

*Treasures of the Jewish Family*

in

*The Efraim and Marian Rosenzweig  
Judaica and Hebraica Museum*

Introduction by Abram Kanof

Text and Catalog Notes by Lenora Ucko



*From somber shadows cast by darkened walls  
In isolated nooks or by the stove,  
From distant Jews, like shades from eras past,  
Yea, Jews who bore the weighty Galuth yoke,  
Alas, tho' lowly, trivial to alien eyes,  
These precious gems will tell us even now  
That our feet tread the edge of their life's breath  
That our eyes view the treasures of their soul*

*Adapted from Ch. N. Bialik*

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The Rosenzweig Museum  
Judea Reform Congregation 2115 Cornwallis Road Durham, NC 27705

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## *The Rosenzweig Museum*

The Efraim and Marian Rosenzweig Judaica and Hebraica Museum is housed in the original sanctuary of Judea Reform Congregation. Rabbi Efraim Rosenzweig officiated in this room for 14 years, from 1962 when the building first opened until his retirement in 1976. In 1991, as Rabbi Emeritus, he donated the major portion of the Judaica and Hebraica collection he and his wife, the late Marian Rosenzweig, had gathered during a lifetime of travel and selective purchasing. Their collection formed the beginning of the Rosenzweig Museum.

Rabbi Rosenzweig expressed the hope that others would become sensitive to the beauty of Jewish artifacts and be inspired to collect in their own right. His vision has come to pass. Through his efforts, our community is much more aware of the influences and subtleties of Jewish culture. Since its opening in 1992, when it was known as the Rosenzweig Exhibit, the collection has grown into The Rosenzweig Museum with the help of many generous people. Some donated previously unrecognized treasures stored away in their own homes; others returned from trips with important additions to our collection; and still others made significant financial contributions to the Museum Fund. A number of items have been given to celebrate *simchas* (happy events) and special milestones in people's lives.

We are grateful to Rabbi Rosenzweig for his artistic judgment, his personal dedication, and his inspiration; and we are indebted to him and his late wife, Marian, for The Rosenzweig Museum.

## **INTRODUCTION**

# *Judaism and Art*

by Abram Kanof

Judaism, like most religions, has since the earliest times been a stimulus for the creation of art. The Second Commandment did not, despite rigid rabbinical interpretation and contrary to widespread belief, inhibit art among Jews. It did prohibit art, especially sculpture, but only for the purposes of idolatry.

This exhibit contains representative objects mainly for home ritual and some for synagogue worship. They have been selected to demonstrate the variability of artistic expression in religious observance. Their time of origin covers the last four centuries, and their place of origin is universal. The artists or crafts people are for the most part unknown, but the simple folk artisan as well as the sophisticated Christian craft worker of Frankfurt am Main are represented. To make meaning intelligible, there is emphasis on the ceremonies in which these objects are used.

If Jewish art may be defined as art with a Jewish purpose, then art used in ritual is its truest form. Ceremony enjoys a special place in Judaism. For the Jewish people, ceremony pervades the entire daily routine; there is no separation between religious and secular life. Because so many ceremonials are performed at home, broad license has been permitted in the design of the objects used in the rituals. Unhappily, not many of these objects have survived from before the seventeenth century. The uncertainties of Jewish life and forced mobility due to unpredictable changes in political and religious conditions did not favor their survival. Books fared better. Between ceremonial objects and books, Jews chose to pack the latter.

This exhibit is a bit of living history. The many countries from which the objects have originated provide a summary of the dispersion suffered by their original owners. The design of Jewish objects reflects two forces: the uniformity derived from prescribed religious use and indigenous tradition, and the various international artistic influences. What are today called *traditional* forms of Jewish ceremonial objects reflect the Gothic and Baroque periods. Gothic art had its origins in the twelfth century, and Baroque in the seventeenth and eighteenth centuries. Both styles affected Christian and Jewish artistic creativity.

In addition to these international influences, there are also national and, because of frequent moves, often multi-national modifications. From Poland come fanciful figures of people or beasts; from the Middle East, fruit and flower shapes; from England, chaste, rectangular, compartmented boxes. There are even regional differences in a favorite Jewish silver technique: the filigree from Galicia and Germany tends to be coarse and composed of thick coils; Viennese work is very fine with feathery filaments; Italian filigree resembles the Viennese, but the patterns are more intricate and varied. Yemenite examples may show a

complex filigree design but no figures, in accordance with Moslem iconoclasm, while Persian and Moroccan pieces will be replete with arches and cut out birds.

The two main themes in Jewish decoration are biblical history and hope for the messianic age. Of hope for the messianic return, the sacral objects in the Jerusalem Temple and representations of the temple itself are most important. A third group of popular motifs include: the palm branch, the zodiac, emblems of the twelve tribes, the lion, eagle, and other birds and beasts. The six-pointed star, while ubiquitous today, does not predate the seventeenth century as a Jewish symbol, nor does it have authentic roots in Jewish tradition.

The fascination with light is recorded in the earliest literature. For Jews light has a special significance. The ceremonial kindling of candles initiates and also marks the end of the Sabbath. It signals the start of all holidays and festivals and is the predominant feature of all eight days of Hanukah. It is this reverence for light, and the memory of the large temple lights, that has made the seven-branched menorah the most revered symbol of Judaism and her candlesticks the most precious possession of the Jewish housewife.

## DESCRIPTIVE TEXT AND CATALOG NOTES BY LENORA UCKO

### *Women and Jewish Art*

"The most important aspect of Jewish ceremonial is that it is predominantly observed in the home rather than in the synagogue"<sup>1</sup> In this important aspect of Judaism, women have made significant contributions.

Women's domain includes artistic creation, craft work, culinary accomplishments, home decoration, personal adornment, and children's nurturance and education. Women prevail in these areas in addition to their participation in home and synagogue prayer, Sabbath and holiday observance, and the fulfillment of expected commandments.

Our exhibit honors Jewish women who over the centuries made the home a *Jewish home* through the work of their hands and minds. Many items on display were a constant reminder to their families, and now are to us, of the importance of Judaism in the sway of daily life.

In Jewish homes, even the most mundane items could take on a Judaic dimension. Note the two towels (# 14 and # 87) each of ordinary fabric, printed with historical and biblical information. Two challah/matzoh covers (# 82 and # 89) are of more elegant material, one of silk and the other of fine cotton. In each case, one of the objects dates from 19th century America and the other from modern day Israel. Jewish women embroidering and using decorated towels, challah and matzoh covers are found the world over.

Although both European women and men were prominent in the field of embroidery in the Middle Ages, in recent centuries this art became the province of women. An example is a Slovakian Jewish woman's decoratively embroidered and couched white wedding apron and kerchief (# 18). *Couching* (attaching ornamentation of heavy gold and silver thread by careful underside stitching) was brought to 19th century central European Jewish artisans by a young man who had escaped from Russia. Women soon incorporated this practice into their home artistry, as in these wedding pieces.

<sup>1</sup> Abram Kanof, *Jewish Ceremonial Art and Religious Observance* NY: Harry N. Abrams, 1979. 11.



Women's jewelry, sometimes made by men, sometimes by women, and not always by Jews, has contained Jewish motifs since ancient times. Wearing jewelry had its origin in amulets to ward off evil and disease. In earlier times, women and children were regarded as more susceptible than men, and therefore more needful of these items. Women became the major wearers in ancient and modern times, first for protection and then for decorative purposes. Both amulets and jewelry with Jewish themes continue to be made and worn mainly by women, providing a visual testament to the teaching and meaning of Judaism. Several pieces dating from earlier times as well as from the modern era are on display (#s 27, 31, 33). The work of artist, Mary Ann Scherr of Raleigh, is especially noteworthy for the imaginative treatment of Jewish symbols in women's jewelry (# 32).

Modern Judaic art and interpretation is also exemplified by the tribute to the biblical matriarch, Leah (# 34), done in the art of paper-cutting by Durham artist, Galia Goodman. Leah is honored as the founding mother of Israel (having borne 6 sons, from whose subsequent tribes the major population of Judaism descended), and in recognition of Leah's perseverance despite the disdain she suffered from Jacob, her husband.

Although books have historically been thought of as largely the province of men, Jewish women have long been concerned with the written word. The book, *Tz'ena Ure'ena* (# 91), first published in Prague in 1609, contains Yiddish translations of biblical and talmudic passages, commentaries, *midrashim* (stories), and prayers, some written by women and some by men. Hebrew having been generally denied to them, European Jewish women used this Yiddish book for centuries as a major source of religious observance and education. The Reform Haggadah (# 66) published in 1907 in English contains a prayer to be recited by the mother of the home. As the marginal pencil markings indicate, the women of the family using this Haggadah were largely responsible for conducting the Seder.

Among the medals of the Kanof exhibit, although individual women (with the exception of Anne Frank) are not singled out for recognition, still medals honoring the contributions of two major women's organizations, Hadassah and WIZO (Women's International Zionist Organization), are of especial artistic merit, as is the tribute to the Bat Mitzvah ritual for young Jewish women (# 93).



## *Art and Jewish Holidays*

Holiday home celebrations have offered an opportunity for artistic creation throughout the ages. Items used in ritual observance were made for and by Jewish families living at different times and in different locations, and resulting variations in artistic style are clearly apparent.

*Chanukah*, the winter holiday commemorating the first struggle for religious freedom in recorded history, is celebrated in Jewish homes by the nightly lighting of candles for eight days. In olden times, *chanukiyahs* (holders in which flames were kindled), were generally made of brass or copper, and oil was used for creating the lights. *Chanukiyahs* were placed on the ground outdoors in front of each entrance to the dwelling for passers-by to see and remember the second century BCE Maccabean defense of Judaism against the Greeks. When religious persecution became intense, Jewish families would not call attention to themselves, and the *Chanukah* lights were brought indoors and hung on the wall. As the Jewish community began to prosper in the 19th and 20th centuries, *chanukiyahs* made of silver and gold were used indoors for ritual purposes and during the year for home decoration as well. Today *chanukiyahs* are made of various materials and designs, including wood and pottery, some made solely as artistic creations. On the *chanukiyah* wall these different kinds of *chanukiyahs* are represented. Many are of brass with receptacles for holding oil; some have holes at the top for hanging on a nail on the wall; more recent ones are of silver; and one is of pottery for decorative purposes only (# 3). Different artistic styles include the use of birds and keyhole arches typical of both Arabic and Jewish designs in North Africa and the Middle East, lions often found in Polish and Russian work, and simple copper or brass folk art creations of western Europe. The *dreidel* is a spinning top, which children have played with through the ages during *chanukah*. It has over the years been made out of stone, wood, metal, plastic, and many other materials. The one on display is of lead crystal fashioned as an artistic creation (# 13).

The *haggadah* is used at the Seder service to tell the story of *pesach* (Passover). Written not so much for pious scholars as for families, the book has special appeal for children. *Haggadahs* are often decorated with festive, lighthearted and humorous pictures. The *haggadah* has appeared in thousands of editions over the centuries, yet its origin is lost in antiquity. The Sarajevo *Haggadah*, of which a facsimile is on display (# 57), is one of the most famous and valuable, and dates from 14th century Spain. It was sold to the State Museum in Sarajevo in the late 19th century by impoverished descendants of Jews expelled from Spain in 1492, and was buried in the mountains of Bosnia during World War II to save it from Nazi seizure. The Ben Shahn *Haggadah* (# 67) is well known for its distinctive art work. The Loewy and Guens *Haggadah* (# 53) has been published in many languages with pictures that seem to resemble modern comic strips. The one on display is a Hebrew-English edition dating from the early 20th century, and is open to illustrations of the well-known Passover song, *Chad Gadyo* (One Only Kid). Note the small display piece of the "only kid" made by Rabbi Rosenzweig (# 54).

The holiday of *purim* is represented by a facsimile of the Budapest *Megillah*, the scroll containing the story of Esther (# 22). The original was done in Italy in the 18th Century, and is held at the Library of the Academy of Sciences in Budapest, Hungary. Note the ornate decorations, numerous illustrations of the story, cherubs, muses, and extensive use of columns, and flowers. *Megillahs* can also be unpretentious, small, unadorned scrolls, as the accompanying one illustrates (# 23).

The holiday of *succot* honors the harvest season, at which time the symbols of *lulov* (myrtle branch) and *etrog* (a citrus fruit) are ritually blessed. On display are two wooden *etrog* boxes, for holding the *etrog*, both made in Israel in recent times. One is hand-painted by an Israeli artist in Jerusalem, and has a window through which the *etrog* is visible (# 62). The other is of carved wood, brought back from Israel by the grandfather of actor and singer, Al Jolson (# 58).

The most important holiday in the Jewish year occurs at the end of each week, the Sabbath. Central to home observance is the lighting of candles, generally by the woman of the house, to begin the holiday. Sabbath lights have been kindled since ancient times in many different forms. In earlier times, oil was used for the flame. In many homes two lights are lit; in some, one for each person in the family; in others, a candelabra of three or more lights is used. Like *chanukiyahs*, these holders have been made out of stone, brass, copper, earthenware, and in more recent times out of silver and gold. The candlesticks on display (# 85) are of mahogany wood and made in the Dominican Republic. They were bought in that country in 1940 by Henry Ucko, his first purchase after fleeing Nazi persecution.

Other symbols of Sabbath observance include the small model pitcher and basin for ritual washing of the hands (# 88), and the spice boxes used at the *havdallah* ceremony at the end of the Sabbath day. The spice box of carved ivory (# 19) is a rare item. Most spice boxes, including several on display, are of brass or silver.

# The Bible

(This section was written by Rabbi John Friedman.)

The Bible, the holiest book in Judaism, was given to Moses on Mt. Sinai after the exodus from Egypt. On display are two representations of Moses carrying the Tablets (#s 37 and 100), and two of Moses in other biblical scenes (#s 39 and 101).

The Bible is displayed in several editions. The classic representation of biblical text in Jewish tradition combines the text itself with commentary and translation. *Mikraot Gadolot*, or Rabbinic Bibles as these works are called, enable a reader to study a verse of Torah, Prophets, or Writings together with the traditional aids. Virtually all such works include the commentary of Rashi, the traditional acronym for the name of Rabbi Schlomo ben Yitzchak of the French city of Troyes. Together with his commentaries on the Mishnah and Talmud, Rashi's commentary on the Bible is indispensable for the serious student of the Hebrew text.

Three different versions of *Mikraot Gadolot* are displayed. One was published in Vienna about the end of the 19th century (# 79) and contains Rashi together with the Aramaic translation by Onkolous. A second, published in Budapest in 1918 (# 78), gives the student a translation of the biblical text in German, as well as a German translation of the Rashi commentary. The third was published in London in 1930 (# 80), and provides an English translation of the Rashi, an English translation of the Bible text, together with Onkolous' traditional Aramaic rendering of the text. In addition, a Bible published in Amsterdam in 1661 contains only the Hebrew text with no commentaries or translation (# 75). All volumes are open to the beginning of the Ten Commandments, Exodus 20:1 for comparison.

Two works on Jewish law are also on display, the *Mishnah* (# 76) and a volume from the *Shulchan Aruch* (# 77). The *Mishnah* is the central work of the Talmud. It was compiled in the year 200 of the Common Era by Rabbi Judah haNasi and is the centerpiece of all further Jewish legal work. The edition displayed was printed in 1661. The *Mishnah* itself is printed in the center of the page. Note that the commentary closest to the binding of each page is by Rashi, again.

The *Shulchan Aruch* was compiled by Joseph ben Ephraim Karo in Palestine in the 16th century. The work is a restatement of rabbinic law based on three previous codifications of which Maimonides's *Mishnah Torah* was the most influential. The *Shulchan Aruch* remains the most important code of rabbinic law for traditional Jews to this day. The volume displayed is turned to the laws concerning the writing of a Torah scroll.

## *Kanof Exhibit of Israeli Commemorative Medals*

Israeli Commemorative Medals (officially known as State Medals of Israel) were first issued in 1958 to commemorate the Tenth Anniversary of the founding of the Jewish State. They continued to be struck in gold, silver, and bronze for two major purposes: to commemorate historical or outstanding events and to honor the participants of international congresses, festivals, and competitions. The medals in the Kanof Exhibit represent these categories, and have been struck in either bronze or silver. They date from the late 1950's into the 1970's.

Israeli medals, like Israeli coins, are unique for their wealth of artistically designed decorative emblems. On the medals in our display are engravings of ancient coins and edifices; ancient and modern ships; direct quotes from the Bible; historic places in Jewish history; ancient and modern architecture; birds and other animals; a wide variety of flowers and plants; peace symbols; and holocaust memorials.

The medals are displayed in six major groups: Israeli history (# 97), Israeli cities (#96), Holocaust memorials (# 95), Peace medals (#94), people (# 93), and culture (# 92). Some of the more unique items are the Peace medal struck in honor of Anwar Sadat's visit to Jerusalem, with inscriptions in English, Hebrew and Arabic; the Terra Sancta medal issued in honor of the visit of Pope Paul VI, and carrying inscriptions in English, French, Hebrew, and Latin; a commemoration of the heroes of the Warsaw Ghetto uprising; a medal with a map of the post-World War II sea routes of illegal immigration to Palestine and honoring those who risked their lives to save European Jews; and tributes to conferences held in Israel on the Bible, the harp, chess, drama, and other festivals. The international character and ancient roots of the State of Israel and its inhabitants are dramatized in this collection.

In addition to the six groupings on the Kanof Exhibit table, a few individual medals are placed among other exhibits in the Museum.



## CATALOG NOTES

(Where not otherwise specified,  
the donor is Rabbi Efraim Rosenzweig.)

1. **Chanukiyah** - Brass. 19th Century probably Dutch. Donated by Rabbi Rosenzweig.
2. **Chanukiyah** - Brass. Common pattern, birds and archways. From North Africa or the Middle East. Donated by Rabbi Rosenzweig.
3. **Chanukiyah** - White pottery. 20th Century. Made by artist Miriam Alouf. Donated by Roslyn and Monroe Braun in honor of Rabbi Rosenzweig.
4. **Chanukiyah** - Brass. Large, with eagle decoration. Probably German, 19th century. Donated by Rabbi David Wice.
5. **Chanukiyah** - Brass. Common pattern, birds and archway. Found in a market in Acco, Israel and donated by Rabbi Rosenzweig.
6. **Chanukiyah** - Silver, with star of David. Swept up by the Germans during the Holocaust and recovered by the Allies after World War II. Found in Canada and donated by Rabbi Rosenzweig.
7. **Menorah** - Copper. Seven-branched for use on Shabbat. Probably Dutch. Unusual piece of folk art. Donated by Rabbi Rosenzweig.
8. **Chanukiyah** - Brass. Probably from Eastern Europe. Donated by Rabbi Rosenzweig.
9. **Chanukiyah** - Silver, with Lions of Judah. Found at a street fair in Cracow, Poland and donated by Gloria and Gene Silber.
10. **Chanukiyah** - Brass with lettering on the front, "Shak Ti Salonikien." Originally from Salonika, Greece. Found in Italy. Donated by Rabbi Rosenzweig.
11. **La Madre de los Macabeos (The Mother of the Maccabees)** - Gustave Dore engraved illustration for the *Book of the Maccabees*. Signed by the artist and by J. Huyao, the engraver. Late 19th century. Title in Spanish. Found in Mexico. Donated by Malvina and Sidney Markman.
12. **Matatias llama a las armas a los judios refugiados en las montañas (Mattathias calls to arms the Jews who had taken refuge in the mountains)** - Gustave Dore engraved illustration for the *Book of the Maccabees*. Signed by the artist and L. Dumont, the engraver. Late 19th century. Title in Spanish. Found in Mexico. Donated by Malvina and Sidney Markman.
13. **Dreidel** - Lead crystal. Modern artistic rendition. Donated by Lenora and Henry Ucko in honor of Joshua Friedman's Bar Mitzvah, October 1994.

**14. Seder Towel** (on the wall above the case) - Printed text and illustrations on unbleached muslin. Belonged to Rabbi Max Samfield of Memphis, Tennessee in the late 19th Century. The printed material contains text and illustration from a Passover *Haggadah*. The publisher's name is in the lower right and the designer's name in the lower left of the towel. The photograph of the towel hanging next to it provides a clear image of both text and pictures. Found and donated by grandson, Max Samfield and Isabel Samfield.

**15. Song of Songs** - 1973 Edition with illustrations by Robert Graves. Donated by Rabbi Rosenzweig. The book is opened to the first verses and the first illustration. Compare with #17, an edition from 1929 Palestine, with a different translation and a different type of illustration.

**16. Decorative Metal Plate.** Copper plate with silver wash. With engraved female figure, flowers, and birds. Probably from Persia late 19th century. Donated by Rabbi Rosenzweig. An example of Jewish craft work. The artisan's name, Abram Russo, is incised in Hebrew on the back of the plate.

**17. Songs of Solomon** - Also known as *The Song of Songs*. Published in Palestine 1929. Illustrations done by artist, Zeev Raban of the Bezalel Art Institute. Tooled leather binding. Art work printed by Editions Artistiques de Paris. Donated by Malvina and Sidney Markman. Compare text and illustration with #15.

**18. Jewish Bride's Apron and Kerchief** - Embroidered and couched decoration on white rayon. 20th century. Found in an antique shop in Kosice, Slovakia and donated by Marianna Furedi.

**19. Spice Box** - Ivory and silver filigree. Very rare item. One like it may be found in the Jewish Museum in Vienna. Donated by Rabbi Rosenzweig.

**20. Ketubah** - Facsimile of an Italian marriage contract. Note similarity of decorative design to the border of the wedding apron and kerchief (#18). Book of facsimile *ketubahs* donated by Rabbi Rosenzweig.

**21. Spice Box** - Silver. Probably from Germany. Donated by Rabbi Rosenzweig.

**22. Budapest Megillah** - in Hebrew. Facsimile of a mid-18th century hand-written and hand-painted scroll from northern Italy, telling the story of Esther. The original is in the Library of the Academy of Sciences in Budapest. The scroll is lavishly decorated with gateways and pillars, text illustrations, allegorical figures and ornamental motifs.

**23. Simple Hand-written Megillah** - Old, worn, unadorned *megillah*. Probably from early 20th century Europe. Donated by Rabbi Rosenzweig.

**24. Torah Pointer** - Wood. Handmade folk art. Northern Greece. Date unknown. Donated by Elizabeth Gervais-Gruen in honor of Joshua and Abigail Friedman.

**25. Torah Pointer and Chain.** - Silver. Recovered from the Nazis after World War II. Found in Canada and donated by Rabbi Rosenzweig.

**26. Nuptial Belt** - Silver. 19th century Germany. One of a set of 3 wedding belts, one worn by the bride, one by the groom, and one to hook them together after the wedding ceremony. May also have been used on a *kittel* (white robe) worn by men on Yom Kippur. Kept in the family for generations. Donated by Mrs. Ursula Green of Fayetteville, NC.

**27. Amulets, pin and belt buckle** - Silver. The amulets were worn by Jewish women for protection and good luck. Amulets contain a Hebrew prayer on the back, petitioning God for health and an easy childbirth. The belt buckle has Hebrew initials from one of the psalms. Found in Israel and donated by Rabbi Rosenzweig. Pin contains a tribute to Hadassah in Hebrew, and was purchased in Florida with museum funds.

**28. Women's Decorative Writing Pen** - Sterling silver decorated with menorahs and flowers. Made in Israel at the Bezalel Institute probably in 1970's. Example of Israeli craft work. Bought in Florida with museum funds.

**29. Chanukah Medallion** - Gold. Made in Israel. 20th century. Donated by Gloria Silber.

**30. Silver Medal Plaque** - Collection of silver medals from Israel. Includes tributes to Ben Gurion, Herzl, Weizman, Anne Frank, Jabotinsky, and a Peace medal. Donated by Anne and Sam Marks.

**31. Miniature Torah Ark** - Gold filigree with pearls and semi-precious stones. Contains hand scribed text of the Ten Commandments on parchment which can be scrolled on the gold pins. Made in Israel probably in the 1950's. Given by a generous anonymous donor.

**32. Hand Made Women's Jewelry** - Gold. Four pendants and three pins. The pendants are: Burning Bush; Mitzvah; Star of David; Hamsa (hand). The pins are: Temple in Jerusalem; Relief Map of Jerusalem; Chai. Created by artist Mary Ann Scherr of Raleigh and donated by the artist.

**33. Star of David** - Gold. Pendant, woman's jewelry. Handmade. Artist, date, and place unknown. Bought with museum funds in Florida.

**34. Leah Picture** - Original papercut, tribute to the Matriarch Leah. Created by artist Galia Goodman. Purchased from the artist with museum funds.

**35. Hanging Shabbes Laempl** - Brass. This Laempl, used to provide light for the Sabbath, is probably from central Europe, late 19th century. Found in Springfield, Illinois and donated by Rabbi Rosenzweig.

**36. The High Priest Receiving a Sacrificial Offering** - Photographic enlargement of engraving in the French volume, *Antiquez Judaïques*, a book about Jewish tradition from an appreciative Christian perspective. Bought with museum funds.

**37. Moses Carrying the Tablets and Finding the Golden Calf** - Folk art wall plaque made from metal slag. Mid-20th century. United States. On loan from Roslyn and Monroe Braun.



- 38. Chanukiyah.** Brass. Chai motif. Created and donated by artist Samuel Scherr of Raleigh.
- 39. Mezuzah-Moses at Amelek** - Metal. Designed by artist Yaacov Heller of Miami, FL. Donated by Florence Gerber in honor of her brother, Rabbi Efraim Rosenzweig.
- 40. Tsedakah Box** - Silver with gold. Artistic rendition of a charity collection box, created by an Israeli artist. Donated by Roselyn Gurlitz in honor of Carey Gurlitz.
- 41. Mezuzah** - gold and silver. Created by Israeli artist Frank Meisler. Donated by Roslyn and Monroe Braun in honor of Sylvia and Seymour Mutnick's Fiftieth Wedding Anniversary.
- 42. Kiddush Cup** - Silver. Belonged to Monroe Braun's father and now used by Monroe Braun on Passover. On loan from Roslyn and Monroe Braun.
- 43. Israeli Medal** - Bronze. In honor of Israel's Tenth Anniversary and B'nai Brith. Part of Kanof Exhibit.
- 44. Haggadah** - English-Hebrew. Published by the Rabbinical Assembly 1979. Note the joyous musicians and dancers on the cover with floral background.
- 45. Israeli Medal** - Bronze. For International Trade Fair. Note symbols of winged animal and parts of machines and plants. Part of Kanof Exhibit.
- 46. Kiddush Cup** - Silver. Engraved designs and the word "Rav." Belonged to Monroe Braun's grandfather. Donated by Roslyn and Monroe Braun.
- 47. Scribe's Portable Pen and Inkwell Set** - Brass. Middle East. Probably early 19th century. Decorated with birds, flowers, an Arabic proverb, and Hebrew initials on the inkwell. Bought in Myrtle Beach, SC with museum funds.
- 48. Gershon Kohen Haggadah** - Copy of Hebrew with English translation of printed *haggadah*, Prague 1527. Note type of woodcuts used throughout the book.
- 49. Baron Guenzburg Haggadah** - Copy in Hebrew of first printed edition of an illustrated manuscript in 1725. Note faces marked in the *shin*.
- 50. Washington Haggadah** - Hebrew. Facsimile page from the first printed edition of an illuminated *haggadah* manuscript. The original was completed in 1470, probably in Italy. and now housed at the U.S. Library of Congress. Note pictures showing the baking of matzo's.
- 51. Haggadah** - Hebrew-English. Published by Labor Zionist Alliance of Chicago 1988. Note identifications of items for the seder plate and spring flower decorations for Passover.
- 52. Haggadah of Passover** - Hebrew-English. New York 1962. Saadyah Maximon Translator. Sigmund Forst Illustrator. Note amusing drawings of the four sons.

- 53. Haggadah Shel Pesach** - Hebrew and English. Loewy and Guens edition. Printed in Budapest probably in the early 20th century. The pictures illustrate the song *Chad Gadyo* (One Only Kid) in a style resembling a comic strip.
- 54. One Only Kid, "Chad Gadyo"** - Small metal goat on polished stone slab. Made and donated by Rabbi Rosenzweig.
- 55. "Koren" Haggadah** - Hebrew-English. Published by Koren Publishers of Jerusalem, Israel 1965. Note similarity of pictures to ancient Egyptian art. Upper picture shows Pharaoh's soldiers; lower picture, Jews escaping from Egypt.
- 56. The Cup of Elijah** - Silver. From Czechoslovakia probably early 20th century. Used on the Seder table for Elijah.
- 57. Sarajevo Haggadah** - Hebrew. Facsimile of one of the oldest and most famous illuminated Hebrew manuscripts, hand-written and hand-painted probably in Barcelona, Spain about 1350. Paintings at the beginning of the book illustrate a wide variety of biblical scenes. Since 1894, the original has been in the Bosnian National Museum, Sarajevo. Note the pictures of bitter herbs and the gremlin-like figure with animal body and human face.
- 58. Esrog Box.** - Wood. Israel mid-20th century. Brought from Israel by Al Jolson's grandfather. On loan from Hannah Hochfield.
- 59. Israeli Medal** - Bronze. Tenth Anniversary of Sinai Campaign. Inscribed with verse "A Time for War, A Time for Peace." Part of Kanof Exhibit.
- 60. Gates of Freedom Passover Haggadah** - Hebrew-English. Written by Chaim Stern. Illustrations by Todd Silver. Bedford, NY: New Star Press 1982. Note lovely watercolor flowers. Many beautiful watercolors throughout the haggadah.
- 61. Israeli Medal** - Bronze. Tribute to the Rothschilds on the back. Note the various symbols of modern Israel. Part of Kanof Exhibit.
- 62. Esrog Box.** - Hand painted on wood. Created by an Israeli artist. Donated by Carol and Elliot Silverstein in honor of their son Scott's Bar Mitzvah.
- 63. Haggadah** - Hebrew. Published by Bragadino, famous Christian publisher of Jewish books. Venice 1663. Illustrated throughout with many woodcuts. Note pictures of women very busy with Passover preparations, not generally found in later *haggadahs*.
- 64. Modern Seder Plate** - Plastic tiers for three matzohs. Small decorated Japanese cups for ritual symbolic foods. Donated by Roslyn and Monroe Braun.
- 65. Dried Flowers from the Jerusalem Hills.** - Hand painted picture from the studio of artist D'vora Black, Jerusalem. Donated by Lenora Ucko.

- 66. Seder Haggadah** - Domestic Service for the Eve of Passover. English, with some Hebrew. Reform Passover *haggadah* adapted from the German. Bloch Publishing Company, New York 1907. Used by the Samfield family in the early years of the 20th century. Note the names of women of the family who were largely responsible for conducting the service. Donated by Isabel and Max Samfield.
- 67. Ben Shahn Haggadah** - Note the illustration of the *Dayenu* chant. Translation differs from more traditional English wording. Donated by Roslyn and Monroe Braun.
- 68. Figure of Horse** - Clay. Found in Israel. Typical of ancient finds at archaeological digs. Origin and date uncertain. Donated by Roslyn and Monroe Braun.
- 69. Household Tzedakah Box** - Blue and white painted metal. For collections for the Jewish National Fund. Popular *pushke* used in many homes for many years. Donated by Malvina Markman. Compare with artist's rendition of a *Tzedakah Box*, # 40 above.
- 70. Union Prayer Book** - Used by Rabbi Rosenzweig for many years to conduct High Holiday Services. The Rabbi's prayer (on the card) is recited on the High Holidays.
- 71. Kiddush Cup** - Silver. The first *Kiddush* Cup used at services at Judea Reform Congregation. Rabbi Rosenzweig had given the cup in honor of his parents, whose names appear on the base.
- Filigree Spice Box** - Not numbered. Silver. Origin and date unknown. Top is missing.
- 72. Large Seven-Branched Menorah** - Brass. Traditional symbol of Judaism and the Ancient Temple.
- 73. Single Candleholders Formed into Seven-Branched Menorah** - Brass. 20th Century, United States. Also used in Christian ritual. Bought in Durham, NC with museum funds.
- 74. Small Seven-Branched Menorah** - Brass. Bought in Florida with museum funds.
- 75. The Bible** - Hebrew. Published 1661 in Amsterdam by Josephi Athias, a well-known publisher of Hebraica. In the early 19th Century, this volume was used by Dr. Ethan Andrews in teaching ancient languages at Yale University. The book came into the Wells family in the 20th Century, and was left to Judy Hart Older by her grandfather, George Wells. Judy Older donated the Bible to Judea Reform Congregation in 1989.
- 76. Mishnah** - Hebrew with Rashi commentary. Published 1661.
- 77. Shulchan Aruch** - Hebrew. One volume from the set compiled by Joseph ben Ephraim Karo, the most important code of rabbinic law.
- 78. Mikraot Gadolot** - Hebrew-German. Budapest 1918. With German translation of Rashi commentary.

**79. Mikraot Gadolot** - Hebrew. Vienna late 19th century. With Rashi commentary and Onkolous' Aramaic text.

**80. Mikraot Gadolot** - Hebrew-English. London 1930. English translation of Rashi and Onkolous' Aramaic text.

**81. Spice Box** - Brass. Tower shape. Probably Central European early 20th century.

**82. Challah Cover.** - Embroidery on silk. Work done by Ethiopian Jewish women in modern Israel. The word *Shabbat* is embroidered in both Hebrew and Amharic, the Ethiopian women's native language. Donated by Rabbi Rosenzweig.

**83. Kiddush Cup** - Silver. Russian, early 20th century. Note engraved scene of village houses. Bought with museum funds at an antique show in Florida.

**84. Spice Box** - Wood with brass cover. Origin and time unknown.

**85. Shabbat Candlesticks** - Mahogany wood. Made in the Dominican Republic. Bought by Henry Ucko for Shabbat observance in the Dominican Republic in 1940, shortly after his escape from Nazi Germany. Loaned by Henry Ucko.

**86. Traveling Tableware Set** - Silver with gold wash. Drinking cup and table utensils with tooled leather case. Central Europe 18-19th century. Used for maintaining kosher eating while traveling. Loaned by the Beroltzheimer Family.

**87. Printed Towel** - Cotton with printed maps of modern and ancient Israel. Bought in Israel about 1980. Donated by Lila Summer.

**88. Miniature Pitcher and Bowl** - Brass with painted Hebrew sayings. Israel mid-20th century. Model of items used for ritual hand washing. Donated by Roslyn and Monroe Braun.

**89. Challah and Matzoh Cover** - Text and illustrations printed on blue cotton. Probably printed in Austria or Germany in late 19th century. Donated by Isabel and Max Samfield.

**90. Spice Box** - Silver filigree in tower shape. Probably Central Europe early 20th century.

**91. Tze'ena Ur'ena** - early 20th Century edition of a women's prayer book. Written in Yiddish and originally published in 1609 in Prague, *Tze'ena Ur'ena* has been used by women for over three centuries for Shabbat observance. Contains prayers, Torah passages, commentaries, Talmud excerpts, and *midrashim* (stories). Donated by Lenora Ucko.

**92-97. Israeli Commemorative Medals** - Bronze and silver. Donated by Abram Kanof. Medals are listed from the top of the display down and from left to right.

**92. Culture** - Israel Museum; Harp Conference; Chess Conference; Bible Competition; Israeli Festival; Bible Conference.



**93. People** - Bat Mitzvah; Wizo (Women's International Zionist Organization); Anne Frank; Hadassah; Levi Ashkol; Balfour; Ben Gurion; Viscount Samuel.

**94. Peace** - Sadat's Visit to Jerusalem; Israel Liberated 1948; Terra Sancta, visit of Pope Paul IV; Peace Within they Walls; Israel's 25 Anniversary; Science in the Service of Peace.

**95. Holocaust** - 25 years of Rescue; 20th anniversary of the First Immigrant Runners; Warsaw Ghetto Uprising; Honoring the Israeli Navy.

**96. Cities** - Tel Aviv; Jerusalem; Tiberias; Beit Shean; Jerusalem, Bar Kochba; Lod; Acre; Jaffa; Ashkelon; Caesaria.

**97. History** - Israel's Bar Mitzvah, (13th Anniversary); Knesset; Homage to the First Agricultural Workers; Histadrut; Aviation; Masada; Judean Caves; Drainage of the Galilean Swamps.

**98. Shalom - Peace.** Metal on slate. Created and donated by Rabbi Rosenzweig.

**99. Baruch Haba - Blessed Be the One Who Comes.** Metal on slate. Created and donated by Rabbi Rosenzweig.

**100. Moses Bringing the Tablets from Mt.Sinai** - Silver. Wall plaque made at the Bezalel Institute, Palestine. Early 20th Century. Donated by Zora and Melvin Rashkis.

**101. Moyses hace brotar agua de la roca-Moses striking the rock for water** - Gustave Dore engraved illustration for the Bible. 2nd half of 19th century. Signed by the artist and by Trichon Monvoisin, engraver. Found in Mexico and donated by Malvina and Sidney Markman.

**102. Menorah Wall Plaque** - Metal on wood. Created and donated by Rabbi Rosenzweig.

**103. Schma Yisrael** - Hear, O Israel. Metal. Hanging above the door. Created and donated by Rabbi Rosenzweig.

**104. Burning Bush Wall Plaque** - Metal on wood. Created and donated by Rabbi Rosenzweig.

**105. Mezuzah** - Wood. From Northern Greece. Date unknown. Donated by Elizabeth Gervais-Gruen.

**106. Declaration of Independence of State of Israel.** Commemorative illustrated text issued circa 1949. Donated by George and Richie Baroff.

**107. Chanukiyah** - Wrought iron. Made in Mexico probably in early 20th century. Donated by Rabbi Rosenzweig.

**108. Tablets of the Ten Commandments Wall Plaque** - Metal on wood. Created and donated by Rabbi Rosenzweig. At the entranceway to the Museum.









## **MUSEUM STAFF AND ADVISERS**

Lenora Ucko, Curator  
Lee Mehler, Planning

John Friedman, Rabbi  
Efraim Rosenzweig  
Rabbi Emeritus

Donna Horie, Fabrics  
Daniel Rettberg, Rare Books  
Mary Ann Scherr, Art  
Henry Ucko, Hebraica