

2.3. Types of Objects

2.3.1 Synagogue and Communal Objects

Torah Scroll



Figure 6: Etz chayim/Torah scroll staves
Poland, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=16325>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

The term Torah (תּוֹרָה - Hebrew, literally „teaching“) refers to the Five Books of Moses (also known as „Chumash“ in Hebrew). The Torah scroll or „Sefer Torah“ in Hebrew refers to a handwritten copy of the Five Books of Moses on parchment or vellum (figure 6).

It is written entirely in Hebrew without vowels or punctuation by a quill dipped in ink and contains 304,805 letters, generally with forty-two lines of text per column (50 lines according to the Yemenite tradition). Decorative crowns, called tagin, on special letters are characteristic for first appearance. The pages of the parchment are sewn together by hair or sinew of a kosher animal. The Torah scroll is mounted on two wooden rollers, called Etz Chayim (Hebrew „Tree of Life“), each of which has handles to scroll the text according to the portion which is read.

The Torah scroll is used on Shabbat and festivals in the synagogue service.

Torah Ornaments

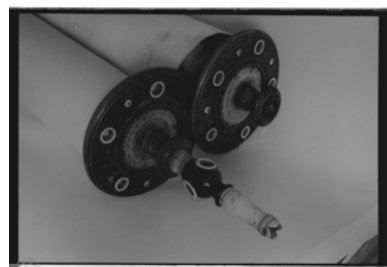


Figure 7: Eastern European Etz chayim/Tora scroll staves
Lithuania, Panevėžys, 1908
<http://cja.huji.ac.il/browser.php?mode=set&id=116>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 8: Silver etz chayim
Italy, Piedmont, 1775-1799?
<http://cja.huji.ac.il/browser.php?mode=set&id=5316>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Atzei Etz Chayim (עֵץ חַיִּים) are needed to mount the Torah scroll. In general they are turned wooden poles with discs on the upper and lower ends to keep the scroll in place (see figure 6). Especially in Eastern Europe they can be decorated with inlays of different types of wood or ivory (figure 7). In rich communities, the handles might have been made of or covered with silver (figure 8). In cases of

luck they bear a Hebrew inscription providing information about the congregation to which they belonged.



Figure 9: Wooden Tik
1908, Georgia, Raja
<http://cja.huji.ac.il/browser.php?mode=set&id=11424>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 10: Carved + painted Tik
Tunisia, Djerba, Hara al Kabira,
19th century
<http://cja.huji.ac.il/browser.php?mode=alone&id=159570>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 11: Baghdad Tik
1885/86
Courtesy of the Gross Family Collection, Tel Aviv, inv. no. 048.001.001_001



Figure 12: Egyptian Tik
Late 19th century
Courtesy of the Jewish Museum London, inv.no. C 1980.3.10.1

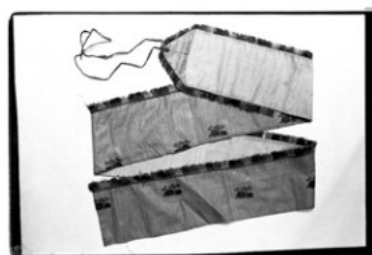


Figure 13: Torah binder
<http://cja.huji.ac.il/browser.php?mode=set&id=15055>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 15: Torah Wimpel
Germany, 1780
<http://cja.huji.ac.il/browser.php?mode=set&id=1154>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Tik (תיק - Hebrew „case“) means a hinged round or polygonal container in which the Torah scroll is placed and read from in Oriental, Greek, Inner Asian, and Indian communities. Its interior is covered with cloth. The casing can be a simple wooden structure (figure 9) or an ornate carved and painted one (figure 10). Oriental and Indian Tikkim (plural) are often covered with decorated silver sheet, sometimes partly gilded, and coral beads (figure 11). Egyptian Tikkim may feature mother-of-pearl insets (figure 12). Some Tikkim bear Hebrew inscriptions referring to Biblical psalms, they sometimes also indicate a donor and/or year.



Figure 14: Torah binder with inscription
Italy, Piedmont, c. 1800
<http://cja.huji.ac.il/browser.php?mode=set&id=5293>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

A Mappah (מפה, Hebrew, Torah binder; Yiddish, Gartel) is a kind of belt which ties the two halves of the Torah scroll together. It is often very

simple (figure 13) but can feature a Hebrew year or the name of a donor or community (figure 14). Among German Jews it was customary to use a linen Torah wimpel for this purpose. A standard benediction is written on a wimpel, giving the date of birth and the name of the boy (figure 15). The name noted down is the Hebrew name. As time progresses the civil name of the boy is given in German too on the textile. A wimpel is often embroidered or painted and beautifully decorated. In general it is only around 17 cm high, but its length varies from two to four meters. The German custom of using the swaddling cloth upon which the boy had been circumcised as a binder spread to the Czech lands, Switzerland and Austro-Hungary, as well as to Denmark. In Italian and Sephardi communities the binder, mainly made of costly material like silk, is known as a „fascia“.



Figure 16: Yeriah
Not dated
Courtesy of the Portugees-Israëlitische Gemeente Amsterdam, inv. no. T 10

A Yeriah (יְרִיעָה - Hebrew: wrapper) is used in Italian, Greek or communities of the Sephardi Diaspora. Its height equals the height of a Torah scroll and it is rolled up together with the scroll (figure 16).

A Meil (מַעֲיל - Hebrew: mantle) covers the Torah scroll (in addition to those kept in Tikkim). Italian and



Figure 17: Sephardi Me'il
Portuguese mantle, 1715
(with Teixeira de Mattos monogram)
Courtesy of the Joods
Historical Museum, inv. no.
JHM B00105



Figure 18: Ashkenazi Me'il
1867
Courtesy of the Joods Historical
Museum, inv.no. JHM 000467



Figure 19: Rural
Ashkenazi Me'il
1800-1900
Courtesy of the Jewish
Museum Switzerland,
Basel, JMS 1085



Figure 20: Ashkenazi Torah crown
Austria 1872
Courtesy of the Jewish Museum in Prague

Sephardi Me'ilim (plural) are mostly made of precious textiles such as brocade, they are wide and open at the front. At their upper end they have an interior reinforcement to keep the mantle's shape (figure 17). Ashkenazi mantles are sewn together out of two rectangular pieces of cloth, often velvet, but often also of a not costly textile (figure 18). They have two openings at the upper end to pull them over the Torah poles. They often bear Hebrew inscriptions indicating the date of a donation, the names of the donor, sometimes even the name of the community. The least inscription on a Torah mantle is the Hebrew letters kaph כ and tav ת, the abbreviation for „Keter Torah“, i.e. „Crown of the Torah“ (figure 19).



Figure 21: Eastern European silver gilt Torah crown
Galicia, early 19th century
Courtesy of the Jewish Museum London, inv. no. C 2001.5.5



Figure 22: Italian Torah crown
Venice, 18th century
Courtesy of the Jewish Museum Venice

The Keter (כֵּתֶר - Hebrew: crown) adorns the Torah. It is mounted on the Torah staves. In general its shape reflects regional aristocratic traditions (figure 20). In Eastern Europe a distinctive two- or three-tiered form developed (figure 21), whereas in Italy a coronet form prevailed, known as „Atarah“ (figure 22). A Torah crown may but does not have to bear Hebrew inscriptions indicating the date of a donation, the names of donors, sometimes even the name of the community.

A pair of Rimmonim (רִמּוֹנִים - Hebrew: pomegranates) mounted with their cylindrical shafts on the upper poles of the Torah staves add to the adornment of the Torah. Because of their original fruit form they are called „Tappuchim“ - i.e. „apples“ - by Sephardim. The fruit-like form survived mainly



Figure 23: Central Asian Finials
<http://cja.buji.ac.il/browser.php?mode=set&id=14463>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 24: Dutch Torah Finials
Amsterdam, ca. 1700
Courtesy of the Jewish Historical Museum, inv. no. JHM B00075

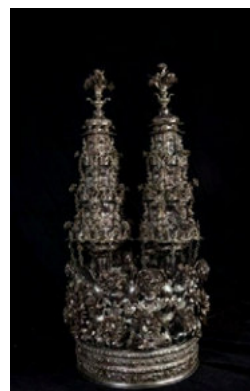


Figure 25: Italian crown and finials
Jewish Museum Venice

in Oriental, Inner Asian and Austro-Hungarian communities, where the main body was ornated with bells (figure 23). In the greater part of Europe their form was influenced by church objects, thus architectural Rimmonim were developed, many of which reflect more or less specific towers (figure 24). Bells were added to them, too. Rimmonim may or may not bear Hebrew inscriptions.

There are also combinations of a Crown and Rimmonim (figure 25).

A Tass (טס - Hebrew: Torah-shield) hangs in front of the dressed Torah in Turkish, Italian and



Figure 26: Interchangeable plaques for Torah shield
Courtesy of the Jewish Museum in Prague

Ashkenazi communities. It features the name of a holiday, indicating which scroll is used for the portion of the Torah read on specific occasions. It often has a rectangular recess with interchangeable holiday plaques (figure 26). At the back there are hinges for a chain to be hung around the Torah staves. Torah shields vary stylistically depending on the place of their origin. Middle and Western European Torah shields often feature motifs which are linked to the Temple in Jerusalem such as



Figure 27: Torah shield with Moses and Aaron
Breslau, second half of 18th century
<http://cja.huji.ac.il/browser.php?mode=set&id=2429>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

architectural elements, the Menorah and the altar or the table for the showbread. Also Aaron and Moses may appear (figure 27).

Eastern European shields mainly feature motifs inspired by flora and fauna, partly symbolic, namely in their folkloristic variants (figure 28). Many Tassim (plural) bear Hebrew inscriptions indicating the date of a donation, the names of donors, sometimes even the name of the community (figure 29).



Figure 28: Ukrainian Torah shield
Last quarter of 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=632>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 29: Torah shield with donor's inscription
Nürnberg 1763
<http://cja.huji.ac.il/browser.php?mode=set&id=4067&sort=DESC&many=20&start=20>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 30: Torah pointers
<http://cja.huji.ac.il/browser.php?mode=alone&id=246680>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

A Yad (יָד - Hebrew: hand), a longer or shorter rod with a pointing hand at its lower end, serves the Torah reader as a pointer to keep track of the the line he is reading (figure 30). It is often made from silver, but in Eastern Europe wooden pointers, sometimes artifiically carved, were also very common (figure 31). At its upper end the Yad has a hinge or hole for a chain to hang it in front of the Torah shield. In Sephardi communities, the Yad is held by the Torah binder beneath the mantle and therefore has no need for a ring and chain (figure 32), and is known as a „moreh“ (Hebrew: pointer). In Oriental communities, it is known as a „Kulmus“ (Latin/Arabic: quill). The majority of Torah pointers do not have inscriptions.



Figure 31: Ukrainian Torah pointer
Zakarpatska obl.
<http://cja.huji.ac.il/browser.php?mode=set&id=204>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 32: Sephardi Torah pointer
Israel, 20th century
<http://cja.huji.ac.il/browser.php?mode=set&id=19692>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

The Aron Kodesh (אָרוֹן קֹדֶשׁ - Hebrew: Holy Ark) is the shrine in which the Torah scrolls are kept in the synagogue (figure 33). Among Sephardim it is known as „Ehal“. It can be a stone structure but also a wooden cabinet. In the latter case it often is a two-part construction, the upper part taking in the scrolls, the lower and smaller one for keeping Torah ornaments. Most Torah arks are topped with the Tablets of the Law but can often be additionally decorated. Italian

arks with Renaissance decorations are known, German ones with Temple motifs and Eastern European ones with deer, lions, eagles and so on. Also small Torah arks for private use or for travelling are known from the Baroque era onwards (figure 34). Some of them are even made from silver.



Figure 33: Holy shrine
Wood, 17th century Piedmont, Italy
Courtesy of the Jewish Museum London,
inv.no. 14



34: Holy shrine for travelling



Figure 35: Parokhet
Zagreb, Croatia, 1895
<http://cja.huji.ac.il/browser.php?mode=set&id=17310>
Courtesy of the Bezalel Narkiss
Index of Jewish Art, the Center for
Jewish Art at the Hebrew
University of Jerusalem



Figure 36: Parokhet for High Holidays
Courtesy of the Jewish Museum Vienna,
Inv. No. 7445

The Parokhet (פרוכת - Hebrew), a textile curtain, hangs in front of the Torah shrine, going back to the partition between the Holy of Holies in the Temple sanctuary (figure 35). It can but does not have to be decorated. It can but does not have to show a dedication inscription. But it

mostly features at least two Hebrew characters, the abbreviation for „Keter Torah“, „Crown of the Torah“. On the High Holidays and Hoshana Rabbah, the last day of the Festival of Sukkoth, the Parokhet is of white or cream color. For use on the High vHolidays it may also feature Shofar horns (figure 36). In Central and Western European communities special Torah curtains for the Brit Milah, the ritual circumcision ceremony, were common, with an inscription of the blessing for the occasion. They also may feature the Akedah, Abraham's sacrifice of Isaac (figure 37). In Western Sephardic synagogues there is no outer but rather an inner Parokhet except on the holiday of Tisha B'Av, commemorating the destruction of the Temple, when a black mourning Parochet is installed.

In Romaniote communities Shaddayot, also called Takhshitim (תכשיטים - Hebrew: ornaments), small silver votive plaques, are fastened to the Parokhet.

The Kapporeth (כַּפֹּרֶת - Hebrew: mercy seat), a short valance, is often placed above the curtain. It seems to have its origin around 1700 in Eastern Europe from where it spread to the West. As it refers to the gold lid with two cherubim coming out of the ends of it to form a covering over the Ark of the Covenant, it often shows the Hebrew inscription "He made a cover of pure gold" (Exodus 37:6) and/or features the Temple symbols (figure 38).



Figure 37: Parokhet with Akedah
Silesia 1792
<http://cja.huji.ac.il/browser.php?mode=set&id=460>
Courtesy of the Bezalel Narkiss
Index of Jewish Art, the Center for
Jewish Art at the Hebrew
University of Jerusalem



Figure 38: Kapporeth
Germany, 1796
<http://cja.buji.ac.il/browser.php?mode=set&id=158>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

A Ner Tamid (נֵר תָּמִיד - Hebrew: Eternal light) hangs above the Holy Ark in every synagogue in use (figure 39). It represents God's presence with the presence of the Torah. Its form depends on the regional style and time it was made in. Some bear Hebrew inscriptions. Without an inscription, it is hard to determine whether it is a Judaica object as it resembles respective church objects.



Figure 39: Ner Tamid
Croatia, c. 1900
<http://cja.buji.ac.il/browser.php?mode=set&id=17309>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

On the Bimah (בִּימָה - Hebrew: elevated place) stands the desk from which the Torah is read. The desk is covered by a textile, called a reader's desk cover or Bimah cover, in Sephardic communities Tevah cover, in Western and Central Ashkenazic communities Almemor cover (figure 40). It can be as decorated as the Torah ark curtain and the mantle and often bears comparable inscriptions. The desk may also feature decorative endings of different materials at its corners.

The Amud (עַמּוּד), the lectern (Yiddish: shtender) in front of the Bimah from which the cantor leads the prayers, may also be covered by a textile which can bear inscriptions (figure 41). Often a Menorah, a seven-branched candelabra, is placed on or near the Amud.

A Shiviti (שׁוּיטִי - "I have placed [the Lord always before me]", Psalms 16:8) plaque is often placed above the Amud. The meditative Shiviti is usually made of paper and displays the Tetragrammaton and Hebrew Psalms forming the seven-branched Menorah (figure 43). Shiviti plaques can be rather



Figure 40: Bimah cover
Piedmont, Italy, last quarter of 18th century
<http://cja.buji.ac.il/browser.php?mode=set&id=5340>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 41: Reader's desk cover
Hungary 1912
<http://cja.buji.ac.il/browser.php?mode=set&id=7089>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 42: Shiviti
Eretz Israel, first half of 20th century
<http://cja.buji.ac.il/browser.php?mode=set&id=10590>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 43: Shiviti
Hungary (?) 1930
<http://cja.huji.ac.il/browser.php?mode=set&id=7077>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

simple but also highly decorative and elaborate, depending of the writer's skills. Artistic Shiviti plaques may give the scribe's name (figure 43), the date and even the name of the community to which it belonged. There are also Shiviti plaques in the form of reverse glass paintings or inscribed wood panels.

The Circumcision Bench in Ashkenazi communities traditionally consists of two seats, one for the Sandek, the godfather on whose lap the baby boy is circumcised, the other one is reserved for the prophet Elijah (figure 44). These benches may be carved and often bear inscriptions referring to their purpose. In other communities two separate chairs are used, and Elijah's chair is designated as such. These special benches and chairs are not known from earlier than the 18th century. In Sephardic communities

Elijah's chair is designated as such by covering it with purple and gold braided materials.



Figure 44: Circumcision bench
Iasi, Romania, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=15638>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 45: Circumcision cushion
Germany, c. 1700
Courtesy of the Jewish Museum Frankfurt, inv. no. JMF 96-2

A circumcision cushion or cushion cover on which the baby is placed is usually beautifully decorated. In East, West and Central Europe, embroidered inscriptions relate to the occasion by quoting the biblical narration of the covenant between God and Abraham and referring to Elijah as the guarding angel of the covenant (figure 45).

Elijah's rods are known from Afghanistan, the Caucasus, Uzbekistan, and Iran from the 19th century (figure 46). They bear Biblical inscriptions invoking the prophet.

The Chuppah (חופה - Hebrew: nuptial chamber) is beginning in the 16th century the portable bridal canopy under which a couple is married (figure 47). It is attached to four poles and often shows the Hebrew text: „A sound of joy, a sound of gladness, a sound of the bridegroom, a sound of the bride,“ Jeremiah 33:11. It also may depict the sun, moon, and stars.



Figure 46: Elijah's rod
Afghanistan, c. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=23332>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 47: Chuppah
Poland, last quarter of 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=17767>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Chuppah stones (German: Traustein) are known from Germany after it became common in Ashkenazi countries in the 16th century to have the wedding ceremony take place in the courtyard of the synagogue. They were set in the northern wall of the synagogue and carved with the Hebrew abbreviational letters for the verse Jeremiah 33:11, often also with a star. They are usually made of sandstone (figure 48).



Figure 48: Chuppah stone
Jochsberg, Frankonia, Germany, 1804
Courtesy of the Jewish Museum of Franconia in Schnaittach,
inv. no. 2013-002

Ceremonial marriage rings, known from Germany, Italy and the Near East, show the Hebrew words: „Mazal Tov“, „Good Fortune“ or its abbreviatonal letters. They may feature a roof or an architectural structure. The Italian ones are of gold filigree, and some are enameled. The very few authentic German and



Figure 49: Alms box
Courtesy of the Jewish Museum in Prague

Italian rings date from the 14th to the 17th century.

Alms boxes are found in every synagogue. They are usually shaped like tankards with a slot in the lid and a handle (figure 49). They may be of silver, but more often they are made of copper, tin, iron, pewter, or wood. But bowls and dishes are also common. They are often inscribed revealing the society they belonged to (very often to burial societies) or designating the specific area of charity (i.e., for poor brides or the Jewish National Fund). Many charity containers feature the Hebrew inscription: „Charity averts Death“. In Italy fabric bags were used to collect money. In Sephardi congregations collection plates are known which are extremely prestigious, their decoration not necessarily linked to their purpose.



Figure 50: Laver and Basin
Prague, Czech Republic, 19th century
Courtesy of the Jewish Museum in Prague

Laver and basin for priestly and ceremonial washing are common symbols on objects belonging to a family of Levites. As sets for liturgical use they are hard to distinguish from baptism jugs and basins unless there is a specific inscription (figure 50). In the Sephardi world, they may be engraved with a coat-of-arms.



Figure 51: Kiddush cup
Hungary, c. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=2573>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

including the Shabbat (figure 51). In synagogue, Kiddush is made, too, in case somebody is not able to recite Kiddush at home. Traditionally silver cups are used as Kiddush cups and are dedicated to the congregation, which means that they bear a dedication inscription. Many of them also feature the Hebrew inscription „Remember the Shabbath day, to keep it holy“.

Kiddush (קידוש - Hebrew: sanctification) is the blessing over a cup of wine preceding the meal of every holiday



Figure 52: Omer board
Bordeaux, France, 1882
<http://cja.huji.ac.il/browser.php?mode=alone&id=33260>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Omer (first sheaf of barley harvested) boards are hung in the synagogue as a reminder of the number of days counting the Omer from the second night of Pesach for seven weeks. They feature numbers, often in Arabic, and some Hebrew text. They are often handwritten on paper and some are beautifully decorated. They may be mounted in a wooden box (figure 52), or the text may be written on plaques made originally as commemorative plaques for churches. They also may come as simpler rolls.

A Shofar (שופר), an ancient wind instrument, is made of a ram's horn (figure 53). It is blown on different occasions in the synagogue. Shofar horns may come in various forms and sizes. They are sometimes decorated with carvings and inscriptions.



Figure 53: Shofar
Poland, c.1900
<http://cja.huji.ac.il/browser.php?mode=set&id=2447>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Pidyon HaBen (פדיון הבן- Hebr.: redemption of the first-born son) plates are mainly known from Galicia. They are linked to the ceremony of symbolically redeeming the first-born male from priestly duty. In most cases, they feature a representation of Solomon's judgment or the sacrifice of Isaac and the signs of the Zodiac (figure 54).



Figure 54: Pidyon HaBen plate
Lviv, Ukraine, first quarter of 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=145>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Hanukkah lamps serve for the celebration which commemorates the victory of the Maccabean rebels against



Figure 55: Synagogue Hanukkah lamp
Transylvania, Romania, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=17413>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

the Greek rulers in the 4th century BCE. The holiday is celebrated in the synagogue as well as at home for eight days, and the lamps respectively show eight lights with an additional separated ninth which serves as a servant light to light the other eight (figure 55). Hanukkah lamps in the synagogue are often large candelabrum types of lamps. They feature a central stem flanked by four arms on both sides and showing the servant in front of the stem. They may be simple iron lamps but also decorated silver ones, especially in rich West European communities. In Eastern Europe, gigantic Hanukkah lamps with classical, floral, branching arms topped with an eagle from cast bronze on lion feet were popular.



Figure 56: Washbasin and faucet

Czech Republic, Prague

<http://cja.huji.ac.il/browser.php?mode=alone&id=13474>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Washbasins serve ritual as well as practical purposes at the entrance of the synagogue. Sometimes they come with a faucet (figure 56). Some of them bear inscriptions. They are mostly made of copper, brass, or ceramics.

2.3.2 Objects of Private Use

The Mezuzah (מְזוּזָה - Hebrew: doorpost) is a piece of parchment on which the beginning of the Shema-prayer (Jewish Credo) is written. It is rolled up tightly and placed inside a small oblong case with a little opening through which the word „Shaddai“ (Hebrew: Almighty) is to be seen. The case is affixed to the right doorpost of a space designated for a Jewish purpose as well as of a Jewish home. Mezuzah cases can be made of any material. Most Eastern European cases are made of carved



Figure 57: Wooden Mezuzah

Galicja, first half 19th century

<http://cja.huji.ac.il/browser.php?mode=set&id=1538>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

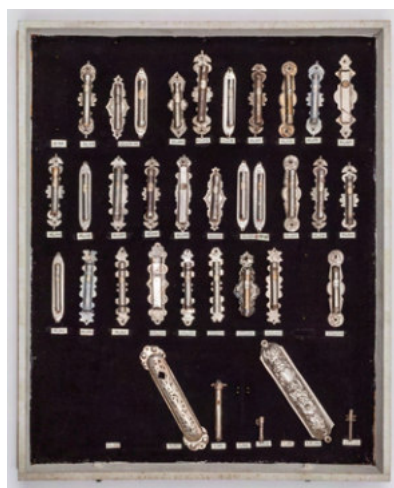


Figure 58: Mezuzot

Courtesy of the Jewish Museum in Prague



Figure 59: Moroccon mezuzah pouch

Morocco, second half 19th century

<http://cja.huji.ac.il/browser.php?mode=set&id=18060>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

wood (figure 57) or simple sheet metal (figure 58). Few old silver ones exist from East, West, and Central Europe. But also in the latter region simpler materials were chosen

such as tin and sheet iron. A specific object was developed in North Africa, namely in Morocco: Here flat embroidered pouches are used to fix the Mezuzah at the doorpost (figure 59), sometimes a decorated silver cover is used for the same purpose. These pouches and covers are much bigger than the Mezuzah cases.



The European Shabbat lamps (so-called Judenstern) developed from a hanging bowl with originally four, later six, sometimes eight, radiating nozzles. Below the star shape a pan hangs to catch oil drips. The lamp is suspended from a rod, which is in Germany saw-shaped to raise and lower it according to its use (figure 60). Most of them are made of brass or bronze. Decorated silver Shabbat lamps with a baluster stem were produced in Frankfurt/Main. Italian, Dutch and British silver Shabbat lamps are not ornamented, do not feature a stem, and are suspended from chains.

Figure 60: Hanging Shabbat lamp

Germany, 18th century

<http://cja.huji.ac.il/browser.php?mode=set&id=23447>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Kiddush (קידוש - Hebrew: sanctification) is the blessing over a cup of wine preceding the meal of every holiday including the Shabbat. Any glass, beaker, cup, or goblet may serve for Kiddush, but traditionally silver cups are used as Kiddush cups. They do not necessarily have to have been made as Judaica objects per se; they may possibly have been put to use at a later date as Kiddush cups and an inscription added at that time. Most of them feature the Hebrew inscription „Remember the Shabbath day, to keep it holy“, if added later. It often is the only indicator that the piece was used in a Jewish ritual context.



Figure 61: Kiddush cup (wedding present)

Tüchersfeld, Fränkische Schweiz Museum, Inv. Nr. E 1708



Figure 62: Shemira Cup;

Courtesy of the Jewish Museum, Vienna;

Inv. No. 7760



Figure 63: Double cup

Nürnberg 1769-73, silver gilt, 12 x 6,6 cm

Courtesy of the Ariel Muzicant Collection, Vienna, inv.no. 869

As Kiddush cups were (and still are) popular wedding presents, they may have an additional commemorative inscription (figure 61).

Shmira (שמירה - Hebrew: protection) cups stem from the Hasidic world. They are made of a coin blessed by a Tsaddik, a leader of the Hasidic world. The inscription tells this. Especially in the Eastern European centers of Hasidism the bowl of these beakers were shaped in the form of three quarters of an egg, a Talmudic measurement (figure 62).

Double cups, two identical bowls joined at the rim, may be used for ceremonies during which two people drink from the same vessel. This is the case during wedding and circumcision ceremonies (figure 63). Identifying them as Jewish ritual objects demands a Hebrew inscription or abbreviation, otherwise they are friendship cups.

Hevrah Kaddisha (קדישאַ קברֶה - Hebrew: Holy society) cups are specific for burial societies. They may come as goblets or tankards and can be of rather representational appearance as they serve annually for a society's banquet commemorating the death of Moses. They show inscriptions telling to which burial society they belonged, often by whom they were dedicated, sometimes even the names of the members (figure 64). In general, they are made of silver, though from Bohemia, Moravia, and Hungary ceramic and glass objects are known.



Figure 64: Hevrah kaddishah cup
Frankfurt/Main, 18th century
Private collection, Munich



Figure 65: Hallab plate
Frankfurt am Main/Berlin (?), c. 1900
Courtesy of the Ariel Muzicant Collection, Vienna

A Challah (חלה) is a plaited loaf, two of which are blessed before the Shabbat and/or festival meal. In modern times, specific plates were produced for them. They may feature a pair of plaited loaves and bear an inscription alluding to the ceremony (figure 65).



Figure 66: Hallab cover
Courtesy of the Gross Family Collection, Tel Aviv,
inv. no. 004.027.001

A Challah textile is used to cover the two plaited loaves before the blessing. It also often features the pair of loaves and bears the respective inscription or a Kiddush cup and the text for the wine blessing (figure 66).

Special knives to cut the Challah are known from Central Europe. They bear the inscription „Holy Shabbat“ or “for Shabbat” (figure 67).



Figure 67: Shabbat and Holiday pocket knife
Poland, first quarter of 19th century
<http://cja.huji.ac.il/browser.php?mode=alone&id=170037>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Besamim (בְּשָׁמִים - Hebrew: spices) boxes are used for the Havdalah (Hebrew: distinction) ceremony which separates the ending holiday including Shabbat from the newly beginning secular period. It includes the sniffing of and blessing over spices. In many Sephardi and Oriental communities, branches of aromatic plants are used. In Ashkenazi communities, predominantly cloves are used for

this purpose, in Italy also mace. They are kept in special spice boxes. The simplest form, a small rectangular box with a sliding lid made of silver or pewter (figure 68), has its origin in Frankfurt/Main. The most popular form, developed in Germany, is a turret with a door-like opening to insert the spices. Filigree spice towers come from Eastern Europe, especially from Galicia (figure 69), but also from central Europe, Hungary, Bohemia, Moravia, and Austria. Bells often are added to Polish spice towers which frequently are a combination of filigree, if of rather thick wire, and sheet metal. Solid metal Polish spice towers may be waisted and come with bells (figure 70). Filigree spice urn-shaped boxes have been produced in Russia, in Hungary and in Italy. Romaniote spice containers are mainly plain cylindrical boxes which are pierced and have a lid. Objects produced as sugar casters may have been used as spice containers all over Europe as well as egg- or pear-shaped perfume containers. Without specific abbreviations or symbols, they cannot be identified for sure as Judaica objects



Figure 68: *Spice box*
Pewter, Germany, 19th century
<http://cja.buji.ac.il/browser.php?mode=set&id=7263>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 69: *Filigree spice tower*
Galicia, c. 1780
Courtesy of the Gross family Collection, Tel Aviv, inv.no. 015.001.001

A spice box combined with a Havdalah candle holder, thus forming a Havdalah compendium, has been produced mainly in Germany in the 18th and 19th century. It consists of a flat drawer-spicebox



Figure 70: *Polish spice tower*
Warsaw, last quarter of 19th century
<http://cja.buji.ac.il/browser.php?mode=set&id=2263>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 71: *Havdalah compendium*
Frankfurt/Main, Germany, c. 1775
Courtesy of the Gross family Collection, Tel Aviv, inv. no. 015.001.053A

which is topped by a simple movable candle socket set into four bars (figure 71). Sometimes a small figure lifting a cup and designating the final blessing over wine at the end of Shabbat serves as a stem between the spice box and the candle holder.

As the most important family-based festivity of the religious year, a variety of ritual objects have been developed for Pesach. The celebrations in private homes are called the seder evenings. Seder (סדר - Hebrew: order, sequence) refers to the fixed order in which the ritual evening is held and is written in the Pesach Haggadah (הגדה - Hebrew: narration). During the ceremonial meal, the head of the table has a plate before him surrounded by five symbolic dishes. The plate is for the three Matzot (מצה - Hebrew: unleavened bread) being a reminder of how hurriedly the Exodus from Egypt took place, not allowing enough time for the dough to rise before being baked. The material of the seder plate is often pewter, but wooden and ceramic plates also exist. They are large and often



Figure 72: Seder plate
Courtesy of the Jewish Museum in Prague

feature complex ornamentations derived from scenes of the illustrated Haggadah. Thus one may find an illustration of the questioning four sons (figure 72) or the festival meal from the Pesach Haggadah. A naturalistically depicted matza can be found too or a lamb marked with the title of the song “A little lamb” sung at Pesach. Often quotations from the Haggadah are found on seder plates, i.e.: “And the Lord brought us forth out of Egypt with a strong hand and an outstretched arm, and with great terribleness, and with signs, and with wonders”, or “This is the bread of poverty“. They were produced in Germany, Austria, Hungary, the Netherlands, Bohemia,

Moravia and in Switzerland. Be aware that the date of the production of a pewter plate and the date of its engraving may not be identical; often illustrations or quotations were added at a much later time.



Figure 73: Matzah cover
Romania, c. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=17586>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

The Matzot are covered by a matzah cloth or put into a three-tiered



matza bag, usually embroidered and featuring a Paschal symbol like the lamb or an inscription hinting to the Paschal liturgy. Often three flaps are to be seen bearing the names of the three Matzot: „Cohen“, „Levi“ and „Israel“ (figure 73).

Figure 74: Center piece for Pesach
Hungary, c. 1940
<http://cja.huji.ac.il/browser.php?mode=set&id=7074>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

A table centerpiece, a three-tiered rack, is frequently used instead of a seder plate or platter (figure 74). Inside, there are three tiers for the three matzot, with bowls for the other symbolic dishes on top. They may have doors or a movable textile on rings to close away the Matzot when the ceremony requires doing so. They may be made of pewter, silver or of

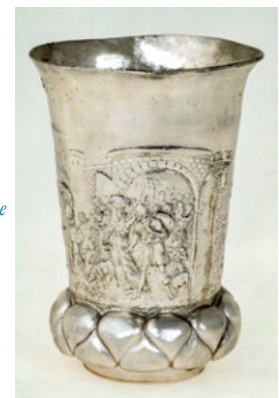


Figure 75: Pesach cup
Galicia, 1880
Courtesy of the Jewish Museum in Prague

olivewood. The last ones stem from the Holy Land. The silver ones may feature figurines at the top, dressed in traditional Ashkenazi costumes. These originate mainly in Germany.

Pesach cups may be any cups, but the festival's relevance caused the production of specific cups for the Seder in some regions. In Europe silver cups may come with illustrations taken from the Haggadah, i.e. the Exodus from Egypt (figure 75) and/or with a festival-related inscription.

The Cup of Elijah is in general bigger in size than other cups (figure 76). The prophet who will announce the coming of the Messiah is expected during the Seder night, and a special cup is poured for him. The custom is an Ashkenazi one. Elijah cups made from silver or glass may be engraved with a scene from the life of the



*Figure 76: Elijah's cup
Bremen, Germany, after 1888;
photo: Martin Adam
Courtesy of the Jewish Museum
Berlin, inv.-no. 2005/178/0*



*Figure 77: Seder towel
Germany, Nürnberg (?), c. 1900
<http://gja.buji.ac.il/browser.php?mode=set&id=7345>
Courtesy of the Bezalel Narkiss Index
of Jewish Art, the Center for Jewish
Art at the Hebrew University of
Jerusalem*



Figure 78: Etrog container

prophet, a family celebrating the Seder or an inscription relating to Elijah. Especially the glass cups were modified to serve as Elijah cups at a much later date than they were produced.

Cushion covers for the Passover ceremony may have a festival-related decoration but in general do not have inscriptions.

Ceremonial Seder towels are known from German-speaking countries (figure 77). They often feature the order of the Seder evening or the abbreviations for it, Pesach-related symbols, and sometimes the family name and a date.

Etrog boxes keep the citron fruit during the Sukkoth festival, the Feast of Tabernacles, because its blossom appendage and its skin have to be intact until it is used in the ceremony.



Figure 79: Hanukkah candelabra
Croatia, first quarter of 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=4548>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

In Eastern and Western Europe, often sugar boxes were used as Etrog boxes and were labeled with a corresponding inscription. The genuine Ashkenazi silver Etrog box, though, is an oval container set on a stem which is formed as a branch and rests on a leaf, or the branch is leafy (figure 78). Near Eastern Etrog boxes are typical inlaid containers distinguished from domestic objects only by an inscription. Palestinian Etrog boxes became popular around 1900. They are mainly made of olive wood and painted with clear references to the festival, but carved stone examples also exist.

The eight-armed Hanukkah (הַנּוֹקְחָה - Hebrew: dedication, rededication [of the Temple])

lamps are used during the Hanukkah festival. During this eight-day period, one additional candle is lighted every evening from the first day to the last. The ninth light, the so-called shamash (שַׁמָּשׁ - Hebrew: servant), is used solely to light the other candles. They are divided into two principal types: a freestanding candelabra (figure 79) and a bench type (figure 80). Freestanding candelabras in general come with candle holders, whereas bench types mostly feature oilpans or oil jugs. The freestanding candelabra has the servant light in front of the central stem. The bench type has a slot near the top of the backplate to take in the pan of the servant light. Candelabras as well as bench types may come decorated with figurines of the Maccabean fighters and/or with Judith with the decapitated head of Holofernes. The backplates of the benchtype Hanukkah lamps are



Figure 80 Bench type Hanukkah lamp
Poland, c. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=9934>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 81: Pewter Hanukkah lamp
Germany, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=18071>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

often decorated: with a jug from which oil is poured, with a seven-armed Menorah which is sometimes lighted by a man, with the lions of Judah, a burning heart, a flourishing tree, Moses and Aaron, fruit baskets, palm trees, an inscription quoting a Hanukkah song or the Hanukkah blessing. In some cases, these quotations are written on paper and set behind glass in the center of the backplate. Often the backplates are topped with an imperial crown. Hanukkah lamps may come in a variety of materials: Early Italian and French pieces are of bronze, later ones of silver, Austrian ones are usually made of silver, German ones of pewter (figure 81), or silver, Dutch ones are commonly of hammered sheet brass, whereas Eastern European ones are of cast brass or silver filigree. A specific filigree lamp was designed in Galicia, known as the Baal Shem Tov type which is exceedingly decorated with flowers, lions, griffins,



Figure 82: Baal Shem Tov Hanukkah lamp
Eastern Europe, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=731>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

columns and a small door (often to be opened) representing the Torah ark (figure 82). In the Near East, glass containers for oil are set into brass rings –often in a semicircle – and the backplate

features a hamsa and/or crescents, though in Morocco Hanukkah lamps of brass often feature Mihrab openings in their backplates. Some North-, West- and Central European bench type Hanukkah lamps borrowed their form from tableclocks.



Figure 83: Esther scroll case

Europe, 19th century

<http://cja.huji.ac.il/browser.php?mode=alone&id=109192>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Esther scroll cases are of cylindrical shape. The Book of Esther is read on the annual festival of Purim. It is traditionally in the form of a megillah (מגילה), i. e. as a scroll, mounted on a roller and often encased in a silver or ivory shell. A handle at the bottom of the case allows the scroll to be rolled back into the case after reading (figure 83). Austro-Hungarian Esther scroll cases are commonly decorated

with clovers, palmettes or marguerites and topped by a crown and a final flower bouquet - influenced by Turkish and Greek Esther scroll endings (figure 84). Eastern European Esther scroll cases feature rich floral and animal decoration and are often topped by a bird. British pieces are commonly of elegantly plain silver, whereas Italian cases are often made in cut-out work or in filigree, as are Turkish cases. Ornately fashioned and crafted filigree cases for Esther scrolls may stem from Greek Ioannina.



Figure 84: Austrian Esther scroll case
Vienna, 1856

<http://cja.huji.ac.il/browser.php?mode=set&id=18039>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 85: Purim plate

Germany, pewter, ca. 1800

<http://cja.huji.ac.il/browser.php?mode=set&id=892>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

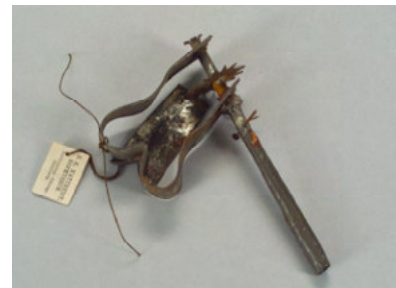


Figure 86: Purim gragger

Purim plates to serve special cookies are mainly known from German-speaking countries. They are mostly made of pewter and may feature the wicked Haman leading Mordechai on a horse (figure 85) and/or fish, because Purim is celebrated in the month of Adar, the zodiac sign of which is pisces.

The Gragger is a rattle used for making noise each time the wicked Haman's name is mentioned during reading the Esther story. They are in general of very simple material like tin or wood and are not decorated (figure 86). Today they are mainly made from plastic.

The Chevra Kaddisha (חֶבְרַה קַדִּיִּשָּׁא - Hebr.: Holy Brotherhood), the burial society, existed and exists in every Jewish community. For its yearly held festive banquet, special beakers or goblets are known from the Ashkenazi and the Sephardi world. They may remind one of goblets from guilds, though less pompous, although made of silver. In general, they give the name of the community, often also the names of its members (see above).

From the Czech lands Chevra-Kaddisha jugs made from ceramic are also known.

A few silver combs, also a few sets of combs and cleaning tools for the cleansing of the deceased exist from some Central European Jewish communities in the 19th century, giving the community's name (figure 87).



Figure 87: Hevrah Kaddishah comb
Austria-Hungary
Courtesy of the Jewish Museum in Prague

The deathday of a beloved person is commemorated during the Yahrzeit. The Yahrzeit candle burns for 24 hours. Specific Yahrzeit candle holders may be found. Typical are in any case Yahrzeit-plaques giving the Hebrew date of the death (figure 88). Since modern times, panels are created calculating the civil date in accordance with the Hebrew one.³⁸⁴



Figure 88: Yahrzeit plaque
Croatia, ca. 1930
<http://cja.huji.ac.il/browser.php?mode=alone&id=148139>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Talismans for adults and amulets to safeguard newborns against demons, especially against Lilith, Kimpetzelt in Yiddish, Kamea in Hebrew, Shaddai in Italy, Shadaia in Greece (figure 89)



Figure 89 Greek amulet against Lilith
Ioannina, Greece, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=5823>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 90: Childbed amulet
Nitra, Slovakia, 1832
<http://cja.huji.ac.il/browser.php?mode=set&id=2393>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 91: Italian amulet container
Italy, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=5210>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

³⁸⁴ <http://www.ojm.at/artikel/jahrzeit/>

exist in a variety of forms through ages and regions. They may be from precious or less precious metal or from paper which is put in cases/capsules that may be decorated or in simple textile sachets worn around the neck. Amulets to safeguard mother and child may have been framed and hung in the rooms of women in childbirth (figure 90). They may feature simple, short or longer inscriptions, but also signs, symbols, or graphic drawings. Elaborate silver and gold cases in cartouche forms to keep amulets were popular in Italy. They often have typical symbols like the Menorah or other Temple motifs attached (figure 91). Near Eastern amulets are often silver pendants giving repetitive names of guarding angels, whereas German talismans are often made of a simple base metal and feature only the Hebrew letter „Heh“ (ה).

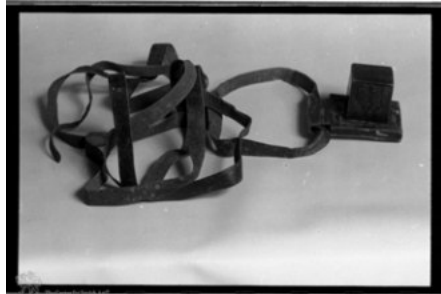


Figure 92: Tefillin
Poland, first quarter of 20th century
<http://cja.huji.ac.il/browser.php?mode=alone&id=169624>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Tefillin (תפלין), phylacteries, are small black leather cases containing a Hebrew text and are tied to the arm and head of the person praying (figure 92). There are some representative silver containers for the cases stemming from Eastern Europe from around 1800 onwards (figure 93).

The phylacteries are kept in Tefillin bags often bearing the owner's initials (figure 94), sometimes flowry embroidering and/or a Magen David. But the

majority are very simple and impossible to trace back.



Figure 93: Pair of Tefillin cases
Poland, first half of 19th century
<http://cja.huji.ac.il/browser.php?mode=se&id=248>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

The Tallit (טלית), a prayer shawl, is a rectangular, mostly white cloth (figure 95). In Askenazi communities it is mainly made from wool and features black stripes, whereas in Sephardi and Mediterranean communities it comes regularly in silk and features blue stripes; colored threads are woven into the woolen prayer shawls from Yemen. A Tallit's corners hold the Tsitsit, knotted fringes. Sephardi prayer shawls may

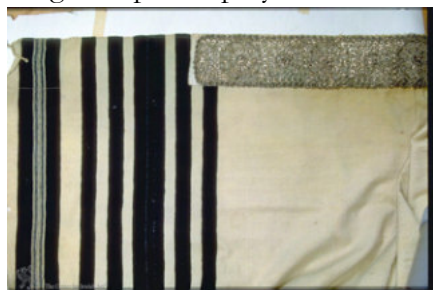


Figure 95: Tallit
Poland, ca. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=17971>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 96: Tallit bag
Europe 1904
<http://cja.huji.ac.il/browser.php?mode=set&id=4660>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 94: Tefillin bag
Serbia, ca. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=4639>

Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

feature reinforcements at the four corners often decorated with the family's coat of arms (see above), Italian ones with embroideries. The collar, called Atarah, may come in

shpanyer work (see above) in Ashkenazi examples, especially in Eastern Europe, or it may come as a brocade trimming.



Figure 97: Shpanyer work Kippah
Galicia, ca. 1900
<http://cja.huji.ac.il/browser.php?mode=set&id=17973>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Tallit bags to keep the prayer shawl are mainly made from velvet or silk, sometimes beautifully embroidered and giving the owner's initials (figure 96). It is not very likely that their provenance can be traced.

The traditional male headcovering, the Kippah (כִּיפָּה - Hebrew: skullcap) (Russian/Polish: Yarmulke), is usually a very simple and small one. For holidays more decorated ones may be used. Festive skull-caps from Eastern Europe (figure 97) are often made from shpanyer work (see above).³⁸⁵

Some silver or gilt Sivlonot belts or Gürtels are known from Germany from the 17th and 18th century (figure 98). They were worn by both the bride and the groom, who were interlinked by them during the wedding ceremony. If they do not bear a Hebrew inscription, it is impossible to identify them as objects of Jewish ritual usage.



Figure 98: Wedding belt
Germany, first half of the 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=18123>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

Some silver or gilt Sivlonot belts or Gürtels are known from Germany from the 17th and 18th century (figure 98). They were worn by both the bride and the groom, who were interlinked by them during the wedding

The Brustekh, Brustukh or Brustikhl is a distinctive piece of Eastern European women's clothing related to a kind of bodice (figure 99). The bandshaped Brustikhl covered the fastening of the festive bodice and became popular in 17th century Poland where it was called *załóżka*. It may come richly embroidered using the shpanyer arbet (see above) technique, but simpler ones are also known.³⁸⁶



Figure 99: Brustukh
Galicia, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=18365>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem



Figure 100: Shterntikhl
Poland, 19th century
<http://cja.huji.ac.il/browser.php?mode=set&id=18572>
Courtesy of the Bezalel Narkiss Index of Jewish Art, the Center for Jewish Art at the Hebrew University of Jerusalem

The Shterntikhl is another specifically Eastern European part of Jewish women's dresses. In Lithuania known as Binda, the Shterntikhl is a fancy headgear worn on special occasions only. It is composed of an upper and a lower part, the latter encircling the face and decorated with embroideries or even pearls (figure 100). As they also covered the ears, they may come with attached earrings.³⁸⁷

³⁸⁵ Alfred Rubens, *A History of Jewish Costume*, London 1981.

³⁸⁶ Giza Frankel, "Notes on the Costume of the Jewish Woman in Eastern Europe," *Journal of Jewish Art* 7 (1980), pp. 50–58; Tamar Somogyi, *Die Schejnen und die Prosten: Untersuchungen zum Schönheitsideal der Ostjuden in Bezug auf Körper und Kleidung unter besonderer Berücksichtigung des Chassidismus*, Berlin, 1982.

³⁸⁷ See above.