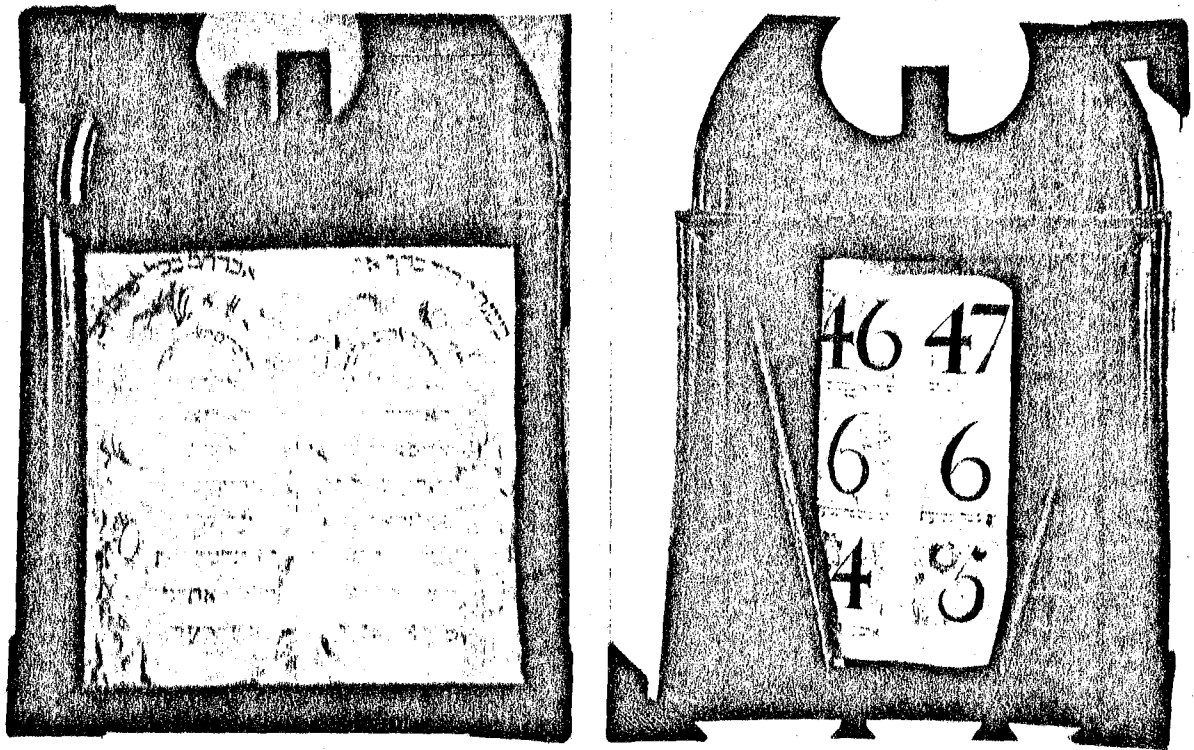


## Articles Included as Illustration

"Beth Tikvah Congregation ...," Feedback, Spring, 1971, p. 3.

Bea Stadtler, "A Legend for Shavuot," Philadelphia Jewish Exponent, May 28, 1971, p. 2.





Omer Calendar (in form of Torah Ark)  
 Parchment manuscript with painted decoration in  
 color, in wooden case  
 Height (scroll)  $8\frac{1}{2}$ " Height (case)  $10\frac{1}{2}$ " x  $10\frac{1}{2}$ "  
 Overall Height (with top piece) 16"  
 Holland, 18th century

The case for this Omer Calendar is in the shape of a Torah Ark. On the "door" front is the Ten Commandments on parchment. The inscription over the commandments reads: "And the Lord had blessed Abraham in all things." (Gn 24.1) The dotting over the letters of the inscription indicates a probable date: 1763.

On the back of the "door" is the parchment with the Omer benediction for the days between Passover and Shavuot. Roman numerals have been put over the Hebrew letters indicating the day of the counting.

The calendar is used in the synagogue for the counting of the 49 days between the 2nd day of Passover and Shavuot as biblically ordained in Leviticus (23.15): And you shall count from the morrow after the day of rest, from the day that you brought the sheaf of the waving; seven weeks shall there be complete; even unto the morrow after the seventh week you shall number fifty days.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, p. 111, fig. 112.

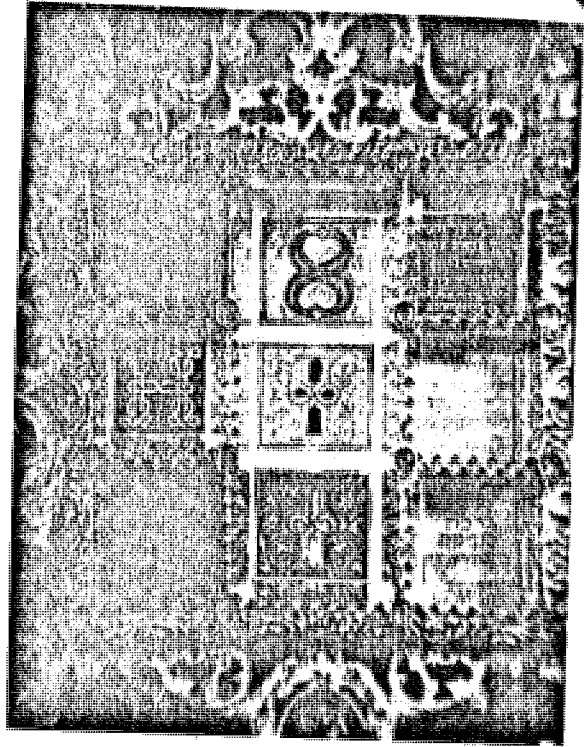
Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 223, fig. 230.

Polaroid Photograph from works cited above. Source: Fred Natkin.



Omer Calendar  
Silver case, Parchment  
with decoration painted  
France, nineteenth century

Master: Maurice Mayer



Every evening, beginning on the second night of Passover, the observant Jew counts the days of a seven-week period that culminates in the festival of Shavuot. The first sheaf of the harvest (the omer), which in ancient times was offered at the Temple in Jerusalem on the second day of Passover, has given the counting its name. To simplify the counting, omer calendars were fashioned—at times simple unadorned tablets or books, at other times cases with adjustable rolls inside.

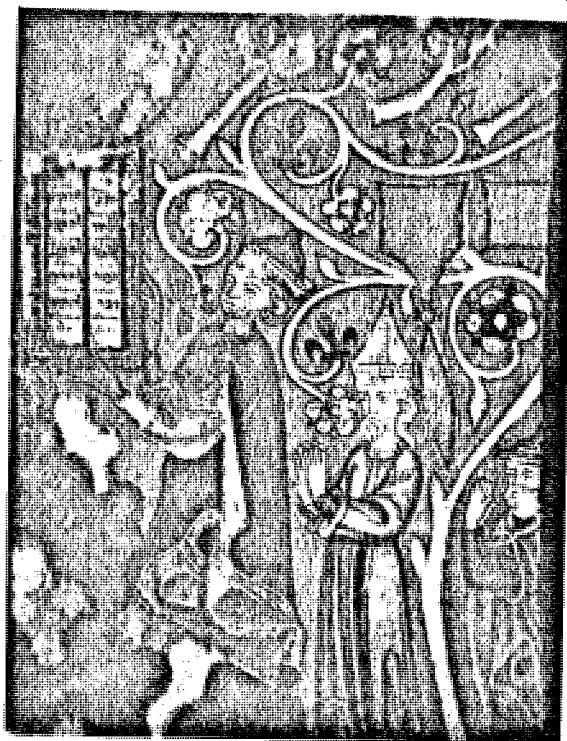
A case like the one described above was made during the 1800's by Maurice Mayer, goldsmith to Napoleon III. The edges of the case are elaborately decorated, while the adjustable painted scroll inside has three divisions to indicate the number of days, as well as the number of weeks and days, that have elapsed since the counting began. The case is topped by the Tablets of the Law, alluding to the climax of the counting on Shavuot, the holiday, which according to rabbinic tradition, is associated with the giving of the law at Mount Sinai.

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 26, plate VI.

Polaroid Photograph from work and location cited above. Source: Fred Natkin.



Tripartite Mahzor  
 Mahzor of German rite for  
 Shavuot and Sukkot, with  
 commentary  
 Southern Germany, c. 1320  
 Vellum, 167 leaves, 12½" x  
 8¾"  
 Square Ashkenazi script



This is the second volume of the Tripartite Mahzor. In this volume the scribe's name Hayyim, appears after the Book of Ruth. The illustration, reproduced here, is an initial word panel for a piyyut of Shavuot, referring to the Torah. Moses is seen beardless, kneeling on a hillside, receiving the Tablets which are inscribed with the opening words of the Ten Commandments. Behind Moses stands the mitred Aaron, and the men and women of Israel.

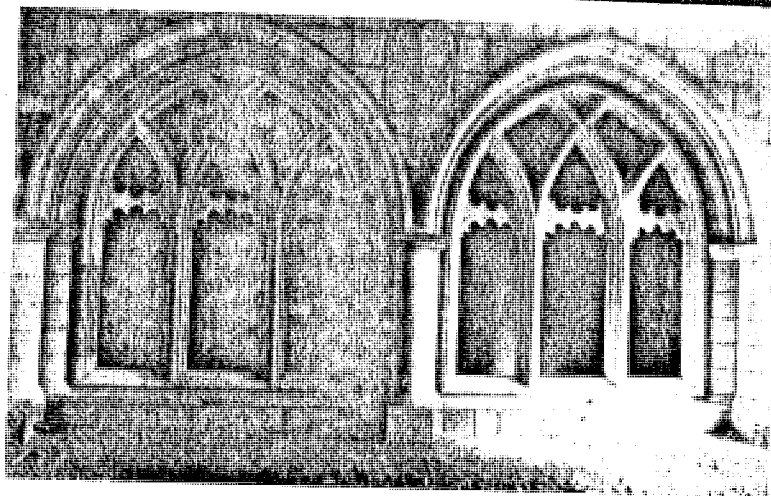
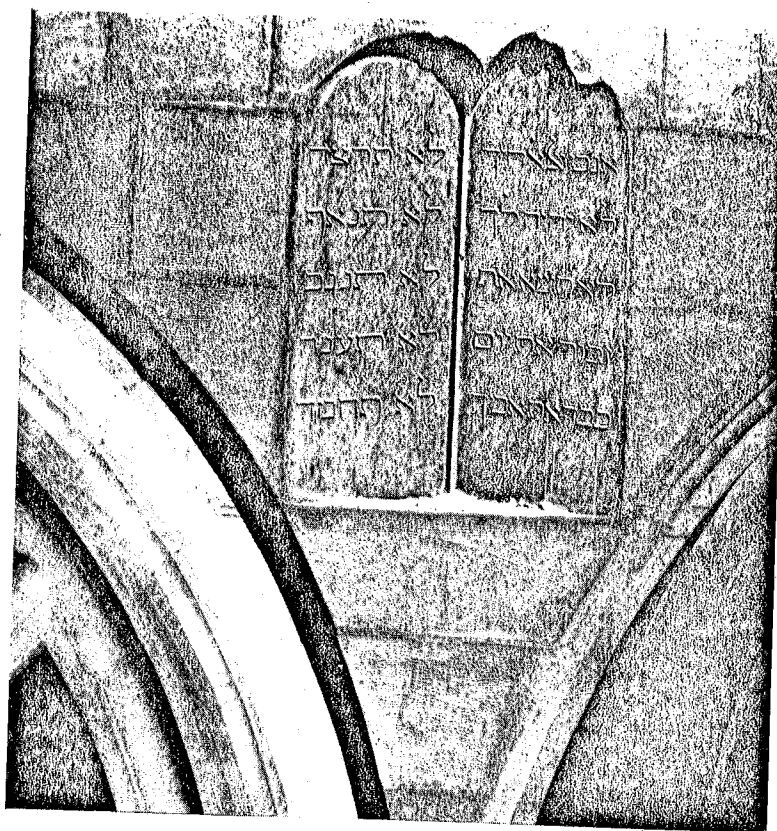
The manuscript is not as large as the fashionable mahzorim of the thirteenth and fourteenth centuries. The fact that there are both human and animal heads together in one panel may mean the original purpose of distorting the human figure was no longer understood by the artists of the fourteenth century, who saw it only as a decorative motif.

The bright colors and the modeling of the garments and faces are of the upper-Rhenish school, as is the large tree and open flowers decorating the panel.

Bezalel Narkiss, Hebrew Illuminated Manuscripts, Jerusalem, 1969, p. 108, plate 34.

Polaroid Photograph from the work cited above. Source: Fred Natkin.





לוחות חברית משיש, שהיו בחזית בית-הכנסת הגדול של ליורנו  
שנהרס, כעת בין חקשותות של ארונות הקודש בבית-הכנסת  
ר' יוחנן בן-זכאי בעיר העתיקה בירושלים

Marble Tablets of the Law, from the destroyed Leghorn Syna-  
gogue, now in the Raban Yochanan ben Zakai Synagogue in the  
Old City of Jerusalem



Marble Tablets of the Law, from the  
Destroyed Leghorn Synagogue (Italy)  
Installed in the Rabban Yochanan  
ben Zakai Synagogue in the Old City  
of Jerusalem

While there seems to be a mention of the luchot in the Talmud (b. Megillah 32a) according to Rabbi Solomon Freehof, this is not a clear reference to the Tablets of the Law. In his responsa, "The Menorah and the Two Tablets" (Modern Reform Responsa, Hebrew Union College Press, 1971, pp. 37-39), he cites an article which states that there is no reference to the decalogue in art in any of the codes.

"The negative fact is in itself informative. The codes do mention paintings and sculptures of various kinds in the synagogue building (lions on the ark, verses painted on the walls, etc.) and they could naturally mention a painting or a sculpture of the two tables of stone. If they do not mention it, it is evident that the use of this symbol was rare at its very best. ...

Whenever the custom of having the two tablets arose, it quickly became widespread. The modern ritual encyclopedia, Ne'ir Netiv, by Solomon Ariel, Tel Aviv, 1960, ends the article "Luchot Habrit" by saying: 'In all the scattered habitations of Israel it is the custom to depict the two tablets in the synagogue on the ark or upon the reader's stand, and upon the tablets are the Ten Commandments.' "

In another responsum, "Stones from Sinai for Decalogue Tablets," also from Modern Reform Responsa (pp. 40-45) Rabbi Freehof adds the following information. The original Ten Commandments as well as the fragments from the broken set were kept in the Ark in the Holy of Holies. There is a general prohibition against duplicating (imitating) the Temple articles. This is given as law in Yoreh Deah 141.8. One would imagine that the two tablets of stone which were kept in the Ark would certainly be prohibited as an object which could be duplicated. However, there is no mention of a prohibition to that effect.

Solomon Freehof, Modern Reform Responsa, Hebrew Union College Press, 1971, pp. 37, 38, 39, 44.

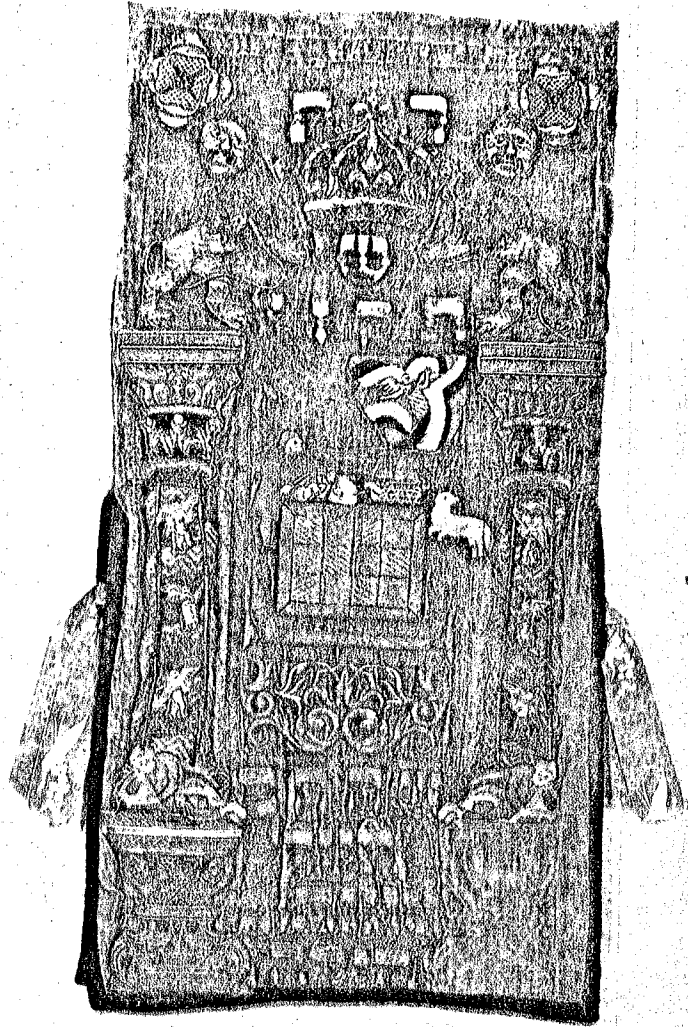
Cf. Emil G. Hirsch, "Tables of the Law," JE, XI, pp. 662-664.

Cf. Emil G. Hirsch, "Decalogue," JE, IV, pp. 492-498.

Picture from Set entitled "Sixty Four Pictures of Holy Arks and Ritual Appurtenances transferred from Italy to Eretz Israel." Source: Department for Torah Education and Culture of the World Zionist Organization, World Zionist Organization, Publication Department, New York.



Torah mantle  
Embroidered cloth  
18th century

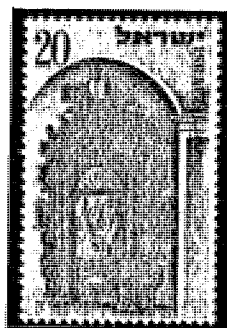
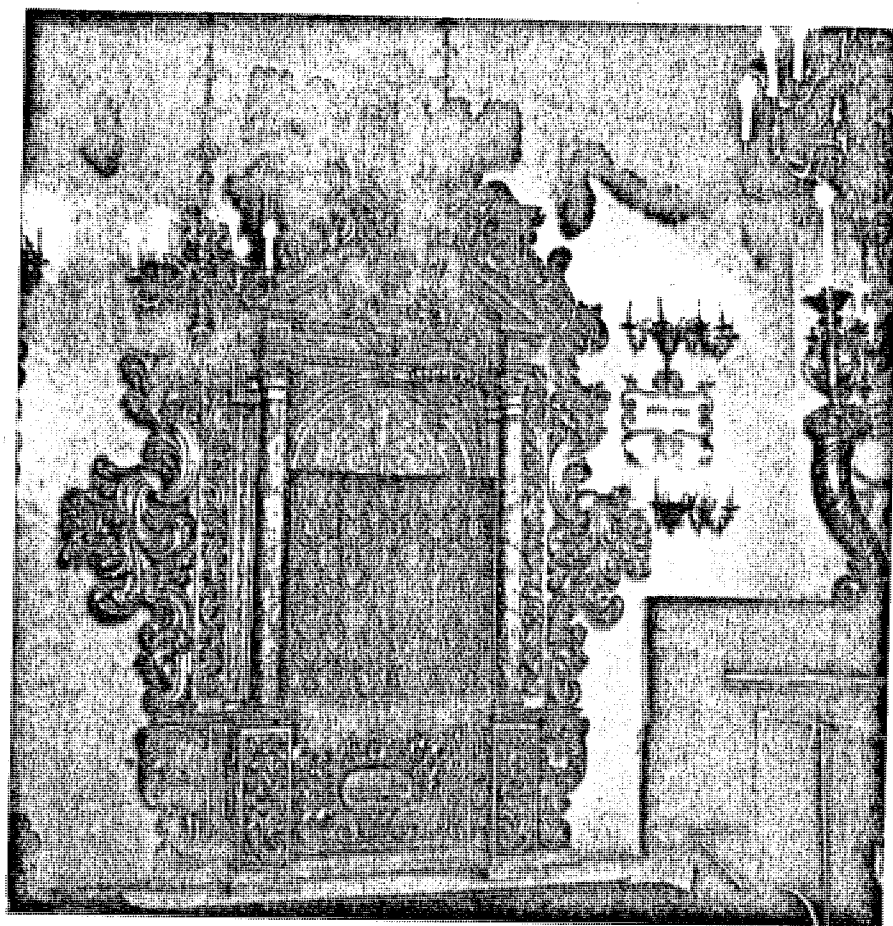


Underneath two flowers embroidered near the top of the object at its corners, stand two stately lions holding a crown. The Hebrew initials above the crown identify it as the "Keter Torah"- the "crown of the Torah" - mentioned in the sixth chapter of the Pirke Avot. The lions are standing upon two columns, somewhat similar to Bernini's, which were fashioned for the basilica of St. Peter in Rome after a column which was then believed to be from Solomon's Temple. Inside of the columns on both sides is a representation of Jacob's dream. The central portion of the object is a rectangle containing a rendering of the sacrifice of Isaac (Gen 22). Included in the picture are Abraham, Isaac, the angel, the altar, and the ram caught by its horns in the thicket. The bottom portion of the right column, underneath Jacob, is missing, though it is still existing on the left hand side.

See Solomon Freehof, "The Embroidered Ark Curtain," A Treasury of Responsa, Philadelphia, 1963, pp. 108-112.

Postcard. Source: Jewish Museum, Basel, Switzerland





High Holyday Issue 5714

Scott #75 released 11 August 1953

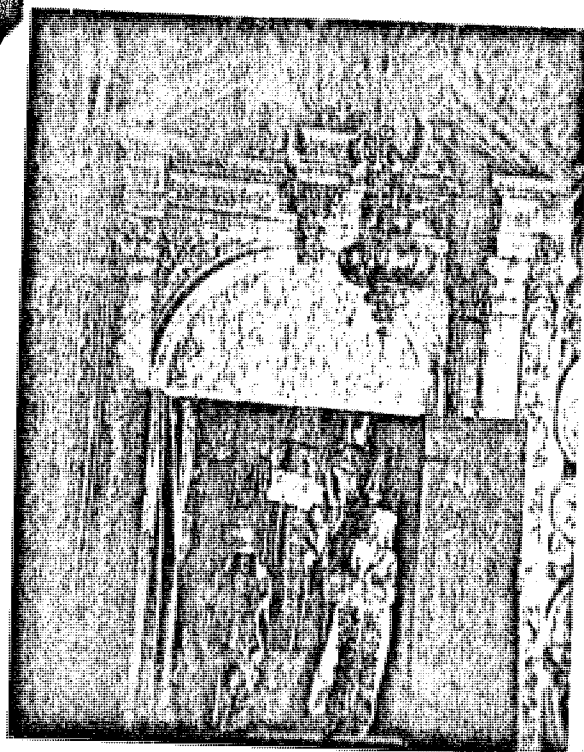
Motif: Synagogue Ark in Jerusalem

Inscription: "Joyous Festivals 5714"

ארון קודש מחמאה חשבע-עשרה מקוניליאנו ויניטו, כעת בבית-הכנסת  
כפי מנהג רומי בירושלים

Seventeenth century Holy Ark from Conegliano Veneto, now in the Italian  
Synagogue in Jerusalem





Holy Ark (Aron Hakodesh)  
Gilded Wood  
Conegliano Veneto, Italy  
Seventeenth century

Now in the Italian Synagogue  
in Jerusalem

The synagogue of Conegliano Veneto near Venice was established between 1701 and 1719 in a small but flourishing Jewish community. Its design is typical of Italian bipolar (i.e., with the Ark and reader's platform placed opposite each other) synagogues of the Baroque period. The Ark of the Law of gilded wood stands at the eastern wall and the platform bearing the reading desk is against the western wall. The interior was narrow and long, with benches and compartments placed along the northern and southern walls.

In the year 1952, the synagogue was transferred from Italy and installed in the Italian Synagogue of Jerusalem. A Minyan of Italian Jews first gathered in 1940, in order to hold prayers in the Holy City according to the Italian rite which traces its origin back to the minhag of Eretz Israel.

The will and effort of the Jews in Italy to beautify everything connected with the synagogal service (and with religious observance at home) is a common denominator evident in this ark as all its appurtenances. Under the influence of the Italian artistic environment, Italian Jews were keen to follow the saying: "This is my God and I will exalt Him in beauty." (see b. Shabbat 133 b)

The transfer of this synagogue (Ark and appurtenances) marked the beginning of an aliyah of synagogues and arks from Italy to Israel which, so far, includes thirty-eight aronot kodesh.

Bezalel Narkiss, ed., Picture History of Jewish Civilization, New York, 1970, pp. 158-159.  
Brochure, "Sixty-Four Pictures of Holy Arks and Ritual Appurtenances transferred from Italy to Eretz Israel," World Zionist Organization Publication Department. Source of illustration for preceding page was W.Z.O. New York. Polaroid Photo from Narkiss, Source: P.N.



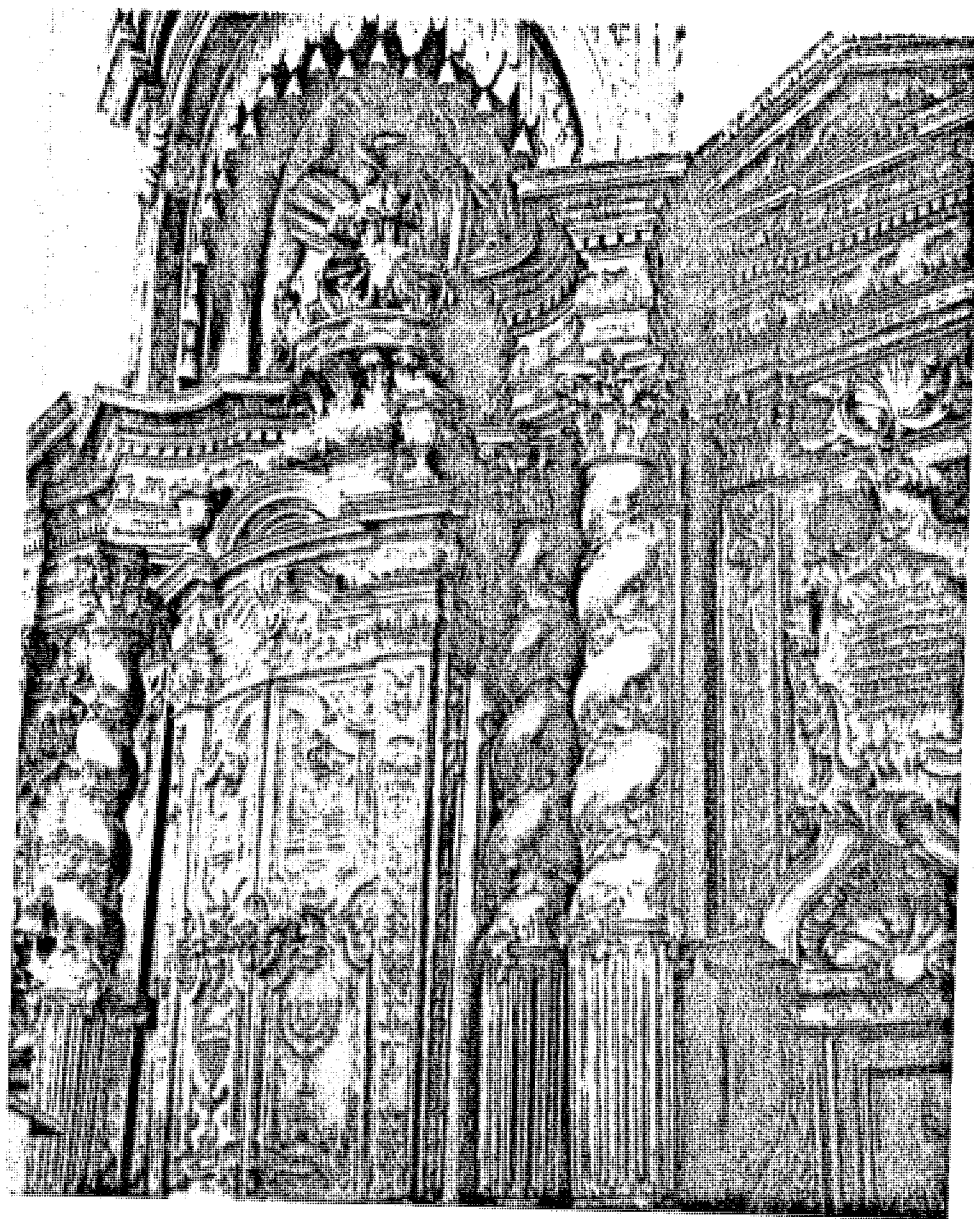


ארון הקודש מבית-הכנסת הגדול של מנטובה, מחמאה השבע-עשרה  
שמונה-עשרה, כעת בישיבת פוניבז' בבני-ברק

Holy Ark of the *Scuola Grande Italiana* of Mantua, built 1635-1749, now  
in the central hall of the Ponevez Yeshiva at Benel Brak

Descriptive material is found with the color calendar illustration.



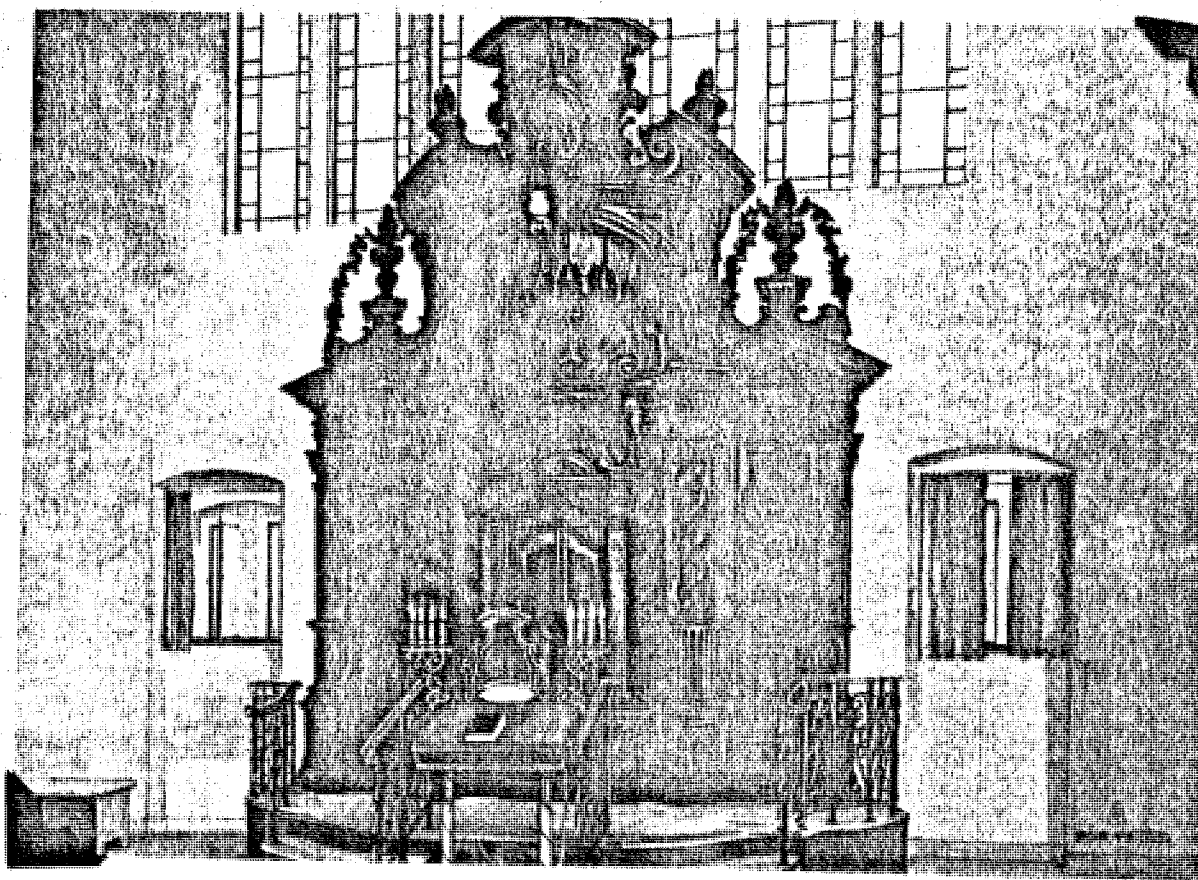


דלתות ועמודים של ארון הקודש מבית-הכנסת הגדול של מנטובה, כעת  
בישיבת פוניבז' בבני-ברק

Doors and columns of the Holy Ark of the *Scuola Grande Italiana* of Mantua,  
now in the central hall of the Ponevez Yeshiva at Benel Brak

Descriptive material is found with the color calendar illustration.





Aaron Kodesh (Torah Ark)

Gilded wood

Height 22', Width 20'

Mantua Italy, 1635

This ark was in the Great Synagogue of Mantua, Italy from 1635 to 1954. In that year it was taken apart and shipped to Israel. It was re-erected in the main study hall, also synagogue, of the Ponevez Yeshiva.

Adorned with many carvings, one can see carved replicas of the seven-branched menorah, altar, and table of the tabernacle in the wilderness on the ark doors. On each side of the ark, carved out of the wood, is a throne-like seat with its back depicting the Tabernacle and the garments of the high priest. When the doors of the ark are opened, one then sees in golden letters the Ten Commandments. On each side of the doors of the ark are two gilded wooden columns that are shaped like a coiled snake. The belief was then prevalent that the two columns, Yoachin and Boaz, that stood in front of Solomon's Temple (I Kings 7.21, II Ch 3.17) were spirally shaped and were in the basilica of St. Peter in Rome. In that particular church, there are four spirally shaped bronze pillars the work of Bernini, a seventeenth century architect and sculptor, who used as a model a column which many then believed was from Solomon's Temple.

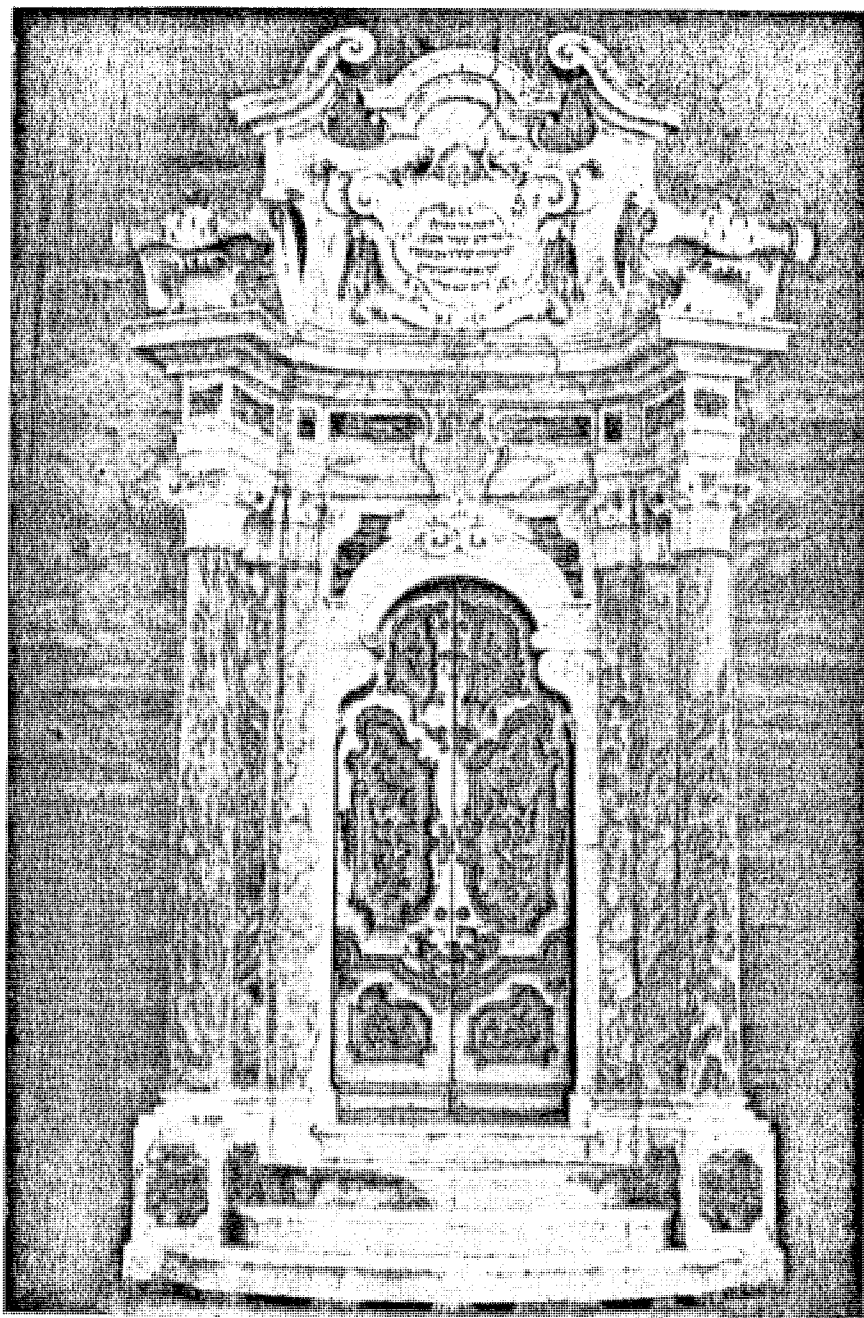
cf. Umbeto Nahon, Holy Arks ... in Israel, Dvir, Tel Aviv, 1970, pp. 54,55

cf. Franz Landsberger, A History of Jewish Art, p. 28.

Calendar Illustration. Source: "Calendar of Israel," April 1966, distributed by Temple House of Israel, Staunton Virginia.

Picture from Set. Source: World Zionist Organization, Publication Dept., New York.





ארון הקודש משיש מבית-הכנסת של ריג'ו אימיליאה, משנת תקט"ז,  
 כעת בבית-הכנסת חמרכאי של חיפה — קרית שמואל

The marble Holy Ark from Regglo Emilla, 1756, now in the Central  
 Synagogue of Kiriat Shmuel, Haifa



Holy Ark (Aron Hakodesh)  
 Marble (colored and white), gilded wood  
 Reggia Emilia, Italy 1756  
 Height 6.20 meters, Width 3.30 meters

The famous marble Holy Ark from Reggia Emilia was erected in 1756. In the year 1858, the auditorium of the synagogue was enlarged, and a dome was erected with a window in its center which permitted the sun to shine onto the ark. However, shortly after the enlargement of the synagogue, the congregation began to diminish in size. Its members left the city to move to a larger, more central location, under the influence of the Italian unification and the granting of full emancipation to the Jews.

When the law about Jewish synagogues was promulgated in 1930, the number of Jews in Reggia Emilia was so small that it did not receive an independent status, and the congregation merged with the congregation of the neighboring town of Modena.

In 1942 the synagogue was hit by an aerial bomb. In the course of years it remained abandoned and was even rented as a storage house. Unfortunately, the renter was a Jew who converted. The holy ark served as a background for boxes and crates instead of worshippers. The proposal to move the ark to Israel, with the marble altar area and the benches came to put an end to this unhonorable condition, and to add to the State of Israel a valuable work of art. The removal (evacuation) of the ark was made possible by the Modena congregation who sold the building which was in the commercially valuable center of the town.

Dr. Rafael Leites, rabbi of Modena, supervised the packing of the pieces of the ark, which totalled 40 crates weighing over 15 tons. Fifteen other crates were shipped which included other ritual appurtenances. The Ministry of Religion moved the Ark and its appurtenances to the Central Synagogue of Haifa - Kiriat Shmuel.

The ark sits on four steps of white Carrara marble. Two colored marble pillars (each weighing one ton) form the foundation of the upper decoration and serve as a framework for the gilded wood ark doors, the splendid work of a master craftsman. The Corinthian capitals on the pillars and the support columns (half pillars behind the free standing ones) are in a contrasting white marble. To the two sides of the ark are two tall standing candelabra of gilded wood. Each candelabra has six candle sockets on its upper portion, which were designed by Meir Ben-Uri, the architect who supervised the restoration of the ark. The transfer of the ark in July, 1957 was reported in Le Gazette de Reggia with the hope that it would provide comfort to those who stand in front of it today, because of their past suffering.

Umberto Nahon, Holy Arks and Ritual Appurtenances from Italy in Israel, (Hebrew), Dvir, 1970, pp. 82-83, figs. pp. 84-85.

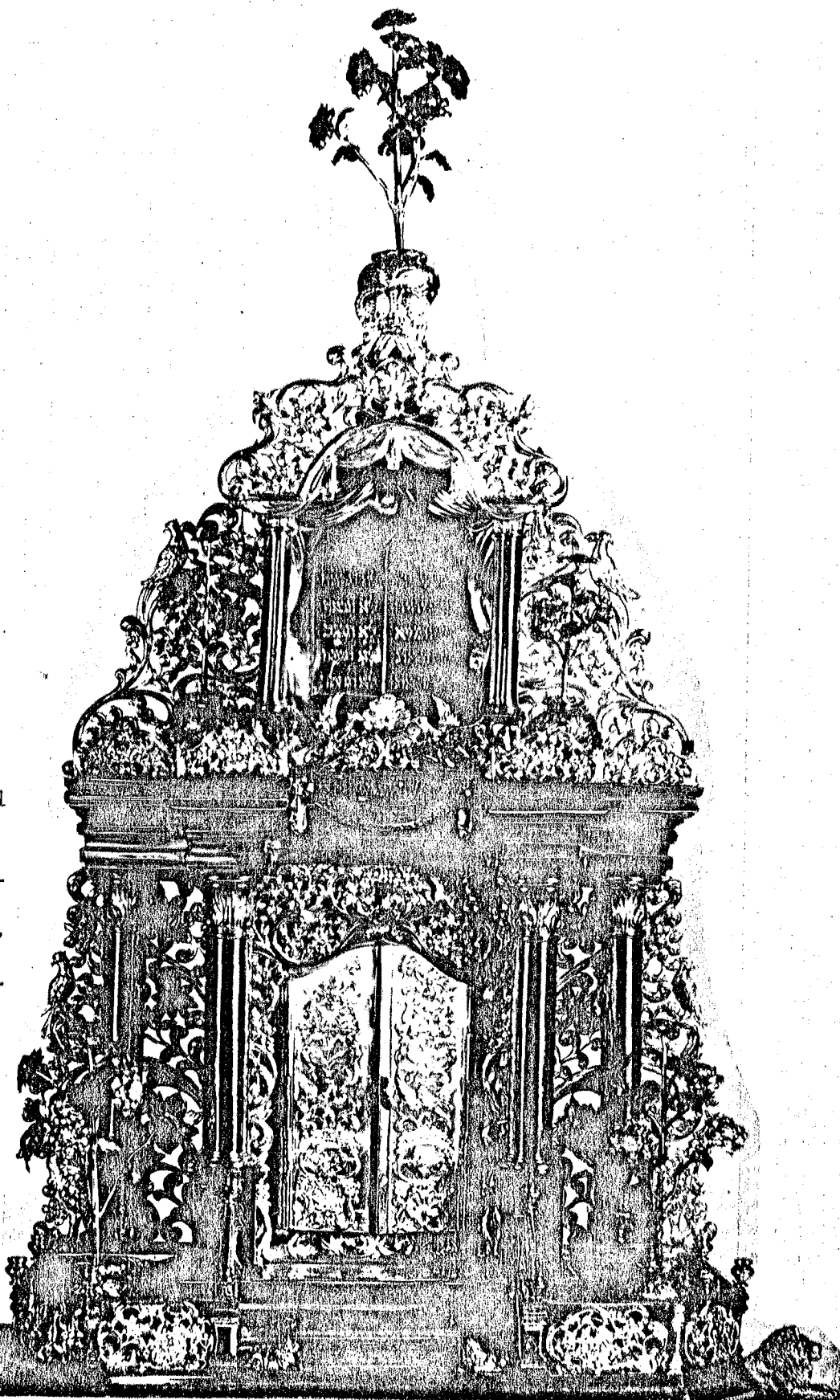
Picture from Set. Source: World Zionist Organization, Publication Dept.



Holy Ark  
Silver  
Vienna,  
Austria,  
1783

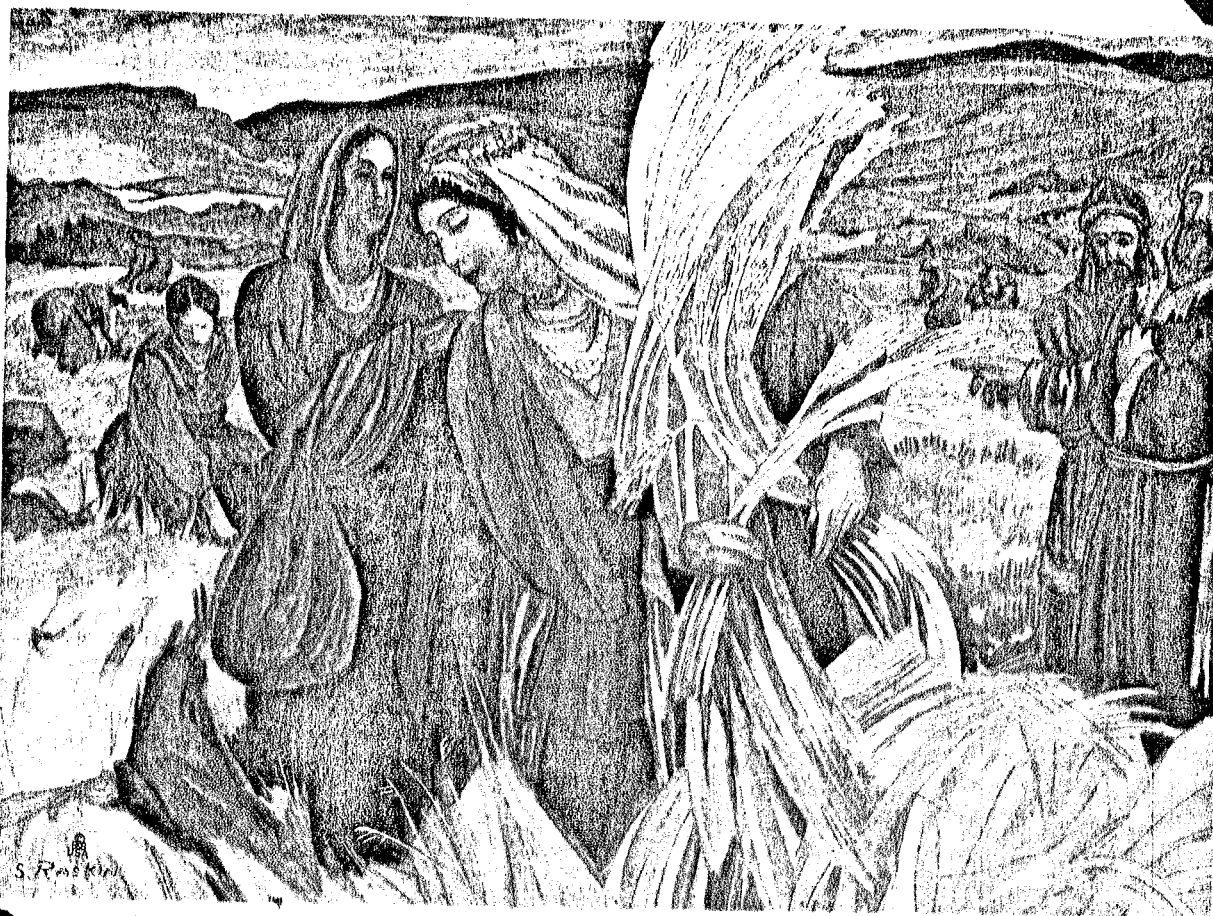
This Torah Ark was especially made for a wealthy Jew. Behind the closed doors of the ark, a miniature Torah scroll was kept. This article was intended for private use. Below the Ten Commandments is a Hebrew inscription: "I keep the Lord before me always." (Ps 16.8)

MUC-JIR  
Museum Catalogue,  
1965, Item  
13



Source: Hebrew Union College Catalogue 1970-71/1971-72, p. 160.





RUTH IN THE FIELD OF BOAZ

Saul Raskin (1878-1968) was born in Nogaïsk Russia. His art education was world-wide; he attended the University of Berlin, University of Zurich as well as the University of Switzerland. After his arrival in the United States in 1904, he built a reputation as an artist, author and lecturer. Like Artur Szyk, he was a painter of Jewish life and lore, and was famous for an illustrated Haggadah published in 1941. Among his other works are *Pirke Avot*, 1940; *Tehilim*, 1942; *5 Megillot*, 1949; *Kabbalah in Word and Image*, 1952. He was the recipient of prizes and honorable mentions for his works in the graphic arts.

In "Ruth in the Field of Boaz" the primary color is the yellow of the harvest grain. With only one exception, all the characters illustrated are dressed in a calm blue or purple flowing robe typical of the normal conceptualization of Biblical dress. The landscape in the background of the picture picks up the colors of the robes and reflects the aura of peace and calm. The red on Ruth's head covering distinguishes her in dress from the others gleaning in the field. Though not as dominant here as in other works, Raskin's long faces and expressive eyes tend to identify the artist without use of the signature found on the lower left corner.

"Raskin, Saul," Who's Who in World Jewry, Harry Schneiderman, ed., New York, 1965, p. 762.

Calendar Illustration

Source: The Jewish Calendar May 1963, Temple House of Israel, Staunton, Virginia.

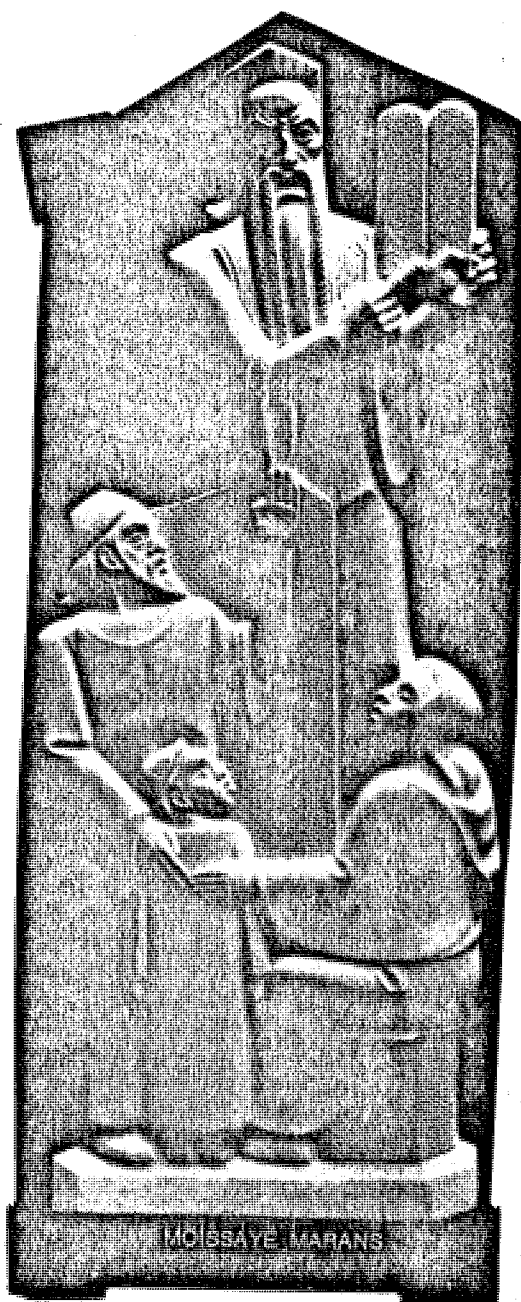


Moissaye Marans was born in Kisinau, Rumania in 1902. After his arrival in the United States in 1924, he continued his art education which he already had started in Bucharest and Jassy. Among the famous schools he attended here are the Cooper Union of New York and the Pennsylvania Academy of the Fine Arts. He is a noted sculptor. A piece which he submitted to the New York World's Fair Competition of 1939 earned a second award. His work is at many synagogues including Rodef Shalom Congregation of Pittsburgh, and he has exhibited across the country. He is among the UAHC accredited list of Synagogue Artists and Craftsmen.

"Law Giving" is a new piece by this artist.

"Marans, Moissaye," Who's Who in World Jewry, Harry Schneiderman, ed., New York, 1965, p. 634.

Cover Illustration. Source: Brotherhood, V, 2 (Nov-Dec 1971).





Jewish Feasts Series Set#1 Shavuot

Scott # , , released 25 May 1971

Motif: Illuminated Manuscript of Biblical Verses

Designer: A. Kalderon

The principal and historical significance of Shavuot revolves around the giving of the Law at Sinai on the sixth day of Sivan. At this time, the Lord chose Israel to be distinguished from all the people, and the people agreed to hearken and to do. For this reason the holiday is known as the Time of the Giving of The Law. The inscription on the stamp, translated on the tab, reads: "and he wrote upon the tables the words of the covenant." (Ex 34.28)

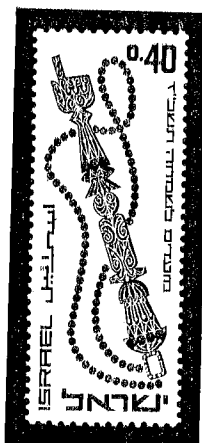


The Feast of the First Fruits is the name based on the special offering for this holiday; a ceremonial one. It was not the only customary offering. Every Israelite farmer used to bring also the first crops of his field and his vineyard to comply with the Biblical command on the tab: "the first of the fruits of your ground you shall bring." (Ex 23.19) This holiday is also known as the Harvest Feast, and coincides with the grain harvest. The Book of Ruth is read because of this conjunction in time between feast and harvest.

The Feast of Weeks is the term derived from the seven weeks between it and Passover. The holiday is fifty days after the presentation of the Omer which gave rise to its being called Pentecost. "And you shall observe the Feast of Weeks" (Ex 34.22) is obeyed by the customs of studying the Bible all through the night, decorating the synagogue with leaves and flowers, reading the Book of Ruth, and eating dairy goods. This phrase appears on the stamp which has a bird as well as a cluster of grapes as part of the illumination.







Festival Issue 5727 (1966-67)

"Joyous Festivals 5727"

Scott #321 released 24 August 1966

Motif: Jewish Ritual Art Objects

Designer: E. Weishof

"Ascribe unto the Lord the glory due unto His name; Worship the Lord in the beauty of holiness," proclaims the Psalmist (Psalms 29.2). The effort to express love for God through creating beautiful ceremonial objects for His worship and His commandments is as ancient as Judaism itself. Throughout the ages, the day-to-day practice of Judaism in both the synagogue and the home has called for the use of many objects one of the ways in which the Jew glorifies God is through the beauty with which he adorns such objects.

The forty agorot stamp portrays a Torah pointer. The pointer is used so that one will not touch the scroll with bare fingers in following the lines of the text as it is read. Pointers are now ordinarily made of silver and the rod end is usually in the shape of a hand. However, at one time, pointers were originally made of wood.

Eli Grad, "Festival Series Features Ritual Objects," Israel Philatelist, XVIII, Sept.-Oct. 1966, pp. 1696-1697.



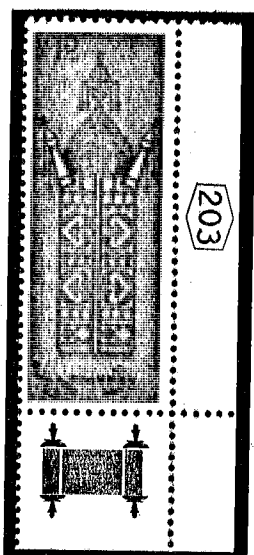
Festival Issue 5728 (1967-68)

"Joyous Festivals 5728"

Scott #348, #349, #350, #351, #352 released 13 September 1967

Motif: Scrolls of the Law (Torot)

Designer: E. Weishoff



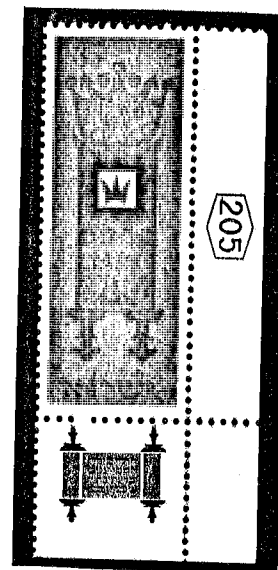
The Jews of the Oriental countries place the Torah in a protective covering made of wood or metal. When the scroll is taken out from the ark, it is placed standing erect on the bimah. The covering is hinged so that when it is opened, the portion of the week is revealed. Rollers which stick out from the covering enable the scroll to be rolled to the correct place without being removed from it. Though there is a use of bells as ornamentation, there is not human representation on the casing, or any reference to the high priest. The inscription on the tab reads: "And this is the law which Moses set before the children of Israel." (Dt 4.44)

The Western European tradition of decorating the Scroll of the Law has a mantle made of cloth, with ornamental coverings over the required wooden staves made of metal, as well as a covering likened to a breastplate, also of metal. These appurtenances have been thought to represent the accoutrements of the high priest: his garments, breastplate, and outer decoration. While similar to those garments, there is no tradition equating the two, or requiring the decoration of the scroll to follow that pattern. The rimmonim get their name from the Hebrew word for pomegranate, and generally have that form. The breastplate or more accurately known as tas is in the form of the twelve stone breastplate of the high priest or in the shape of the two tablets. The inscription on the tab reads: "She is a tree of life to them that lay hold upon her, and everyone is happy that retaineth her." (Pr 3.18)





continued from preceding page  
 Inscription on tab of 35 agorot (.35 of IL)  
 stamp: "Her ways are ways of pleasantness,  
 and all her paths are peace." (Pr 3.17)  
 In some communities the practice arose of  
 putting a crown upon the upper staves of  
 the Torah scroll. This practice is de-  
 rived from a saying in the Pirke Avot. In  
 the Rodkinson edition of the Talmud (Sec-  
 tion Jurisprudence, Part I, (Vol V), Bos-  
 ton, 1918, p. 142) the following appears  
 as explanation of the Mishnah Avot: "R.  
 Simeon said there are three crowns: the  
 crown of Torah, that of priesthood, and  
 that of kingdom; the crown of a good name;  
 however, is above all. Concerning the  
 crown of priesthood: If one would offer  
 all the gold and silver in the world for  
 it, he could not acquire it, as it was  
 only for Aaron and his children. (Nu 25.13)  
 The same is the case with the crown of  
 kingdom, which cannot be gotten for all  
 the gold and silver in the world, as it  
 was only for David (Ez 37.24)... . But  
 with the crown of Torah it is different;  
 everyone who wants to possess it, he may  
 come and take it, as it is written (Is 55.1)  
 'Every one of ye that thirsteth, come ye  
 to the water' (meaning the Torah). Occupy  
 thyself with the words of the Torah, and  
 do not occupy thyself with idle things.



Michael L. Rodkinson, New Edition of the Babylonian Talmud: Original Text, Edited, Corrected, Formulated and Translated into English, Section Jurisprudence (Damages), Volume I, (IX) [Volume V of the set], Boston, 1918, p. 142.



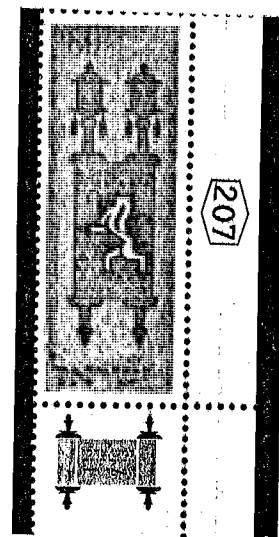
The design of the 40 agorot stamp combines features of Ashkenazi and Sephardi Torah decoration. The legend on the front of the scroll reads: "A Land flowing with milk and honey." (Cf Dt 8.8)

The tab inscription on this stamp continues the description and comparison of the Torah which is found in the book of Proverbs. It reads: "Length of days is in her right hand; and in her left hand riches and honor." (Pr 3.16)



Concluded from preceding page

The inscription on the tab of the last stamp in this series comes from the book of Isaiah (42.21): "For his righteousness' sake he will magnify the law ...." This stamp represents the form of a scroll with its furnishings most familiar to a western Ashkenazi congregant. Both bottom and top staves (rollers) are seen in the depiction. Known as Eitz Hayyim - the tree of life - these rollers are made out of wood by intention. Perhaps the intention of the requirement for the use of wood is from the phrase in Proverbs: "It is a tree of life..." (Pr 3.18). The rimmonim are in the turret form reminiscent of the form of the Sabbath spice box. The most interesting feature of the depiction is the stylized lion with the two tablets. Even though the Talmud specifically forbids the image of a lion (b Avodah Zarah 43b) along with a prohibition against the image of a man, an eagle, or an ox, Joseph Caro in a responsum permits the usage of an embroidered Ark curtain which contains that figure. He cites Rabbenu Eliakim's opposition to images in the synagogue in Cologne, but then brings in opinions which overturn that decision. One of the reasons for permission of the object in question was that it was not three-dimensional. Another reason for the permission of the use of the object was that Gentiles do not worship this image, and certainly not when it is painted upon cloth.



Solomon Freehof, A Treasury of Responsa, Philadelphia, 1963, pp. 108-112.





Tourist Issue

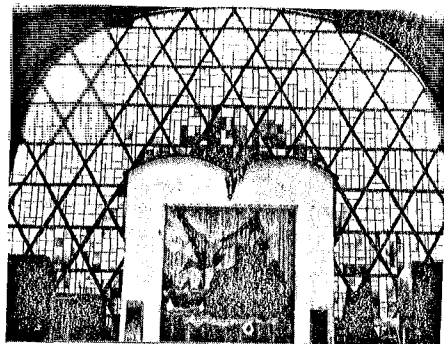
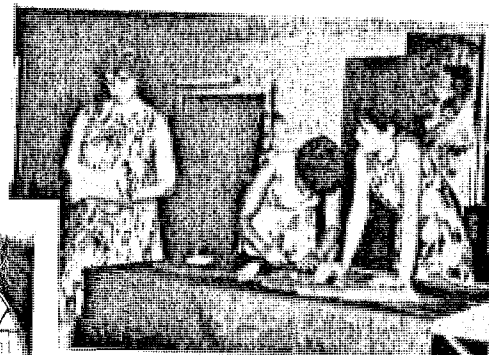
Santa Maria la Blanca (Medieval Synagogue) Toledo

Scott #1282 released 26 July 1965

This synagogue has an elaborate interior, consisting of four rows of columns (twenty-eight total) which divide the big hall into five aisles. It was erected in the twelfth century, and owes its preservation to its conversion into a church. The short octagonal pillars support exquisitely carved capitals with designs which may have been inspired by the description of the two columns in front of the Temple of Solomon (I Kings 7:20). In both capitals fruits were used, pomegranates on the ancient columns, and pine cones on the Spanish, and the "network" entwining the fruit is common to both. The horseshoe arches which crown the pillars are derived from mosque architecture. The triangular spaces between the arches and the frieze above them with their abstract geometrical forms likewise point to Islamic influence. Franz Landsberger, A History of Jewish Art, p. 180



BETH TIKVAH CONGREGATION, WAYNE, N.J. (428), has a magnificent, vivid-hued *parochet* for its *bimah*. Ina Golub, noted designer and craftsman of Jewish ceremonial textiles, with consultant Rabbi Reuben Levine, met with a group of women of the temple to discuss the *parochet* in honor of its then rabbi, who has since died. Called "Revelation at Mt. Sinai," the curtain is 8 feet high and 8 feet wide. It repeats the brilliant colors of the stained glass behind the ark, colors which are emphasized in the glowing silks and velvets she, Mrs. Golub, selected for the applique work. Mrs. June Honig headed the committee of six women who cut, laid out, basted, arranged and rearranged, and laboriously appliqued by hand the complex design, with Mrs. Golub visiting periodically to check details. The designer received a Master of Arts degree from Indiana University and her B.A. from Montclair State College. She has devoted herself to the creation of contemporary Jewish ceremonial art and has worked closely with rabbis, architects, and craftsmen in other media to produce a body of work that beautifully expresses the ideas and ideals of today's Judaism. Her work may be seen in many temples and private collections, and she exhibits widely. Mrs. Golub also lectures on subjects related to synagogue art.



Periodical Article: Source: Feedback, Spring, 1971, p. 3. (Near-Print)

Feedback: The Network of the Union of American Hebrew Congregations Linking the UAHC with its Member Congregations and its Member Congregations with each other.





By BEA STADTLER

**T**HIS year the holiday of Shavuot will be celebrated Sunday and Monday. This holiday has many names—Shavuot means weeks. From the second day of Passover, seven weeks or 49 days was counted, and the 50th day was celebrated as the beginning of the wheat harvest, or the festival of the first fruits, as a thanksgiving holiday.

The Torah refers to Shavuot as *Hag Ha-Katsir*, the harvest festival, and *Hag Ha-Bikkurim*, the festival of the first fruits. On this day, the best of the ripe produce of the fields was brought as an offering to the Temple.

However, even though Shavuot originated as an agricultural holiday, the Jewish people added a historical element. Therefore, it also is called *Zman Matan Torataynu*, the season of giving of the Torah.

When Moses went up on Mt. Sinai to receive the Torah, he stayed there for 40 days and 40 nights. The Israelites became tired of waiting for him to descend. They thought he had died on the mountaintop, and they decided to give up the worship of an invisible God and make themselves an idol to worship.

\* \* \*

**O**NE legend goes on to say that Aaron, the brother of Moses, tried to prevent the Israelites from making the Golden Calf and finally said to the women, "Bring me your gold and your jewels," thinking they never would part with the valuable and precious things. But, alas, they immediately brought their gold and jewels. Aaron cast the gold into the fire thinking nothing would come out except a mass of gold, but two magicians in the group brought forth a living calf.

In the meantime, the legend continues, Moses was still in Heaven and God said to him: "I have made you great for the sake of Israel and made you different from all other humans, but Israel has become disloyal to Me. I have no reason now to make you so great, so go down. Your people have become evil."

Moses answered God wisely: "O Lord of the world—not long ago You sent me to Pharaoh and said to me: 'Go bring forth My people from the land of Egypt.' Now You say to me: 'Thy people have become evil.' O Lord, they are not my people whether they are good or evil, they are Thy people."

But God was very angry and He said to Moses: "Leave Me alone, for I am indeed very angry with them. I will destroy them, and from you I will make a great nation."

"I will not move," said Moses, "until You forgive the sin of this people. Now, tell me please what have they done?"

"They have made a golden calf," said God, "and they have worshipped it and say: 'This is our god that brought us out of the land of Egypt.'"



**T**HEN Moses was very unhappy. He bowed down and begged God, "O Lord, You said once to Abraham: 'If I will find in the city of Sodom only 10 good men, I will spare the whole city for their sake,' and now you desire to destroy all Israel and not spare them even for the sake of 80 good men that are among them."

But God was determined to destroy Israel and finally Moses said, "Please forgive this people for having made the idol. Take the calf into heaven that it may assist You."

"What can the idol do, if I take it to heaven?" asked God.

"You, O Lord will send down rain and he will send down dew. You will cause the wind to blow and he will bring clouds to the earth," answered Moses.

"Moses, you are mistaken," said God, becoming angry. "You know that the idol can do absolutely nothing."

"If so," said Moses wisely, "why are You so angry with the people for having made that which is nothing?" God was pleased with Moses' answer and He decided not to destroy the people of Israel.

As Moses came down from Mt. Sinai he was carrying the Tablets with the Ten Commandments in his arms, and they were very light. But as he went further and further down the mountain they grew heavier and heavier.

Moses was very surprised. He looked at the Tablets, and lo and behold: The letters that had been engraved by God's own finger were vanishing from the tablets one by one, until not one of them remained. Moses hurled down the tablets and they broke into many pieces.

\* \* \*

**F**INALLY, Moses went back up on the mountain to receive the second set of Tablets. God said to him: "There is a diamond mine from which you may carve the Tablets on which I will write the same words that were on the first Tablets."

Moses carved the Tablets and God wrote on them. Then God commanded him how to write the Torah. When he finished, a little of the heavenly ink remained in the pen. He wiped the pen on the hair of his forehead and suddenly shining from his forehead came rays of light.

Those are but a few of the legends about Shavuot.



Ye shall be  
holy for I the  
LORD YOUR GOD  
AM HOLY <sup>Lev.</sup> 19:2



קדשים ותהיו כ  
קדוש אני יהוה  
אלהיכם

## CONFIRMATION CERTIFICATE

THIS IS TO RECORD THAT

\_\_\_\_\_

WAS CONFIRMED IN THE FAITH OF ISRAEL

ON \_\_\_\_\_ 19\_\_

\_\_\_\_\_ 57\_\_

IN THE PRESENCE OF CONGREGATION

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
SIGNATURE

ALL THAT THE LORD HATH SPOKEN  
WE WILL DO AND WE WILL OBEY

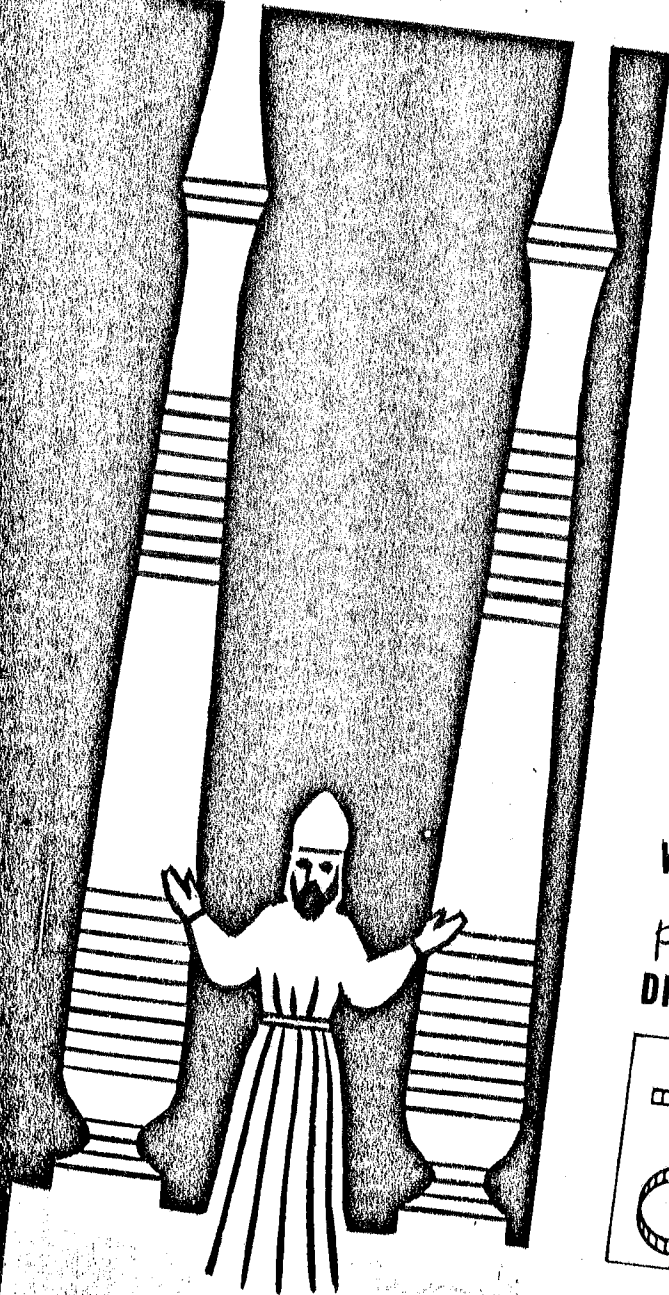
EX. 24:7



TEACHER'S guide to 338

# THE TABERNACLE

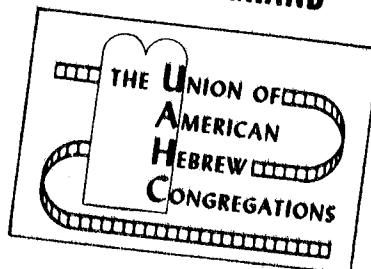
AS DESCRIBED IN THE BIBLE



photography by  
**DR. NAHUM T. GIDAL**

illustrations by  
**WILLIAM STEINEL**

produced by  
**DR. SAMUEL GRAND**



Department of Audio-Visual Aids



## Objectives for Tishah b'Av

1. Expose child to a holiday fraught with artistic tradition, albeit negative in some instances.
2. Expose child to concept of beauty coming from a time of lack of beauty.
  - a. Pictures of children from Terezin in I Never Saw Another Butterfly - they are about the same age as class - could be Jewish Art.
  - b. Pictures of children from Six Day War in Childhood Under Fire.
3. Create a sense of history revolving about a date which created an artistic approach.
4. Utilize mundane objects to impress the extent of art.
  - a. Lack of a chair
  - b. Lack of a curtain
  - c. Lack of shoes
  - d. Tombstone
  - e. Will - document
5. Create awareness of utilization of Biblical art to convey message.
  - a. Prophets are anguished in characterization, not pastoral.
  - b. Some Biblical art is pedestrian, or just plain poorly executed.
  - c. Not all Biblical art can be called Jewish or involved with theme.
6. Instill appreciation of art in synagogue.
  - a. Art of congregation without Ark.
  - b. Artistic source for some representations of Menorah.
  - c. Art that survives destruction (could introduce Archeology)
7. Review principles and objectives of other holidays that can be seen here.
  - a. Yom Kippur.
  - b. Israel Independence - Menorah as symbol, lack of independence.
8. Show how times have influenced art forms, as well as sources.
  - a. Biblical - Prophetic Art
  - b. Monumental Art - Arch of Titus
  - c. Fine Art conveying mood
  - d. Illuminated Book of Lamentations
  - e. Numismatic Art, Judea Capta coin - modern medal.
9. Reveal value of students own art attempts (see #2) as expression of their world.
10. Show that holiday whose nature, history, and representation is at first glance limited, really opens up many fields of investigation.



# Principles for Tishah b'Av

1. Holiday is a fast day involved with great periods of hardship, natural catastrophies as well as national catastrophies, general woe and misfortune.
  - a. Destruction 586 - cf. Lamentations
  - b. Destruction 70 - cf. Arch of Titus
  - c. 165 end of Bar Cochba cf. Taanit 12a, Mishnah Taanit 4.1
  - d. Modern Medieval history - Spanish Expulsion 1492
  - e. Eastern European history - WWI, Russia 1914
  - f. Holocaust.
2. Zechariah's answer whether to observe or not implies moral principles of prophet - Practice justice and mercy, goodness and compassion, oppress not the lowly and the weak.
3. Megillah 5b - Judah HaNasi wanted to abolish fast because it came on Shabbat, but people over rode his opinion - Reform does not seem to observe it in synagogues but in camps - etcetera - same principle applies
4. Book of Lamentations is read on this fast day. Synagogue is dark, very little light, except by candles, service is held in the middle of the night. Even the synagoue seems to be in mourning, the curtain has been removed from the ark, many people sit on the floor, there are low benches as if from the house of mourning.
5. There is cemetary visitation, as on all fast days.
6. Art principles include using holiday to express the mood in the fine art. See the illustration of Horowitz.
7. Biblical art, especially art depicting the prophets Jeremiah, and Ezekiel can be introduced for this holiday. Direct relation is to their part in holiday, indirect is to rest of books of Bible and general art approach to these characters.
8. Holocaust art can be introduced in two ways in this holiday.
  - a. Pictures of the horror involved, as well as mourning and suffering.
  - b. Pictures of the beauty seen by children, even in time of war.
9. The art surrounding death and dying in the religion can be used here. A tombstone is a record which lasts, has artistic principles, and a Jewish value. Death is a problem to be faced and taught at this age if not earlier.
10. The art of the synagogue in its decorations, ornamentations, and embellishments is to be compared to this time when they are removed. The origin of the menorah or its representation can be taught here.



## Suggested Basic Activities

1. Have one student read The Artists of Terezin, another ... I Never Saw Another Butterfly, another Childhood Under Fire, and a last The Book of Alfred Kantor. Have them compare the texts with the pictures. Ask them to suggest one line, or one picture to be presented to the class as an appropriate Tishah b'Av memorial. Ask entire class why Childhood Under Fire is included with the Holocaust books. Discuss the aspects of "primitive art" represented in these books. Relate to students that their attempts are as accurate and as meaningful and poignant as those of this lost generation. Suggest that they create a portfolio of their work to be presented to a class ten years hence.
2. Explore the possibilities of students photographing or even sketching the synagogue without its vestments. Explore the possibilities of students drawing a Selichot service which is similar in nature to Tishah b'Av but more in line with the secular school calendar. Experiment with the lighting in the synagogue to create the mood needed for such a service.
3. Obtain from one of the local monument businesses a catalogue of their designs. Explore the connection of these designs with the ancient ones already discovered. Ask if there would be a new symbol that might be engraved as a lasting sign of Judaism. Explore the possibilities of art on memorial tablets in synagogue, or establishment of a Holocaust memorial. Discuss appropriate designs.
4. Read to students selections from the book of Lamentations. Have students illustrate lines, sections from it during or after reading. Bring in examples of illuminated or illustrated Lamentations. Explore the field of Biblical art in relation to the prophets, especially characters like Jeremiah and Second Isaiah.
5. Have students draw a Tishah b'Av time line representing artistically the periods of calamities which have befallen the Jews using the specific art type of that period - Roman - bas relief, medieval - illumination, European - ceremonial object, World War II - primitive, et cetera.
6. Only with clearance from rabbi, parents, cemetery, and your own conscience - visit to a Jewish cemetery.
7. Assign report on the art of the Havra Kadisha
  - a. Ceremonial Objects
  - b. Certificates of membership
  - c. Costumes
8. Explore the problem of the menorah on the Arch of Titus.



- a. Is the menorah an accurate representation?
  - b. Is the menorah the Jewish symbol?
  - c. What is engraved at the base of the menorah?
    - a. Fish?
    - b. Gods?
    - c. Decoration?
  - d. What are the other images represented there?
9. Have students draw the class with the usual furnishings. Then repeat the assignment without a major element - such as the desk, blackboard, et cetera. Remove all student desks from classroom and have students do their work on the floor.
10. Give students assignment to create their own materials for drawing, color, et cetera. Have them try to make paint from grass, or use lipstick for crayon, charcoal for pencil. Experiment with types of pictures which could be produced. Teacher can leave room, and students try to "hide" art work, or work on it while teacher not looking (an ordinary religious school operation any way) and then produce the "art work" to a committee, or at end of period to explain the problem of production of art under adverse conditions.



## Suggested alternate and supplementary activities

1. Creation of a method of memorialization other than little plaques. Implementation of this method by the students.
  - a. Memorial book - either leather, paper, or sculpture.
  - b. Memorial room
  - c. Memorial flame
2. Trip to view memorial to the six million.
3. Investigation of activities of Yad v'Shem.
4. Creation of photographic essay on Bar Herzl using slides brought back from Israel by congregants.
5. Production of scene or whole play: A Diary of Anne Frank. Class responsible for the construction of the scenery.
6. Request from Jewish Museum in New York a copy of catalogue on exhibit by Roman Vishniac, Polish Jews, A Pictorial Record. If available rent film and discuss it afterwards.
7. Invite survivor of Holocaust to talk to students. Have them draw their reactions to presentation.
8. Investigate Jewish uses of the Arch of Titus and the reaction to it by Jews.
9. Create medallion or commemorative medal for holiday. Compare to those extant.
10. Review entire unit, course, curriculum.



## Notes to the teacher

1. Do not be heavy handed with this lesson or it becomes very depressing.
2. Before attempting any instruction about cemetery, funeral practices consult rabbi and/or parents. Visitation to cemetery could result in injury of parents feelings if not offense to certain religious observances of some people (who might be superstitious). Consider tombstone as another art object in decoration, or even cemetery as thing of beauty - Har HaZikaron in Jerusalem.
3. Be careful in choice of Biblical Art if it is to be used. Avoid value judgement, (someone might like it,) though I am prejudiced against most "Biblical Jewish Art".
4. Be resourceful in obtaining illustrative material. "Jewish Art Calendars" as well as monument concerns are useful. Stamps, even photographs could be used with care and discretion.
5. If the holiday is not on the religious schedule of your congregation, use the material suggested for their Yom HaShoah, or even suggest an observance to fit in with the study.
6. Use this lesson as jumping off point into other fields of art investigation.
7. Have students respond to the pictures from a gut level. Do not be afraid of their answers.
8. Use as many different types of art as you can to explain holiday.
9. Bring in some of the bibliographic material for students to peruse.
10. BE FLEXIBLE.



## Evaluations

1. Feedback session on this lesson is very important evaluation.
  - a. Clarifies students' understanding of what was taught.
  - b. Enables teacher to correct misconceptions or reinforce ideas acquired.
  - c. Provides for mutual exchange of information.
2. Class purchase of one of the books used for reference or research, if not owned by congregational library. This purchase is to come from the students' desire to let others know and learn.
3. Class desire for, and participation in:
  - a. Tishah b'Av service
  - b. Yom ha Shoah service
  - c. Memorial service of some type
4. Openness of students to question teacher about life and death.
5. Reaction of parents to idea of visitation to cemetery or monument maker's establishment.
6. Creation by students of a memorial object.
7. Use of concepts, principles, ideas, taught in previous lessons by students in their preparation and reaction to this study.
8. Presentation and acceptance of reports of class by congregational library as material for adult study of subject.
9. Class involvement in creation of posters, banners, etcetera for Russian Jewry presentation, or awareness of holiday.
10. Acceptance of student's request for memorial, or improvement of memorial facilities around the synagogue.



## Bibliographic Correlation

Source of Holiday: Talmud

Book of Lamentations (scroll read at holiday)

Mishnah Taanit 4.1

b. Taanit 12a

b. Megillah 5a

## General Correlation to Holiday

Hayyim Schauss, Guide to the Jewish Holy Days: History and Observance, New York, 1962, pp. 96-105.

## Ceremonial Art Correlation

Joseph Gutmann, Jewish Ceremonial Art, New York, 1964, p. 28, fig. 58.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, pp. 92, 95, fig. 77, plate VI.

Stephen Kayser, Jewish Ceremonial Art, Philadelphia, 1959, pp. 158-160, 188-189.

Hillel Seidman, The Glory of the Jewish Holidays, New York, 1969, pp. 199-213.

## Periodical

L. I. Rabinowitz, "Karaites History - On Tombstones," Jerusalem Post Weekend Magazine, May 29, 1970, pp. 9, 27.

## Specific Topic: Menorah

L. Yarden, The Tree of Light, Ithaca, 1971.

## General Correlation to Jewish Art

Cecil Roth, ed., Jewish Art<sup>2</sup>, Greenwich, 1971.

Hana Volokova, Story of the Jewish Museum in Prague, Prague, Czechoslovakia, 1968, pp. 53, 292, et. al.

## Correlation to Fine Art Representations

Moshe Davidowitz, "Art in Israel," Filmstrip Guide, Hadassah National Program Department, New York, 1968.



Mira Friedman, "Sculpture," Art In Israel, ed. Benjamin Tammuz, Philadelphia, 1967, pp. 153-154, fig. 120.

Gerald Green, The Artists of Terezin, New York, 1969.

Milton Hindus, A World at Twilight, New York, 1971.

Alfred Kantor, The Book of Alfred Kantor, New York, 1971.

Abba Kovner, ed., Childhood Under Fire, Israel, 1968.

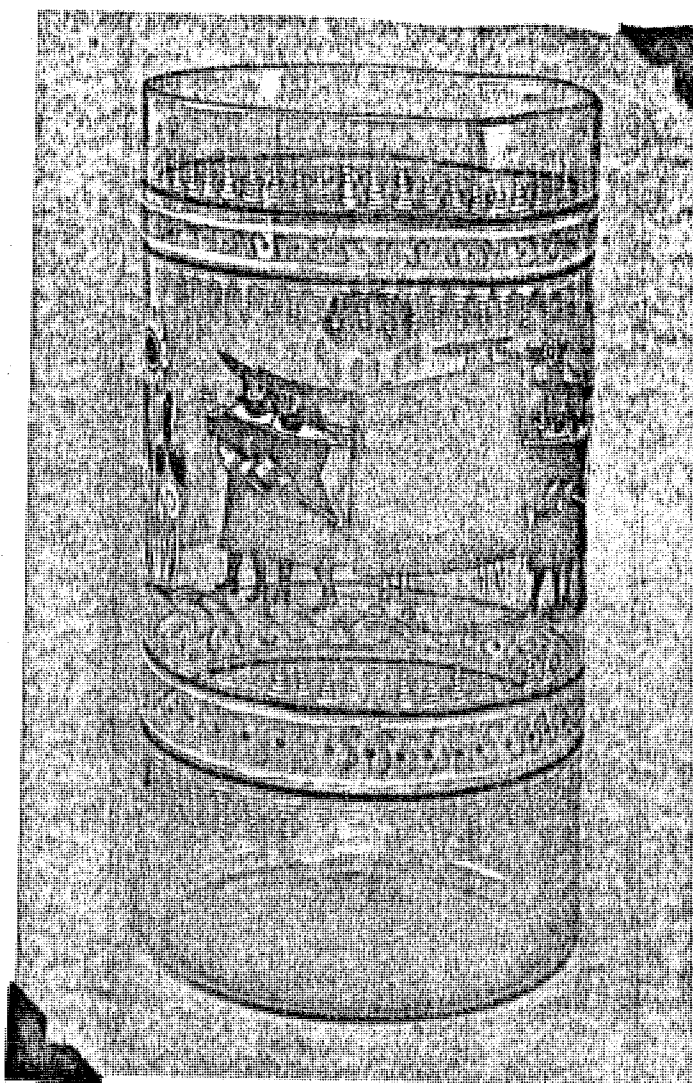
Roman Vishniav, Polish Jews: A Pictorial Record, New York, 1965.

M. Volavkova, I Never Saw Another Butterfly, New York, 1964

#### Correlation to Numismatics and Philatelics

Eric Lind, "New Judaica Issues from Czechoslovakia," Israel Philatelist, XVIII, November/December 1966, pp. 1757-1759.





Cup for Burial Society  
Glass, enamelled  
H. 9 3/4" Diameter 5 1/4"  
Bohemia or Hungary, 1692

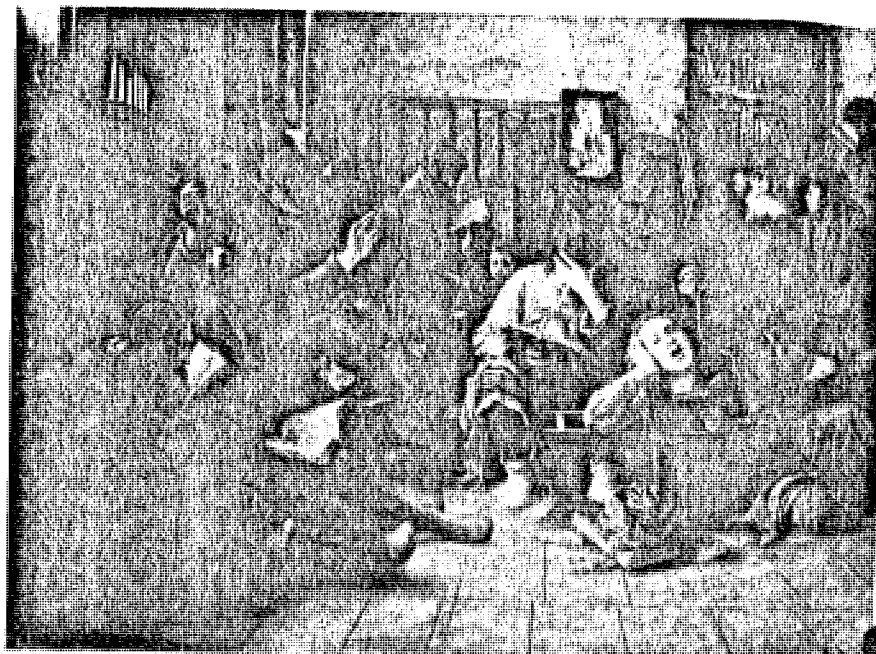
The Hebrah Kadishah, meaning "holy society," was the organization for the burial of the dead. Membership in it was an esteemed privilege. On the traditional day of Moses' death, members observed a fast, at the end of which a festive meal was served. Large wine cups were used on such occasions. It was customary for members to wear special attire of Spanish origin, consisting of a black mantle with flat cap.

Members of the Hebrah Kadishah in medieval dress in procession preceding and following casket. Inscription on this cup: "This glass belongs to the Holy Burial Society of the Congregation of Polin. A gift from Moses, son of Jacob Polin, Hanukkah, 1692."

Stephen Kayser, Jewish Ceremonial Art, p. 158, plate LXXXVII.  
cf. Abram Kanof, Jewish Ceremonial Art, pp. 91, 95, plate 6.

Postcard. Source: The Jewish Museum



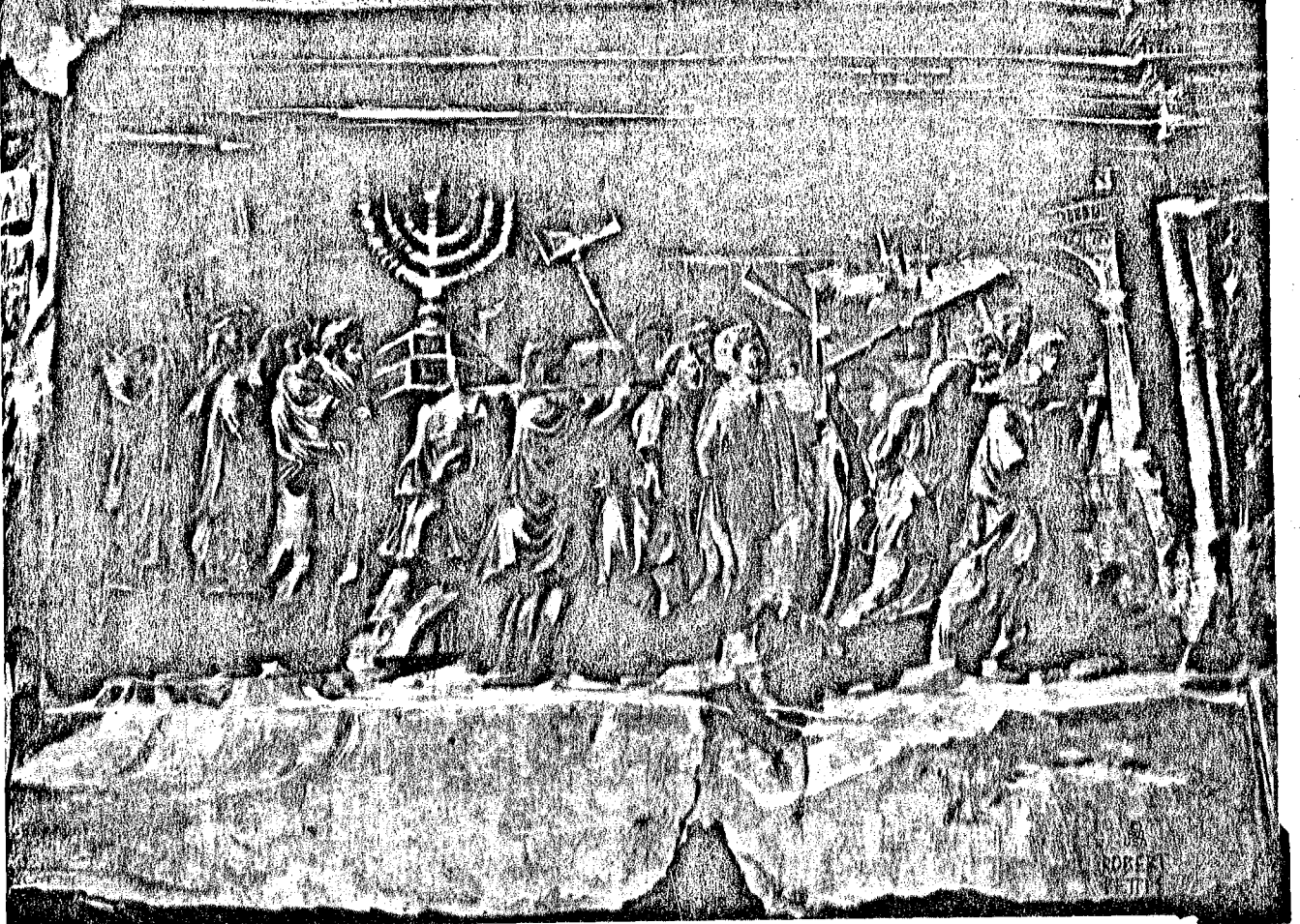


Leopold Horowitz (1839-1917) was born in Hungary but spent most of his life in Vienna. His first success was obtained when he exhibited a painting entitled, *Tisha B'av*, a genre composition representing a synagogue interior on the fast commemorating the destruction of Jerusalem with figures gesticulating in grief in a theatrical manner. A sensation at the Vienna Salon, this picture was immediately reproduced, and thousands of copies of it were sold throughout the world. Horowitz was best known, however as the fashionable portraitist of the Polish nobility and of the Austrian court under the Emperor Franz Joseph.

C. Roth, Jewish Art,<sup>2</sup> p. 221-2. no fig but is in Jewish Art<sup>1</sup> p.617

Postcard. Source: Mishkan Leomanut, Museum of Art, Ein Harod





The spoils in general were borne in promiscuous heaps; but conspicuous above all stood out those captured in the Temple at Jerusalem. ...A lampstand, likewise made of gold, but constructed on a different pattern from those which we use in ordinary life. Affixed to a pedestal was a central shaft, from there extended slender branches, arranged in trident fashion, a wrought lamp being attached to the extremity of each branch; of these there were seven, indicating the honour paid to that number among the Jews.

When an Arch bearing Titus' name was erected above the forum, depicted on its famous bas-relief of the Triumph were the following Jewish objects: the menorah, the shew-bread table, two incense cups, and two Temple trumpets. Also depicted is an arch just in front of the triumphal procession. The Arch of Titus became historically the most important Roman monument connected with the Jewish War. It may be added that in the Middle Ages the Arch of Titus - then known as the Arch of the Seven-branched Lampstand - was incorporated into the city's fortifications and damaged, so that its side pillars and attic had to be restored in the nineteenth century.

Flavius Josephus, The Jewish War, quoted in L. Yarden, The Tree of Light; A Study of the Menorah, Ithaca, Cornell University Press, 1971, p. 5.

L. Yarden, The Tree of Light..., pp. 6-7, figs. 4,5, plus illustration in text between pp. 8-9.

Source: "The Jewish Calendar" October 1968, Temple House of Israel, Staunton, Virginia.





### Jewish Relics Issue

Mikulov Hevrah Kadishah Pitcher, 1801

Scott #1477 released 27 May 1967

Designers: Jiri Svengsbir and Karel Vodak

The Hevrah Kadishah was a voluntary association of pious men attached to a congregation who carry out the commandment of performing the last tasks for the dead. This pitcher, depicting the functions of the burial society, might have been used in a manner similar to the oversize cups of burial societies. At the feast following the fast of the Seventh of Adar, traditionally observed as the anniversary of death of Moses, the members of the society would have their glasses filled from the pitcher (or oversize cup) by the senior member after the recitation of the grace after meals.

On both sides of the pitcher, there are figurative representations of members of this charitable burial society. Thus, as we have already seen in the finds from Beth Alpha, Dura Europos, and from the medieval Jewish manuscripts, the injunction against pictorial representations of human beings was not always followed to the letter. The Hebrew inscription on the pitcher states that it was made in the year 1720, while the dating in Arabic numerals on a different part of it is 1801. Judging from the crude workmanship of the figures, the inscription and also the ornaments, it is likely that this pitcher is a crude copy of an older one, perhaps broken.

Abram Kanof, Jewish Ceremonial Art and Religious Observance, New York, 1969, p. 91.

Hana Volavkova, A Story of the Jewish Museum in Prague, Prague, 1968, p. 296, fig. 147.

Eric Lind, "New Judaica Issues from Czechoslovakia," Israel Philatelist, XVIII (November-December 1966), p. 1757.





### Jewish Relics Issue

#### Tombstone of David Gans

Scott #1480 released 27 May 1967

Designers: Jiri Svengsbir and Karel Vodak

The stamp honors the famous Jewish astronomer, scientist and historian: David Gans (1541-1613). See the article in JE, V, p. 565 under the title: "Gans, David ben Solomon ben Seligman." The picture is of his tombstone which is still preserved in the old Jewish cemetery in the capital of Czechoslovakia. (cf. fig. JE, V, p. 566)

The maintenance of monuments was prescribed by Jewish tradition, but now these religious rules were augmented by the more modern concern for the preservation of ancient monuments as such. For the first time in its history the quiet discipline of preservation and museology became the means of combat, and an effective one at that. All over Europe the German authorities found opposition to their anti-Semitic policies. As late as 26 January 1945 the State Monuments Office in Bohemia and Moravia confirmed the lists of those Jewish cemeteries and synagogues which were to be protected as sites of historic and artistic value. Thus the despised and victimized people might hope to perpetuate its memory through the quiet activity of its scholars and antiquarians. Only now is it possible to appreciate the true dimension of the idea.

Inscription on a gravestone in the old Jewish cemetery in Prague from the 15th century: Here lies/ a man, faithful and true,/ slain... May the Lord avenge his blood,- / His blood which was shed like the blood of a bull... (1476)

Eric Lind, "New Judaica Issues from Czechoslovakia," Israel Philatelist, XVIII (Nov.-Dec. 1966), pp. 1757-1759.

Hana Volavkova, A Story of the Jewish Museum in Prague, Artia, Prague, 1968, pp. 53, 292.



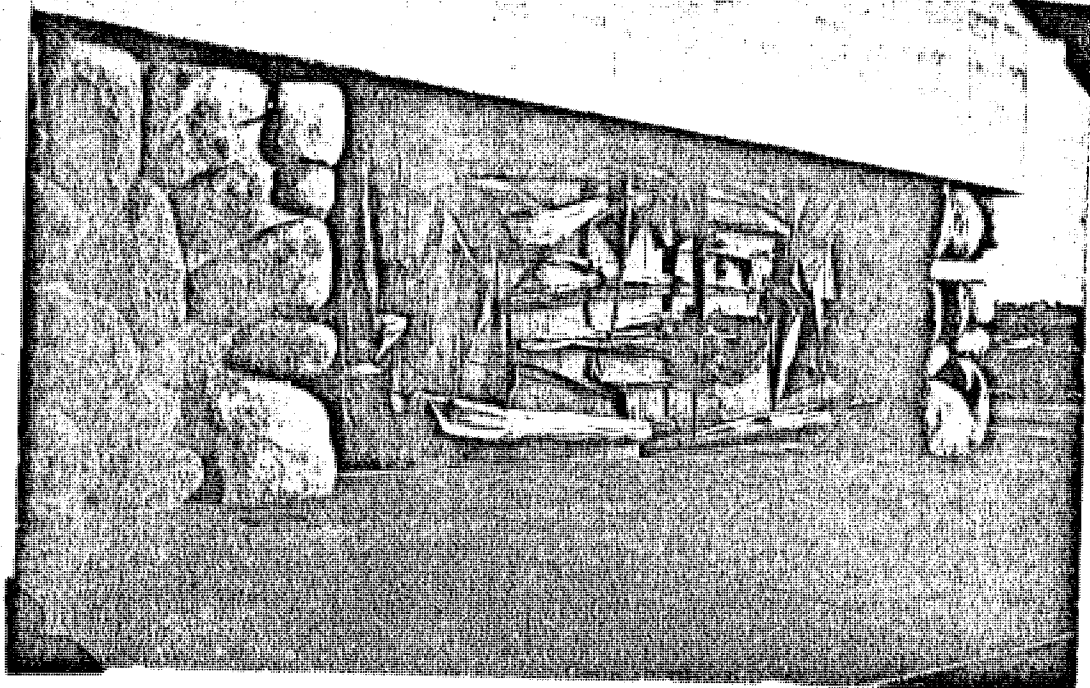


Lionel S. Reiss was born in Jaroslav, Galicia in 1894. As a child he was taken to the United States. He worked as an illustrator as well as an artist for newspapers and publishers. Almost immediately after the Versailles treaty was signed, he left his American home and began to wander through the cities and villages of Poland, Galicia, the Ukraine, and Romania. Lionel Reiss realized that this unique world would soon vanish and so he set out to capture it with his brush and pen. The faces and the buildings, the artifacts and the ceremonies of Jewish life are portrayed in his carefully detailed watercolors, paintings, drawings and etchings.

For a full discussion of the history and symbolization of the Jewish tombstone, consult Isaac Broyde and Joseph Jacobs, "Tombstones," JE, XII, pp. 190-195.

I. B. Singer, A World at Twilight, New York, 1971, p. 9, fig. p. 70. Reproduction from A World at Twilight, preface by I. B. Singer, text by Milton Hindus, art by Lionel S. Reiss. Source: Fred Watkin.





David Palombo (1920-1966) was not satisfied with the traditional media of wood and stone for his sculpture; but he supplemented these with metal, glass, and several materials in a single piece. However, he was careful to match medium and subject.

His technique with welded metal created illusions of growth, and made structures in space using metal rods, sometimes soldered to create planes, sometimes welded together to give an impression of organic forms conjoined by chance. His work is roughly finished, with traces of welding in evidence, which intensifies the impression of chance, disorder, and lack of polish to which contemporary sculptors seem to be partial.

The monumental sculpture on the massive doors at the Yad Vashem memorial are inspired by the feeling of charred wood and the tortured bodies of the victims of the European Holocaust. They express in sculptural form, the cry of agony that permeates the entire building.

Palombo was killed riding his motorcycle in an accident.

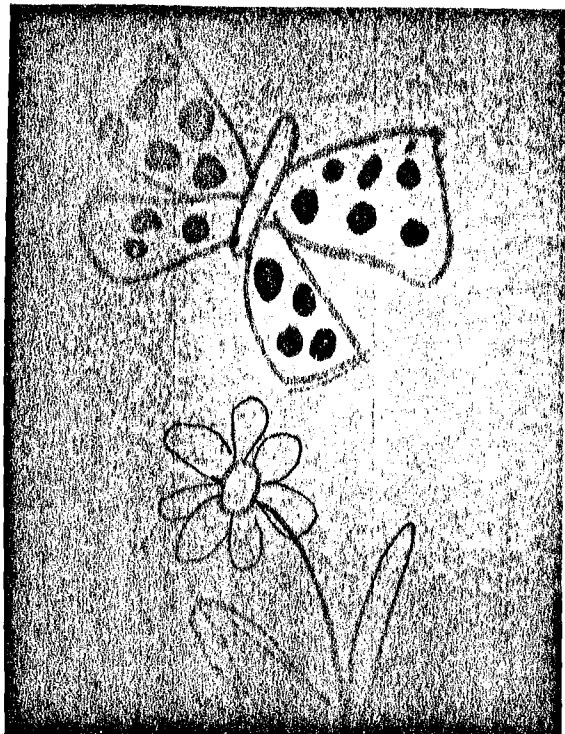
Mira Friedman, "Sculpture," Art in Israel, ed. Benjamin Tammuz, Philadelphia, 1967, pp. 153, 154, fig. 120.

Moshe Davidowitz, "Art in Israel," Filmstrip Guide, Hadassah National Program Department, New York, 1968, p. 13, plate 51.

Postcard. Source: Palombo Museum, Israel.



### The Butterfly



The last, the very last,  
So richly, brightly, dazzlingly yellow.  
Perhaps if the sun's tears would sing  
against a white stone ...

Such, such a yellow  
Is carried lightly 'way up high.  
It went away I'm sure because it wished to  
kiss the world goodbye.

For seven weeks I've lived in here,  
Penned up inside this ghetto  
But I have found my people here.  
The dandelions call to me  
And the white chestnut candles in the court.  
Only I never saw another butterfly.

That butterfly was the last one.  
Butterflies don't live in here,  
In the ghetto.

Pavel Friedmann, 4.6.1942

Detail from left side of drawing. "Butterflies," a pencil and pastel sketch on the back of a piece of semi-glossy yellow paper. Signed in upper right corner: "Marika Friedmanova, Heim 13, skupina IV".

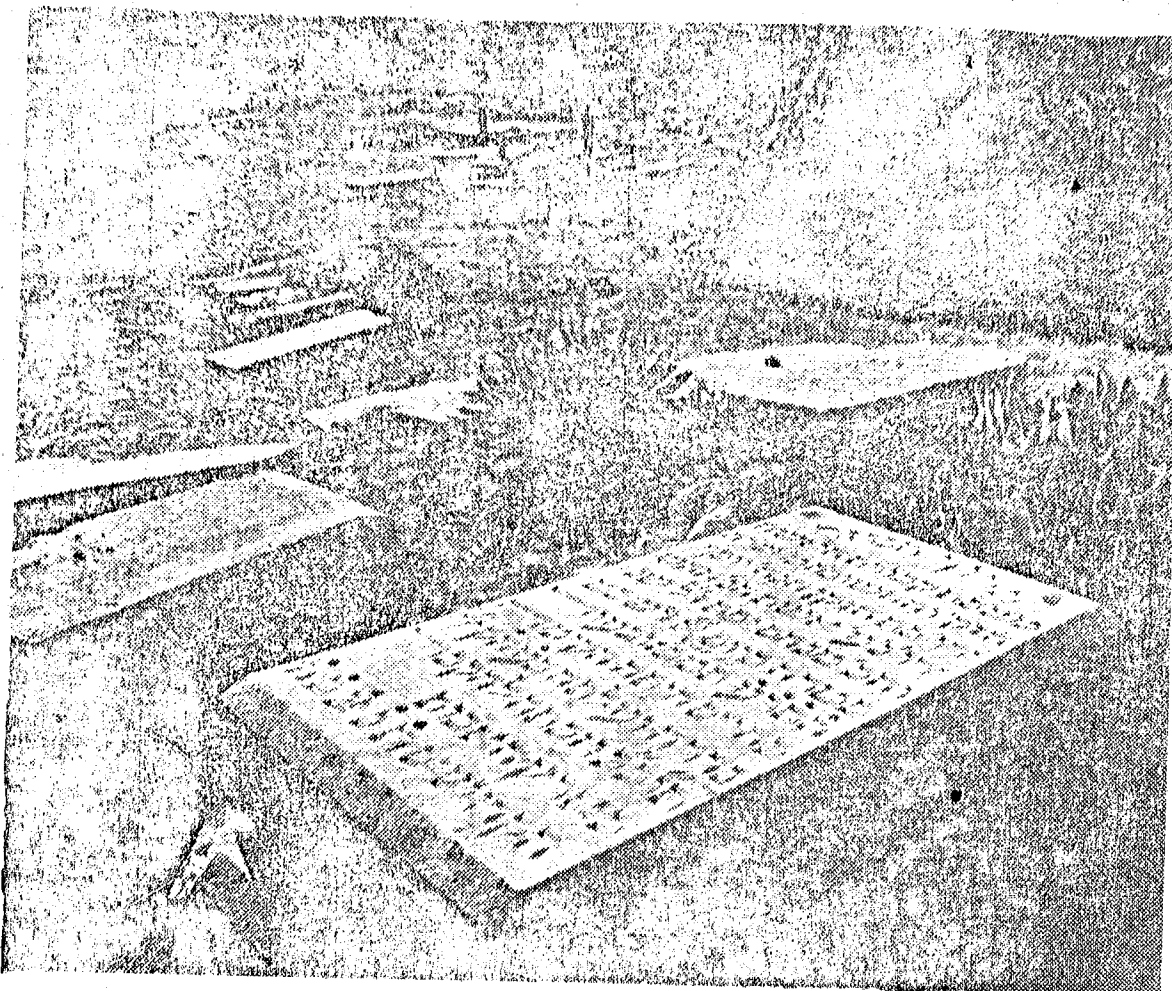
Marika Friedmanova was born on April 19, 1933, and deported to Terezin on August 3, 1942. There are 23 more of her drawings included in the collection of children's art from Terezin. One of them was dated May 10, 1944. She lived in building L 410, house 13. She perished in Oswiecim in 1944.

The "poet" Pavel Friedmann was born on January 7, 1921, in Prague, and deported to Terezin on April 26, 1942. He died in Oswiecim on September 29, 1944.

"Childrens Drawings and Poems - Terezin 1942-1944," I Never Saw Another Butterfly, ed. Hana Volavkova, New York (printed in Prague, Czechoslovakia), 1964, pp. 33, 73, 78, 81.

Polaroid Picture from book cited above, p. 81. Source: F. Natkin.





Against the fascinating background of the Karaite community in Jerusalem (See L. I. Rabinowitz, "Karaite History on Tombstones," Jerusalem Post Magazine, May 29, 1970, pp. 9,27) one finds the Karaite cemetery.

The Karaite tombstones are distributed in separate groups, or as individual graves over the whole area. The inscriptions are incised on the stones and, apart from one or two grammatical errors, are in good Hebrew.

They begin generally Baruch Ha-Gozer, a felicitous phrase which could mean both "Blessed be He who decrees" and "Blessed be He who has cut off."

Under a pine tree is a grave with the following inscription:

Blessed be the Gozer

Like the branch of a young tree, like an olive shoot: Pleasant and good and beautiful in appearance: Bereft was he of his wife and home. In the war he perished and is not! O weep not Nor beat your hands.

Mordechai

Japhet the honoured and holy one went to the abode in Heaven, 37 years of age, on the 5th of Shevat in the year 677, he went to his world May God grant rest in the Garden of Eden to his soul

L.I. Rabinowitz, "Karaite History - On Tombstones," Jerusalem Post Magazine, May 29, 1970, pp. 9, 27.

Newspaper Illustration (reproduced). Source: Jerusalem Post Magazine



28 Staunton, Va., Leader, Thursday, Feb. 24, 1972

## Monument business in 80th year

One of Staunton's oldest businesses will observe its 80th anniversary this year.

It was in 1892 that the late Frank Grim bought Capt. J. C. Marquis' tombstone business, then located on E. Beverley Street where Holt's china store now stands, and started in business for himself. Mr. Grim had come to Staunton from Winchester in 1887 and had joined Capt. Marquis in his business, which was established sometime before the war between the states.

Known as Frank Grim & Sons, the 80-year old establishment is located at 820 N. Augusta St. and is operated by William H. Grim.

The late Frank Grim worked for Capt. Marquis for five years before buying the business. He maintained the business on Beverley St. until 1912 when he relocated at 17 N. Augusta St. which is now the entrance to the parking lot.

The tombstone business, as it was known then, operated at this location for 35 years, moving to its present site in 1947.

A partnership was formed by the late Mr. Grim and his two sons, William H. Grim and the late Frank C. Grim, in 1934. Both sons grew up in the business, learning to be craftsmen from their father. William studied designing and lettering, enabling him to lay off the floral designs and different style letters to be inscribed on the monuments.

In 1959, Frank C. Grim retired from the business and sold out to his brother, William, who is the present owner.

This is one of the oldest continuing businesses in Staunton, counting the time that Capt. Marquis owned it.

The monument business has come a long way in the past 80 years. In the earlier days it was known as a marble yard. White Vermont marble was the material used mostly since it was easier to quarry and manufacture. Native limestone from Rockingham County was once used in making the bases for the top pieces. With hand tools and the wooden mallet or hammer, letters and floral designs were carved into the marble.

About 1915, tombstones were no longer termed as such but as monuments. With this change in name came a change in tools. Replacing the mallet and chisel was the pneumatic air hammer. This made the work much easier and faster in working with granite as well as marble.

Today, modern transportation, improved tools, and many other new factors combine to do things that were not possible years ago, and in ways that did not exist before. Such items as the sandblast method of carving and lettering, the carborundum wheels, and other abrasives are used in grinding and polishing.

Much of the monument material comes from Vermont and Georgia, certified rock of ages granite from Barre, Vt. and Vermont white marble from Proctor.

Select robin blue is quarried and manufactured in Elberton, Ga. "Ebony Mist", a trade name for a black granite quarried near Culpeper, is shipped to Georgia to be manufactured.

Domestic and imported colored granites also are available through the agency.

Mr. Grim and three employees operate the business. A. Russell Thomas has been with the firm for six years as office manager. Winston Faught has been with the firm 16 years. He specializes in raised letter carving, sandblasting floral designs and lettering.

Lewis Lucas has been with the firm eight years and specializes in sandblast carving and lettering. Mr. Faught and Mr. Lucas erect monuments in the cemeteries.

Mr. Grim does most of the designing. His wife helps on a part-time basis in the office.



## Polish Emigre Artist Gives Warsaw Ghetto Painting to FJA

A recent emigre from Poland, who started a new life in this country with the help of the Jewish Family Service, last week presented the Federation of Jewish Agencies with an original canvas depicting the Warsaw Ghetto uprising.

The work is done in heavy oils, metal and plastics, and has so much dimension that it is a combination sculpture and painting.

The artist, Jan Kirszbraum, shows the agony of the uprising—flames, ghetto fighters with rifles, and piles of faceless bodies—and he shows the hope for a better future—symbolized by the Torah being carried to safety above the destruction.

The painting was presented as part of the 28th anniversary of the Warsaw Ghetto uprising.

Kirszbraum left Poland in 1969 because the new resurgence of anti-Semitism, with which he had struggled all his life, was about to destroy his children's chances for education and success.

### Apartment in Northeast

Now, he works nightly at a shabby kitchen table in a small apartment in the Northeast, painting and sculpting sad faces in street scenes and at prayer, hoping for recognition as an artist in his new country.

"I have painted all my life," he says, in broken, but understandable English. "And always my subjects are Jewish. Once, in Poland, a non-Jew asked me why my paintings are so sad. I told him that all my life in the *galut* (exile) is sad—the sadness is in my life, and in the history of my people."

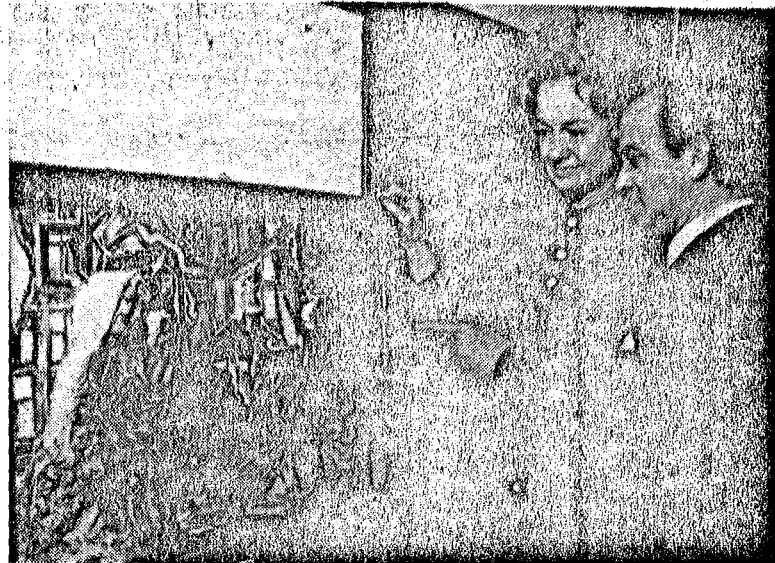
Kirszbraum's parents, aunts, uncles and cousins were killed in Nazi concentration camps. He and a younger sister, who lives in Israel, are the sole survivors.

Kirszbraum left Poland in 1968 with his wife, Channah, and his children, Elizabeth, now 20, and Jacob, 19.

### Aided by JFS

Through its resettlement program, Jewish Family Service received the family on its arrival in Philadelphia, helped it find its first apartment, provided it with bare essentials . . . dishes and silver, beds and a kitchen table and chairs . . . and even gave the family money for food in their first few weeks in Philadelphia.

This is part of a Jewish Fam-



Jan Kirszbraum, Polish-born artist who recently emigrated to this country, explains fine points of his work, "The Warsaw Ghetto Uprising," to Mrs. Nathan L. Edelstein, member of the art committee of the Federation of Jewish Agencies. The painting was presented recently to the Federation by Kirszbraum.

Americans, which helps newcomers until they can stand on their own feet. Funds for this program come from the Allied Jewish Appeal campaign.

"Jewish Family Service was like a mother and father to me," Kirszbraum said. "Whenever I needed someone to talk to, someone to help me with a problem, I went to my friends at Jewish Family Service."

Through Jewish Family Service, the Kirszbraums became members of Association for New Americans, a social group which provided them with friends, many of whom shared their experiences.

Less than two years after their arrival in this country, the Kirszbraum family is settled, happy and

full of wonders about the comparative lack of anti-Semitism in America.

"Here, we are not marked by our faces, or our names. In Poland, we were second-class citizens because we were Jewish," Kirszbraum said.

Kirszbraum works as a furniture refinisher, and paints after working hours. Someday he hopes to have a studio in which to paint and sculpt.

The children, whose chances of a higher education were being curtailed in Poland because of their Jewishness, are enrolled in college. Elizabeth is a part-time student at the University of Pennsylvania, and Jacob attends Community College of Philadelphia.



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*The Metropolitan Museum of Art*



*How to  
look at paintings*

A GUIDE FOR CHILDREN

BY ROBERTA M. PAINE







# Religion and Art

## An Analysis and Comparison

DR. ABRAHAM CRONBACH

**T**HIS paper will be concerned with the connection between religion and art. That interests called "religious" have enabled music, painting, sculpture, architecture, dramatics, and poetry to burgeon and to flourish is a historical commonplace. Within Judaism itself, ritual objects have always tended to become art objects. Jewish ceremonial paintings, designs, woodcarvings, and other ornamentations, not to mention ceremonial poetry and cantillation, fill a notable record. At the Hebrew Union College, the work of Dr. Landsberger and Dr. Werner and the artistic resources of our museum and our library are not to be ignored.

We do not maintain that religion and art are identical. The two fall apart as frequently as they coincide. The separation follows necessarily from the fact that the word "religion" serves a wide diversity of meanings. Perhaps "art" also carries a wide diversity of meanings. What one individual regards as art may be, to another, ugliness, grotesqueness, and distortion; just as one person's religion may be to an onlooker, stupidity, superstition, and cruelty.

We therefore do not assert that religion and art are synonymous. What we affirm is that art, in some senses of the term, intermingles with religion; but that, where the intermingling occurs, the extent of the intermingling is greater than we commonly suppose. While sacred music, painting, architecture, carving, and impressively conducted rituals exemplify art, so also do such religious properties as righteousness, God, and prayer represent art.

### Art's Contribution

Trusting the reader to gage correctly the applicability of our nomenclature, we hasten to observe that art demonstrates something of overwhelming importance. Art illustrates how the world comprises not only information but also inspiration, not only processes but also values, not only anticipations but also realizations. Science advises us what to expect. That which we call a fact is nothing but an expectation which is destined to be fulfilled, while an error is an expectation that the subsequent course of events contradicts. Art does not advise us what to expect. The satisfactions vouchsafed by art are not prospective satisfactions but attained satisfactions. While science points to a good which is to come, art embodies an immediate good.

The word "art," however, not only designates something. It also appraises something. Art, an immediate satisfaction, is also an exalted satisfaction, something that is "high" and not "low." It is a satisfaction which conforms with someone's standard. The gratifications of a drunkard or a drug fiend would hardly rank as art.

How shall we circumscribe religious art? Religious art may be unique by virtue of its biblical, theological, or ecclesiastical themes. It is additionally unique in its psychology. A factor of reverence, seriousness, weightiness obtains in religious art as it does not in other art. The May Musical Festival furnishes an illustration. Lovely and thrilling though the performances may be, and pronounced though the biblical or liturgical content of the songs presented, the art typified by the May Festival could hardly be labeled religious art. The reactions both of performers and of listeners lack the necessary element of reverence, seriousness, weightiness in a word, the element of worshipfulness. If art incorporates satisfactions that are high, religious art embodies satisfactions that are superlatively high, satisfactions rated by someone as "highest."

### Art In Conduct

With these considerations in view, may we not classify as art certain excellences of human conduct? If beauty can be fashioned out of stones, paints, and sounds, why not also out of human states of mind and human relationships? Is not love beauty? Is not friendship beauty? Do not these represent satisfactions and exalted satisfactions? Furthermore, is not the object of one's affections as indispensable and induplicable to one's self as any part of an artistic masterpiece is indispensable and induplicable to the whole? \* Righteousness would accordingly be not only a religious concept. It can also be an art concept.

Similarly, the experience of God. The experience of God can entail:

1. An immediate satisfaction.
2. An exalted satisfaction.
3. A consciousness of that which we have called the artistic in human relationships. God accompanies one's experiences of love, kindness, and fidelity. Just as every cherished human being is a personality, God is a personality. God is a father, a helper, a friend. He doth require to do justly, to love mercy, and to walk humbly.
4. Response to the beauties of nature. The sublimities of hills, rivers, forests, flowers, landscapes may also enter into the consciousness of God.
5. A use of language that is evaluative and not designative, dramatic and not descriptive, poetry rather than prose.

\*It might be worth inquiring whether the entire distinction between "higher" and "lower" may not ultimately root in the sacredness of human personality, "higher" being whatever glorifies personality and "lower" being whatever debases it.



it was said: "Thine eyes shall see the beauty." The God experience is an art

on this point has precipitated the theories of the ages. The capacity of language for evaluative purposes and not only designative purposes, having gone unnoticed, the word "God," in inspiration, has been handled as if it were information. The result has been the collision of art and science. If our experience of God is in the domain of art, there can be no conflict with science. Who has ever heard of a conflict between art and science? The contrast crudely assumed to exist between art and science is, in reality, a contrast between art with its immediacy, on the one hand, and information, on the other hand, the processes of which are more or less remote.

Essential is to grasp what art really betokens. If that, with art deleted, our understanding of the universe would be as badly impaired as if art were deleted. Most human activities range out from the essential to the superfluous. Most human thinking deals with processes with values. Lower interests are more explicit, higher interests are more implicit. All men need food; paintings can wait. Art, accordingly, suggests the superfluous, the merely ornamental, the decorative; some even equating art with deception as tantamount to atheism any doctrine of God within the compass of art.

### "Belief"

Men concede in practice what they deny. That art registers man's intimacy with the universe elude ordinary notice. Still, men profess belief in God, and that very "belief" can exhibit how far from artistic—the inspirational and not the informational, the realized and not the deferred, the high and not the "low," value and not process—can be the deepest needs. People do not "believe" in God; they want to "believe;" but something artistic, precisely what they want when "believing" in God.

And "God," as already intimated, functions in art as a designative term and (2) as a designative term; and the difference between the two is vast. "God," in a moment of religious inspiration, is anything but "God," in a theological disputation. The "believing" of the context is, by far, not the "believing" of the other. Undoubtedly the longing for God arises from the word's devotional bearing and hardly from its designative bearing. Hence of that longing is otherwise inexplicable. Only does the conception of God break down the barrier of information that only its inspirational function can explain its survival.

Attitude known as atheism consists not in information but in artistic purport to the thought of God, but in the conditioning which prevents the individual

from associating the word "God" with anything commendable. Some people have emerged from backgrounds in which ideas and usages presumed to be religious have stood at points of social conflict and elicited rebellion. These ideas and usages have characterized the group which those people have abandoned, and their repudiation has marked the group which those people have joined. Analogous are those among us who affix the word "Communist" to that which we loathe, and decline to append it to anything which we tolerate or commend, even though measures which we espouse may happen to be endorsed in the platform of the Communist party.

### The Essence of Atheism

Once an antipathy to the word "religion" has developed, the individual will notice its linkage only to the things which he finds objectionable. He will detect cases in which people who perform rituals exploit their employees. His observation will alight on whatever reasons may be discovered for branding religion "an opiate of the masses." His attention will fasten on those instances in which something called "religion" has been at odds with scientific astronomy, geology, biology, psychology, and biblical criticism. He will resist attaching the term to anything which pleases him. Kindred terms such as "God" and "prayer" will provoke similar feelings of negation and revulsion. And that is the essence of atheism. It is, by no means, atheism to recognize the non-informational character of religious phraseology. To the contrary, atheism invariably uses the word "God" in a designative manner, the disadvantages of such usage offering one of the readiest means by which religion can be discredited.

The same considerations apply to prayer—prayer, that is, of an exalted caliber. The beautified human relationships which we have already discussed are the medium within which such prayer crystallizes. For this reason alone, prayer would belong to the realm of art. Prayer of a lofty order has been called the dramatization of life's highest values. Dramatization in itself need not be a form of art. Dramatization occurs also in science and in every day life. Literally, the sun, through gravity, exerts no "pull," water is powerless to "seek" the lowest level, the white corpuscles of the blood do not "rush" to the point of danger, glue does not "hold" two pieces of wood together, nor does a state, on election night, "swing" from one party to another. Plainly, dramatization is not confined to the artistic. Dramatization becomes art if it touches not facts but values. Prayer, when a dramatization of life's highest values, thus enters the scope of art. Not only prayer, but many a religious meditation or declaration or description other than prayer dramatizes values and thereby embodies art.

In brief, when the beauty achieved by the universe assumes the form of sacred beauty, the result appears not only in music, sculpture, architecture, painting, and ritual, but also in beneficent conduct, in the thought of God, and in devout supplication.



JEWISH ART: FACT OR FICTION?

by

Dr. Joseph Gutmann, Curator  
Jewish Museum at HUC-JIR  
Cincinnati, Ohio

Reprinted from the  
CCAR JOURNAL  
April 1964

Commission on Synagogue Administration  
Union of American Hebrew Congregations  
838 Fifth Avenue New York 21, N.Y.



*Contemporary  
Development in  
American Synagogue Art*

By

**RABBI ALEXANDER S. KLINE**

In Collaboration With

**RABBI ABRAHAM I. REINISNER**

and

**RABBI EUGENE J. HILMAN**

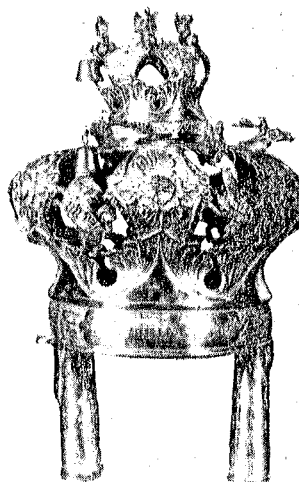
**REPORTING FOR JEWISH JOURNAL**  
ON BOSTON

**CONTEMPORARY JEWISH ARTISTS**  
IN AMERICA

**THE JEWISH ARTISTS OF AMERICA**



The Hebrew Union College-  
Jewish Institute of Religion  
**JEWISH MUSEUM**



**Jewish Art on Tour**



The Chapel of the Cincinnati School of Hebrew Union College-Jewish Institute of Religion honors Mr. and Mrs. S. H. Scheuer of New York, in recognition of their deep interest in the College-Institute.<sup>1</sup> It serves not only as a place of worship for faculty and students, but also as a workshop for developing rabbis. Each student during his tenure at the College is required to conduct the daily services for a week, and in his junior and senior year preach a sermon of his own composition. While the Chapel sermon, as well as the services themselves, must meet certain requirements as to length and external form, complete freedom of content is available to the student.

Although the Chapel sermon had been tape-recorded for a number of years, a closed-circuit television system was introduced in the fall of 1968, in order to enable the student preachers to watch and criticize their own performance. "Use of the video-tapes, reproducing every sound and motion of the young preachers, gives them the opportunity ~~therefor~~ for themselves their facks, mannerisms that should be changed, and 'pulpit fright' to be overcome."<sup>2</sup>

#### CHAPEL WINDOWS

#1 A gesso panel, paint upon plaster, is above the lowest portion of the first window on the right side of the Chapel. Designed by A. Raymond Katz, this panel illustrates the Book and a quill. In the background is the letter samech for Sefer ha-Sefarim (the Book of Books). Mr. Katz found a rich source of inspiration in the letters of the Hebrew alef-beth which he used dramatically in the renovation of the Chapel in 1949.<sup>3</sup>

The quotation on the window, under this panel  
"But the righteous shall live by his faith (Habakkuk 2:4)," carries the theme of the panel for the Book is a source of faith.

#2 At the top of this window, as with the five others, is ~~a Magen David~~ id. Its origin as a Jewish symbol is obscure. It has neither Biblical or Talmudic authority as a symbol, though it is found occasionally in early Jewish synagogues and graves.<sup>4</sup>



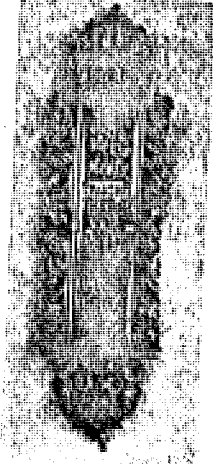
List of Holdings  
Topic: Art and Artists  
American Jewish Archives

VOLUME 1



Alphabetical List  
of Jewish Artists  
Encyclopedia Judaica



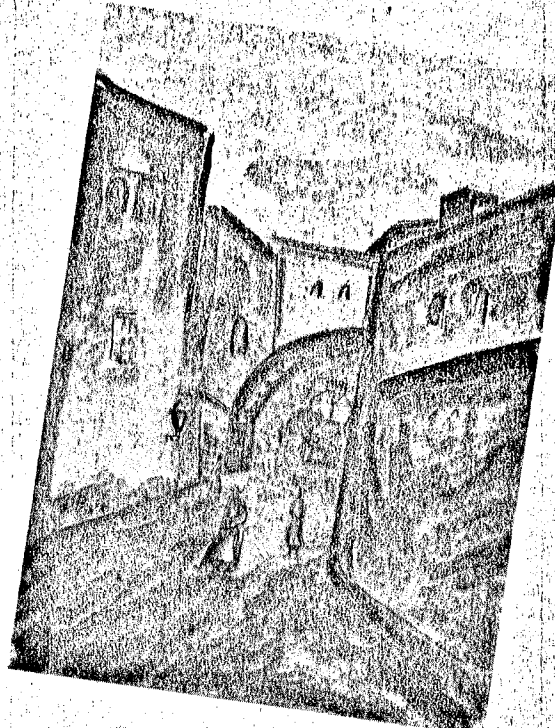


*The Synagogue,  
its Architecture, Art,  
and Ceremonial Objects*

# A COLLECTION OF SLIDES

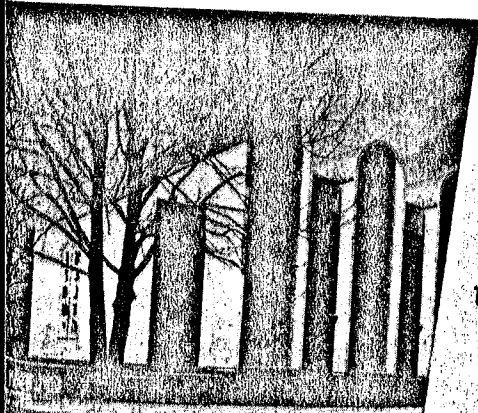
from the Synagogue Architectural Library  
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UAHC COMMISSION ON SYNAGOGUE ADAPTATION  
838 Fifth Avenue, New York, N.Y.



A Traveling Art Exhibit  
for  
Your  
Congregation

Union of American Hebrew Congregations





# Suggestions On How To Specify and Order Stained Glass Windows

*Prepared by the Stained Glass Association of America, a non-profit organization founded in 1913 to encourage the finest development of the ancient craft in contemporary America.*

## General Statement

As much as the stained glass craft is one of architecture's adjuncts, this Association favors the principle of architectural direction in the selection and purchase of stained glass.

The stained glass artist-craftsman sells ideas and concepts, not a standardized product. He must create designs and prepare sketches before a window can be made. These efforts require creative ability as well as technical knowledge and skill.

Therefore we believe that ideal conditions requiring mutual confidence and the best practical procedure will prevail when only one craftsman studies the problem with the architect and client. Should such craftsman fail to provide a satisfactory solution, we believe that he should withdraw, thus permitting another craftsman to cooperate with the client.

If the prospective client wishes proposals from more than one craftsman we urgently recommend the following procedure:

A personal discussion be held with each craftsman invited in order to determine the client's likes and dislikes, and to arrive at a general theme and style. If a special sketch is required, the artist will then be able to create the most appropriate design.

The client make known any budget restrictions. Any one of our members will gladly assist in setting up a practical budget.

The names of the craftsmen invited to make proposals be made known to all concerned.

Stained Glass is a general term covering all forms of glass used in a decorative manner, primarily for windows.

Work produced by American Craftsmen offer the following advantages:

***Personal attention  
Close supervision  
Complete responsibility.***

American stained glass craftsmen are intellectually and geographically in harmony with the architects and buildings for which they produce. They may conveniently visit the construction site to personally study the problem and later to supervise installation. Having an intimate knowledge of architectural trends, new materials, local climatic conditions, and American cultural standards they are better able to provide the most appropriate interpretation of the client's needs.

Consultation between architect, client and craftsman should begin before the blueprints reach their final stage. Early cooperation will assure better stained glass design, a more beautiful interior, and save money.

## The Contract

For the most successful collaboration between craftsman, architect and client the Stained Glass Association of America believes that the stained glass should be separated from the General Contract, either completely or on an allowance basis. The General Contract might contain a specification as follows: "The contractor will allow \$\_\_\_\_\_ for stained glass windows as indicated on plans; the sub-contractor for this work to be selected by the architect and/or owner."



stained glass  
association  
of america



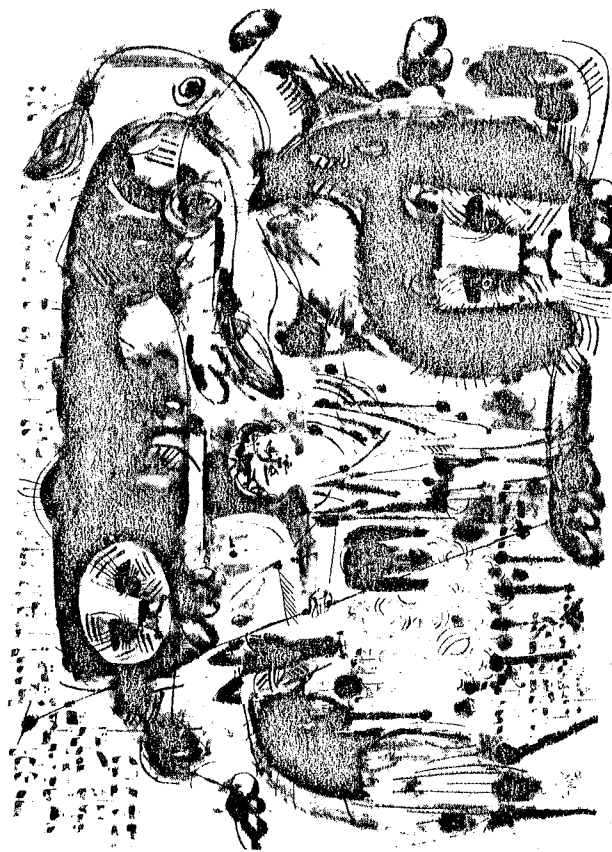
Craftsmen  
of Merit



# STARK

TEHILLA WALDINGER





*Isaiah's Vision of Peace*  
Shmuel KATZ

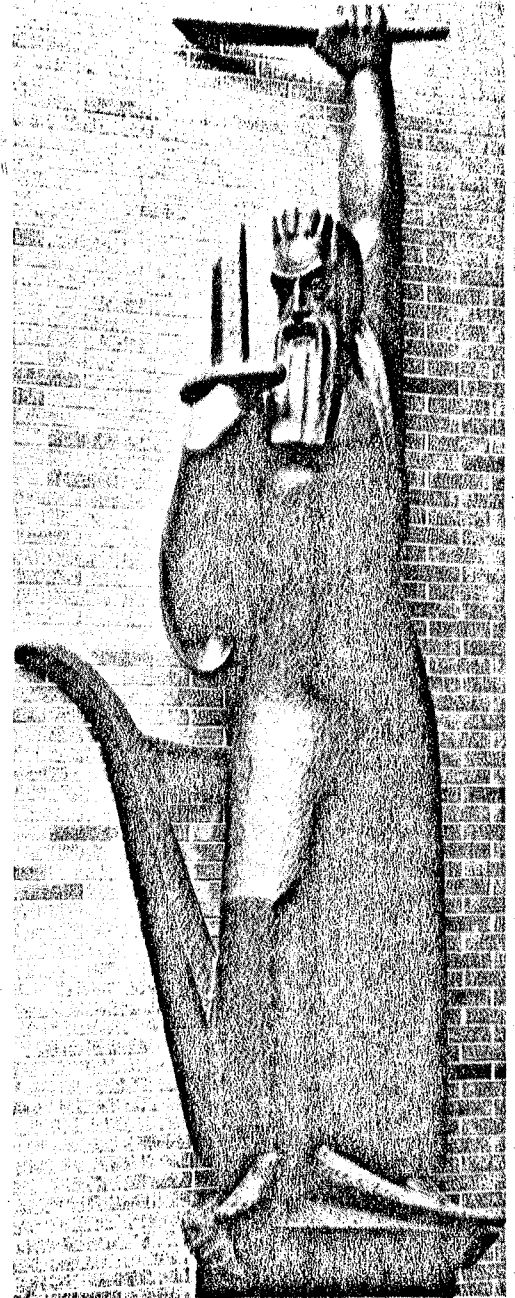
ink

# israeli art



*"...they shall beat their swords  
into plowshares, and their spears  
into pruning hooks; nation shall  
not lift up sword against nation,  
neither shall they learn war any  
more."*

*Isaiah 2,4*



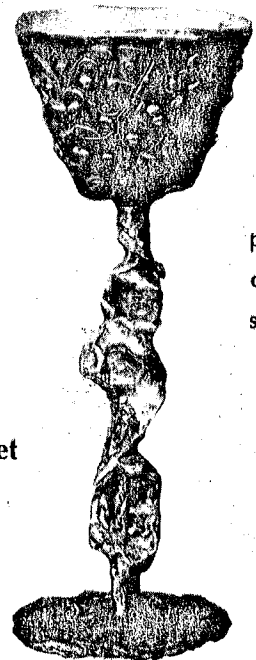


**"the prophet"**  
bronze



*Howe Jecher*

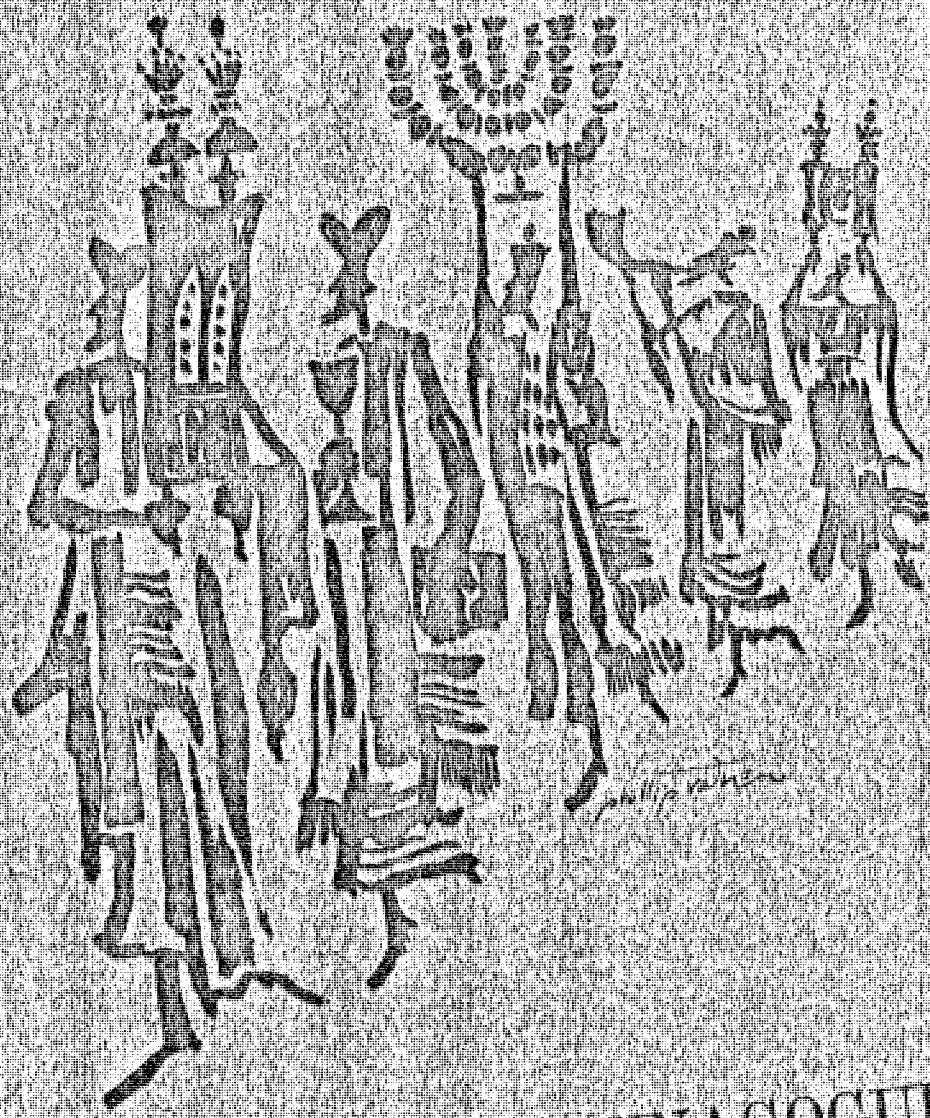
**sculptress  
silversmith  
creator of  
liturgical objects**  
for synagogue & home



pessach  
cup,  
silver

**studio:**  
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# THE CRAFT OF SYNAGOGUE



# JEWISH CEREMONIAL TEXTILES

by Ina Golub

*“And thou shalt make  
a veil of blue, purple, and scarlet,  
and fine, twined linen,  
the work of the weaver in colors.”*

*...Exodus 26:31*



ART AUCTIONS  
as arranged by  
EMERGING ARTS GALLERY  
New York City

Reproduced by  
Commission on Synagogue Administration  
Union of American Hebrew Congregations  
838 Fifth Avenue  
New York, N. Y. 10021  
August 1969



THE  
ORGANIZATION  
OF A  
TEMPLE MUSEUM

A Manual

by

RABBI MORRIS W. GRAFF

TEMPLE ISRAEL OF GREATER MIAMI

MIAMI, FLORIDA

Commission on Synagogue Administration  
Union of American Hebrew Congregations  
838 - 5th Avenue New York, N.Y. 10021

September 1969

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ACCREDITED LIST OF  
SYNAGOGUE ARTISTS AND CRAFTSMEN  
of the  
UNION OF AMERICAN HEBREW CONGREGATIONS

Commission on Synagogue Administration  
Union of American Hebrew Congregations  
838 Fifth Avenue  
New York, N. Y. 10021

January 1970



Architects Advisory Panel  
of the  
Union of American Hebrew Congregations  
838 Fifth Avenue New York 21, N. Y.

What It Is

The Architects Advisory Panel is a voluntary association of architectural firms who have built synagogues and are vitally interested in advancing the standards of synagogue architecture and in assisting our congregations in the erection of worthy structures. More than forty architectural firms are associated with the Panel.

What It Does

Members of the Panel make themselves available on a volunteer, uncompensated basis for consultation with congregations, building committees, other architects. These consultations, available to all synagogues, include:

1. Site inspection and evaluation before purchase.
2. On the spot consultation to aid in developing and planning a building program.
3. Evaluation of plans for the building committee at schematic and design development stage after correspondence with project architect.
4. Consultation in the offices of the Panel member at any stage of planning and building with architect and building committee.

What It Does NOT Do

The Architects Advisory Panel does not replace the individually engaged architect in any way. The members of the Panel do not, under any circumstances, design synagogues or any part thereof in their capacities as Panel members. Until the individual congregation has chosen its architect, members of the Panel are eligible to be candidates. Consultation with a member of the Panel, however, does not obligate the congregation in any way to select the Panel member as its architect. Members of the Panel will not draw plans speculatively for any congregation. They may, if they wish, participate in competitive contests for contracts if those competitions are conducted under the regulations of the American Institute of Architects.

What It Costs

The services of the Panel are available to all congregations at no cost except as follows:

1. Each congregation which uses the services of the panel is asked to make a one-time contribution of \$50.00 to aid in the maintenance of the Synagogue Architectural Library of the Union of American Hebrew Congregations. Regardless of the number or nature of consultations, this contribution is requested only once.



CIRCULATING EXHIBITIONS  
1970-71

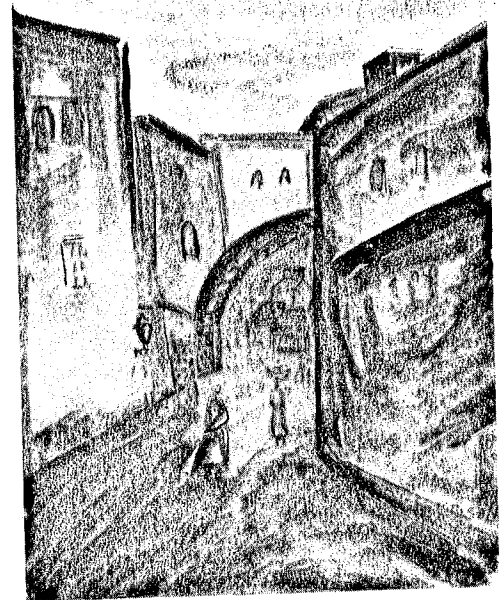
375



THE JEWISH MUSEUM



THE ARTISTS  
and Their Work



A COMMENTARY and price list on the  
Traveling Art Exhibit of the

UNION OF AMERICAN  
HEBREW CONGREGATIONS

**274759**