

יום תרועה יהיה לכם



Happy New Year

רשנה מזובה תכתבו

from the Rabbi, Officers, Executive Board, Board of Trustees
and the Staff of Temple Sholom of West Essex

A
MISCELLANY
OF
TEMPLE
SHOLOM
TREASURES

A VIRTUAL – AND ACTUAL– MUSEUM CASE DISPLAY!

Enjoy it here and/or check it out at the temple!

LIONS

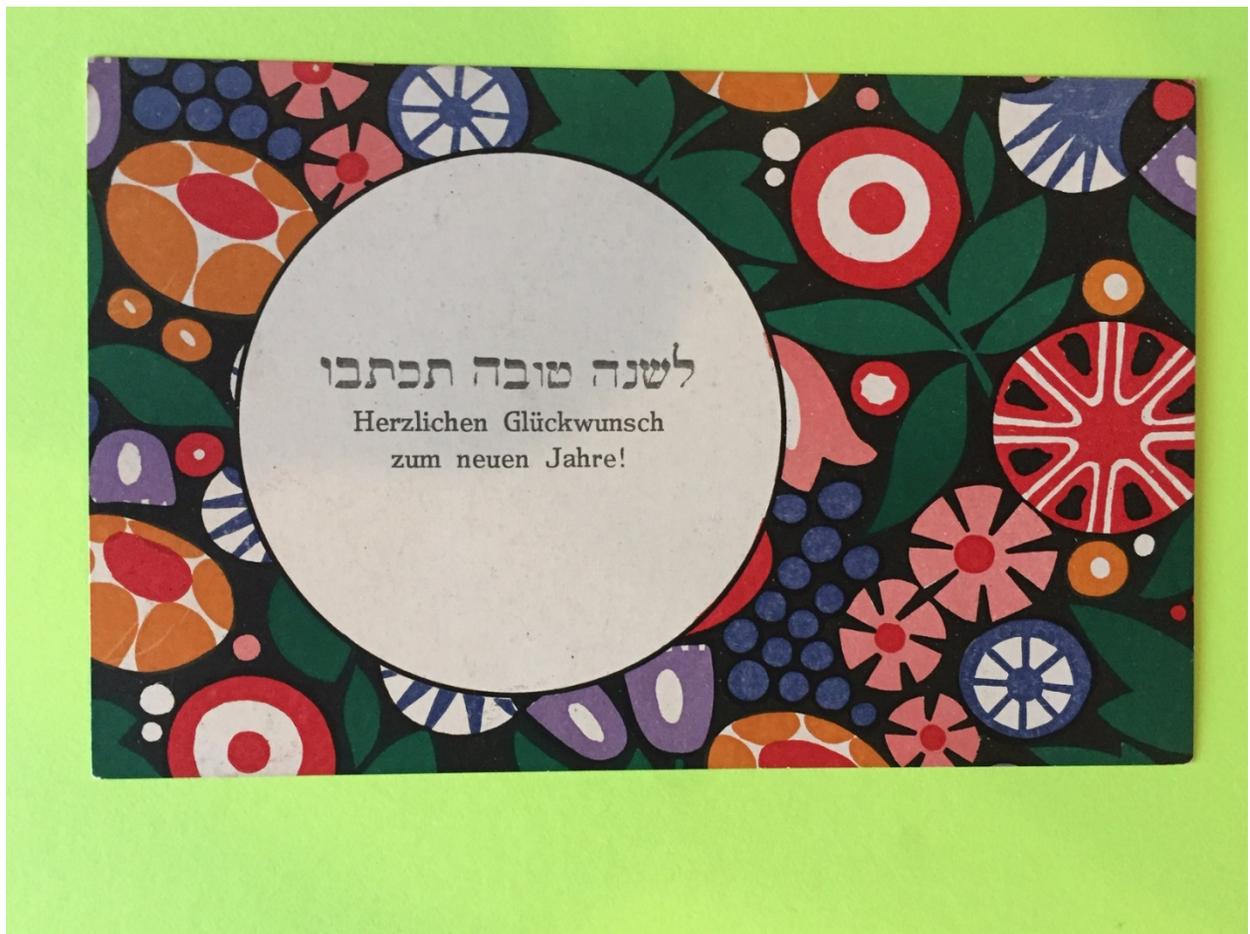
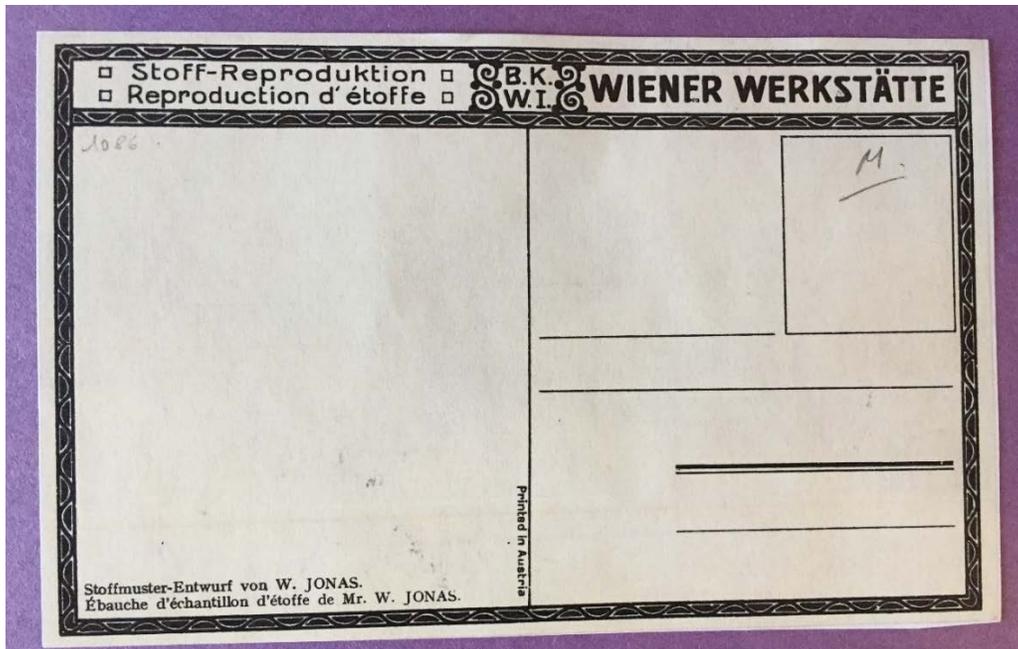


These small bronze lions couchant were rescued after Kristallnacht from a synagogue in Cologne, Germany. They originally served as part of the base of a now-lost Hanukkah menorah from the early to mid-19th century.

Lions are a traditional decorative element of *hanukkiot* and many other Jewish ritual items as “heraldic supporters” (figures or objects usually placed on either side of a military shield to lend it strength and status) They likely represent the Lion of Judah, a Jewish national and cultural symbol identified with the strong, heroic Israelite tribe of Judah since biblical times. The association between Judah and the lion appears in the extremely positive, long blessing Jacob gives his son Judah in B’reishit/Genesis 49:9, part of which reads:

“Judah is a lion’s whelp; on prey, my son, have you grown. He crouches, lies down like a lion; like the king of beasts, who dares rouse him?”

The gift of our members Carl and Lillian Brunnell, the lions have been among the congregation’s treasures for more than sixty years.





The Jewish New Year's postcards displayed here are a product of the Wiener Werkstätte company, founded in 1903 by Koloman Moser and Josef Hoffmann, both of whom earlier had been key members of the Vienna Secession movement. The company's primary goal

was to bring good design and craft into daily life in ceramics, fashion, silver, furniture, and the graphic arts. The Wiener Werkstätte was initially promoted as a declaration of modernity over older artistic styles. A 1905 program stated: "The limitless harm done in the arts and crafts field by low quality mass production and by the unthinking imitation of old styles is affecting the whole world like a gigantic flood...Although it would be madness to swim against this tide, we nevertheless have founded our workshop. We ... shall try to be decorative without compulsion and not at any price." From the onset, the Wiener Werkstätte encouraged its patrons to embrace geometric symmetry over surface ornament. An entire floor of the Wiener Werkstätte factory was devoted to graphic art: stationary, ex-libris, book design and, what some consider its crowning achievement, postcards. In total 925 postcards were printed between 1907-1920, some in very limited runs and other in runs of up to 1000. Encompassing primitivism, expressionism and art deco, these cards reflect the vibrant art scene of pre-war Vienna.

Postcards as a commodity were an Austrian invention. The first postcards appeared around 1869 although it wasn't until chromolithography techniques began to be used in the late 1890's that postcard collecting became fashionable. The idea of using postcards to publicize new events and ideas had already been employed by Koloman Moser, Josef Olbrich and Josef Hoffmann for the Vienna Secession.

These cards and the old fashioned American-made pre-World War I stand-up cards also in this display are part of the collection of Rabbi Norman and Naomi Patz. The information about the Wiener Werkstätte is adapted from an online article on the Vienna Secession.

ETROG CONTAINER



Containers such as this are used to display one of the key symbols of the festival of Sukkot, the etrog (aka citron). It also helps to protect the *pitom*, the tip of the fruit, a remnant of the part of the flower that received pollen during fertilization. The etrog becomes unfit for ritual use if the *pitom* is broken off or otherwise detached. An intact *pitom* keeps the etrog from rotting.

The other Sukkot symbol with which it is paired is the lulav, branches of palm, willow and myrtle.

Our etrog container, in the highly ornate Bezalel style, is a double form cup. The elaborate acid-etched designs depict grapevines, pomegranates and large basket-shaped cornucopias filled with flowers and leaves. Delicate filigree enhances the base, stem and top of the upper section (the cover). The decorative knob at the top theoretically makes the container easier to open. Silver decorative roundels give the surface a three-dimensional quality. At the bottom, in Hebrew, are the words *U-l'kakh'tem la-chem p'ri eitz hadar, kapot t'ma-rim, anaf eitz avot, v'arvei nahal*, which translates into English as: "You shall take the product of hadar trees, branches of palm trees, boughs of leafy trees, and willows of the brook" (Vayikra/Leviticus 23:40).

The name of the maker, Y. Avishai, the location of its creation – Israel – and the words "sterling silver 925" appear on the stem. This exquisite piece was probably crafted in the early 1960s.

Gift of our members Charlotte and Philip Pollack.



NER TAMID **ETERNAL LIGHT**



This maquette was made to scale by Newton Malerman, creator of the Ner Tamid/Eternal Light in our sanctuary, while he was working on the piece in his studio in Jenkintown, Pennsylvania. His works, mostly of a religious nature, are of welded steel, wood, stone, bronze and stained glass.

When Temple Shalom of West Essex built our permanent sanctuary in 1971-72, we moved the ark from its original position on the eastern wall (the wall that backs on Pompton Avenue), to its current location and transferred the Ner Tamid as well, a “place holder” for a new Eternal Light. A few years later, thanks to a generous gift from our

members Arthur and Ruth Warner in memory of their young daughter, Judy, our sanctuary was graced with this beautiful Ner Tamid. It is a gem-like setting of quartz crystals in anodized, welded steel, permanently lit from behind by low wattage, environmentally friendly, electric diodes.

The sculptor wrote,

The inspiration for the sculpting of your Ner Tamid came from many sources. I had attended services here as a guest of Ruth and Henry Brott, and I was deeply moved by the dignity, sensitivity and depth of your *Tzaddik* of a rabbi, Rabbi Patz. I was thrilled to be asked to have a part of me here – to serve as an excuse to come often. I am greatly enriched by the beauty of your sanctuary, the warmth of your congregation, and the extraordinary character of your rabbi.

I was shown the stones, chosen by Audrey Weinstock and Naomi Patz, the “jewels” around which the sculpture was to be created. To me, they had such intense inner light that I was tempted to use no artificial source at all (to illuminate them). The light we chose is designed merely to accent the fiery inner quality of the stones themselves.

I used one stone, the topmost piece of quartz, as the keystone of the sculpture. It reminds me of the letter *shin*. I found myself reciting the *shema* when I placed the stone in the sculpture for the first time. Another source of great inspiration to me was the story of the young woman for whom this lamp is being dedicated. How fitting it is that a life that ended too soon is commemorated with a symbol of the everlasting light. It is her story which led me to the symbol of the flame. This flame has several meanings to me: first, the burning determination of the Warner family to have a symbol of their daughter’s life in such a serene and beautiful place as this sanctuary. I wanted the flame

commemorating her life to be disturbing yet subtle; off-balance but thrusting upward; passionate, yet serene.

Still another part of the symbolism of the sculpture dates back to my early childhood. My great grandparents ran a Hebrew bookstore in Philadelphia which we visited often. My joy was to visit with my great great-grandfather there. He was an alert scholar, 105 years old. I loved to listen to his music box and his stories. It was not until recent times that I became reacquainted with a favorite theme of Grandpa Kramer's: "the gathering of the divine sparks." This Hasidic doctrine states in part that the divine sparks were dispersed upon the fall of Adam and hidden away in the spheres of nature – in stones, plants, animals, and human beings. Our role, say the Hasidim, is called *tikkun*, to gather these sparks and reestablish a harmonious world. So, this flame, built around God's rock in this beautiful sanctuary, symbolizes the determination of this people to gather all of God's divine sparks into one redeeming flame.

A HISTORICAL SIDEBAR

Temple Sholom's original Ner Tamid was designed by Ismar David (1910-1996), a highly regarded maker of Judaic art who incorporated calligraphic features into his work. It found a new home when we created the Memorial Alcove in what was then the first new addition to the synagogue building.

David was born in Berlin and lived in Jerusalem until he moved to New York, where he taught Judaica designers at the Toby Pascher Workshop of the Jewish Museum. Among his students were Ludwig Wolpert and Moshe Zabari, both of whom remembered working on David's projects for our synagogue. Years later, Moshe Zabari designed the original mantle for our Holocaust Torah, the silver crown which surmounts it in

the Ark, the matching Torah pointer, and the wooden base on which the scroll rests, its stark decoration the Hebrew word *Zakhor* – Remember.

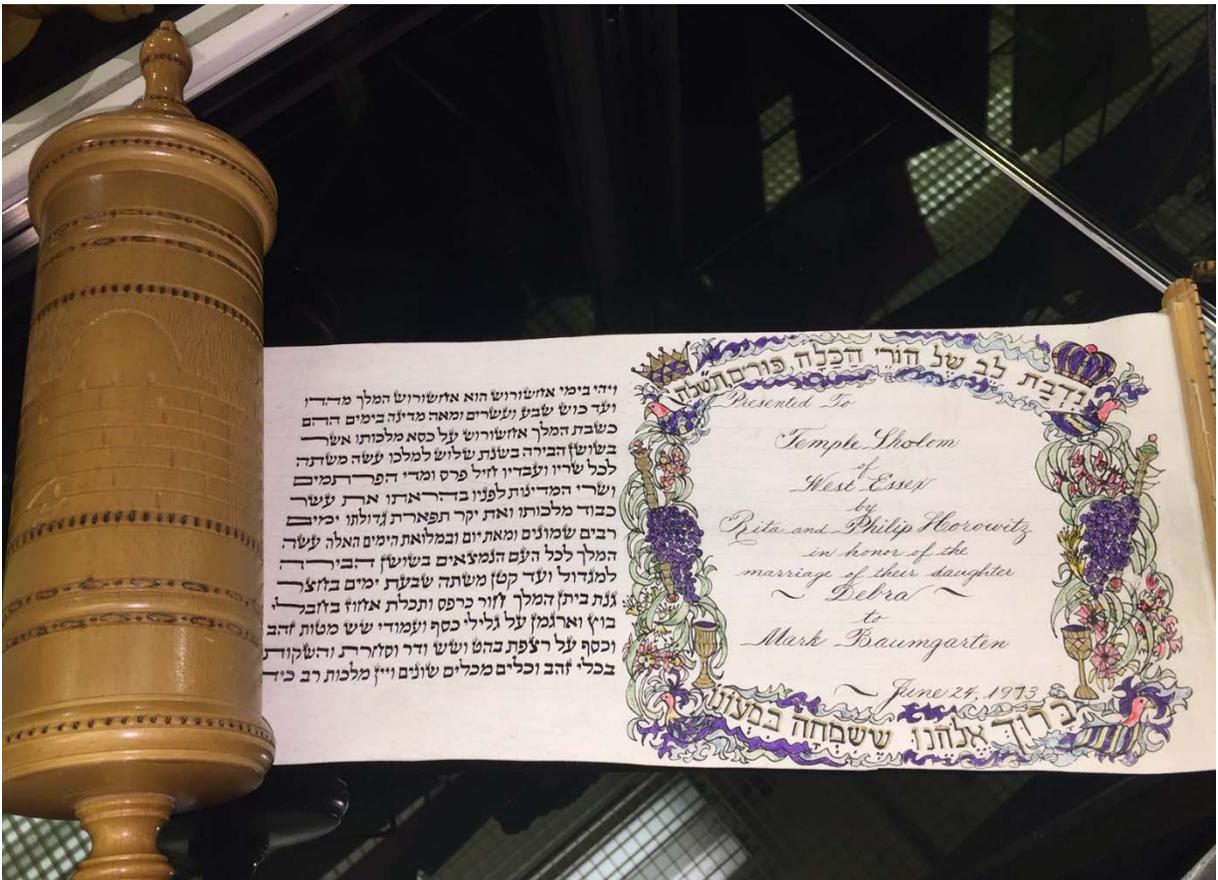
Ismar David was a pioneer in the use of the Hebrew letter as a decorative motif in synagogue art and was the designer of “David Hebrew,” the “standard” and one of the most popular series of contemporary Hebrew alphabets forming a type family for machine composition.

Ismar David’s other projects for Temple Sholom are central to our sanctuary as we know it.

He designed and crafted the doors of the Aron Kodesh/Holy Ark and the menorah to its left (as you face the bimah from the pews). He also designed the burning bush wall sculpture now in the Memorial Alcove as a Holocaust memorial. Its Hebrew inscription reads *V’ha-sneh einenu u-kal* – “And the bush was not consumed” (Sh’mot/Exodus 3:2).



MEGILLAT ESTHER



This handwritten Hebrew scroll contains the biblical Book of Esther that we read on the festival of Purim. The scroll is written in “*ha-melech*” style, a bit of a calligraphic conceit in which each column beyond the first begins with the word *ha-melech* – “the king.” The parchment scroll is contained in a cylindrical olive wood case decorated with traditional folkloristic carvings of Jerusalem scenes. The dedicatory frame and inscription at the beginning of the scroll are the work of calligrapher and illustrator Betsy Platkin Teutsch.

The megillah was a gift of our members Rita and Philip Horowitz in honor of the marriage of their daughter Debra to Mark Baumgarten, June 24, 1973. Debbie died suddenly of an aneurysm on erev Rosh Hashanah several years after their wedding.



SILVER SHABBAT CANDELABRA



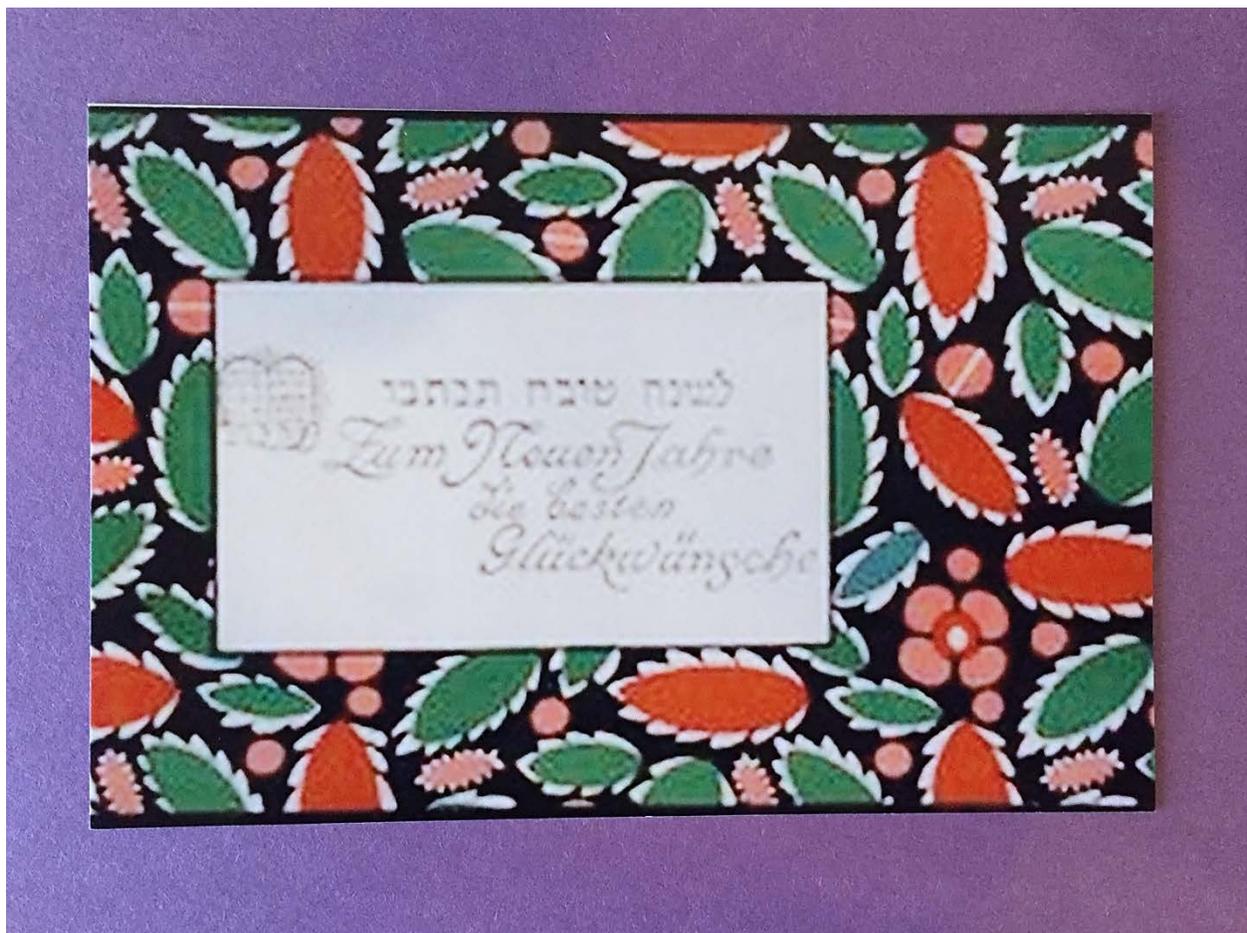
We used this silver candelabra, on a teak base, for lighting candles on the bimah of the congregation from 1972 until it was replaced by the Hana Geber menorah we currently use.

Its creator, Maxwell M. Chayat (1909-1992), was a noted silversmith and designer of synagogue ritual objects whose intensive study of Jewish tradition and art informed his style. Among the places around the country where his work appears

is Temple Beth Am in Springfield, New Jersey. All of the ritual objects in their sanctuary are his designs.

The modernist design of this Shabbat candelabra depicts the Hebrew letter *shin*, here (according to the artist) signifying *Shaddai*, one of the many names for God.

Gift of our members Ralph and Gloria Rosen in honor of their daughter Sherry's marriage.



KIDDUSH CUP



This kiddush cup was used for many years during services conducted in the religious school. A gift of the Confirmation Class of 2000/5760, it is a traditional-style sterling silver pedestal goblet decorated with clusters of grapes and grape leaves around the center of the bowl and at its base. A row of silver beading encircles the center.



FLOWER VASE FOR BIMAH CANDLE TABLE



This vase is a companion piece to the bronze candelabra and kiddush cup designed for our sanctuary by Czech artist Hana Geber (1910-1990). Hana Geber was a colorful personality who designed these three pieces with Audrey Weinstock, our Art Selection committee chair.

Geber, born in Prague, made her home as an adult in New York City. Her distinctive, dramatically sculpted work is part of the permanent collections of the Jewish Museum in New York; the Rose Art Museum at Brandeis University; the Montclair (NJ) Art Museum, among other museums, and in many synagogues.

Accompanying the vase here in the case is a photograph of her sculpture of King David holding a harp in his upraised arms. Note how similar this work is to the sculptural forms of the vase and the kiddush cup and candelabra in the sanctuary.



KUF'SAT B'SAMIM

SPICE BOX



This cylindrical silver container is a *besamim* box. It is one of the three ritual objects used in the Havdalah ceremony that marks the end of Shabbat. The other two are a kiddush cup and a braided candle.

The design of this *besamim* box is unusual, first because of its cylindrical shape and also because of its decoration. The cylinder is fashioned of intricate filigree designs surmounted in the front by several bold silver flowers, one of which may in fact be a nutmeg. Spice boxes are filled with nutmeg, cinnamon and cloves; their aroma is intended as the farewell perfume of the Sabbath Bride whom we greeted at the beginning of Shabbat; their aroma is meant to linger in memory through the week until sundown on the following Friday.

We purchased it from Benyaminoff, an antiquities dealer in Jerusalem, at some point in the 1970s (during one of our Confirmation class trips to Israel) at the behest of Jule and Ed Maged as their gift to the congregation. According to Mr. Benyaminoff, the *besamim* box comes from Eastern Europe and was made in the late 19th century.

We have never seen another spice box with quite this shape or design. The most common shape has been a tower reminiscent of the towers of medieval castles in Europe or as treasure boxes, reflecting the preciousness of the spices themselves. But over the centuries, their form has been as varied as fish with articulated gills, flowers (especially sunflowers), windmills, locomotives and other whimsical forms. Sefardi-Mizrahi (Asian and North African) *besamim* containers hold rosewater rather than the spices common in Ashkenazi countries.



KOS L'KIDDUSH
KIDDUSH CUP

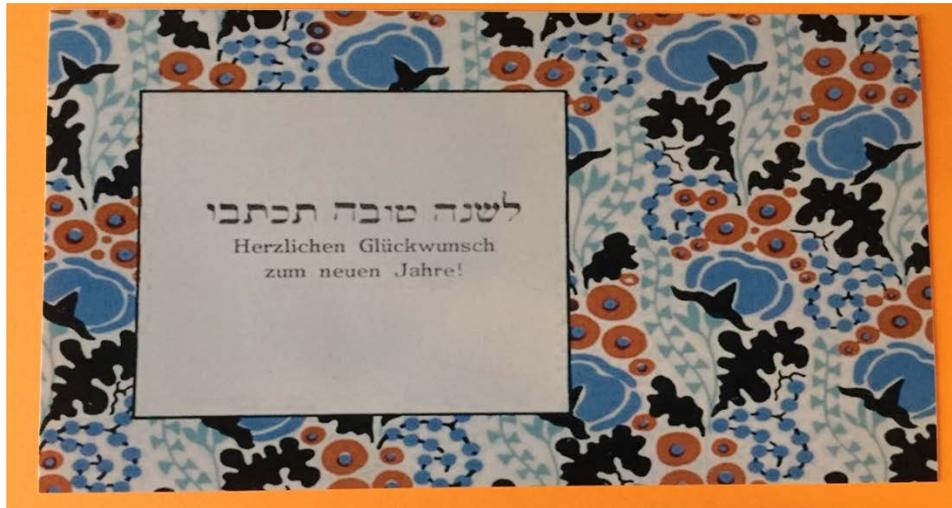


This sterling silver handmade pulpit-size kiddush cup is one of the kiddush cups commissioned by the Joint Committee on Ceremonies of the UAHC, the Union of American Hebrew Congregations (the old name for the URJ, the Union for Reform Judaism) and the CCAR, the Central Conference of American Rabbis.

It is decorated with grape clusters around the bowl, beading on the stem, and the blessing for wine in Hebrew on the base:

Barukh atah Adonai, eloheinu melekh ha-olam, borei p'ri ha-gafen.

The cup was a gift to the congregation from Leo and Thelma Doobin on the occasion of the Confirmation of their son Donald on Shavuot – 6 Sivan, 5726/May 24-25, 1966. Leo was Temple Sholom's first president.



WISHING YOU A HAPPY, HEALTHY

5782!