

READING THE TELLING

The Passover *Haggadah*
Across Time & Place

Curated by Adam T. Strater in collaboration
with Tam Institute for Jewish Studies

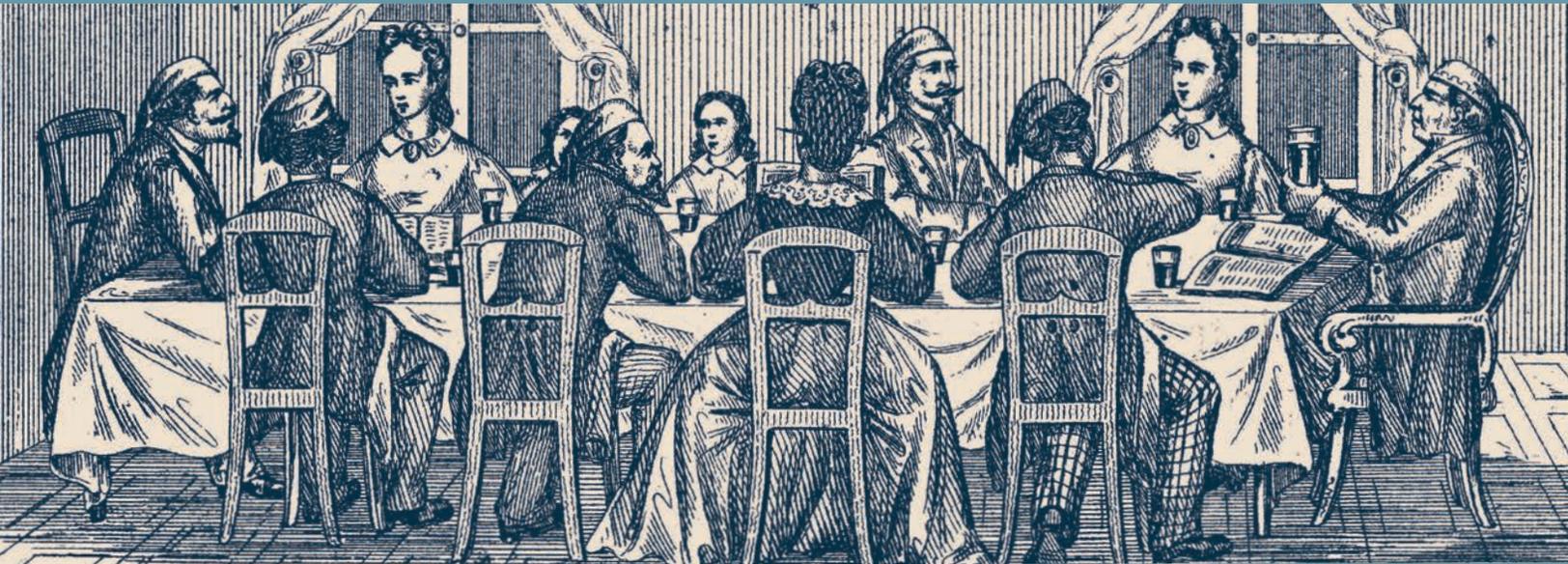


EXHIBIT GALLERY MARCH 7 – JUNE 30, 2016



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And you shall
tell your child
on that day,
'It is because
of what the
LORD did
for me when I
went free from
Egypt.'

EXODUS 13:8

The *Haggadah* (literally, “the telling”) is the text that recounts the Israelites’ deliverance from Egyptian bondage and structures the *seder* service on Passover eve, but the Passover *seder*’s domestic nature has in turn shaped the *Haggadah* to tell us an additional story, the story of those who produced and used the individual *Haggadot*.

Dating from the time of the Mishna (second and third century CE), the *Haggadah* presents its narrative through a series of scriptural and Talmudic quotations, commentaries, rituals, blessings, and songs assembled in various combinations over the millennia. The *Haggadah*’s patchwork and domestic qualities provide a window into the development of Jewish religious cultures across time and place. This exhibit highlights the distinctive character of the *Haggadah* using collections donated by Rabbi David Geffen and Richard K. Goldstein to the Pitts Theology Library. There are also *Haggadot*, images, and artifacts provided by the William Breman Jewish Heritage Museum and the Stuart A. Rose Manuscript, Archives, and Rare Book Library.

CASE 1:

The *Haggadah* as Commentary

The *Haggadah* emphasizes the uniqueness of the first night of Passover employing sight, sound, smell, touch, and taste. It is a night for family and friends to gather and discuss the Jewish tradition through the lens of the Exodus story and Israel's redemption. The *Haggadah* implores its participants to discuss and ask questions, making the ritual itself an aural commentary and creating ample opportunity for the *Haggadah* to be commented upon by Jewish sages throughout time.

The Amsterdam *Haggadah* of 1695

Abraham ben Jacob, 1695

Published in 1695 by a convert to Judaism, this original Amsterdam *Haggadah* is the most imitated and copied *Haggadah* in history, and preserves around the *Haggadah* text the commentary of Isaac Abravanel, a Jewish philosopher expelled from Spain in 1492.

1695 HAGG

Haggadah of Pesach According to Ashkenazic Custom and Sephardic Custom

Jacob Props, 1781

Later versions of the Amsterdam *Haggadah* expanded the commentarial tradition. This 1781 edition added commentaries by Moshe Alshich (sixteenth century), Ephraim Luntschitz, and Judah Loew (both early seventeenth century) to that of Abravanel's.

1781 HAGG

The Prague *Haggadah*

Gershom Cohen, 1526

Originally printed in 1526, the Prague *Haggadah* combines illustrations with commentary and instruction in the margins of the text to clarify points in the ritual.

1970 HAGG O

The Rylands *Haggadah*

Harry N. Abrams, Mid 14th Century

This richly illuminated *Haggadah* was created in the mid-fourteenth century in Catalonia. The top of this page of the medieval Sephardic text reads, "*Perush ha-hallel le-rabbeyni Shelomoh*" ("Commentary on the 'Hallel' [prayer] by Our Master Solomon").

1988 HAGG

JPS Commentary on the *Haggadah*

Joseph Tabory, 2008

The *JPS Commentary* shows an example of how commentary has changed over time. Rather than a specifically theological and liturgical focus, the JPS version uses an historical approach to explain the text for an academically inclined audience.

BM674.79.J69 2008

1695HAGG





CASE 2:

The Order

The word *seder* means “order” because the individual components of the relatively complex ritual have to be performed in a prescribed sequence. The *Haggadah* is the script that guides the participants through the ritual with a fifteen-item list that gives the order of the *seder*. Originally a simple list, *Haggadah* artists and sages have experimented with renderings of the classic format, adding different aesthetics and making it a mnemonic device to help remember the sequence.

Bet Horin Passover Seder

Joseph Antoine, 1767

Based on the Amsterdam edition of the *Haggadah* text with commentaries by Abravanel, Alshich, Luntschitz and Loew (late fifteenth – early seventeenth century), the *Bet Horin* text depicts the order of the *seder* using a simple list.

1767 HAGG

L’Haggadá Illustrata

Avraham Hai Morpurgo, 1864

Printed in Italian in 1864, *L’Haggadá Illustrata* is a famous illustrated edition produced in Europe. Here it illustrates and translates the fifteen steps to the *seder* with Italian instructions and people performing the different movements.

1864 HAGG

The New Haggadah for the Pesah Seder

Mordecai M. Kaplan, Ira Eisenstein, and Eugene Kohn, 1944

This modern Reconstructionist *Haggadah* shows a departure from the more artistic renderings of the order of the *seder* in favor of a more austere presentation that is reminiscent of the *Bet Horin Haggadah* in this case.

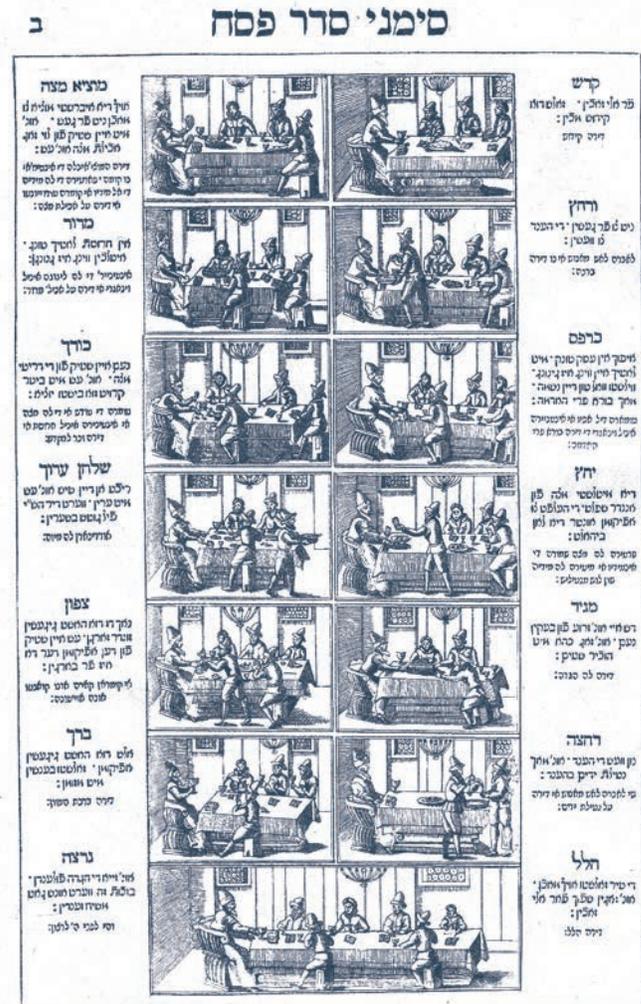
1944 HAGG

The Manischewitz Passover Haggadah

Manischewitz Wine Co., 2006

This contemporary commercial *Haggadah*, produced by the kosher wine company Manischewitz, depicts the order in list form and juxtaposes it with a picture of a family celebrating the *seder* with a traditional *seder* plate, another common motif in illustrated *Haggadot*.

2006 HAGG A



CASE 3:

The *Haggadah* in Atlanta

Atlanta is home to some of the oldest Jewish institutions in the South, and Passover has likely been celebrated in Atlanta since the 1840s. This case contains some highlights in that history, including *Haggadot* published in Atlanta, and Rabbi Tobias Geffen's handwritten drafts for a *teshuva* (rabbinic decision) on Coca-Cola's kosher and kosher-for-Passover status.

COCA-COLA AND
RABBI TOBIAS GEFFEN

Rabbi Tobias Geffen's Teshuva ["responsum"] on Coca-Cola

Tobias Geffen (1870-1970) was an Orthodox rabbi in Atlanta, and his proximity to Coca-Cola made him the ideal judge for the beverage's kosher status. Rabbi Geffen found a non-kosher ingredient in the recipe, but in 1935 Coca-Cola altered its recipe and Rabbi Geffen declared it kosher.

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Draft notes for Coca-Cola's Kosher for Passover Teshuva ["responsum"] on Shearith Israel letterhead

To be considered kosher for Passover, food must contain absolutely no leaven product or by-product, and so an ancillary *teshuva* was required to ensure that the beloved beverage was kosher for Passover as well.

ROSE LIBRARY, EMORY UNIVERSITY

English translation of Teshuva for Coca-Cola being Kosher for Passover from 1935 done by Tobias Geffen's children

"Thus it is now possible for the most stringent Halachist to enjoy and to drink Coca Cola throughout the year and on Passover. I thank G-d for the opportunity that he has given me to contribute this solution and for the privilege of making it possible to protect the general Jewish public from committing the violation of eating a mixture composed of tallow, a sin punishable by excommunication, G-d forbid, and from the prohibition of eating chametz on Passover."

ROSE LIBRARY, EMORY UNIVERSITY

KOSHER FOR PASSOVER
HECHSHER FOR COCA-COLA

Bottle Cap from the Breman Museum

The American Heritage *Haggadah*

David Geffen, 1992

In 2008, Rabbi David Geffen—the grandson of Tobias Geffen—and Richard K. Goldstein donated their personal *Haggadah* collections to the Pitts Theology Library, starting the collection being showcased here with over 600 books.

1992 HAGG A

Rabbi Marx's Label in 1700 HAGG

David Marx (1872-1962) was the rabbi of the Temple, a historic Reform synagogue in Atlanta, from 1895 to 1946. This *Haggadah*, the original publication date and location of which is unknown, was a part of his private library.

1700 HAGG

Max Siegel Kosher Grocer's Check List

ROSE LIBRARY, EMORY UNIVERSITY

HAGGADOT PRINTED IN ATLANTA

A Humanist *Haggadah* for Passover

Atlanta Community for Humanistic Judaism, 1996

Humanistic Judaism's non-theistic approach emphasizes the cultural and historical aspects of Judaism in contemporary Jewish life. This humanistic *Haggadah* thus omits the theological aspects of the holiday and highlights the shared cultural experiences of the Jewish people over time.

1996 HAGG H

Third Annual Women's Seder *Haggadah*

Rachel Simon, 2004

The Annual Women's Seder was an event sponsored by the Marcus Jewish Community Center of Atlanta.

2004 HAGG

Seder of the New Jewish Agenda, Atlanta Chapter

The New Jewish Agenda, Atlanta Chapter, 1987

The New Jewish Agenda was a progressive Jewish organization formed in response to Ronald Reagan's presidential victory in 1980, whose activities were focused on Middle East peace, worldwide nuclear disarmament, economic and social justice, peace in Central America, and Jewish feminism.

1987 HAGG L

CASE 4:

“Commercial *Haggadot* in America”

The Passover *seder* puts the meal at the center of the ritual, making the *Haggadah* the perfect target for commercial marketing. Since the early twentieth century, Jewish-owned food companies such as kosher supermarkets and wine distributors have printed and distributed *Haggadot* in an effort to advertise their holiday products. Meanwhile, many non-Jewish firms followed suit, either to show that they, too, had offerings appropriate for the *seder* table, or simply to endear themselves to their Jewish clientele.

The Bank of the United States *Haggadah*

The Bank of the United States, early 20th century

Founded in 1913 in New York, the Jewish-owned Bank of the United States produced *Haggadot* with Hebrew and English text and Yiddish advertising. In December 1930, the bank experienced the bank run often cited as the one that started the Great Depression.

19-- HAGG

The Prince of Egypt *Haggadah*

Reuven Frank ad Michel Schwartz, 2000

The Prince of Egypt was a 1998 animated movie from DreamWorks Pictures about the Exodus story. The *Haggadah* uses scenes from the movie for both illustrations and discussion starters, using pop-cultural triggers to ask questions intellectually appropriate for both children and adults.

ERIC L. GOLDSTEIN

Maxwell House *Haggadot*

In an effort to expand sales among American Jews, Maxwell House began producing its own *Haggadah* to distribute in grocery stores. Legumes are prohibited for Ashkenazic Jews during Passover, and there was confusion as to whether coffee beans were permitted. The *Haggadah* was one way of insuring people knew the product was acceptable on the holiday.

Old Maxwell House

Maxwell House Coffee Company, 1933

1933 HAGG

New Maxwell House

Maxwell House Coffee Company, 2006

2006 HAGG

Wine Company *Haggadot*

Given the centrality of wine at the *seder*, wine companies sometimes use the *Haggadah* as a way to remind the consumer that their product is in fact kosher for Passover in order to encourage sales.

Carmel Wine Company

Carmel Wine Company, 1963

1963 HAGG A

Baron Herzog Wine Company

Kedem/Royal Wine Company, 1988

1988 HAGG N

Grocery Store *Haggadot*

Grocery stores also publish *Haggadot* in an effort to advertise that their store is the best place to buy one's kosher for Passover food for the holiday.

Kroger *Haggadah*

One World Designs, N.d.

From the collection of Eric L. Goldstein

Publix *Haggadah*

One World Designs, 2009

2009 HAGG

CASE 5:

Cultural and Ideological *Haggadot* in America

In one sense, the *Haggadah's* domestic nature helps preserve the time and place in which it was used and reminds and teaches about a time gone by, major moments in history, and the history of ideological movements. *Haggadot* produced in America depict an iconic past as well as the individuality of American Jewish communities. Alternatively, the *Haggadah* also became a major platform for Jewish and interfaith ideological movements in the USA to alter the traditional text to reflect their specific ideological outlook.

***Haggadah* for the American Family**

Martin Berkowitz, 1958

Meant for the “Americanized Jew,” the *Haggadah for the American Family* preserves a standard Hebrew text with English transliteration – indicating a population that could not read Hebrew – and an English translation.

1958 HAGG B

The Rainbow *Haggadah*

Eli Bohnen, 1945

According to the National Museum of American Jewish Military History, *The Rainbow Haggadah* was produced by Chaplain Eli Bohnen and his assistant Eli Heimberg for the 42nd Infantry Division Passover *seder* in Dahn, Germany over a month before the German surrender in 1945.

FROM THE WILLIAM BREMAN JEWISH HERITAGE
MUSEUM

The New *Haggadah*

Mordecai M. Kaplan, Ira Eisenstein, and
Eugene Kohn, 1944

Concerned with the applicability of traditional Jewish liturgy for modern life, the authors wrote a new, Reconstructionist *Haggadah* in 1941. The *Haggadah* angered many, because significant portions were left out, new passages inserted, the traditional language was often changed, and references to chosenness were removed.

1944 HAGG

A Passover *Haggadah*: The New Union *Haggadah*

Herbert Bronstein and Leonard Baskin, 1978

Produced by the Central Conference of American Rabbis (Reform), the oldest and largest rabbinic organization in North America, *The New Union Haggadah* changed the standard text to fit the ideology of Reform Judaism in America.

1978 HAGG

CASE 6:

Sephardic and Russian *Haggadot*

The *Haggadah* tells the story of Jewish persecution and redemption, making it easy for every Jewish community that suffered extended oppression to identify with the text. This is true for Sephardic communities that were persecuted by Christians in Europe until the fifteenth century, as well as for Soviet Jews who were oppressed by the Kremlin until the late twentieth century.

La Hagada with Ladino Translation

Sinai Publishing, 1950

Ladino is a Judeo-Spanish dialect that originated among Sephardic Jewish communities living on the Iberian Peninsula before their expulsion in 1492, after which the communities migrated to North Africa, the Balkans, Turkey, and the Middle East, where Ladino became the predominant Jewish language.

1950 HAGG B

A Sephardic Passover *Haggadah*

Marc Angel, 1988

The number of Ladino speakers dropped sharply in the twentieth century, and the language is now in danger of extinction, as Sephardic communities, now concentrated in Israel and the West, are no longer dependent on the language to communicate. This Sephardic *Haggadah*, for instance, is translated into English, not Ladino.

1988 HAGG I

The Exodus *Haggadah*: From Tyranny to Freedom, a Celebration

David A. Wortman and Mark H. Podwal, 1990

The Soviet Union's long history of hostility toward Jews caused many to seek to immigrate to the USA or Israel after 1967, and with pressure from organizations such as the American Soviet Jewry Movement, they were allowed to do so at various times, and finally en masse in 1989.

1990 HAGG A

Paskhal'naia *Agada*

Avida, 1995

This Russian translation was published in Israel for Russian-speaking immigrants. From 1970 to 1988, 165,000 Soviet Jews were able to immigrate to Israel, but from 1989 to 2006, as the USSR collapsed, one million more were able to emigrate. Jews from the former Soviet Union now make up 20% of Israel's Jewish population.

1995 HAGG

CASE 7:

The *Haggadah* in Central and Eastern Europe

Central and eastern Europe were the largest centers of Jewish life up to World War II, and were home to a distinctive Ashkenazic culture that had thrived there for centuries. Traditionally, Ashkenazic Jews lived in small, semi-rural communities (the *dorf*, or village, in German-speaking lands, and the *shtetl*, or small town, in eastern lands), but as urbanization and modernization took hold during the nineteenth and twentieth centuries, the focus of Ashkenazic Jewish life shifted to major cities like Hamburg, Berlin, Warsaw, and Odessa. Tragically, these great Jewish centers were decimated during the Holocaust, which left only a remnant of Jews to carry on their traditions during the postwar years.

Die Peßach-Haggada

E. D. Goldschmidt, 1936

This is a rare Hebrew and German *Haggadah*, printed in Berlin in 1936, three years after Adolf Hitler assumed power.

1936 HAGG A

Polish *Haggadah*

Monolit Press, 1934

Printed in Warsaw 1934, this *Haggadah* has the standard Hebrew text with English and Yiddish translations, and was originally marketed to an American Jewish audience, attesting to the close ties between the Old and New Worlds of Jewry.

1943 HAGG A

A Survivors' *Haggadah*

Y. D. Sheynzon and Saul Touster, 2000

Originally written by a Holocaust survivor in 1945, the *Haggadah* uses language from the Exodus story to talk about the *Shoah*. Hitler is cast as Pharaoh, the Germans as Egyptians, and European Jews are the Israelites who have to emerge from bondage.

2000 HAGG K

CASE 8:

The Four Children

The “Four Sons” is an example of an iconic literary device unique to the *Haggadah*. Today the “Four Sons” is often changed to the “Four Children,” and it is one of many motifs illustrators use to personalize their *Haggadot*. Some numeric motifs including the “Four Questions” and the four cups of wine date back to the origin of the *seder*, while others, like the fifteen steps and the “Four Sons,” were added during the *Haggadah*’s development to help participants remember elements of the ritual meal.

The Amsterdam *Haggadah* of 1712

Shlomo ben Yosef Props, 1712

This early edition of the Amsterdam *Haggadah* depicts the four sons with the standard Amsterdam illustration on one page and preserves the original text and commentary on the next.

1712 HAGG

Passover Haggadah: Maasy L'Melech

Moses Ben Nathan Hakohen, 1951

This *Haggadah* was written in 1816 as a tribute by Moses Ben Nathan Hakohen to his mentor Rabbi Moses Sofer. While not an edition of the Amsterdam *Haggadah*, the illustrator was clearly influenced by the earlier illustrations.

1951 HAGG B

San Diego Women's Haggadah

Jane Sprague, 1980

Rather than the traditional "four sons," the *San Diego Women's Haggadah* uses the "four daughters." The motif has been used in contemporary *Haggadot* by groups to depict aspects of their ideology in the *Haggadah*.

1980 HAGG D

1712HAGG



צורת ארבעה בנים דברי תורה

CASE 9:

The *Haggadah* in Different Languages and Cultures

The *Haggadah* is an interesting lens through which to view the development of Jewish communal life throughout the ages. Translations, for instance, are one way of seeing how and when Jews integrated into the surrounding dominant culture. At a certain point, Jews living outside of major Jewish cultural centers began adopting the vernacular, and since both clergy and laity used the *Haggadah*, it was one of the first texts translated in a community.

“In every generation, a person is obliged to portray himself as if he himself, just now left Egyptian bondage” (Maimonides, *Laws of Leaven and Unleavened Bread* 7:6).

Service for the First Two Nights of Passover in Hebrew and English

Isaac Levi, 1807

Published in 1807, this English and Hebrew text is an early example of a *Haggadah* translated into the vernacular of a given region. The ritual is presented “according to the custom of the German and Polish Jews,” since most English Jews of this period were of Ashkenazic origin.

1807 HAGG

Ma’aleh Bet Horin *Haggadah*

Anton Shmid, 1794

Based on the Amsterdam text, the *Ma’aleh Bet Horin Haggadah* adds instructions for the *seder* between major sections of the ritual in a western Judeo-German dialect, which is different than the Yiddish of eastern European Jews.

1794 HAGG

Haggadah of Pesach According to Ashkenazic Custom and Sephardic Custom

Jacob Props, 1781

The cover specifies that this edition of the Amsterdam *Haggadah* contains both Ashkenazic and Sephardic customs. Amsterdam had a unique Jewish population, made up of both Ashkenazic and Sephardic Jews who traditionally did not live in the same communities, rarely intermarried, and had different liturgical practices.

1781 HAGG

1781HAGG



The *Haggadah* in Yiddish

Early 18th century

This *Haggadah*'s title page is missing, but it contains illustrations similar to the Amsterdam edition's as well as a commentary written in Yiddish, the vernacular for central and eastern European Jewish communities.

1700 HAGG

The Rylands *Haggadah*

Harry N. Abrams, Early 14th century

Haggadot do not only preserve information about Jewish tradition in the form of language and culture, but also reveal much about Jews' relations with the surrounding societies. Here, the *Rylands Haggadah* preserves a poem about how Jews had to be confined during Holy Week to protect them from the Christian population.

1988 HAGG

The Santa Cruz *Haggadah*

Karen G. R. Roekard and Nina Pale, 1991

The Santa Cruz Haggadah is a contemporary example of how the *Haggadah*, and Jewish culture more broadly, is shaped by the larger culture in which it is situated. It is written in English with little Hebrew, and it depicts a "New Age" ideology commonly associated with Northern California.

1991 HAGG A

A Pészách Hagada

Joseph Schlesinger, 1930

Written in Hungarian before World War II, this *Haggadah* highlights the rising use of the vernacular in European Jewish communities.

1930 HAGG D

CASE 10:

Historical Artistic

Map of the Route of the Exodus

Joseph Antoine, 1767

Some artistic additions to the *Haggadah* include hand-drawn maps of the Land of Israel and the route of the Exodus. The point of the maps was to show the Passover celebrants the journey the Israelites made and the places they stopped.

1767 HAGG

The Rylands *Haggadah*

Harry N. Abrams, Mid 14th Century

The Rylands Haggadah's depiction of some of the ten plagues: locusts, darkness, and slaying of the first-born.

1988 HAGG

CASE 11:

European Artistic

Haggadah de la Ve coupe

Raymond Moretti, Léon Askenazi, Shlomo Goren, 1983

The *Haggadah* ends with the messianic proclamation, "Next year in Jerusalem." Here, the artist Raymond Moretti depicts the sentiment abstractly by using the Hebrew name for Jerusalem, *Yerushalayim*, as the mast to a ship transporting Jews back to Jerusalem.

1983 HAGG C

Chagall's *Haggadah*

Marc Chagall, 1987

Dayenu, roughly translated “it would have been enough for us,” is a song that appears in the *Haggadah* that expresses gratitude for all that God has done for the Jewish people. Chagall depicts God directing angels, as they help the Israelites escape Egypt opposite *Dayenu*.

1987 HAGG F

CASE 12:

American Artistic

The Moss *Haggadah*

David Moss, 2007

David Moss is an American artist who works in various media, infusing Jewish themes into architecture and animation, while also transforming the aesthetics of traditional Jewish texts such as the *Ketubah*, the traditional Jewish marriage contract. Moss took three years to complete his *Haggadah*, which was incredibly well received and has been reproduced in facsimile. Here, he presents “The Doors of Paradox,” when the door is opened for Elijah, opposite “Pour Out Thy Wrath,” a call for redemption based on Psalm 79.

2007 HAGG B

CASE 13:

Historical Artistic

Map of the Holy Land

Shlomo ben Yosef Props, 1712

This map of the Land of Israel is nearly identical to the one that first appeared in the 1695 Amsterdam edition of the *Haggadah*, which also happens to be the oldest map of the Land of Israel with text in Hebrew.

1712 HAGG

The Sarajevo *Haggadah*

Jugoslavija Publications, 1973

The Sarajevo Haggadah is an illuminated manuscript from mid-fourteenth century Barcelona and is the oldest Sephardic *Haggadah* in the world. This page shows a wine stained *Ha Lachma Ayna*, an Aramaic story of memory and hope that begins the *Maggid*, the heart of the *seder*.

1973 HAGG E

CASE 14:

Artistic

The *Haggadah*, with its unique symbols and motifs, naturally lends itself to visual representations. Illustrators have used elements from the Exodus story and from the *seder* itself as inspiration to make the *Haggadah* a form of artistic expression. Artists began illuminating Hebrew manuscripts in the Middle Ages, and illustrations in the *Haggadah* had an added pedagogical value. The pictures were not only visually appealing and thought provoking, but they also taught participants about the Passover *seder* and kept children entertained.

The Szyk *Haggadah*

Arthur Szyk, 2008

Arthur Szyk (pronounced “shik”) (1894-1951) was a Polish artist best known for his anti-Nazi political art. Szyk combined two of his passions, art and history, into a mid-1930s visual commentary on the rise of anti-Semitism in Europe in this illuminated *Haggadah*.

2008 HAGG

The Jerusalem *Haggadah*

Yael Hershberg and Yitzak Pludvinski, 1997

Illustrations depict the walls of Jerusalem’s Old City, famous buildings like the “Eliyahu HaNavi” and the “Bikur Cholim” hospital, and windows, doors, and arches from the West Jerusalem neighborhoods of Talabiya, Baka, Nachlaot, Me’ah She’arim, and the city center.

1997 HAGG E

CASE 15:

Everyday Israel and the *Haggadah*

Artists in the Holy Land have produced beautiful and highly artistic *Haggadot* since before the founding of the modern State of Israel. But because most Israelis today are secular and perhaps disinclined to purchase an expensive *Haggadah*, there is now a market in Israel for cheaply made *Haggadot* that can be distributed for free, oftentimes as newspaper inserts that also serve as advertisements.

Sova Kosher Markets *Haggadah*

Sova Kosher Markets, 1969

Like Kroger and Publix, Israeli supermarkets often publish their own *Haggadot* in an effort to advertise their kosher for Passover groceries.

1969 HAGG I

Yediot Ahronot *Haggadah*

Yediot Ahronot Newspaper, 1994

This *Haggadah* came as a free insert in the *Yediot Ahronot* national daily newspaper published in Tel Aviv. The contents resemble an edition of the Amsterdam *Haggadah*.

1994 HAGG O

Haggadah

Iton Yerushalayim, 2000

Much like the *Yediot Ahronot Haggadah*, this *Haggadah* came as an insert in a Jerusalem daily newspaper. Every other page is an advertisement for anything from spas to tires.

2000 HAGG J

Bank Leumi *Haggadah*

Bank Leumi, 1991

Israeli banks also often distribute their own *Haggadot* as a marketing strategy, associating their brand with a popular holiday.

1991 HAGG E

The Bamba *Haggadah*

Maik Rozental, 1999

Bamba is a peanut butter flavored Israeli snack that is especially popular among children. Because it contains *kitniyot*, legumes, which are forbidden during Passover according to traditional Ashkenazi Judaism, it is marketed during the holiday to Israel's non-Ashkenazic population.

1999 HAGG B

CASE 16:

The *Haggadah* and the Jewish State

Contemporary American *Haggadot* often showcase ideologies that express drastically different beliefs according to the community they serve, while many Israeli *Haggadot* express a more unified ideology based on Zionism, Jewish unity, and collective struggle.

Arkia Air *Haggadah*

Akira Airlines, 1985

Arkia Air is a low-cost airline in Israel. This *Haggadah* uses the Exodus to frame the story of *Mizrahi* (Middle-Eastern) Jews making *aliyah* (emigrating to Israel) after escaping hostile situations in other countries.

1985 HAGG K

Israeli Military *Haggadah*

Israel Military, 1948

In 1948, Passover began on April 23, three weeks before Israel declared independence on May 14. This *Haggadah* was prepared specifically for use by military units fighting for an independent Jewish state.

1948 HAGG A

Hashomer Hatzair Kibbutz *Haggadah*

Hashomer Hatzair, 1947

Written just after the Holocaust, this *Haggadah* was used by a socialist farming community in Israel, a *kibbutz*, that was a part of the *Hashomer Hatzair* (literally, “Young Guard”) movement. The secular Zionist movement removed all reference to the deity, focusing on the primacy of Jewish peoplehood over religion.

1947 HAGG

Ein Harod Kibbutz *Haggadah*

Ein Harod Kibbutz, 1978

Also from a *kibbutz*, this simple *Haggadah* does not refer to a deity in any of its prayers, but it does not remove God from biblical quotes as the *Haggadah* from Hashomer Hatzair did. The images throughout the *Haggadah* depict the Israeli wilderness.

1978 HAGG G

Hashomer Hatzair Kibbutz

Haggadah

Hashomer Hatzair, 1979

Portions of the text of this *Haggadah* have been modernized. The passage *Avadim Hayinu*, for example, which explains “we were once slaves to Pharaoh in Egypt, now we are free,” has been rewritten to depict the redemption of Israel in modern times, a popular motif among secular Israelis.

1979 HAGG G

CASE 17:

The Passover Seder

A traditional Passover *seder* table setting in the United States, including: a seder plate and matzo cover from the Breman Museum; Kiddish cup, candle sticks, table cloth, and table setting from David Blumenthal; and a *Haggadah* from Eric Goldstein.

Passover Seder

The Jacobs family at 1715 Noble Drive, in the Morningside neighborhood of Atlanta. At the head of the table are Isidor and Elizabeth Jacobs.

CASE 18:

Unique Jewish Communities and Languages: Africa and Asia

Some of the oldest Jewish communities established outside of the Land of Israel are found in Africa and Asia. After the Babylonians destroyed Jerusalem and the First Temple in the sixth century BCE, they took the Israelite inhabitants to Babylon, in modern day Iraq. This act of war started the Jewish diaspora and initiated the reshaping of Judaism by neighboring cultures. Jews continued to expand their communities into any region the imperial power controlled, which meant further expansion in Asia and the establishment of communities in Africa.

The *Haggadah* of the Chinese Jews

Orphan Hospital Ward of Israel, 1967

Jewish settlement in China dates back to circa 1,000 CE when emigration from the Middle East reached its climax. Jews quickly assimilated to Chinese culture but preserved certain Jewish customs, even though they were completely isolated from other Jewish communities.

1967 HAGG

Indian *Haggadah*

Vital Skharam Agnihort's Press, 1874

Printed in Poona (also spelled Pune), a city in western India known for its Jewish population, this *Haggadah* contains the Hebrew text with a translation into Marathi, an Indo-Aryan language spoken by Jews in the Maharashtra state.

1874 HAGG

The *Haggadah* for Traveling in Nepal

Chabad, 2002

Printed by the Hasidic organization Chabad Lubavitch, known for its outreach to all Jews, this *Haggadah* was intended for the many young Israelis traveling in South Asia after their army service. Chabad *seders* across Nepal typically host thousands of young Israeli men and women.

2002 HAGG F

The Passover *Haggadah* in Amharic

Israel Ministry of Immigration and Absorption, 1985

An ethnically Ethiopian Jewish community occupied north and northwestern Ethiopia from the fourth century CE until the late twentieth century. The origin of the community is unknown, but the majority of Ethiopian Jews immigrated to Israel to escape the Ethiopian civil war in the 1980s.

1985 HAGG H

Tunisian *Haggadah*

Hai Hadad, 1961

The Hebrew text contains commentary and instructions in Judeo-Arabic, the language of North African Jewry that at one time was spoken by more Jews than Yiddish.

1961 HAGG C

Persian *Haggadah*

Ozar Hatorah, 1980

Iranian Jews who escaped the Iranian Islamic revolution of 1979 published this *Haggadah* in 1980.

1980 HAGG F

Iraqi *Haggadah*

Ezra Sasson Ben Reuben Dangoor, 1936

Printed in Baghdad, the Hebrew text has instructions in Judeo-Arabic.

1936 HAGG D

CASE 19:

Transnational *Haggadot*

Jews have long lived outside of the Land of Israel, and globalization has facilitated ways for Jews to live in many places in the world, while still observing their ancestral traditions. The spread of Jews around the world has created a market for publishing companies to print transnational *Haggadot* in which the same template is used for multiple printings, and the only thing that changes is the translation according to the country for which it is intended. Seen here are five transnational *Haggadot*:

Hebrew and Yiddish (1960 HAGG R)

Hebrew and English (1973 HAGG A)

Hebrew and Polish (1960 HAGG E)

Hebrew and Romanian (1989 HAGG)

Hebrew and Russian (1990 HAGG E)

CASE 20:

Unique Jewish Communities and Languages; Latin America and Europe

The *Shoah* devastated the Jewish population of Europe, and many of those who were able to escape the Nazis fled to Israel, the USA, and Latin America. This left few Jews to rebuild the famous European Jewish centers in the decades after the war, and while European Jewry will most likely never be like it was, recently Jews – many from the former Soviet Union - have persevered in Europe, slowly begun to reestablishing Jewish communities in some areas that were once hostile to them, adopting the vernacular in place of Yiddish and Ladino.”

Latin America became a major destination for Jewish immigrants during the nineteenth and twentieth centuries. Today significant Jewish populations can be found in cities such as Rio de Janeiro and Buenos Aires, where refugees often fled to escape European anti-Semitism, especially after the USA closed its gates to mass immigration in 1924.

Greek Haggadah

Asher Rafael Moises, 1971

Dividing the area between the Germans, Italians, and Bulgarians, Axis forces occupied Greece from the spring of 1941 until the end of the war, during which time over 400,000 Greeks were killed, and almost the entire Jewish community of 67,000 was murdered.

1971 HAGG K

Czech Haggadah

Sefer Praha, 1996

The Nazis occupied Czechoslovakia for the entirety of the war, and in the end 345,000 Czechoslovakians, 277,000 of whom were Jews, perished.

1996 HAGG D

Haggadah De Pesaj

Prayer Book Press, 1962

This bilingual Hebrew and Spanish *Haggadah* was published in the USA for the Jewish community in Mexico City. Communities that do not have the resources to create their own *Haggadot* often need the support of Jewish communities abroad.

1962 HAGG 1968

Breve Guía Para Pesaj y el Seder

Yeshiva Guedola de Venezuela, 1983

Printed for a local Jewish community in Caracas, Venezuela. Venezuela is home to some 9,000 Jews, down from nearly 25,000 in the early 1990s.

1983 HAGG I

Haggadah De Pesaj

Libreria Editora S. Sigal, 1950

Jews have lived in Argentina since the early sixteenth century, as Spanish Jews sought a new homeland after being expelled. This *Haggadah* was printed in the mid-twentieth century for the Jewish community in Buenos Aires, Argentina, when approximately 250,000 Jews lived in the city.

1950 HAGG D

Hagadá De Pessach

Merkos L'inyonei Chinuch, 1994

The Hasidic movement, Chabad Lubavitch, known for its international outreach efforts, issued this bilingual Hebrew and Portuguese *Haggadah* in Brazil.

1994 HAGG C

CASE 21:

Israel's Influence on American Judaism in the *Haggadah*

Since its founding, the State of Israel has had great influence over Judaism worldwide. The *Haggadah* ends with the hoped-for messianic proclamation, "Next year in Jerusalem," meaning that if all is right with the world, the next *seder* will be held in a rebuilt Jerusalem. The statement is now somewhat anachronistic for those without messianic aspirations and with the founding of the State of Israel and the ability for Jews to travel to Jerusalem freely, but the emphasis on the geographical region continues, and the State of Israel has had a large impact on global Jewry.

Hagada Shel Pesach, a Transliterated *Haggadah*

Yosl Bergner and Zalman Shnur, 1984

Reflecting increased interest in Israel and Hebrew among American and newly immigrated Russian Jews, some wanted to participate in the *seder* "in the original." This *Haggadah* has the Hebrew text with the Hebrew transliterated into English letters, using Modern Hebrew pronunciation without any translation.

1984 HAGG B

Barton's *Haggadah*

Barton's Candy, 1944

The cover depicts Moses leading Israelites from Egypt on one side, while the other depicts a Jewish farmer on a hill overlooking Israel, which is an agricultural utopia. The message is strong: the modern State of Israel is the Promised Land.

1944 HAGG A

The Caesarea Hotel *Haggadah*

Sinai Publishing, 1964

Religious Jews often travel to Israel over Passover for vacation and in order to avoid the daunting task of cleaning out all of the *chametz* (leavened foods) that may be in the home, a requirement for making kitchens kosher for Passover.

1964 HAGG G

El Al Accordion *Haggadah*

Sinai Publishing, 1963

Distributed by El Al, Israel's largest commercial airline, this accordion *Haggadah* is translated into English and uses Egyptian imagery to depict the Exodus narrative.

1963 HAGG F

Jerusalem *Haggadah*

1896

Hebrew/English Jerusalem *Haggadah* from The William Breman Jewish Heritage Museum.

CASE 22:

Cultural and Ideological *Haggadot* in America and Israel's Influence on American Judaism in the *Haggadah* (continued)

AMERICAN CULTURE

The Freedom Seder

Micah Press, 1970

This *Haggadah* was inspired by the civil rights movement of the 1960s and was used in a *seder* held on the first anniversary of the death of Martin Luther King Jr. in a church in Washington DC. 800 people took part: half were Jews and the rest were black and white Christians.

1970 HAGG

***Haggadah* for the Liberated Lamb**

Micah Publications, 1988

This *Haggadah* was adapted for use at vegetarian *seders*. It reflects the concerns of animal rights activists and includes vegetarian recipes for the Passover *seder*.

1988 HAGG E

An Egalitarian *Haggadah*

Aviva Cantor, 1987

This *Haggadah* originally appeared in *Lilith* (originally a magazine but now a blog) that writes about women's issues in Jewish life and explores Judaism and feminism more broadly.

1987 HAGG O

The Shalom Seders

Adama Books, 1984

The Shalom Seders is a collection of three different *Haggadot* that were originally separate: "The Rainbow Seder," "Seder of the Children of Abraham," and "A Haggadah of Liberation." All of the *Haggadot* were influenced by the *Freedom Seder* and espouse liberal ideologies.

ERIC L. GOLDSTEIN

ISRAEL'S INFLUENCE

Hashomer Hatzair of North America *Haggadah*

Hashomer Hatzair of North America, 1962

The introduction to this *Haggadah* explains that Hashomer Hatzair, the secular Labor Zionist youth group, seeks "to educate Jewish youth towards an understanding of their Jewish heritage; a love for the Hebrew language; an identification with the State of Israel, and the Kibbutz in particular."

1962 HAGG B

Ha Layla Ha Ze

Mishael Zion and Noam Zion, 2002

Written by a father and son team of illustrators, this popular Israeli *Haggadah* emphasizes the diversity of the Jewish people and of Israeli society by depicting Jews from all time periods and walks of life, celebrating Passover together.

2002 HAGG

A Night to Remember

Mishael Zion and Noam Zion, 2002

The popularity of the *Ha Layla Ha Ze Haggadah* in Israel meant opportunities for a larger audience in the United States, where the text was translated into English and updated slightly for an American audience.

SHARON GRAETZ

