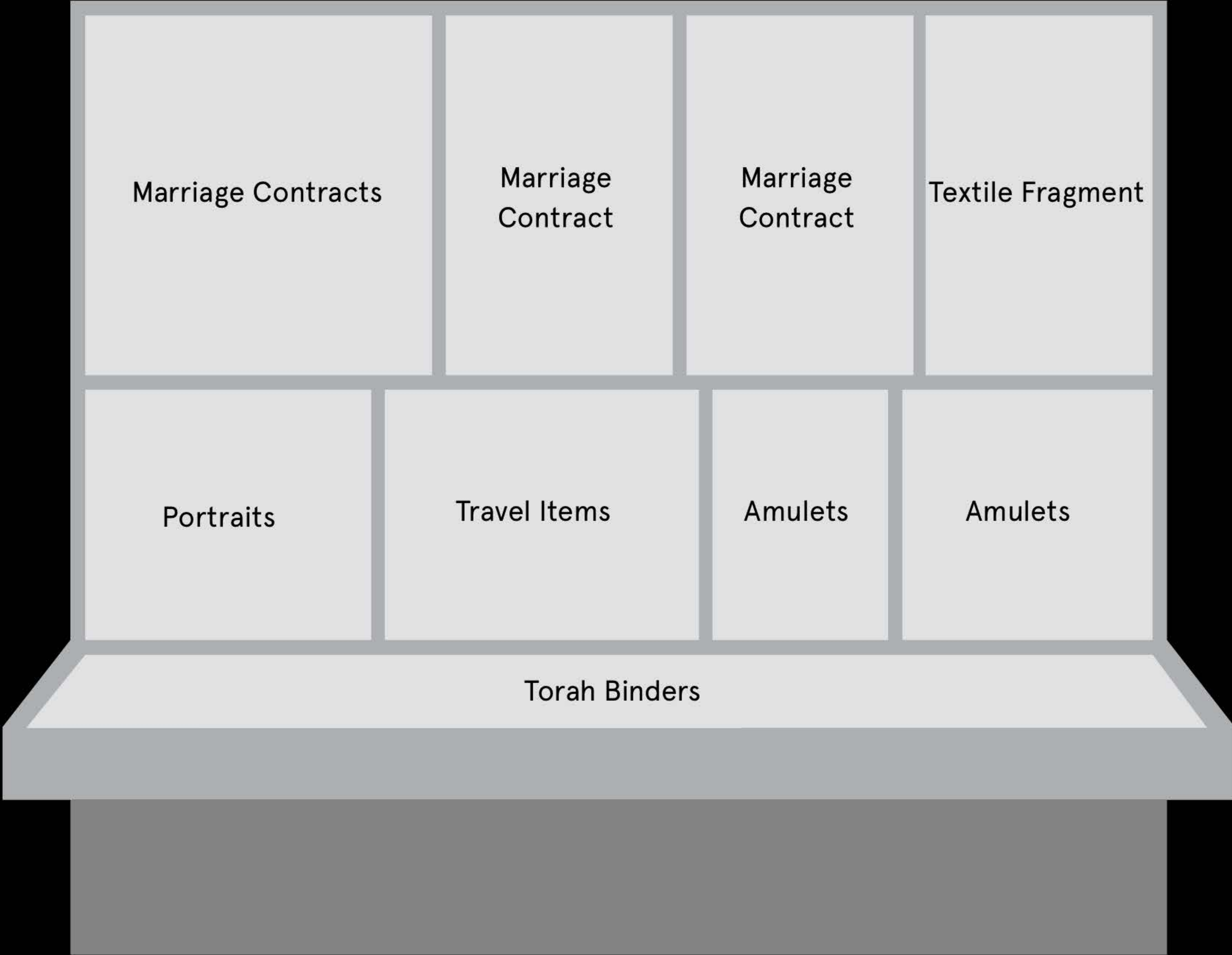
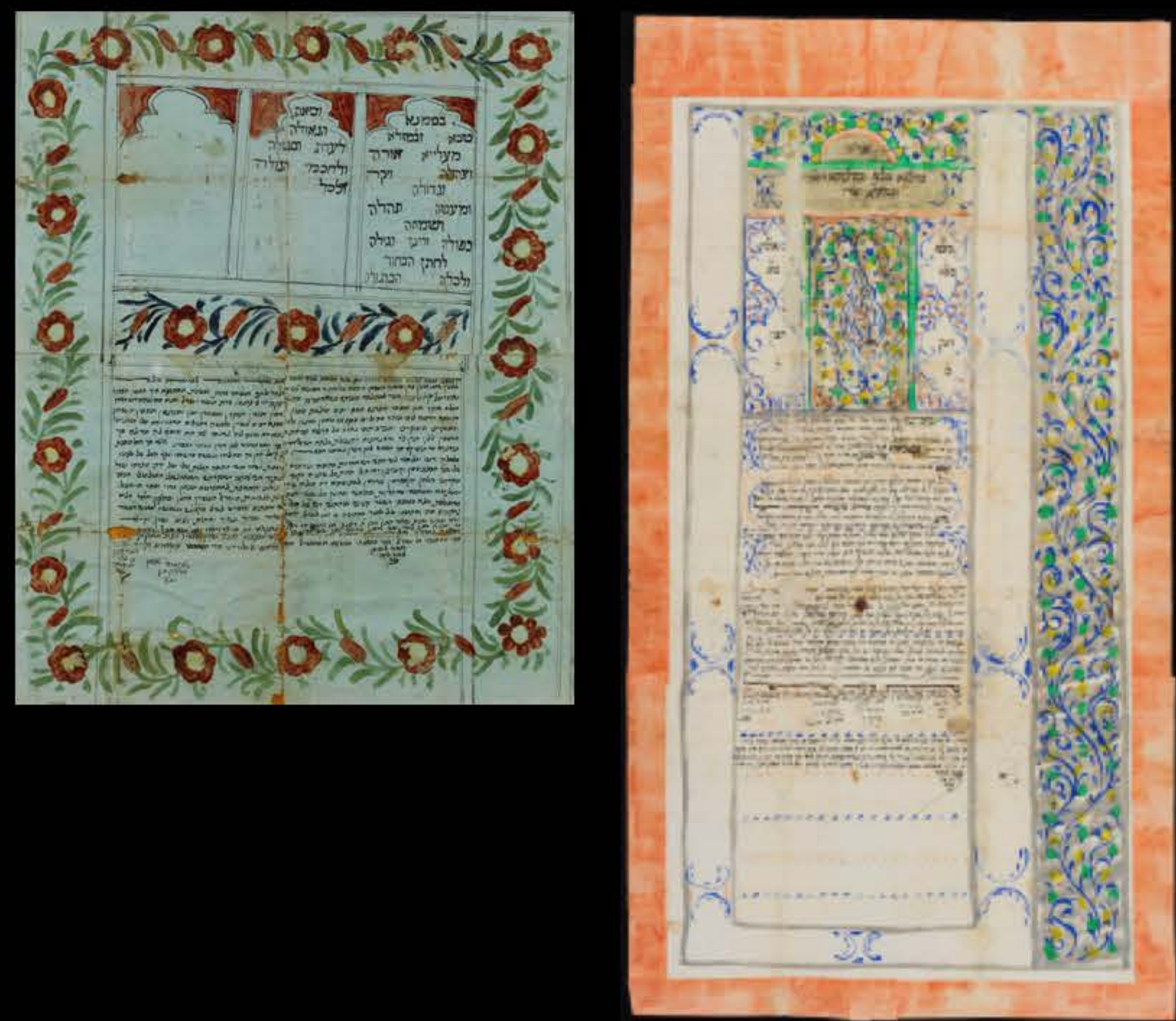


Select a theme to learn more



Marriage Contracts

A traditional Jewish marriage contract, or ketubah, details the property owed to the bride in the event of divorce or the death of her husband; in recent times these amounts have become symbolic. In Italian and Islamic communities the contracts were often highly decorated. By the early twentieth century the ornamentation of contracts had declined, but the practice has been revived in the United States since the 1960s. Today, the contracts of many couples have become more declarations of mutual affection and care than financial documents.



WORK

Marriage contract

DATE

1821

ARTIST

Unknown

PLACE MADE

Hamadan, Iran

MEDIUM

Ink and paint on paper

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5819



WORK

Marriage contract

DATE

1885

ARTIST

Unknown

PLACE MADE

Tehran, Iran

MEDIUM

Watercolor, gouache, silver paint, and ink on paper

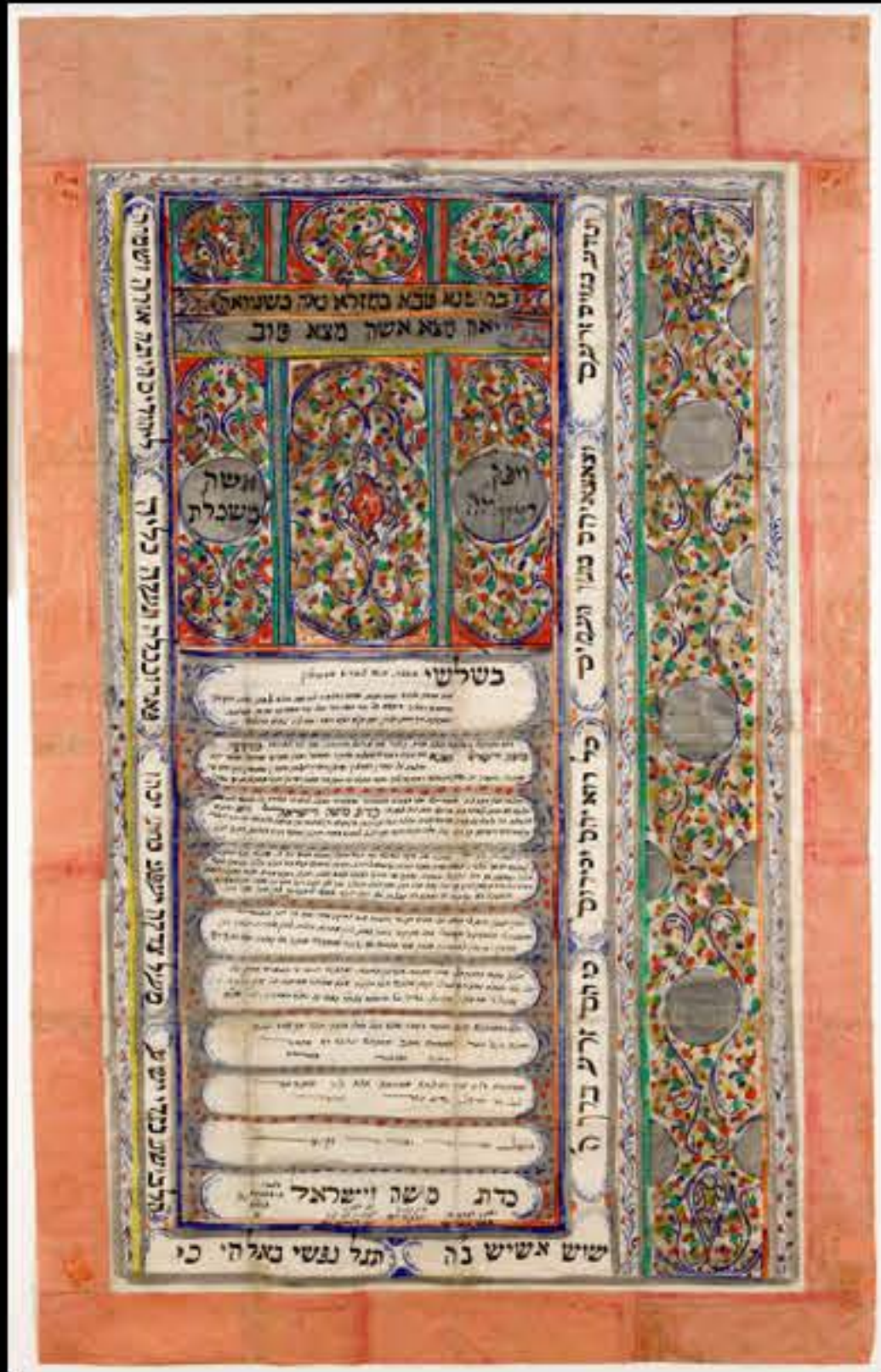
CREDIT LINE

Gift of Mr. Amanollah Rokhsar, 1982-242



Marriage Contract

A traditional Jewish marriage contract, or ketubah, details the property owed to the bride in the event of divorce or the death of her husband; in recent times these amounts have become symbolic. In Italian and Islamic communities the contracts were often highly decorated. By the early twentieth century the ornamentation of contracts had declined, but the practice has been revived in the United States since the 1960s. Today, the contracts of many couples have become more declarations of mutual affection and care than financial documents.



WORK

Marriage contract

DATE

1877

ARTIST

Unknown

PLACE MADE

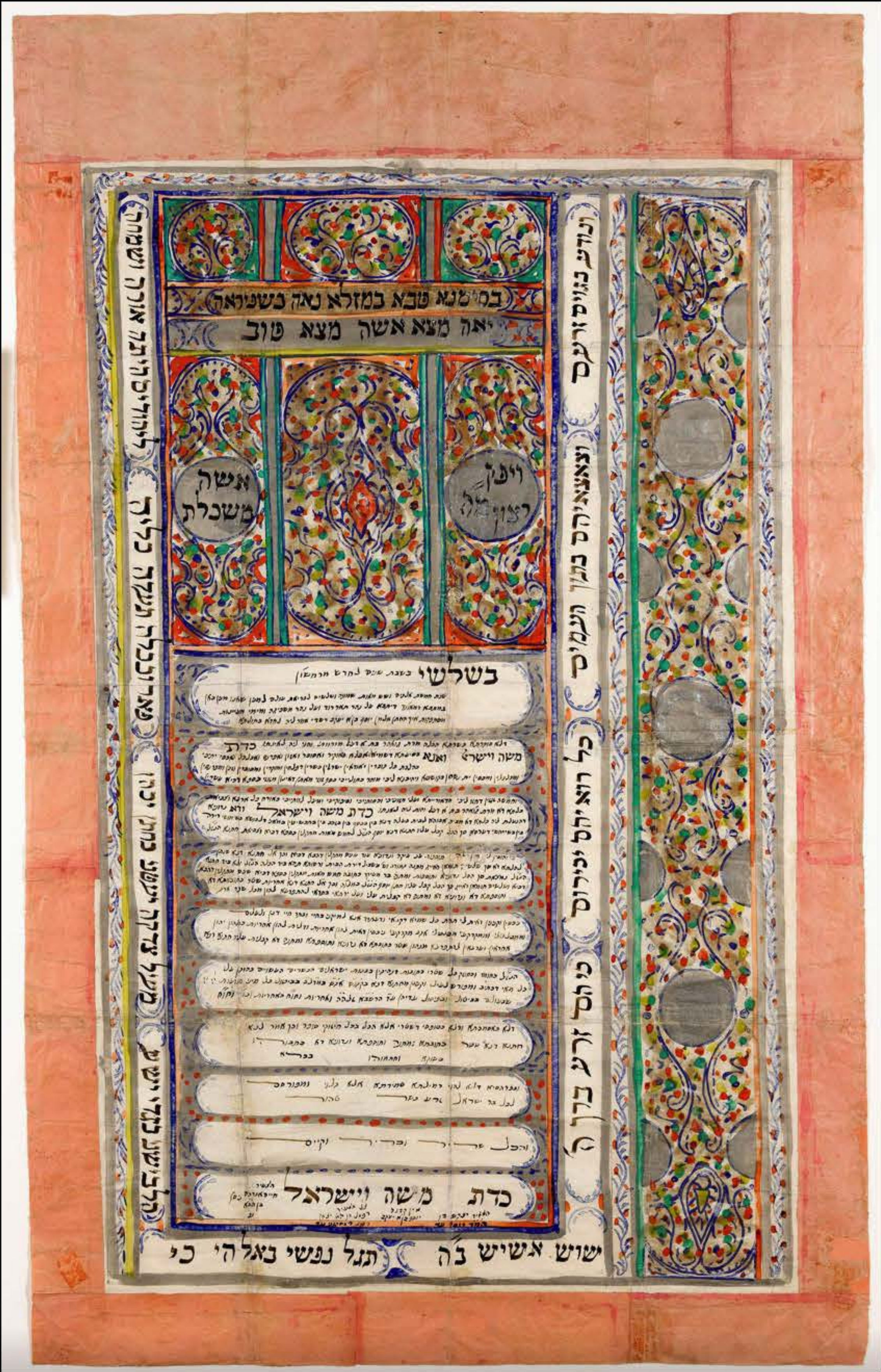
Damavand, Iran

MEDIUM

Watercolor and ink on paper

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 3452



Marriage Contract

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WORK

Marriage contract

DATE

1870

ARTIST

Unknown

PLACE MADE

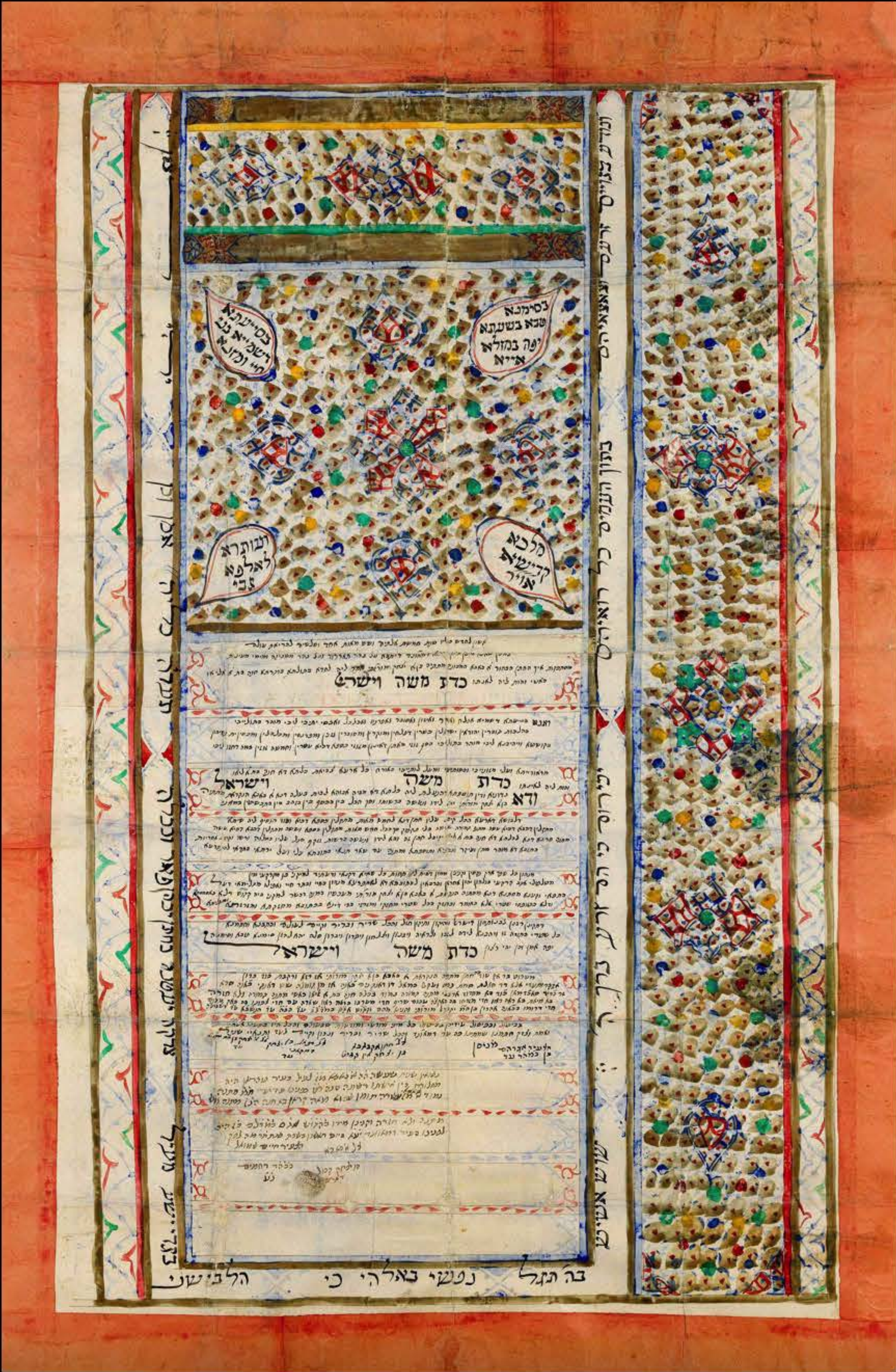
Damavand, Iran

MEDIUM

Watercolor and ink on paper

CREDIT LINE

Gift of Amanollah Rokhsar, 1982-240



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

Textile Fragment

Among the museum's textiles are a number of fragments, saved for their imagery or from larger works in deteriorated condition. This piece bears an image of the Tetragrammaton, the Hebrew four-letter name of God (here garbled as five letters), placed within a radiating triangle. This emblem is found in Christian contexts and is also part of the symbolic system of the Freemasons. It may have served as a ceremonial apron worn by a Lodge officer. The museum's piece probably entered the collection in the mistaken belief that the imagery was Jewish.





[Home](#) [Textile Fragment](#)

WORK

Masonic apron?

DATE

1840–60

ARTIST

Unknown

PLACE MADE

Europe or the United States

MEDIUM

Silk and metallic thread

CREDIT LINE

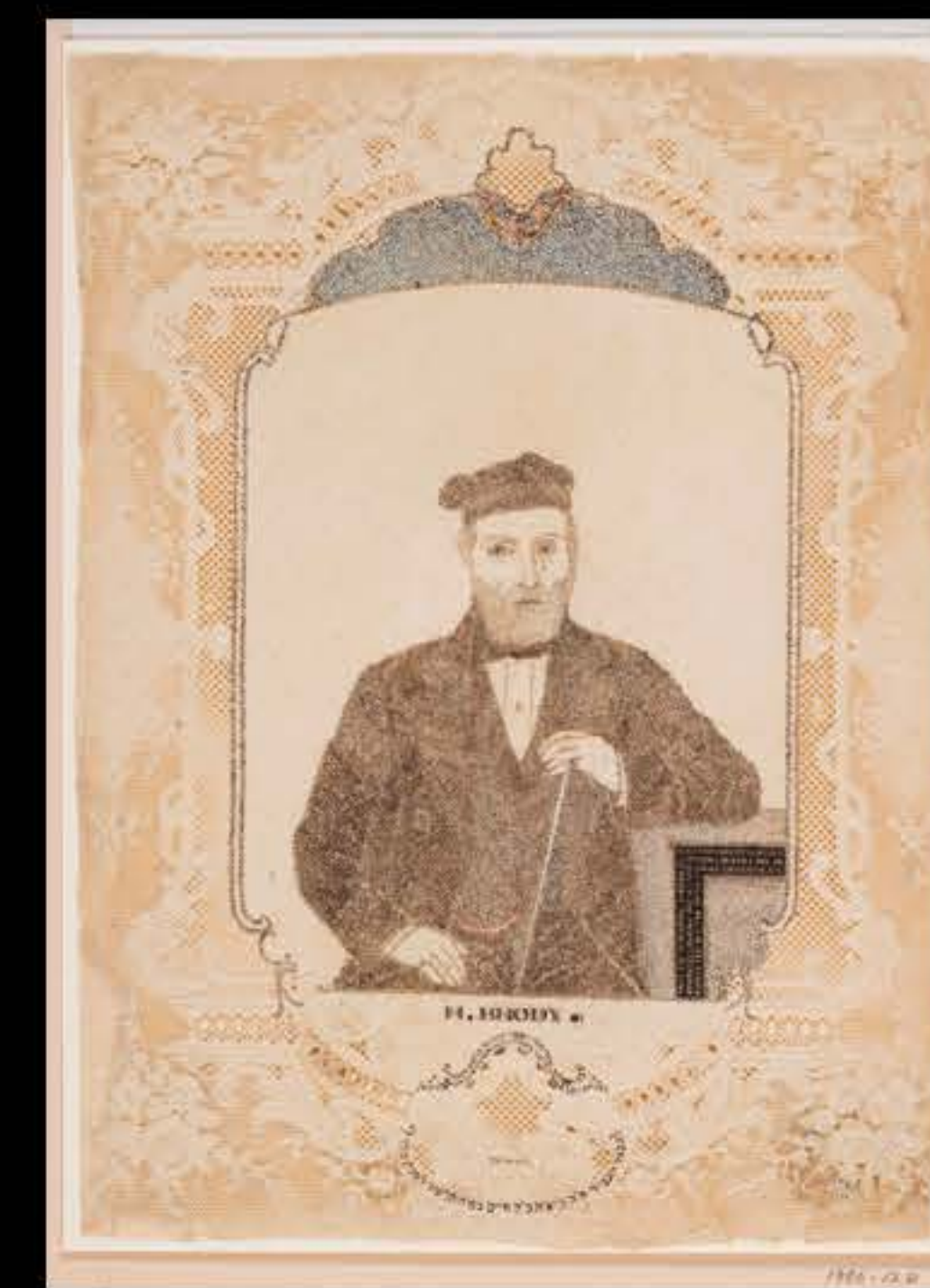
JM 83-72



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

Portraits

These miniature portraits were all donated by descendants of the nineteenth-century sitters, members of the Brody, Brandeis, and Padoa families. The two works on paper are micrographies, in which the image is composed of texts from the biblical books of Haggai, Zechariah, and Ruth in minuscule writing. The other works are painted on ivory, a technique that became popular in the early eighteenth century. These precious pieces were often worn like jewelry.





[Home](#) [Portraits](#)

WORK

Micrographic portrait of Mrs. S. Brody

DATE

1858

ARTIST

David Davidson
American, born in Poland, 1812, died after 1865

MEDIUM

Ink on embossed and perforated paper

CREDIT LINE

Bequest of Herbert Lanning, 1980-119



1980-119



[Home](#) [Portraits](#)

WORK

Micrographic portrait of Mr. H. Brody

DATE

1858

ARTIST

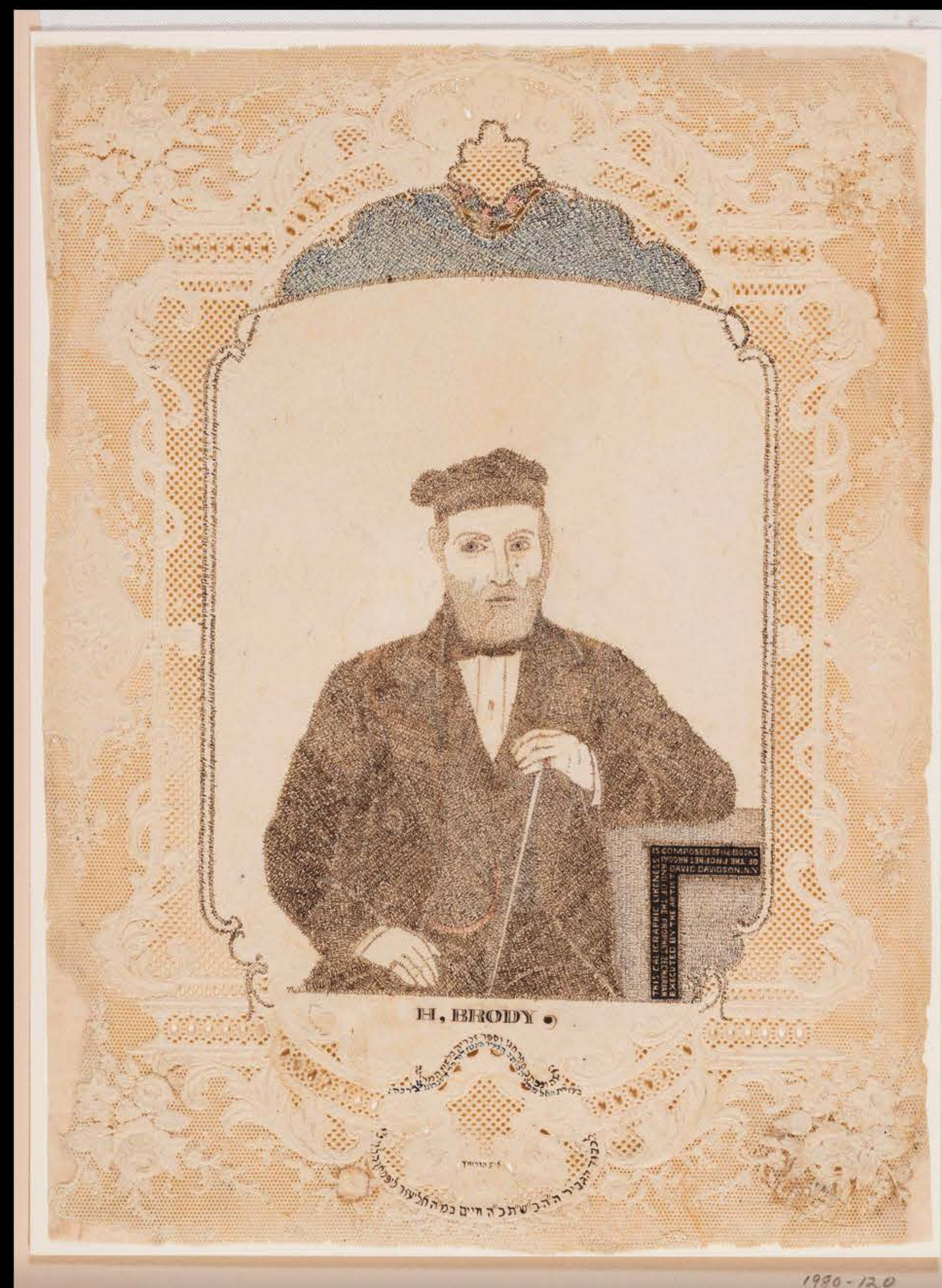
David Davidson
American, born in Poland, 1812, died after 1865

MEDIUM

Ink on embossed and perforated paper

CREDIT LINE

Bequest of Herbert Lanning, 1980-120





[Home](#) [Portraits](#)

WORK

Portrait miniature of a member of the Brandeis family

DATE

Unknown

ARTIST

Unknown

MEDIUM

Paint on ivory

CREDIT LINE

Gift of Elizabeth Stambler on behalf of the Estate of Irma Brandeis, 1990-126





[← Home](#) [← Portraits](#)

WORK

Portrait of Pesquette Levi Padoa

DATE

Nineteenth century

ARTIST

Unknown

MEDIUM

Paint on ivory

CREDIT LINE

Bequest of Paola Soria Sereni, 1994-605





[← Home](#) [← Portraits](#)

WORK

Portrait miniature of a member of the Brandeis family

DATE

1830

ARTIST

Emmanuel Thomas Peter
Austrian, born in 1799, died in 1873

MEDIUM

Paint on ivory

CREDIT LINE

Gift of Elizabeth Stambler on behalf of the Estate of Irma Brandeis, 1990-127





[← Home](#) [← Portraits](#)

WORK

Portrait miniature of a member of the Brandeis family

DATE

1830

ARTIST

Emmanuel Thomas Peter
Austrian, born in 1799, died in 1873

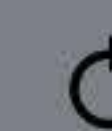
MEDIUM

Paint on ivory

CREDIT LINE

Gift of Elizabeth Stambler on behalf of the Estate of Irma Brandeis, 1990-125



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

Travel Items

Printed picture postcards are a fairly new phenomenon, first appearing in Europe around 1870. Jewish new year greetings of the early twentieth century often used commercial cards marketed for other purposes. In the example shown here, a flower-filled boat, perhaps originally a Valentine's Day card, serves as a backdrop for the High Priest Aaron.



Travel Items

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[Home](#) [Travel Items](#)

WORK

Palestine: 10 Pictures by Zeev Raban, souvenir postcards

DATE

Designed c. 1930; printed by Sinai Publishing, Tel Aviv, after 1939

ARTIST

Ze'ev Raban
Israeli, born in Poland, 1890, died in 1970

MEDIUM

Cover: embossed and stitched lincrusta;
postcards: machine print on paper

CREDIT LINE

U 9876

BACKSTORY

Ze'ev Raban's watercolors of ten cities in Palestine were turned into souvenir postcards.



WORK

Cane

DATE

c. 1850

ARTIST

Unknown

PLACE MADE

Obrzycko, Poland

MEDIUM

Wood and engraved silver

CREDIT LINE

Gift of Sol M. Stroock, grandson of S. M. Struck, S 857

BACKSTORY

This cane was presented to Shlomo Michal Struck, rabbi of the town of Obrzyck, Poland.





[Home](#) [Travel Items](#)

WORK

Purse of Abraham Cohen

DATE

1766

ARTIST

Unknown

PLACE MADE

American Colonies (now the United States)

MEDIUM

Petit-point wool embroidery and silk taffeta

CREDIT LINE

Purchase: Judaica Acquisitions Fund, 1985-31

BACKSTORY

In eighteenth-century America, it was fashionable for both women and men to carry their valuables in purses in the shape of an envelope. Needlepoint examples were often given as gifts by a lady to her fiancé or husband. According to family records, Abraham Cohen, whose name is inscribed on the purse, contributed funds to support the American Revolutionary War effort.





[← Home](#) [← Travel Items](#)

WORK

New Year's greeting card

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Germany

MEDIUM

Commercial printing on embossed paper

CREDIT LINE

Purchase: Judaica Acquisitions Fund, 1994-726



Amulets

Jewish amulets, known since antiquity, offered protection from evil forces and catastrophes, as well as from the travails of childbirth and disease. The written word—the names of God and of angels and incantations against demons—has the greatest power, but materials, colors, and representations are also believed to ward off danger.





[← Home](#) [← Amulets](#)

WORK

Amulet in the form of a fish

DATE

Late eighteenth–nineteenth century?

ARTIST

Unknown

PLACE MADE

Italy?

MEDIUM

Carved coral, silver filigree, and glass eye

CREDIT LINE

Bequest of Paola Soria Sereni, 1994-5





[← Home](#) [← Amulets](#)

WORK

Amulet in case

DATE

Nineteenth century

ARTIST

Unknown

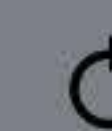
MEDIUM

Silver filigree and granulation and ink on parchment

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 3102





[Home](#) [Amulets](#)

WORK

Necklace

DATE

Late nineteenth–early twentieth century

ARTIST

Unknown

PLACE MADE

Sanaa, Yemen

MEDIUM

Granulated, parcel-gilt, engraved, and punched silver, silver filigree and appliqué, and glass

CREDIT LINE

Purchase: Gift of Dr. Harry G. Friedman, by exchange, 1994–76





[Home](#) [Amulets](#)

WORK

Amuletic dagger

DATE

Late nineteenth–early twentieth century

ARTIST

Unknown

PLACE MADE

Morocco

MEDIUM

Blade: iron; handle: wood

CREDIT LINE

Museum Purchase: Judaica Acquisitions Fund, 1993–198



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

Amulets

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[Home](#) [Amulets](#)

WORK

Amulet necklace

DATE

Late nineteenth century

ARTIST

Unknown

PLACE MADE

Yemen

MEDIUM

Engraved, cast, and stamped silver, and silver granulation and filigree

CREDIT LINE

Gift of Mrs. Rachel Kandil Bengelsdorf, 2000-37





[Home](#) [Amulets](#)

WORK

Necklace

DATE

Early twentieth century

ARTIST

Unknown

PLACE MADE

Syria or North Africa

MEDIUM

Cast silver, copper, and metal alloys, animal tooth, coral, stone, and/or glass

CREDIT LINE

Gift of Dr. Harry Friedenwald, JM 74-47





[← Home](#) [← Amulets](#)

WORK

Amulet necklace

DATE

Late nineteenth–early twentieth century

ARTIST

Unknown

PLACE MADE

Kurdistan?

MEDIUM

Engraved silver and coral beads

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 4879



WORK

Amulet necklace

DATE

Late nineteenth–early twentieth century

ARTIST

Unknown

PLACE MADE

Kurdistan

MEDIUM

Engraved, traced, and cast silver, silver filigree, and glass beads

CREDIT LINE

Gift of Dr. Harry G. Friedman, F 5319



Torah Binders

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 lands the swaddling cloth for the circumcision ceremony of a male child was used, decorated with words and images that 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 Binders](#)

WORK

Torah binder

DATE

Nineteenth century

ARTIST

Unknown

PLACE MADE

Rabat, Morocco

MEDIUM

Cotton with silk-thread embroidery

CREDIT LINE

Gift of Sonia Cohen Azagury, 2004-64

