

HAGGADAH

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HAG SAMEAH!

HAPPY

PASSOVER!



The Haggadah for the Passover seder has appeared in more editions than any other Jewish book in the history of our faith and people. In a way, this isn't surprising because Passover -- or, at any rate, the Passover seder -- is the most widely celebrated of all the holy ceremonies of the Jewish year.

There is a Haggadah in Chinese, at least two in Greek, many in Russian, as well as Haggadot written clandestinely for secret seders held with meager rations in Nazi concentration camps during the Second World War. Haggadot tend to be rather fragile, since most end up stained with wine, water and/or food, encouraging the publication of new ones every year.

There is a huge volume, *Haggadah and History*, written by Yosef Yerushalmi, that describes printed Haggadot of the last five centuries of Jewish life. The book includes two hundred facsimile plates showing representative pages from rare printed Haggadot in two of the world's outstanding Judaica collections: the libraries of Harvard University and the Jewish Theological Seminary.

The books displayed here show a minute number of the more colorful Haggadot that have been created in the 20th century. Missing from the display are the four different editions of the Haggadah created by the Reform Movement, any Haggadot in Spanish and the ubiquitous Maxwell House Haggadah.

Every major festival of the Jewish calendar includes the reading of one of the books of *Ketuvim*—The Writings – the third section of the Hebrew Bible. The hand-painted silk runner here features a sentence from Shir HaShirim/The Song of Songs: “The blossoms have appeared in the land, the time of pruning has come; the song of the turtledove is heard in our land.” (2:12).

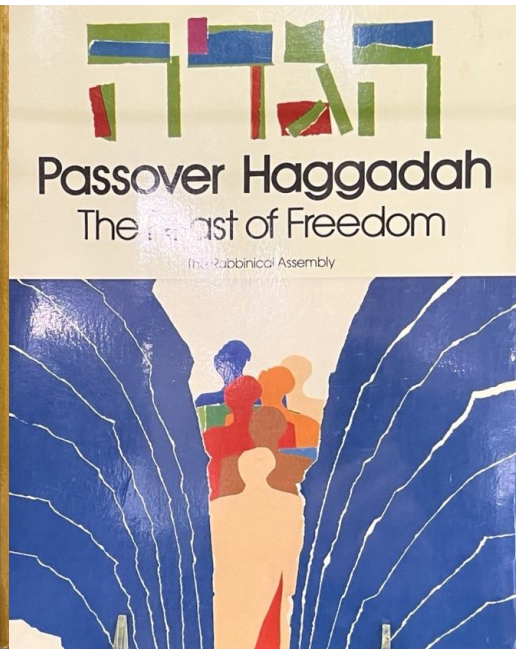
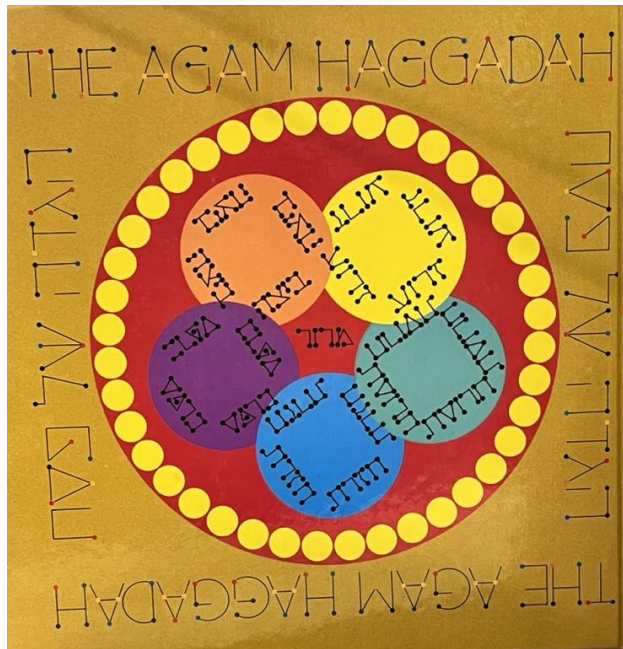


Yacov Agam, best known for his optical and kinetic art, created the geometrically lettered Haggadah below (left) in 1993.

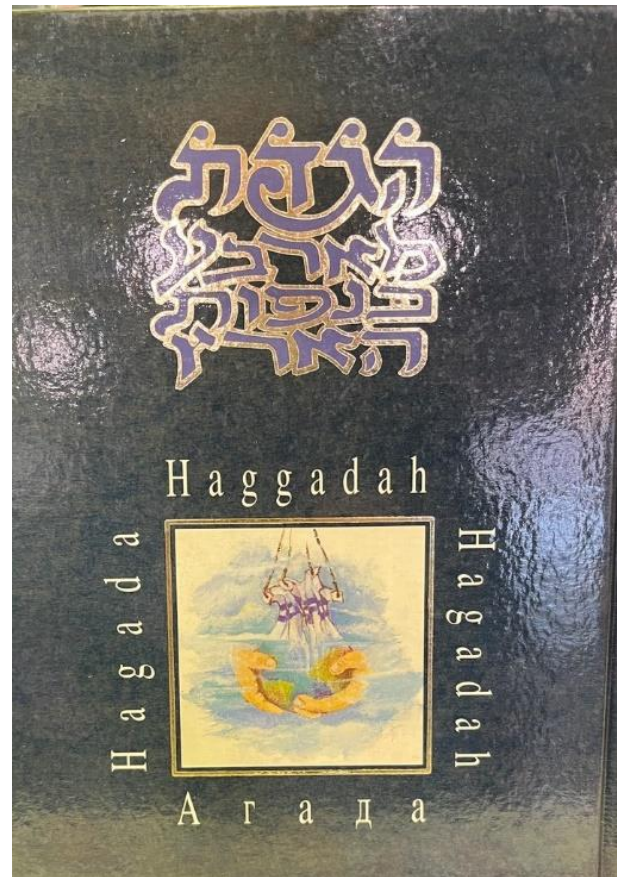
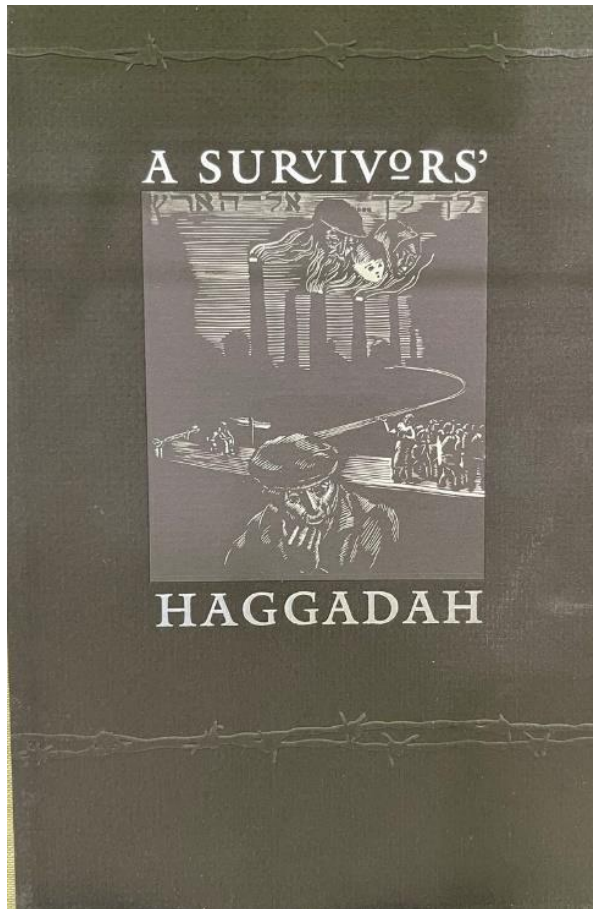
The “Feast of Freedom” Passover Haggadah (on the right), edited by Rachel Anne Rabinowicz, and illustrated by Dan Reisinger, was published in 1982 by the Rabbinical Assembly, the rabbinic organization of the Conservative Movement in Judaism.

The Haggadah centered below features a selection of the pen and ink drawings made over the years by the Jugendstil (central European art nouveau) artist Ephraim Moses Lilien (1874-1925) and assembled by the Am Oved publishing company. The cover shows Abraham, looking with awe up at the stars, having been told by the angel that his descendants would be even more numerous.

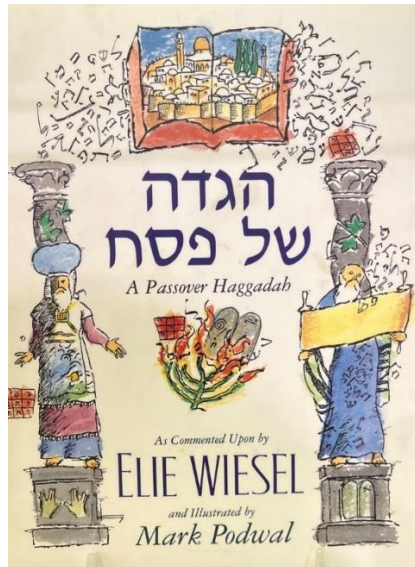
The publisher has its own interesting history. Am Oved – literally, "Working Nation," has been one of Israel's leading publishing houses for over six decades. It was founded in 1942 by Berl Katznelson, who was instrumental in the establishment of the State of Israel. He was a central figure in the Second Aliyah and one of the intellectual founders of Labor Zionism as an entity of the Histadrut (the Labor Federation). Am Oved originally defined its aim as "to meet the spiritual needs of the working public."



The Haggadah on the left, called *A Survivors' Haggadah*, was written, designed, and illustrated by Yosef Sheinson, with woodcuts by Miklos Adler. It was originally published in Munich in 1946 for the first Passover after liberation and printed by the US Army of Occupation. Our copy, in Hebrew, a facsimile edition with an English translation added, was published by the American Jewish Historical Society in 1998.



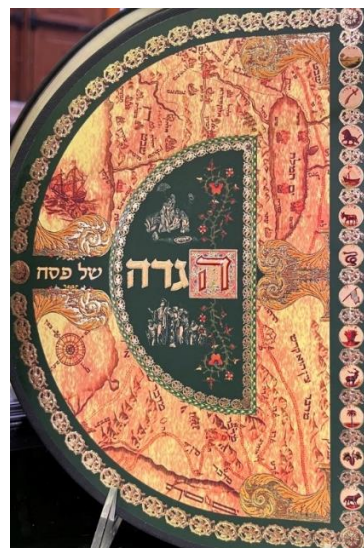
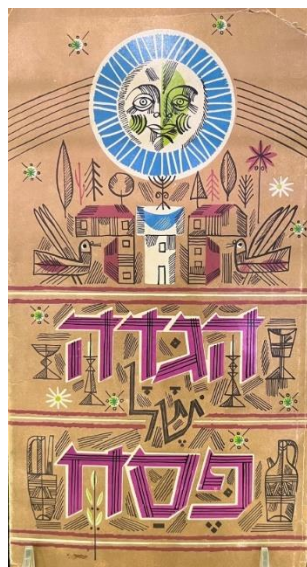
The Haggadah on the right, *Haggadah mei Arba Kanfot Ha-aretz*, was published in Hebrew and Russian (English title entitled *Haggadah from the Four Corners of the World*) in 1997 to accommodate the huge influx of Jews moving to Israel to escape when the “doors” to the Soviet Union finally opened. Many of them were observing Pesah for the first time. The book was edited by Bentsi Cohen and Maya Kellner and illustrated by Arye Kimchi and Daniel Malka.

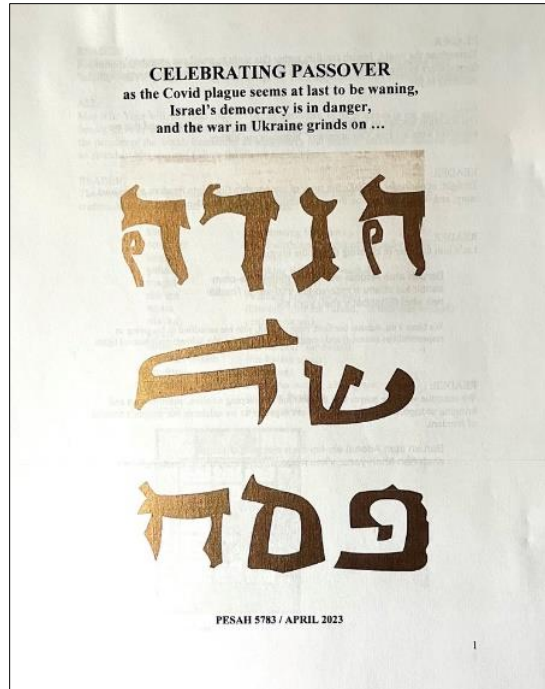


This Haggadah, illustrated by Mark Podwal, has commentaries by Elie Wiesel. The two men collaborated on many books of Jewish interest together. Edited by Marion Wiesel, it was published in 1993. The artist has modernized the traditional figures of Aaron and Moses on the two columns that appear on the title pages in traditional Jewish liturgical books.

The Haggadah on the left (below) was originally published in 1943 by Kibbutz Artzi, a federation of 85 kibbutzim founded in 1937 by the Hashomer Hatza-ir youth movement, a secular humanistic movement all of whose festival observance focused primarily on the agricultural aspects of the holiday.

The Matan Arts Round Passover Haggadah, edited by David Arnon and Rivka Marshak and designed by Raymond Cintas, won the prestigious SAPPI European Printer of the Year award in 2001. In addition to its unusual shape, it uniquely features a place to enter participants' names in each year's family seder, an interesting tradition.





This family Haggadah is adapted each year to include contemporary references. This year's edition includes references to the waning of the Covid plague, the war in Ukraine, and the dangers facing the State of Israel. The Hebrew letters on the cover are by Ben Shahn.



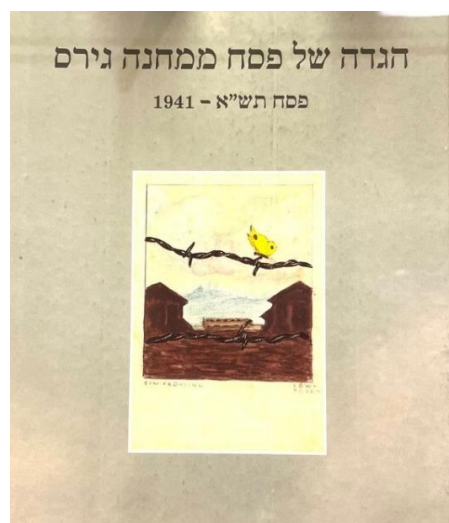
Kos Miriam, the placement on the seder table of a special cup of water, is a relatively new tradition that honors Moses' sister Miriam, who danced at the crossing of the Sea of Reeds and provided the life-giving water from a miraculous well that continually refreshed the Israelites during their 40 years of travel through the Wilderness of Sinai.

The silver saltshaker is probably of Russian origin. Its Hebrew letters spell out the word *Pesah* – unmistakably identifying its annual purpose.

The four Hebrew words on this bowl, filled with salt water for “dipping” greens (usually parsley) at the seder, read *Avadim ha-yeenu l'pharaoh b'mitzraim* – “we were slaves to Pharaoh in Egypt.” The phrase provides an immediate short adult-oriented response to the asking of the Four Questions. It is an overview that introduces the *magid* – the “telling,” the narrative portion of the Haggadah.



The original handwritten “Gurs” Haggadah, was entitled *One Spring* by its creators, Karl Robert Bodek (1905–1942) and Kurt Conrad Löw (1914–1980), prisoners in the Gurs concentration camp in southern France in 1941. The cover illustration is in India ink and pencil. This facsimile edition was published by Yad Vashem in 1999.





This limited-edition replica was issued by the Joint Distribution Committee in 1984 in honor of its 70 years of life-saving work. The original seder plate was made in 1948 in the Foehrenwald displaced persons camp near Munich, then occupied by some of the 250,000 homeless Holocaust survivors still stranded in Europe. The text on the upper rim reads *mei-avdut l'heirut* – from slavery to freedom. The second text reads *l'shanah ha-zoht b'yerushaliyim* – “This year in Jerusalem.” The refugees who designed the plate changed the traditional last line of the Haggadah to read THIS YEAR in Jerusalem, not “next year.” Next year was not soon enough for the DPs of Foehrenwald. A month later, the State of Israel was declared.

Kos Eliyahu – an Elijah’s cup, porcelain with 24-carat gold trim, is part of the Lenox Judaica collection. Our tradition considers Elijah to be the herald of the Messiah – or Messianic Age – sorely yearned for by our people over the centuries. We open our doors for Elijah at the seder in the hopes that this year he will grace us with his presence.



The artist Betsy Platkin Teutsch designed this tambourine to honor Miriam and her companions, who danced to celebrate the crossing of the Sea of Reeds, an event marked in the seder service when we sing *da-ei-nu*, “it would have been enough for us,” extolling God who “...split the Red Sea for us, brought us through its midst on dry land, and sank our oppressors in its depths.” This Hebrew and English text are from the Song of the Sea (Sh’mot/Exodus 15:20): “Miriam the prophet took a timbrel in her hand and all the women went out after her with timbrels and with dances.”



The unusually shaped fan-folded Haggadah here was produced and printed in Israel by Terra Sancta Arts, Ltd. in 1986. This copy was a gift from Meir Nitzan, the mayor of Rishon Letzion (whose Ramat Eliahu district was part of the MetroWest New Jersey Federation’s Project Renewal “neighborhood), when he and his wife were guests at the Patz’s Passover seder in 1990, 34 years ago.



**WISHING YOU
JOYOUS
PESAH SEDERS!**

**With love from
Rabbi Norman and Naomi Patz**