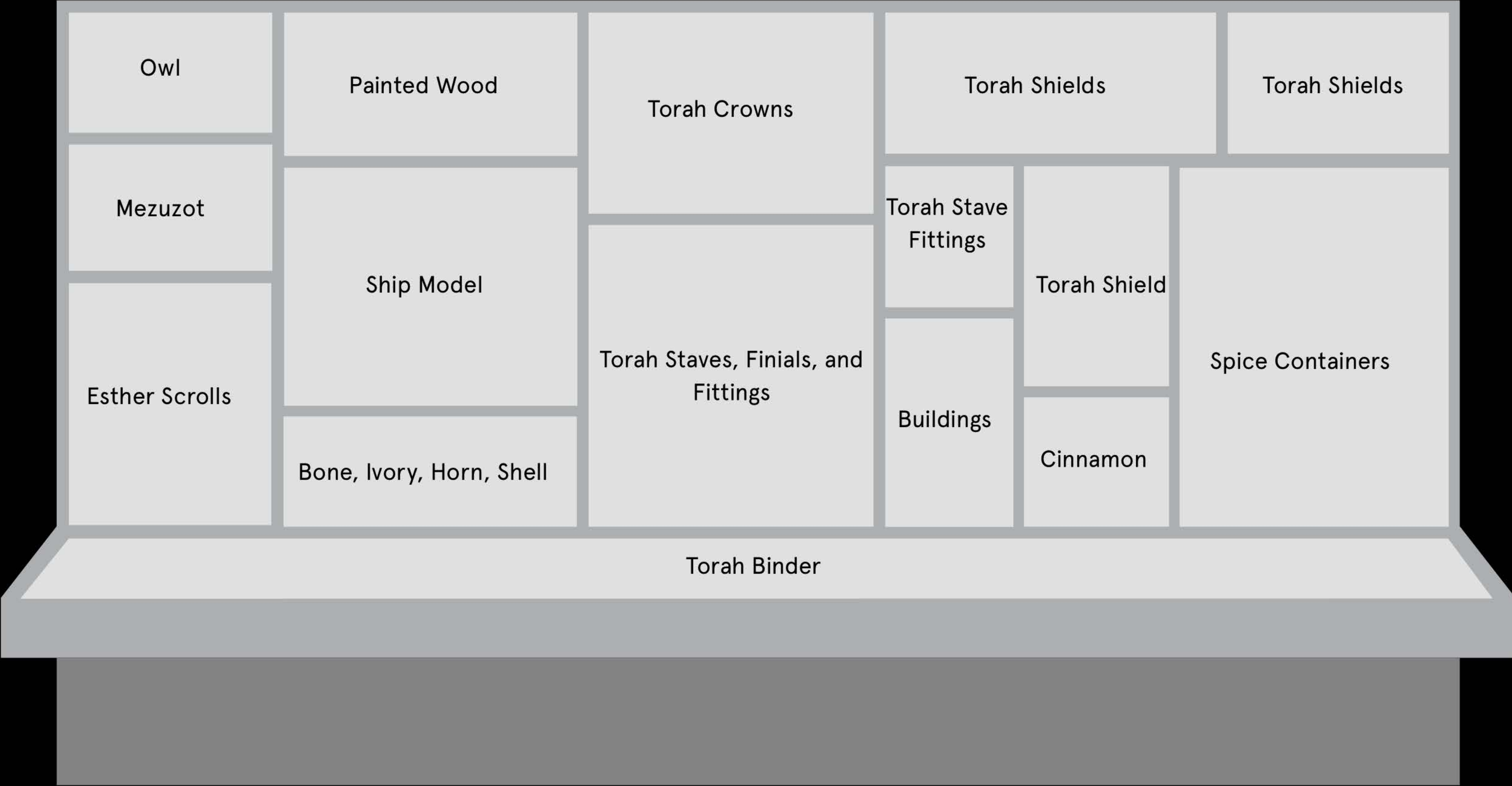


Select a theme to learn more



< Home

Select an image to learn more

Owl

This novelty spice container imitates sixteenth-century silver cups with bodies made of a nautilus shell or ostrich egg. Such objects were a staple of the collections of curiosities belonging to Renaissance nobles. It was created in Germany around the turn of the twentieth century when there was a craze for older historical objects.





[Home](#) [Owl](#)

WORK

Spice container in the form of an owl

DATE

Between the late nineteenth and early twentieth century

ARTIST

Unknown, firm of Neresheimer, founded in 1890

PLACE MADE

Hanau, Germany

MEDIUM

Repoussé, chased, and cast silver, glass, and coconut shell

CREDIT LINE

The Rose and Benjamin Mintz Collection, M 282



[Home](#)[Select an image to learn more](#)

Mezuzot

The mezuzah is a scroll containing biblical verses that declare one's love of God and recall the human covenant with the divine. Placed within a case or covered, and set on the doorposts of a home or public building, it serves as a reminder of identity and obligation.



[← Home](#)[Select an image to learn more](#)

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[Home](#) [Mezuzot](#)

WORK

Mezuzah case

DATE

Between the late eighteenth and the first half of the nineteenth century

ARTIST

Katz Barg

PLACE MADE

Poland

MEDIUM

Parcel-gilt silver

CREDIT LINE

Gift of Louis M. Rabinowitz, JM 75-48



WORK

Mezuzah case

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Europe

MEDIUM

Carved fruitwood and glass

CREDIT LINE

Gift of the Danzig Jewish Community, D 85





[← Home](#) [← Mezuzot](#)

WORK

Mezuzah case

DATE

Between 1950 and 1961

ARTIST

Ilya Schor; American, born in Złoczow, Galicia (now Zolochiv, Ukraine), 1904, died in 1961

MEDIUM

Pierced and chased silver

CREDIT LINE

Bequest of Earl and Irene Morse, 1997-46



WORK

Mezuzah case

DATE

1950s

ARTIST

Unknown

PLACE MADE

Israel?

MEDIUM

Silver filigree

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4877



< Home < Mezuzot

WORK

Mezuzah case

DATE

Early 1980s

ARTIST

Unknown

PLACE MADE

Mumbai

MEDIUM

Cast brass

CREDIT LINE

Gift of Erna and Samuel Daniel Divekar in memory of his parents Lt. Michael Daniel Divekar and Yerushabai Michael, 1990-160



WORK

Mezuzah case

DATE

Between 1950 and 1960

ARTIST

Unknown

PLACE MADE

Jerusalem

MEDIUM

Cast silver with granulation and filigree

CREDIT LINE

Gift of Mrs. William Linder, 1987-57



[Home](#)[Select an image to learn more](#)

Esther Scrolls

The biblical book of Esther recounts the story of a Jewish woman who became queen of Persia and was able to save Persian Jews from death at the hands of Haman, the king's vizier. It is read aloud in synagogue during the festival of Purim. The text, written in scroll form, is often housed in an ornamental case.



[← Home](#)[Select an image to learn more](#)

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[← Home](#) [← Esther Scrolls](#)

WORK

Esther scroll case

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Ottoman Empire

MEDIUM

Gilt cast silver with filigree, granulation, and coral

CREDIT LINE

F 6544





[← Home](#) [← Esther Scrolls](#)

WORK

Esther scroll case

DATE

1912

ARTIST

Unknown

PLACE MADE

United States?

MEDIUM

Traced, engraved, and cast silver, and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4601





[Home](#) [Esther Scrolls](#)

WORK

Esther scroll case

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Poland or Israel?

MEDIUM

Gilt silver with filigree and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5387



WORK

Esther scroll case

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Europe or the Ottoman Empire

MEDIUM

Cast, granulated, and filigree silver

CREDIT LINE

Gift of Ernest and Phyllis Harrison in memory of their parents, 1989-166





[Home](#) [Esther Scrolls](#)

WORK

Esther scroll case

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Greece

MEDIUM

Parcel-gilt, cast, engraved, traced, repoussé, punched, and hammered silver

CREDIT LINE

Gift of Harry G. Friedman, F 5664





[← Home](#) [← Esther Scrolls](#)

WORK

Esther scroll case

DATE

Nineteenth or early twentieth century, with later additions

ARTIST

Unknown

PLACE MADE

Ottoman Empire?

MEDIUM

Pierced, chased, and cast silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5333





[← Home](#) [← Esther Scrolls](#)

WORK

Esther scroll case

DATE

Late nineteenth century

ARTIST

Unknown

PLACE MADE

Ottoman Empire

MEDIUM

Gilt silver with filigree and granulation, and coral or glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 1830





[← Home](#) [← Esther Scrolls](#)

WORK

Esther scroll case

DATE

1829

ARTIST

Unknown

PLACE MADE

Saint Petersburg, Russia

MEDIUM

Repoussé, traced, punched, and cast silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5810a-b



Painted Wood

These two works came to the Jewish Museum from American Jewish institutions where they served as symbols of faith and charity. Detached from the context for which they were made, they have lost their original symbolism, but placed together here, they acquire new narratives. For example, both simply carved wooden objects were coated in inexpensive gold paint, rather than gold leaf, to appear impressive when their creators had limited means.



< Home < Painted Wood

WORK

Presentation key

DATE

1914

ARTIST

Unknown

PLACE MADE

New York

MEDIUM

Painted wood

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4333

This key commemorated the opening of the Hebrew National Orphan House in New York in 1914.



[Home](#) [Painted Wood](#)

WORK

Blessing hands from a Torah ark

DATE

1893

ARTIST

Unknown

PLACE MADE

Boston

MEDIUM

Carved and incised wood with gilt and gold paint

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4751f-g

These hands repeat a gesture made by the ancient priests and their descendants to bless the congregation. They were made to decorate a Torah ark in the Tifereth Israel synagogue in Boston and were originally embellished with gold leaf. When they were later retouched, gold paint was used, suggesting a shift in the fortunes of either the synagogue or the sculpture itself.



Ship Model

Traditional cabinets of curiosities often feature miniatures, cunningly made, often of precious materials. Like many institutions with a broad mission—focusing on art, but with strong attention to culture and history—the Jewish Museum has acquired an eclectic range of objects. The two model ships in this room were commissioned for exhibitions on the antiquities of Israel. Long since detached from that purpose, they remain works of fine craftsmanship, resonant with a sense of the distant past—both that of the Mideast and that of the museum.





[← Home](#) [← Ship Model](#)

WORK

Sidonian merchantman ship model

DATE

1973, relief of the second or third century CE

ARTIST

Unknown

PLACE MADE

Haifa

MEDIUM

Painted wood, cord, and cloth

CREDIT LINE

Gift of Joy Ungerleider, JM 14-73

In the 1970s a new director of the Jewish Museum with a passion for the antiquities of Israel mounted a number of exhibitions on the subject. This model ship was commissioned from the Haifa National Maritime Museum for one such show. The Phoenicians of Lebanon were known for their maritime prowess. This replica of a first-to second-century CE merchant vessel from Sidon is based on a depiction found on a stone relief.



[Home](#)[Select an image to learn more](#)

Bone, Ivory, Horn, Shell

Beginning in antiquity, ivory, horn, bone, and shell have been used to create both utilitarian and luxury objects. All have fine, smooth surfaces and can be carved into intricate, fragile forms. Today, the collection, sale, and importation of some of these products are banned in parts of the world in order to protect the species.

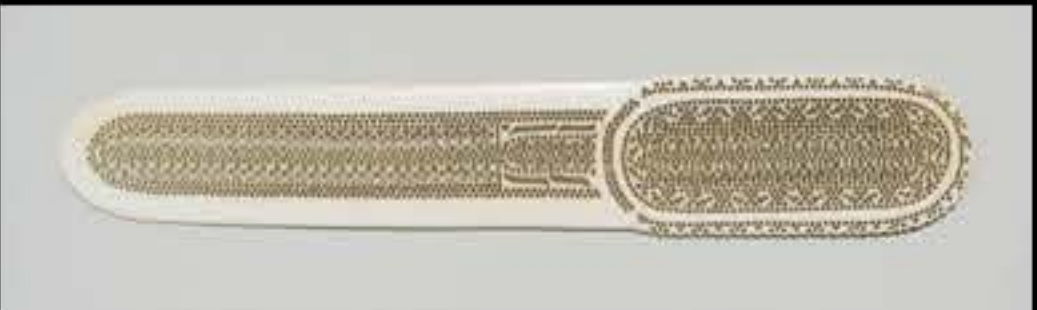


< Home

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< Home < Bone, Ivory, Horn, Shell

WORK

Spatula, possibly for cosmetics

DATE

Between the second and first millennium BCE

ARTIST

Unknown

PLACE MADE

Israel?

MEDIUM

Bone

CREDIT LINE

Gift of the Betty and Max Ratner Collection, 1981-114



< Home < Bone, Ivory, Horn, Shell

WORK

Netting bobbin

DATE

Between 900 and 586 BCE

ARTIST

Unknown

PLACE MADE

Israel

MEDIUM

Carved, punched, and drilled bone

CREDIT LINE

Gift of the Betty and Max Ratner Collection, 1981-220





[Home](#) [Bone, Ivory, Horn, Shell](#)

WORK

Stanhope microphotographic viewer with the Decalogue

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Europe or the United States

MEDIUM

Ivory and ink printed on paper

CREDIT LINE

Gift of Harry Lang Strauss, S 774

This miniature viewer contains a microphotograph of the Ten Commandments.



WORK

Spoon

DATE

Between the first and fourth century CE

ARTIST

Unknown

PLACE MADE

Eastern Mediterranean

MEDIUM

Bone

CREDIT LINE

Gift of Bernard and Tzila Weiss, 1994-658



WORK

Spoon

DATE

Between the first century BCE and second century CE

ARTIST

Unknown

PLACE MADE

Israel

MEDIUM

Incised and drilled bone or ivory

CREDIT LINE

Gift of Bernard and Tzila Weiss, 1994-661



WORK

Box

DATE

Between 1500 and 1200 BCE

ARTIST

Unknown

PLACE MADE

Israel

MEDIUM

Drilled ivory

CREDIT LINE

Gift of Bernard and Tzila Weiss, 1994-666a-b



WORK

New Year’s greeting

DATE

1910

ARTIST

Happy Jack (Angokwazhuk); Inupiaq, born in Alaska, about 1870, died in 1918

PLACE MADE

Nome, Alaska

MEDIUM

Engraved walrus tusk with inset gold

CREDIT LINE

Gift of the Kanofsky Family in memory of Minnie Kanofsky, 1984-71

This New Year greeting was made with portraits of the senders.



WORK

Letter opener

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

India

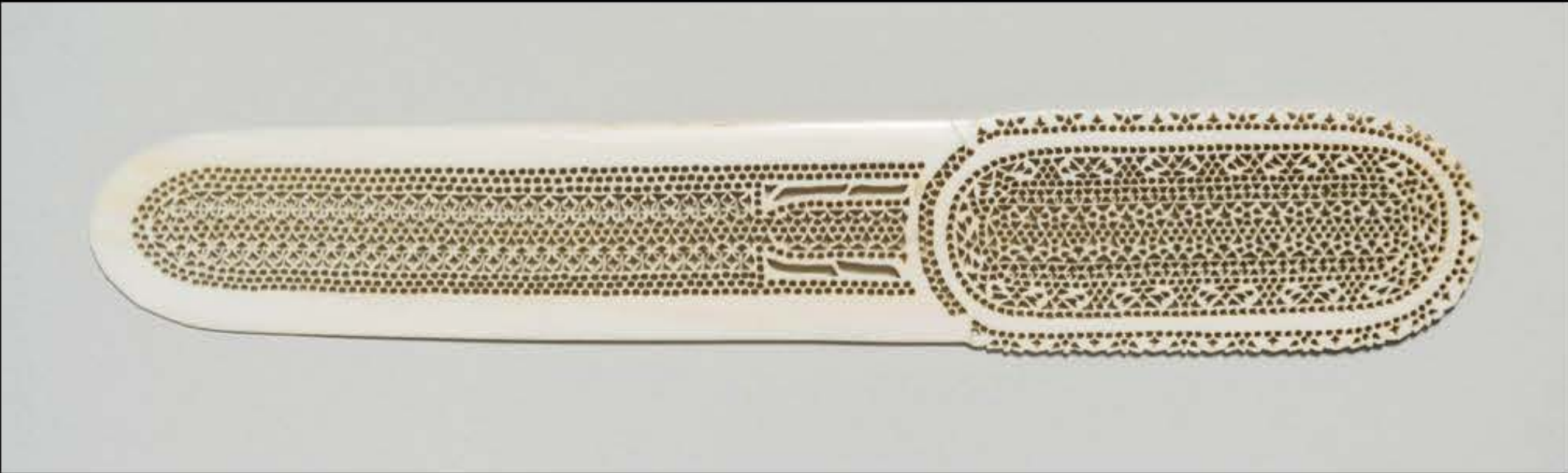
MEDIUM

Ivory

CREDIT LINE

Anonymous Gift, 1985-19

This letter opener belonged to the psychoanalyst Anna Freud, daughter of Sigmund. It is one of several mementos of the Freud family owned by the Jewish Museum.





[Home](#) [Bone, Ivory, Horn, Shell](#)

WORK

Box or furniture inlays

DATE

Between 2000 and 1550 BCE

ARTIST

Unknown

PLACE MADE

Israel

MEDIUM

Incised and drilled bone

CREDIT LINE

Purchase: Archaeology Acquisition Fund, JM 12-73.468



< Home

< Bone, Ivory, Horn, Shell

WORK

Havdalah cup

DATE

Nineteenth century?

ARTIST

Unknown

PLACE MADE

Europe?

MEDIUM

Lathe-turned and traced horn

CREDIT LINE

Gift of Samuel and Lucille Lemberg, JM 56-61



< Home < Bone, Ivory, Horn, Shell

WORK

Souvenir shell

DATE

Between 1900 and 1941

ARTIST

Unknown

PLACE MADE

United States or Palestine

MEDIUM

Acid-etched cowrie shell

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 666

The Ten Commandments are inscribed in Hebrew.



< Home < Bone, Ivory, Horn, Shell

WORK

Souvenir shell

DATE

First half of the twentieth century

ARTIST

Unknown

PLACE MADE

Jerusalem?

MEDIUM

Acid-etched cowrie shell

CREDIT LINE

Gift of Dr. Harry G. Friedman?, F 2817

The Temple Mount is depicted.





[Home](#) [Bone, Ivory, Horn, Shell](#)

WORK

Souvenir shell

DATE

First half of the twentieth century

ARTIST

Unknown

PLACE MADE

United States?

MEDIUM

Acid-etched conch shell

CREDIT LINE

Gift of Dr. Harry G. Friedman?, F 3846



[← Home](#)[Select an image to learn more](#)

Torah Crowns

To emphasize the majesty and preeminence of the Torah scroll as it is displayed or paraded around the synagogue, many communities place a crown over the Torah staves. This may allude to a saying by the second-century rabbi Shimon bar Yohai: "There are three crowns: the crown of Torah, the crown of priesthood, and the crown of kingship. But the crown of a good name excels them."





[← Home](#) [← Torah Crowns](#)

WORK

Torah crown

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Poland

MEDIUM

Cast and die-stamped silver or other metal
with glass and turquoise

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 3711





[← Home](#) [← Torah Crowns](#)

WORK

Torah crown

DATE

c. 1780?

ARTIST

Unknown

PLACE MADE

Galicia (now in Poland and Ukraine)

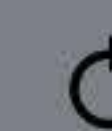
MEDIUM

Cast, traced, engraved, and parcel-gilt silver with silver niello, stones, and glass

CREDIT LINE

Gift of Leo Seifter in memory of his father, Sigmund Seifter, F 1904





[← Home](#) [← Torah Crowns](#)

WORK

Torah crown

DATE

1920s

ARTIST

**Unknown, Bezalel School of Arts and Crafts
Founded in Jerusalem in 1906**

PLACE MADE

Jerusalem

MEDIUM

**Die-stamped silver, silver filigree, carved
ivory, and turquoise**

CREDIT LINE

**Gift of W. Henry Gamson in memory of Israel Rokeach, JM 28-
57**





[← Home](#) [← Torah Crowns](#)

WORK

Torah crown

DATE

1817–18 with 1873–74 addition

ARTIST

Unknown

PLACE MADE

Galicia (now in Poland and Ukraine)

MEDIUM

Chased, pierced, and parcel-gilt silver with semiprecious stones and glass

CREDIT LINE

Gift of Max M. Karp in memory of his father, Michael Karp, S 1363a





[← Home](#) [← Torah Crowns](#)

WORK

Torah or Haftorah crown

DATE

Between 1725 and 1750

ARTIST

Johann Michael Ernst II; German, active between 1717 and 1741

PLACE MADE

Munich

MEDIUM

Repoussé, pierced, and parcel-gilt silver and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 1749





[← Home](#) [← Torah Crowns](#)

WORK

Torah crown

DATE

Late eighteenth or early nineteenth century

ARTIST

Unknown

PLACE MADE

Galicia (now in Poland and Ukraine)

MEDIUM

Cast, chased, engraved, and parcel-gilt silver with glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4040



[Home](#)[Select an image to learn more](#)

Torah Staves, Finials, and Fittings

The staves of the Torah, to which the parchment scroll is sewn, are called “trees of life” in Hebrew. The association of this tree with the Torah is reflected in a passage in the biblical book of Proverbs that is recited during Torah services in the synagogue: Wisdom “is a tree of life for those who take hold of it, and happy is everyone who holds it fast.” As a means of honoring and beautifying the sacred text, the upper portion of the staves can be ornamented with elaborate carving, and finials or crowns are often fitted on the tips.



[Home](#)

Select an image to learn more

Torah Staves, Finials, and Fittings

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[← Home](#)[← Torah Staves, Finials, and Fittings](#)

WORK

Torah finials

DATE

Between 1804 and 1815

ARTIST

Unknown

PLACE MADE

Berlin

MEDIUM

Chased, pierced, cast, and parcel-gilt silver

CREDIT LINE

Gift of Robert I. Wishnik, JM 30-57a-b

[← Home](#)[← Torah Staves, Finials, and Fittings](#)

WORK

Torah finials

DATE

Early nineteenth century

ARTIST

Unknown

PLACE MADE

Germany?

MEDIUM

Repoussé and cast silver and glass

CREDIT LINE

Gift of the Danzig Jewish Community, D 182a-b

[← Home](#)[← Torah Staves, Finials, and Fittings](#)

WORK

Torah finials

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Israel?

MEDIUM

Die-stamped, chased, and gilt silver with filigree and glass

CREDIT LINE

Gift of Max Warburg, S 1137a-b

[← Home](#)[← Torah Staves, Finials, and Fittings](#)

WORK

Torah finials

DATE

Late nineteenth century

ARTIST

Unknown

PLACE MADE

Tunisia

MEDIUM

Carved and gessoed wood, paint, and traces of gilt or bronzing

CREDIT LINE

U 7487a-b

WORK

Torah staves

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Wood and bone

CREDIT LINE

U 9554a-b



WORK

Torah staves

DATE

1923–24

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Silver-plated, cast, and chased copper alloy and wood

CREDIT LINE

U 9582a-b



WORK

Torah stave

DATE

Between c. 1875 and 1939

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Wood, mother-of-pearl inlay, and chased silver?

CREDIT LINE

U 9593



WORK

Torah staves

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Wood, bone, glass, and ink on parchment

CREDIT LINE

U 9581a-b



WORK

Torah stave

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Wood, bone, and glass, with ink on paper

CREDIT LINE

U 8772



[Home](#)[Select an image to learn more](#)

Torah Shields

Shields are hung around the staves of the Torah scroll when it is not in use. They may have begun as devices to mark the specific reading that a scroll was turned to, but later served to ornament and beautify this holiest object in Judaism. Shields themselves are often decorated; those selected here all are adorned with colored glass cabochons.





[Home](#) [Torah Shields](#)

WORK

Torah shield

DATE

Early nineteenth century

ARTIST

Unknown

PLACE MADE

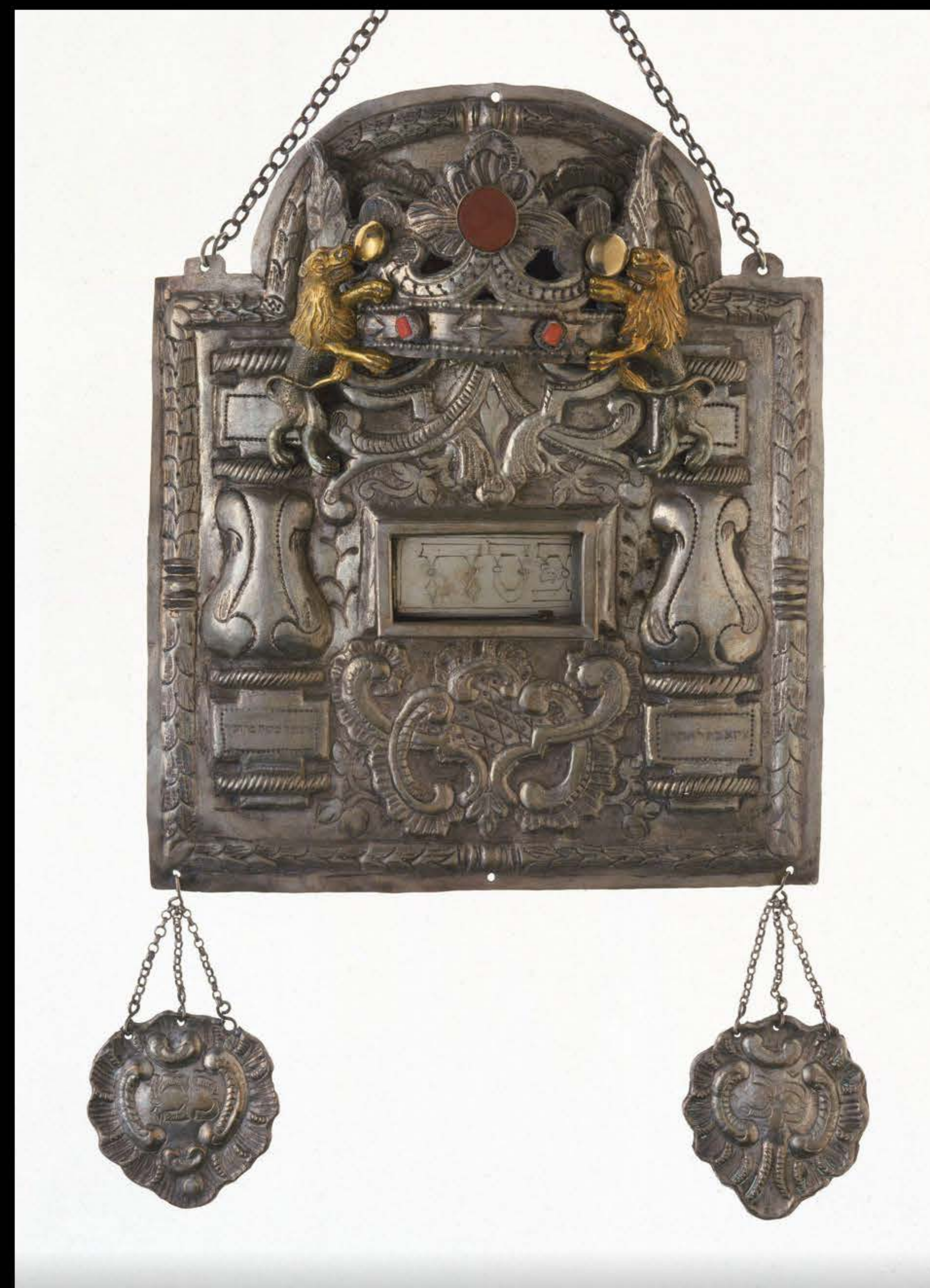
Galicia (now in Poland and Ukraine)

MEDIUM

Repoussé, cast, engraved, and parcel-gilt silver, carnelian, and coral

CREDIT LINE

The Rose and Benjamin Mintz Collection, M 261





[← Home](#) [← Torah Shields](#)

WORK

Torah shield

DATE

Between c. 1875 and 1900

ARTIST

I. Blum

PLACE MADE

Europe

MEDIUM

**Cast, engraved, and parcel-gilt silver, glass,
and felt**

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 3247





[← Home](#) [← Torah Shields](#)

WORK

Torah shield

DATE

1796–97

ARTIST

**Wolfgang Schubert; German, born in 1741,
died in 1816**

PLACE MADE

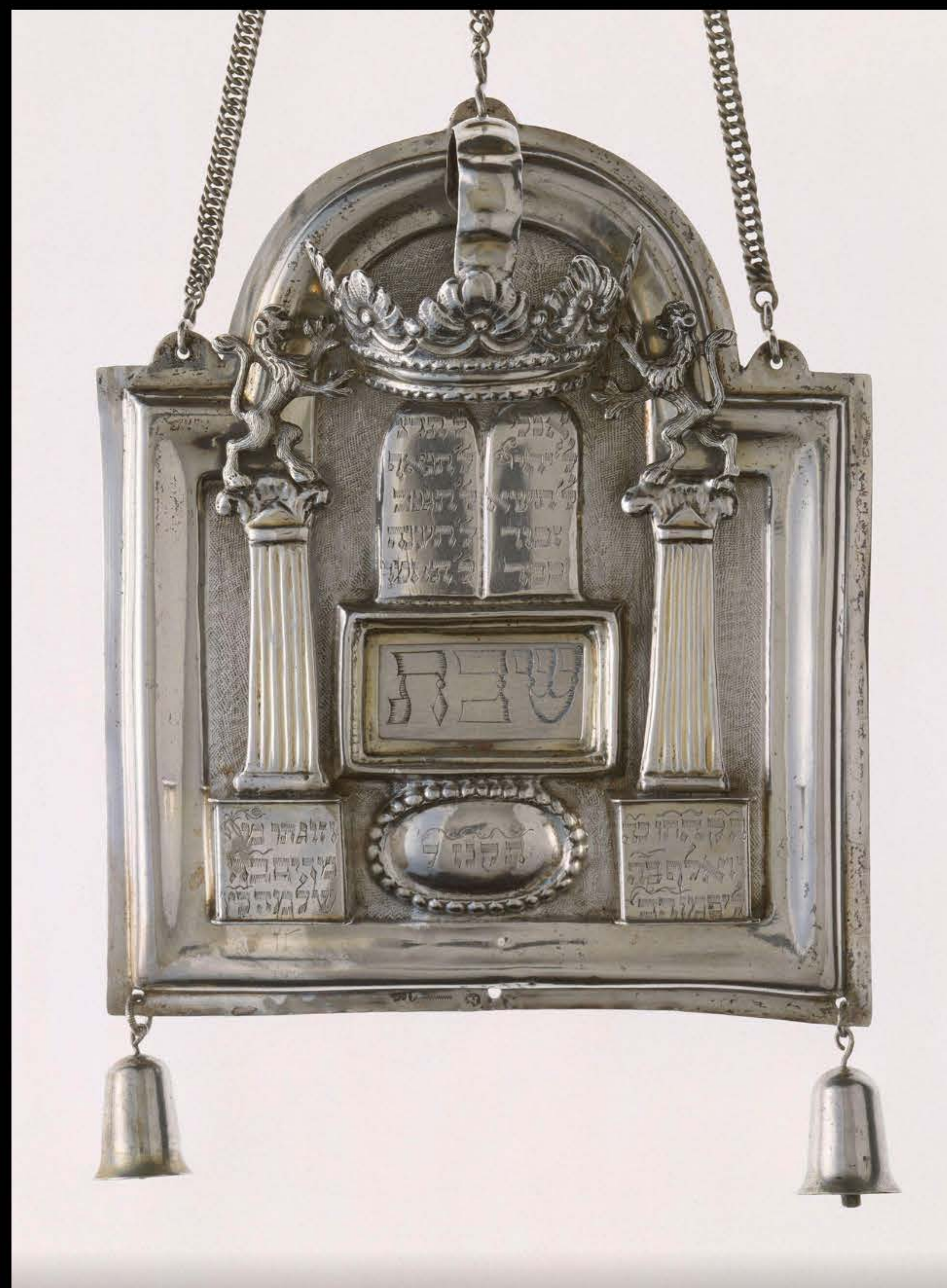
Nuremberg, Germany

MEDIUM

Repoussé, cast, and engraved silver and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 1982





[Home](#) [Torah Shields](#)

WORK

Torah shield

DATE

Late eighteenth or early nineteenth century

ARTIST

Unknown

PLACE MADE

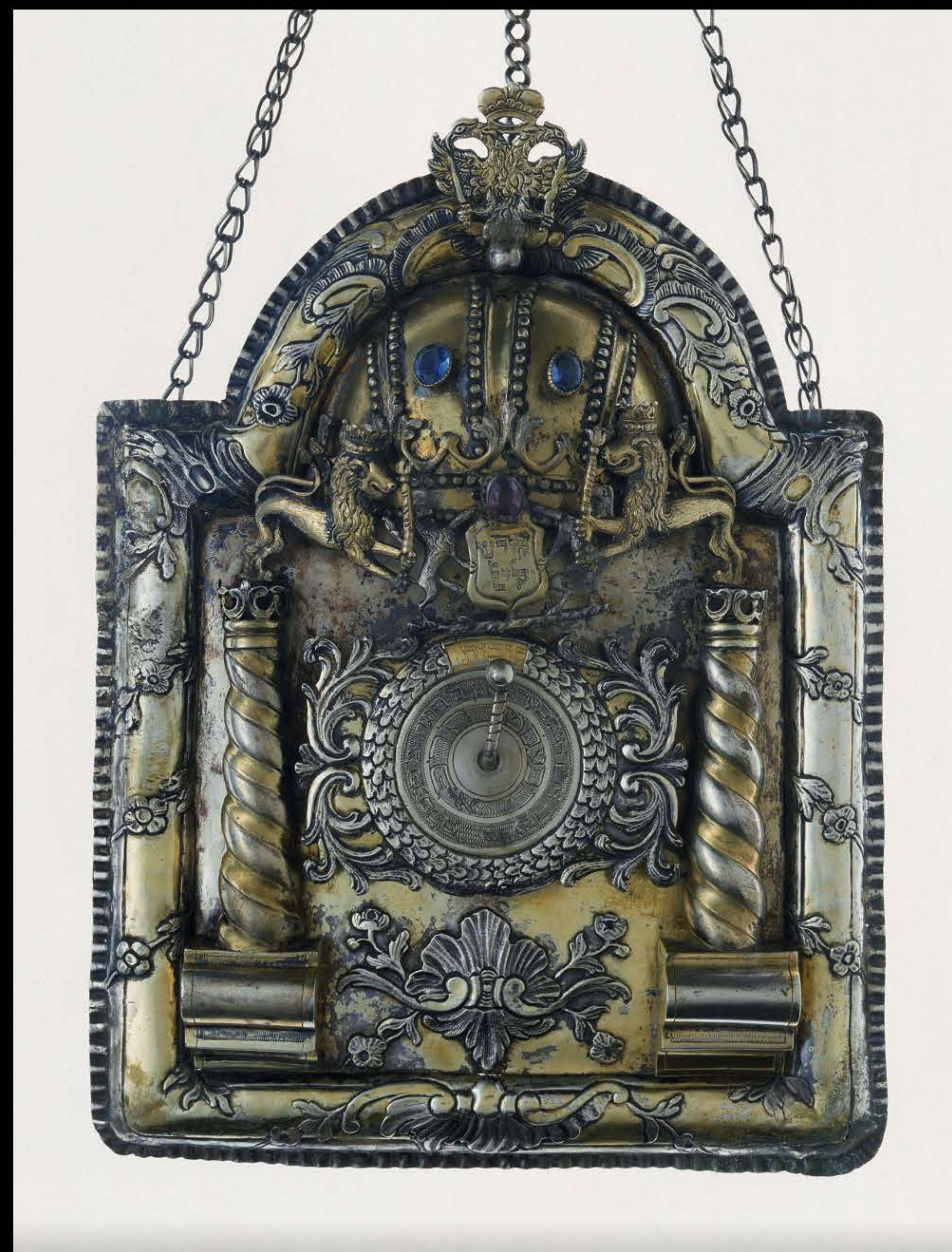
Hungary?

MEDIUM

Repoussé, cast, engraved, and parcel-gilt silver and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 3459



[Home](#)[Select an image to learn more](#)

Torah Stave Fittings

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



< Home

Select an image to learn more

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WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-48

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-54

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



< Home < Torah Stave Fittings

WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-44



WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-51

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-47

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-56

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-49

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-49

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.





[← Home](#) [← Torah Stave Fittings](#)

WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-42

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.





[Home](#) [Torah Stave Fittings](#)

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-42

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.



< Home < Torah Stave Fittings

WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-45

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.





[← Home](#) [← Torah Stave Fittings](#)

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-45

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.





[← Home](#) [← Torah Stave Fittings](#)

WORK

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-53

These ivory pieces were elements of Torah staves. They were discovered in 1941 by laborers working in the grounds of the main synagogue in what was then Grodno, Poland (today Hronda, Belarus), and were covered with dirt. It is probable that they were removed from the Torahs before or during World War II because they were of value, but whether the act was intended to save or defile the holiest object in Judaism is unknown.





[Home](#) [Torah Stave Fittings](#)

Fitting for Torah staves

DATE

Before 1941

ARTIST

Unknown

PLACE MADE

Grodno, Poland (now Hronda, Belarus)

MEDIUM

Drilled and incised bone

CREDIT LINE

Gift of Lisa Palkes, 1987-53

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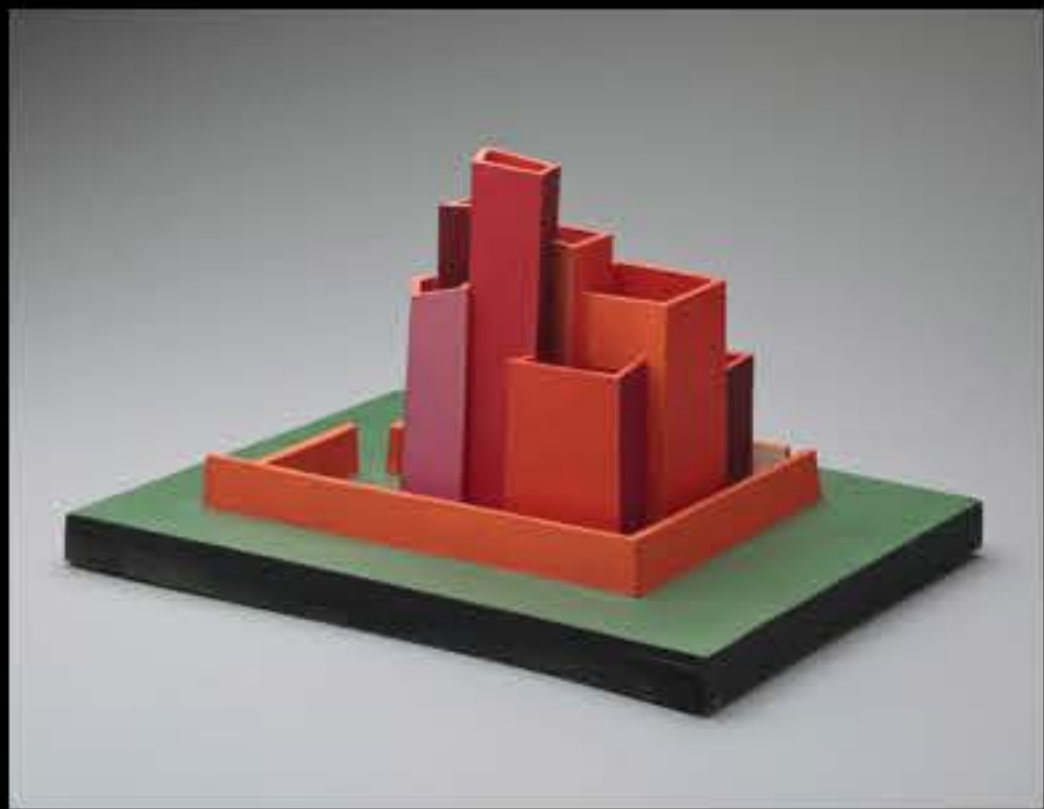


< Home

Select an image to learn more

Buildings

The works shown here are among the museum’s several miniature architectural models.





[Home](#) [Buildings](#)

WORK

Model of the Second Temple in Jerusalem in a Bottle

DATE

1813

ARTIST

Moses Formstecher; German, born in Gehaus, Germany, 1760, died in Offenbach, Germany, 1836

PLACE MADE

Offenbach, Germany

MEDIUM

Half post-blown glass, wood, paint, and metal

CREDIT LINE

Gift of Mr. and Mrs. Louis Bial, JM 21-79a



WORK

Untitled (Model for Saltiel Community Center, East Talpiot, Jerusalem)

DATE

c. 1975

ARTIST

Mathias Goeritz; Mexican, born in Danzig, 1915, died in Mexico City, 1990

MEDIUM

Bronze

CREDIT LINE

Purchase: Anonymous Gift, 2014-6

Mathias Goeritz's models from the 1970s propose variations for the design of the Saltiel Community Center in Jerusalem, of which he was the architect.





[← Home](#) [← Buildings](#)

WORK

Untitled (Model for Saltiel Community Center, East Talpiot, Jerusalem)

DATE

c. 1975

ARTIST

Mathias Goeritz; Mexican, born in Danzig, 1915, died in Mexico City, 1990

MEDIUM

Paint on pressboard

CREDIT LINE

Purchase: Anonymous Gift, 2014-5

Mathias Goeritz's models from the 1970s propose variations for the design of the Saltiel Community Center in Jerusalem, of which he was the architect.



WORK

Untitled (Model for Saltiel Community Center, East Talpiot, Jerusalem)

DATE

c. 1975

ARTIST

Mathias Goeritz; Mexican, born in Danzig, 1915, died in Mexico City, 1990

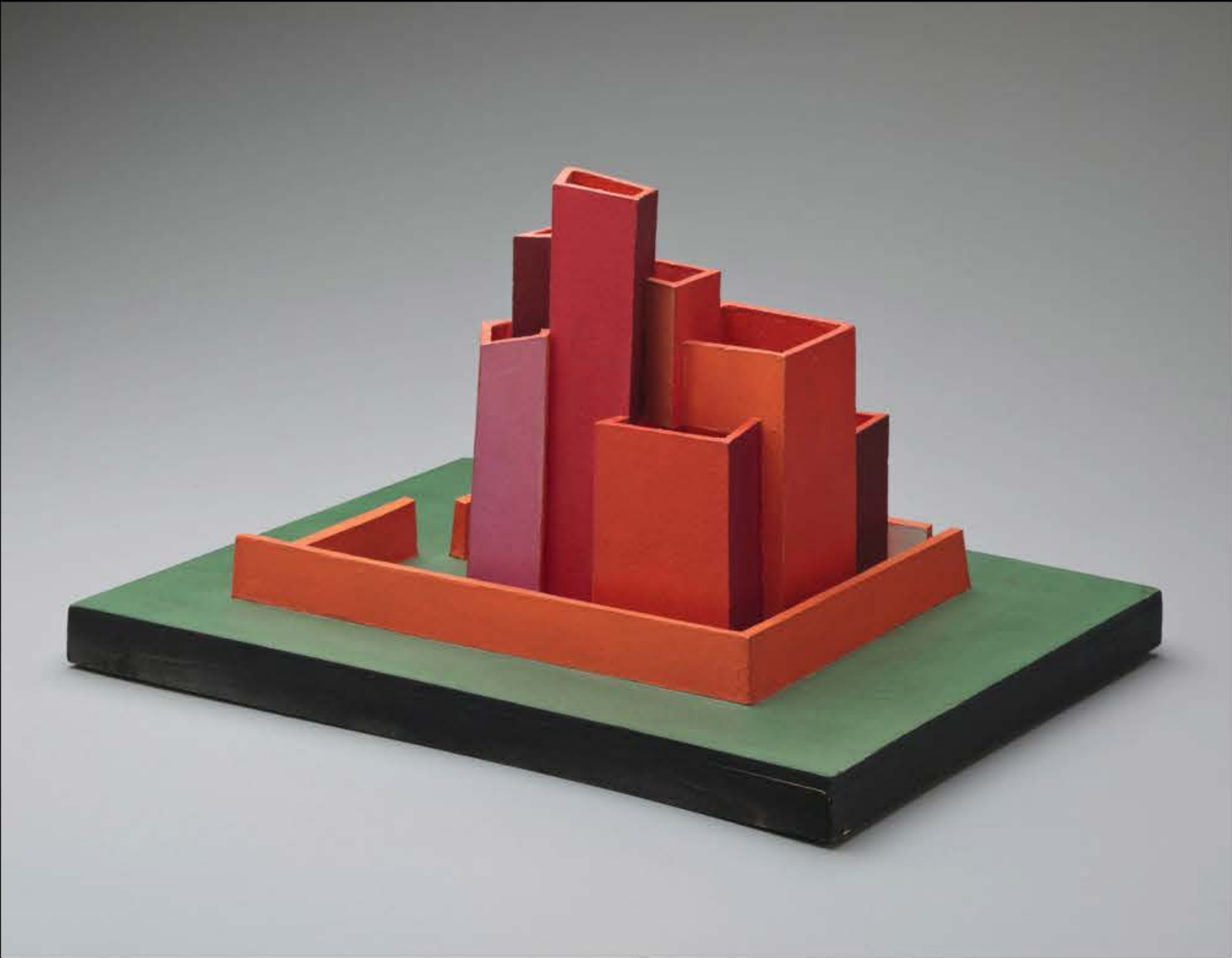
MEDIUM

Paint on pressboard

CREDIT LINE

Purchase: Anonymous Gift, 2014-4

Mathias Goeritz’s models from the 1970s propose variations for the design of the Saltiel Community Center in Jerusalem, of which he was the architect.



[← Home](#)[Select an image to learn more](#)

Cinnamon

Layers of cinnamon impregnated with glue were built up inside mail-order boxes to create the blocks of Lucy Puls's aromatic version of a spice container for the end of the Sabbath.





[← Home](#) [← Cinnamon](#)

WORK

Osher

DATE

2006

ARTIST

Lucy Puls; American, born in 1955

MEDIUM

Cinnamon, binder, and cardboard

CREDIT LINE

Purchase: Contemporary Judaica Acquisitions Committee
Fund, 2007-10.1-5



[← Home](#)[Select an image to learn more](#)

Torah Shield

Shields are hung around the staves of the Torah scroll when it is not in use. They may have begun as devices to mark the specific reading that a scroll was turned to, but later served to ornament and beautify this holiest object in Judaism. Shields themselves are often decorated; those selected here all are adorned with colored glass cabochons.





[Home](#) [Torah Shield](#)

WORK

Torah shield

DATE

Between 1770 and 1780

ARTIST

Joachim Hübener II; German, born in about 1705, died in 1780

PLACE MADE

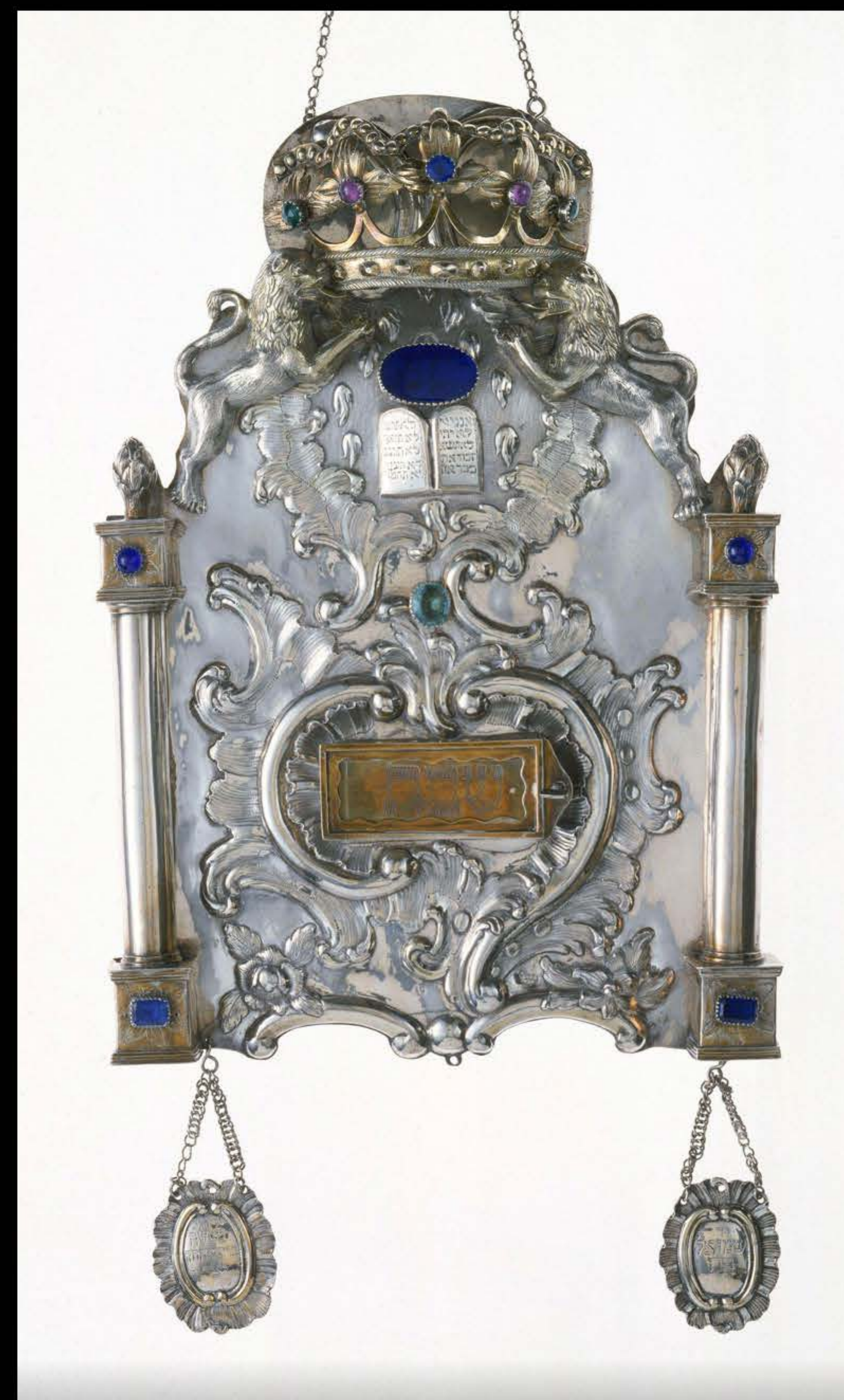
Berlin

MEDIUM

Repoussé, parcel-gilt, cast, and engraved silver and glass

CREDIT LINE

Gift of the Danzig Jewish Community, D 150



[← Home](#)[Select an image to learn more](#)

Torah Shields

Shields are hung around the staves of the Torah scroll when it is not in use. They may have begun as devices to mark the specific reading that a scroll was turned to, but later served to ornament and beautify this holiest object in Judaism. Shields themselves are often decorated; those selected here all are adorned with colored glass cabochons.





[Home](#) [Torah Shields](#)

WORK

Torah shield

DATE

Eighteenth century

ARTIST

Unknown

PLACE MADE

Possibly Lissa (now Leszno, Poland)

MEDIUM

Repoussé, cast, and parcel-gilt silver and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 2548





[← Home](#) [← Torah Shields](#)

WORK

Torah shield

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

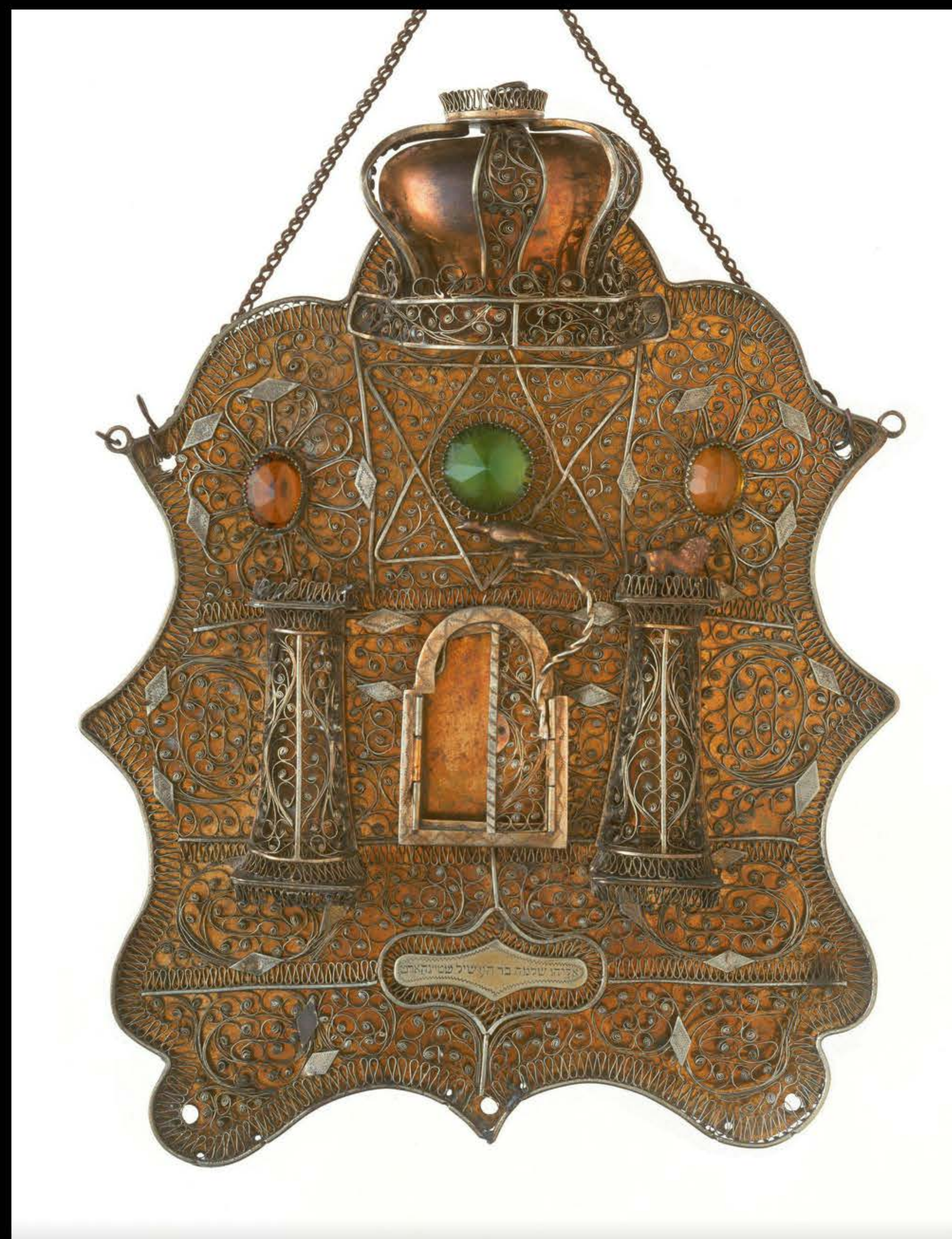
Galicia (now in Poland and Ukraine)

MEDIUM

Silver filigree, chased and parcel-gilt silver, brass, and glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 241



[Home](#)[Select an image to learn more](#)

Spice Containers

During the ceremony that separates the Sabbath from the work week, spices such as cloves, myrtle, or nutmeg are passed among those present so that they may enjoy the sweet aroma, thought to offer comfort for the loss of the holy day. In Renaissance Germany and Eastern Europe, containers in the form of a tower became popular, in some cases imitating specific buildings. The idea is probably based on Christian monstrances and censers with architectural forms. The earliest known example of a spice container shaped like a miniature tower is in the Jewish Museum collection, and is on view in the Constellations Scene.



[Home](#)[Select an image to learn more](#)

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[← Home](#)[Select an image to learn more](#)

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[← Home](#)[Select an image to learn more](#)

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< Home < Spice Containers

WORK

Spice container

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Poland

MEDIUM

Silver

CREDIT LINE

Gift of the Danzig Jewish Community, D 192



WORK

Spice container

DATE

c. 1880

ARTIST

Unknown, signed with initials S F

PLACE MADE

Saint Petersburg?, Russia

MEDIUM

Silver filigree and cast silver

CREDIT LINE

Gift of Elsie and Simon Winer in honor of their grandsons, Adam, Michael, and Eugene Winer, 1981-4





[Home](#) [Spice Containers](#)

WORK

Spice container

DATE

Eighteenth or early nineteenth century

ARTIST

Unknown

PLACE MADE

Central or Eastern Europe

MEDIUM

Silver filigree

CREDIT LINE

Gift of the Danzig Jewish Community, D 191





[Home](#) [Spice Containers](#)

WORK

Spice container

DATE

Late eighteenth or early nineteenth century

ARTIST

Unknown

PLACE MADE

Eastern Europe

MEDIUM

Pierced, engraved, traced, stamped, and
parcel-gilt silver

CREDIT LINE

Gift of the Danzig Jewish Community, D 195





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth century?

ARTIST

Unknown

PLACE MADE

Germany?

MEDIUM

Repoussé silver with silver filigree

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 1099



WORK

Spice container

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Central Europe

MEDIUM

Pierced silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 1510a





[Home](#) [Spice Containers](#)

WORK

Spice container

DATE

Eighteenth or nineteenth century

ARTIST

Unknown

PLACE MADE

Central or Eastern Europe

MEDIUM

Silver filigree

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 2601





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

1851

ARTIST

Unknown

PLACE MADE

Brno, Moravia (now the Czech Republic)

MEDIUM

Silver filigree

CREDIT LINE

Jewish Cultural Reconstruction, U 7614





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Second half of the nineteenth century

ARTIST

Unknown

PLACE MADE

Warsaw?

MEDIUM

Silver filigree and silver-plated copper alloy

CREDIT LINE

Gift of the Maurice Herrmann Collection, S 405





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Hanau?, Germany

MEDIUM

Pierced and traced silver

CREDIT LINE

Gift of Dr. Harry Friedenwald, JM 83-47





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Eighteenth century

ARTIST

Unknown

PLACE MADE

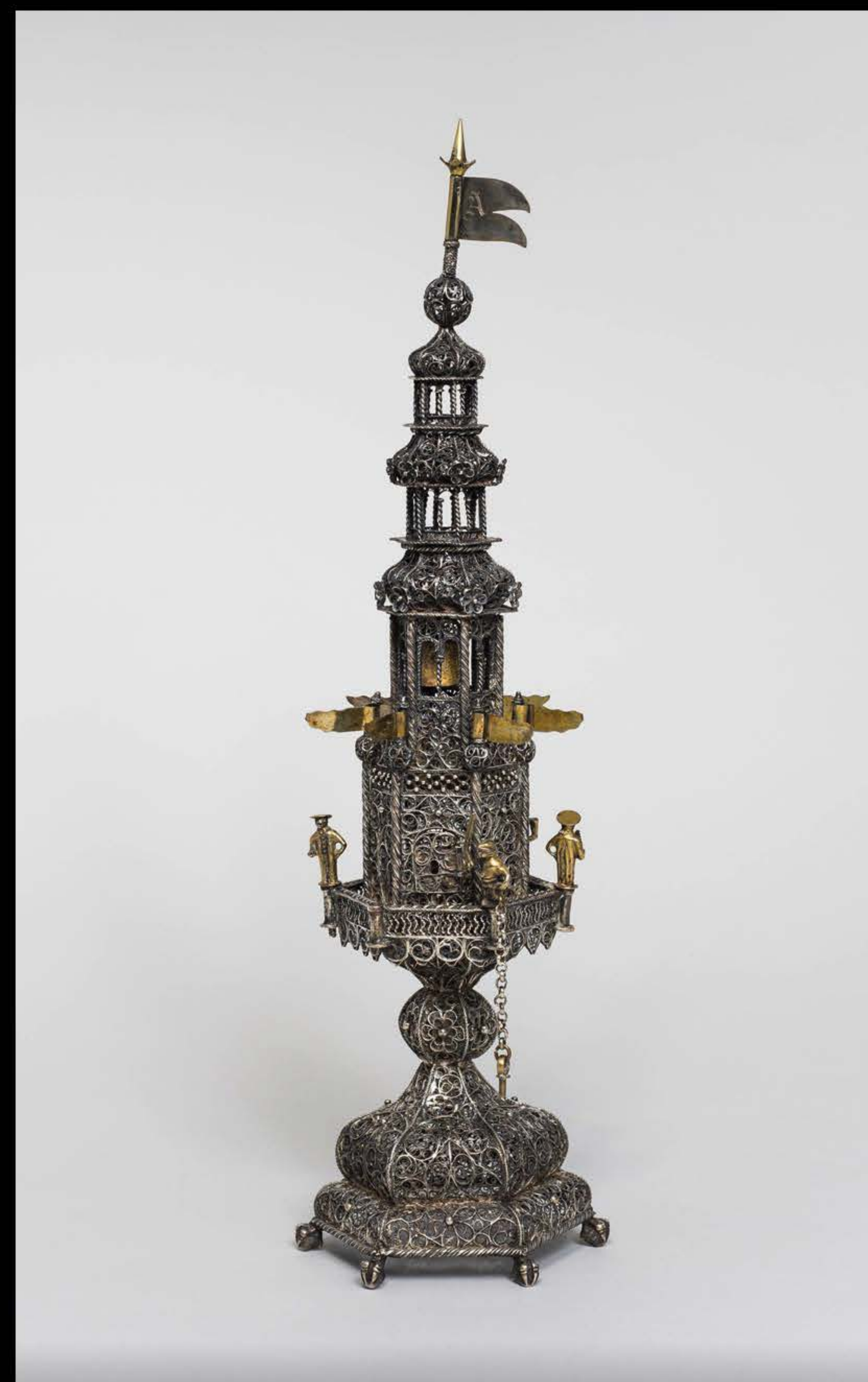
Central or Eastern Europe

MEDIUM

Silver filigree and parcel-gilt, cast, and engraved silver

CREDIT LINE

Gift of Mr. B. W. Huebsch, JM 19-57





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Eighteenth or early nineteenth century

ARTIST

Unknown

PLACE MADE

Central or Eastern Europe

MEDIUM

Silver filigree, parcel-gilt, engraved, and cast silver with filigree, pearls, and semiprecious stones or glass

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5318





< Home < Spice Containers

WORK

Spice container

DATE

1894

ARTIST

Unknown

PLACE MADE

Possibly Warsaw or the United States

MEDIUM

Silver filigree and pierced and repoussé silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 320





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Eighteenth century?

ARTIST

Unknown

PLACE MADE

Germany?

MEDIUM

Repoussé, pierced, cast, and engraved silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 2962





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Hanau?, Germany

MEDIUM

Repoussé, pierced, and traced silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 495





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Between 1805 and 1808

ARTIST

Paulus Friedrich Bierfreund; German, born in Nuremberg, 1764, died in 1816

PLACE MADE

Nuremberg, Germany

MEDIUM

Pierced, chased, and repoussé silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 334





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Hanau?, Germany

MEDIUM

Silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 338





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown

PLACE MADE

Possibly Warsaw or the United States

MEDIUM

Silver filigree and engraved silver

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 355





[← Home](#) [← Spice Containers](#)

WORK

Spice container

DATE

Late nineteenth or early twentieth century

ARTIST

Unknown, American, signed with the maker's initials H. L.

PLACE MADE

United States

MEDIUM

Silver filigree

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 374



Torah Binder

A Torah binder keeps the Torah closed when it is not in use. Different traditions of its form and decoration have arisen in various communities. For example, in Germanic (Ashkenazi) lands the swaddling cloth for the circumcision ceremony of a male child was later decorated with words and images to wish him well. In Italy women embroidered floral patterns and sometimes inscriptions on a length of cloth expressing hopes and thanks for important events.



[← Home](#) [← Torah Binder](#)

WORK

Torah binder

DATE

1582–83

ARTIST

Honorata Foa

PLACE MADE

Italy

MEDIUM

Linen with silk-thread embroidery

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4927

The inscriptions on Italian Torah binders generally indicate that they were given by a woman, as seen in this example, whose text reads: “In honor of the pure Torah, my hand raised in offering, I Honorata...wife of...Samuel Foa..., ‘it is such a little one’ (Gen. 19:20), the year 5343.” This is among the earliest Italian binders extant.

