The Jewish Museum
The Sassoons

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200. Introduction

CLAUDIA GOULD: Hello. My name is Claudia Gould, and I am the Helen Goldsmith Menschel Director at the Jewish Museum. It's my pleasure to welcome you to *The Sassoons.*

When David Sassoon, heir to one of the most notable families in Baghdad, fled the city to escape religious persecution in the 1830s, how would he have known what his legacy would be? But within a few short decades, his family business would rise to global prominence, stretching from India to China and England, the Sassoons would become known world-wide for their contributions to art, culture, and philanthropy.

The story of the Sassoons is a tale of collectors, builders, scholars, politicians, and tastemakers. It's also a thoroughly modern story – one that touches on issues of immigration, discrimination, global trade, diaspora, cultural identity, the legacy of colonialism, and the Sassoons' involvement in the opium trade, the basis of their wealth.

As you make your way through this exhibition, you'll discover the story of the Sassoons through the lens of their extraordinary collections. From rare Hebrew manuscripts and Jewish ritual objects to European paintings and intricate Chinese decorative arts, these works illustrate a fascinating journey across diverse cultures and traditions.

You'll be joined by our exhibition curators – Claudia Nahson, Morris and Eva Feld Senior Curator at the Jewish Museum, and Esther da Costa Meyer, Professor Emerita at the Department of Art and Archeology at Princeton University– to guide you along the way.

Thanks again for joining us to experience the world of the Sassoons.

201. Attributed to William Melville, *David Sassoon*, Mid-nineteenth century

CLAUDIA NAHSON: This is a magnificent portrait of David Sassoon, who is basically the patriarch, if you wish, of the modern Sassoon family. He was born in Baghdad in 1792 and he died in Pune, which is in India, in 1864.

NARRATOR: Notice David Sassoon's clothing in this portrait: turban, wide-sleeved outer cloak, striped tunic, paisley sash. Though painted in India, Sassoon wears typical Baghdadi Jewish attire. Curator Claudia Nahson.

CLAUDIA NAHSON: It really kind of immediately situates him as connected to his original place, which is Baghdad. And although the background is suggesting Mumbai – Malabar Hill in Mumbai – it really tells you right away that David Sassoon is grounded in Baghdad.

NARRATOR: Sassoon left Baghdad several decades before this portrait was painted. Fleeing Jewish persecution in his homeland, he arrived in Mumbai in 1832 and settled among the city's tight-knit Baghdadi Jewish community. In Mumbai, he began a new life – and a new business.

CLAUDIA NAHSON: He started trading spices, cotton, pearls, etc. And slowly his business grew. And the children were his assets, basically; in particular, his eight sons, whom he deployed widely in order to expand his business.

NARRATOR: As Sassoon's trade network grew globally, he remained deeply rooted in his Baghdadi local community and religious observance. With his children and associates strategically stationed from China to England, Sassoon turned to philanthropic pursuits. He established synagogues, schools, and other institutions in Baghdad, Mumbai and Pune.

CLAUDIA NAHSON: He's a well-established member of Mumbai's merchant class. And he really is working on building a legacy.

202. Torah and haftarah scrolls in cases commissioned by Flora Sassoon, China and Iraq, c. 1888–93

CLAUDIA NAHSON: What we are seeing here is a set of Torah and Haftarah scroll cases.

NARRATOR: The larger case contains a Torah scroll – the first five books of the Hebrew Bible. The scroll in the smaller case contains the Haftarot – excerpts from the books of the Prophets that supplement weekly Torah readings. In many Ashkenazi Jewish communities, the Torah scroll is kept in a textile covering when not in use. But in Mizrahi or Eastern communities and in some Sephardic communities, a hard case – or tik – is traditional. Such cases provide both protection and adornment for the scroll which remains inside when read. Curator Claudia Nahson.

CLAUDIA NAHSON: The interesting part of this set of cases is that basically they encompass the full journey of the Sassoons. The cases were actually created in China. The Torah and the Haftarah scroll were copied in Baghdad. The scrolls were put together inside the cases in India, in Mumbai. They were used in Mumbai and then they were taken to England.

NARRATOR: These items reflect not only the family's global travels, but also their interest in Jewish ritual art. From early on, the Sassoons used their wealth to commission beautiful objects expressing their faith. In particular, the women in the family were responsible for many of these commissions – including these Torah and Haftarah cases which are made of wood covered with silver panels and embellished with foliage motifs in a trellis pattern.

CLAUDIA NAHSON: Flora Sassoon, who commissioned them, was a remarkable woman. She was a devout woman, she was a scholar, she was also a businesswoman.

NARRATOR: When her husband Solomon Sassoon died in 1894, Flora took over the company's affairs in Mumbai.

CLAUDIA NAHSON: She took charge of the office. And she managed the business for a number of years, which was unprecedented.

203. Casket with a painting of Bocca Tigris, a strait on the Pearl River Delta, China, Qing dynasty, early nineteenth century

ESTHER DA COSTA MEYER: This ivory casket belonged to Victor Sassoon, who was a great-grandson of David Sassoon.

NARRATOR: Curator Esther da Costa Meyer.

ESTHER DA COSTA MEYER: He was probably the most well-known of all the Sassoons worldwide. He was front page news. He was a jetsetter before the age of jets.

NARRATOR: This casket was part of Victor Sassoon's extraordinary collection of Chinese ivories he acquired in the first decades of the twentieth century. It also reveals an important – and complicated – piece of the Sassoons' story.

ESTHER DA COSTA MEYER: When you open this casket, the underside of the lid shows a painting of the Bocca Tigris. The Bocca Tigris was a strategic strait in the Pearl River Delta, which played a very important role in the first Opium War, which was waged by the British against the Chinese, 1839 to 1842.

NARRATOR: The British sold Indian opium to China in the 19th century in exchange for luxury goods like porcelain, silk, and tea. Widespread opium addiction eventually led Chinese officials to outlaw the drug and attempt to curb its importation. But the opium trade was too valuable to the British, and they waged the first Opium War in 1839 to keep trade routes open. A second opium war would be fought later on.

ESTHER DA COSTA MEYER: After the opium trade becomes legal in '42, the Sassoons enter the fray and slowly become the biggest traders in opium in the late 19th century and early 20th century.

NARRATOR: The Sassoons ultimately left the opium industry and diversified into numerous other business ventures. Still, it's indisputable that their wealth, collections, and philanthropy were built, in part, on the opium trade.

204. Henry Jones Thaddeus, *Rachel Sassoon Beer*, 1887

NARRATOR: David Sassoon never set foot in England, but many of his descendants would make it their home – including his granddaughter Rachel Sassoon Beer. Curator Claudia Nahson.

CLAUDIA NAHSON: Rachel was the daughter of Sassoon David Sassoon, who was the first of the eight sons of David Sassoon who settled in England.

NARRATOR: She sat for this portrait in 1887, the year of her marriage to Frederick Beer.

CLAUDIA NAHSON: The portrait is monumental. And she's sort of romanticized. There's a contrast between the copious skirt and the very ethereal bodice. That transition between the materials, I think, emphasize her thin waist and her delicate torso. She's also holding an ostrich feather, which was a sign of luxury.

NARRATOR: Rachel was a journalist and one of the first collectors of fine arts in the Sassoon family. Her remarkable collection of over 180 works composed primarily of 19th century landscapes and genre scenes included paintings by Jean-Baptiste-Camille Corot, John Constable, and Gustave Courbet.

CLAUDIA NAHSON: She was highly educated, she was very musical... she was a lover of art, and she met her match when she married Frederick Beer. He was the descendant of an important Jewish family of Court Jews from Frankfurt. He was actually converted to Anglicanism when he was a child.

NARRATOR: In advance of the wedding, Rachel was baptized Anglican as well.

CLAUDIA NAHSON: So, the marriage caused quite a rift in the family.

NARRATOR: Frederick and Rachel owned two prominent London newspapers, *The Observer* and the *Sunday Times*, and Rachel became the first woman in Britain to edit two papers. In 1898, in a journalistic coup, she published important evidence exculpating French Jewish army officer Alfred Dreyfus – who had been imprisoned after being falsely accused of treason. It would take another 8 years before Dreyfus was exonerated.

205. Johan Zoffany, *The Family of Sir William Young*, 1767–69

NARRATOR: This painting is what you'd call a conversation piece. That's not merely a description; a conversation piece is a genre of painting – depicting a group of people in a dramatic or psychological relationship. Esther da Costa Meyer.

ESTHER DA COSTA MEYER: They were particularly popular among families that were not born to great wealth or culture or status but could advertise that through paintings. So, the paintings evoked a culture and a cultivated past that they did not always have.

NARRATOR: This scene shows the family of Sir William Young in elegant courtly attire, presenting themselves as they wanted to be perceived–as a cultured family. This painting belonged to Philip Sassoon, a great-grandson of David Sassoon, who was an advocate of the Conversation pieces genre—Philip both collected Conversation pieces, and organized an exhibition fully devoted to them.

ESTHER DA COSTA MEYER: Philip was a member of Parliament and a highly visible figure… He was a Sassoon on his father's side, and if that weren't enough, a Rothschild on his mother's side. Philip was a great collector, and he opened his elegant London residence at Park Lane to a number of art exhibitions, and concerts on behalf of charity. The most influential of these exhibitions was the one entitled *Conversation Pieces*.

NARRATOR: This work was included in that important exhibition. In addition to members of the family, we notice the presence of a Black servant. In the 18th century, the inclusion of this figure would have served as an indicator of the family's wealth and social status, which derived from their sugar plantations in the Caribbean and from the labor of enslaved people. In our day, his figure evokes the cruelty of slavery on which such plantations were built.

206. Thomas Gainsborough, *The Artist with His Wife and Daughter*, c. 1748

CLAUDIA NAHSON: This is an early painting by Thomas Gainsborough, who was a prominent British painter. He is shown with his wife and young daughter, sitting in the middle of a countryside, posed very much as he will pose his own patrons later on in life.

NARRATOR: Gainsborough provides a rare look into his own private life. The artist appears relaxed – his legs crossed, and his coat unbuttoned. We even catch a glimpse of his wife's leg casually exposed beneath her skirt. Their daughter stands nestled in between them. Curator Claudia Nahson.

CLAUDIA NAHSON: I really find it very tender that the mother and daughter are almost dressed the same, and they're almost part of the same body – they're so close to each other. The little girl was probably their first child, Mary.

NARRATOR: Mary died before the age of two. Art historians believe she may have been added to this painting shortly before her death.

The painting offers insight into the artist, but it also helps us understand its owner. The work belonged to Philip Sassoon, who displayed it as part of an acclaimed exhibition of Gainsborough's work.

CLAUDIA NAHSON: Thomas Gainsborough really belongs to the golden age or the classical period of English painting, the second half of the 18th century. And so, as a Jewish member of English society, collecting 18th century art was a mark of major acculturation and being thoroughly British.

207. Torah finials, England, probably London, 1804, dedicated in 1834-35

NARRATOR: To honor the sacred text of the Torah, scrolls are often beautified with a crown or a pair of decorative finials such as these. This set, made in England in the early 19th century, features a pineapple motif. Not native to Europe, the fruit was brought into England from the Caribbean. Claudia Nahson.

CLAUDIA NAHSON: It was introduced in the 17th century, and it was such a popular and quote unquote 'exotic' fruit. So, it appeared among the upper class as just a symbol of luxury. The Torah is compared to the tree of life, so capping the Torah staves with finials that kind of have that language, that visual language, is actually appropriate.

NARRATOR: These finials belonged to Reuben Sassoon, one of David Sassoon's eight sons. Reuben was an early collector of Judaica, and his efforts reflected the family's transition from commissioning ritual objects for communal and private use to collecting them as art.

These finials were exhibited at the Anglo-Jewish Historical Exhibition held at the Royal Albert Hall in London in 1887.

CLAUDIA NAHSON: This was a grand scale exhibition. And it was really a way of presenting Anglo-Jewish society to English society at large. And this is really the first time that a collection amassed by a member of the Sassoon family was in the public stage in this fashion.

NARRATOR: Nineteen years later, in 1906, these finials were featured in another major exhibition of Jewish art and antiquities at the Whitechapel Art Gallery in London's East End. The area was home to many Eastern European Jewish immigrants, and in an effort to showcase the contributions of Anglo-Jewry and aid in the acculturation of recent arrivals, the exhibition was likely intended to counter anti-Jewish immigration policies at the time.

208. Sassoon Haggadah, Spain or southern France, c. 1320 and Passover Haggadah, Kolkata, 1868

NARRATOR: Compare these two exquisite manuscripts. Both are Haggadot – guides to the Passover Seder or ritual meal. But their distinct designs reflect the great diversity of Jewish ceremonial art. Look for the Haggadah with figurative decoration, known as the "Sassoon Haggadah." Claudia Nahson.

CLAUDIA NAHSON: It is named the Sassoon Haggadah after its collector, David Solomon Sassoon, who was one of the major 20th-century collectors of Hebrew manuscripts. This particular Haggadah reflects a Gothic influence. The figures – they're little grotesques, they're little animals, some hooded figures.

NARRATOR: The Sassoon Haggadah was created in Spain during the 14th-century. We don't know much about the journey of this particular object, as is the case with many of the manuscripts carried into exile by Jews who were expelled from Spain and Portugal beginning in 1492.

CLAUDIA NAHSON: We know the name of one of the owners at some point. And we know also that it went through Italy because it has a censor's name from 1687. And this was not uncommon for Hebrew books that arrived in Italy.

NARRATOR: During the seventeenth century in Italy, Hebrew books were subject to censorship by papal decree.

CLAUDIA NAHSON: They were often inspected and censored if the Inquisition found a passage objectionable from the Christian point of view.

NARRATOR: The other Haggadah here originated in India. It is also from David Solomon Sassoon's collection.

CLAUDIA NAHSON: It has a beautiful set of opening pages, which is really reminiscent of Indian art, mostly Mughal art the beautiful floral decorations, the cartouches. But the writing is clearly in Hebrew in the opening. But inside, the instructions for the Passover ritual are actually in Judeo-Arabic. So, they are written in Hebrew letters, but when you read it, it sounds like Arabic.

NARRATOR: This Haggadah was made for a young boy in India's Baghdadi Jewish community – where Judeo-Arabic was commonly spoken.

209. John Singer Sargent, *Sybil, Countess of Rocksavage*, 1913

NARRATOR: Sybil Sassoon was the daughter of two of Europe's most prominent Jewish families: the Rothschilds and the Sassoons. Claudia Nahson.

CLAUDIA NAHSON: Sybil Sassoon grew up surrounded by art. She was very close to her brother, Philip Sassoon, they both were major tastemakers.

NARRATOR: And when Sybil wed George Cholmondeley, the Earl of Rocksavage, she married into British nobility. Erica Hirshler, the Croll Senior Curator of American Paintings at the Museum of Fine Arts Boston.

ERICA HIRSHLER: Sybil was a good friend of John Singer Sargent's, and he made this picture for her when she was marrying and coming into an aristocratic British household. And I think that the composition of the portrait really represents that kind of aristocratic British heritage – the style of it, the three-quarter length and the half-turn, the loose garments…

NARRATOR: Sybil is wrapped in a shawl that was a gift from the artist.

CLAUDIA NAHSON: It kind of helps emphasize, in the case of this portrait, Sybil's beautiful neck, the elongated features of the sitter. He wraps her at the bottom of the body but leaves her face and her elongated neck bare – no jewelry. You can really appreciate her beauty.

NARRATOR: Sargent was London's most sought-after portraitist during this time, and many members of the city's most prominent Jewish families sat for him.

ERICA HIRSHLER: And he treats them as if he were painting Old Master portraits. He doesn't show his Jewish sitters as outsiders in any way. He incorporates them into a tradition of grand master painting.

210. John Singer Sargent, *Sir Philip Sassoon*, 1923 and *Hand of Philip Sassoon*, 1923

NARRATOR: Like his sister Sybil, Philip Sassoon was an influential figure in early 20th-century English society. Erica Hirshler, Curator of American Paintings at the Museum of Fine Arts Boston.

ERICA HIRSHLER: Philip is shown as a very elegant, aesthetic person; he was a great collector of art, of antiquities, he arranged exhibitions in his London home. He was a close friend of Sargent's, and very, very involved in the London art world.

One of the things I find most beautiful about the portrait of Philip Sassoon is that it's so restrictive in its colors. It's just black and white.

NARRATOR: Esther da Costa Meyer expands.

ESTHER DA COSTA MEYER: The darkness of the painting serves as a foil to the luminosity of the face, the white necktie, and the light colors of his waistcoat. This portrait evokes the side of Philip as a tastemaker who put his talent, his taste, at the service of his government. He was extremely active in the arts, he served as a trustee for the National Gallery, for the Tate, for the British School in Rome. And two years before his death he was named the First Commissioner of Works.

NARRATOR: This painting also underwent an unusual change after it was completed.

ERICA HIRSHLER: It's narrower and taller than most of Sargent's other portraits of this period.

NARRATOR: Nearby is a small painting of a hand.

ERICA HIRSHLER: It turns out that it was cut down and reformatted to fit a particular frame that the artist had suggested for it. And that is, in fact, the fragment that was cut away from the larger portrait.

211. After Qian Xuan, *Pear Blossoms*, China, Yuan dynasty c. 1280

NARRATOR: Percival David, a great-grandson of David Sassoon, was born in Mumbai and educated there and in London. Percival was renowned for his collection of Chinese ceramics – but what he treasured most were his painted handscrolls. Esther da Costa Meyer.

ESTHER DA COSTA MEYER: This particular handscroll, Pear Blossoms, now in the Metropolitan Museum of Art, was painted in the 13th century, around 1280, by an unknown artist.

NARRATOR: The work is based on an earlier masterpiece by Qian Xuan.

ESTHER DA COSTA MEYER: You see a fragile branch of pear blossoms, and there is a poem that is next to it, and the wistful melancholy of the poem somehow is transferred to the calligraphy and the calligraphy transfers to the pear blossom some of the spikiness of the calligraphy. It's as if Qian Xuan was trying to shorten the distance between poetry, painting and calligraphy, the three mediums. And making them harmonize with one another, so that they would not be alien to one another.

NARRATOR: Percival David developed a deep fascination with Chinese art during his travels through East Asia.

ESTHER DA COSTA MEYER: And it was there that he honed his talent for recognizing great pieces of Chinese ceramics, and his travels whetted his appetite for Chinese porcelain of the highest quality. His magnificent collection was characterized not by what people were collecting in the West, but what the Chinese emperors had collected. What is called ‘imperial taste.’

NARRATOR: Percival David ultimately donated his collection of 1,500 pieces to the London School of Oriental and African Studies. It’s now on permanent loan to the British Museum.

212. *Miniature Mountain*, China, late Qing dynasty, probably nineteenth century

NARRATOR: Jessica Harrison-Hall, Curator of the China Section and Decorative Art, Ceramics and the Sir Percival David Collections at The British Museum, describes this piece as "an elephant ivory sculpture which resembles a miniature mountain with figures. It was made in the 19th century in China and measures about a foot high. This carved ivory is made from a large tusk imported into China, most likely from India or Southeast Asia." Esther da Costa Meyer adds.

ESTHER DA COSTA MEYER: It was made for a Chinese cultivated public who would have recognized in this carving a representation of the famous rock bridge at Mount Tiantai, or Tiantaishan, which was sacred to Buddhists. In the literature, the peaks of this mountain, which are very hard to reach, were full of ethereal buildings. And so here we see the soaring peak, with a temple and a pavilion on top. We see the rendering of nature, which is quite striking; gnarled trees, caves, caverns, crags. We see the foaming torrent of the stream passing under the bridge. And at the same time, these Buddhist priests calmly talking to one another as they ascend the mountain very serenely to go to their temple.

NARRATOR: According to Harrison-Hall these details help to transport the viewer into another world. "...in this case a rather legendary world, even though the mountain itself is based on a real place, a sort of paradise is used as a tool to escape your day-to-day troubles by looking across your desk at something which is a superhighway to another world."

NARRATOR: This piece is from the Sir Victor Sassoon ivory collection now housed at The British Museum. A world traveler, Victor Sassoon was born in Naples while his parents were on their way home to India and he lived in China, England, and later in life in the Bahamas. During his time in China, Victor amassed an impressive collection of more than 500 ivory carvings. Since 1989, however, the international commercial trade of ivory has been banned.

ESTHER DA COSTA MEYER: Victor Sassoon's ivories remind us that many of the most prized possessions of the family that is their collections bore the traces of the countries in which they lived. This is the story of diaspora.

213. *Famille verte garniture*, China, Qing dynasty, Kangxi period, 1662–1722

NARRATOR: Esther da Costa Meyer.

ESTHER DA COSTA MEYER: Garnitures were sets of decorative objects of matching shapes and similar patterns, usually uneven in number, building up to a central one. And they were usually placed above the mantelpiece, beautiful pieces of furniture, or even above the grand doorways. This magnificent garniture belonged to Hannah Gubbay, yet another great-granddaughter of David Sassoon.

NARRATOR: Porcelain garnitures became popular in 17th- and 18th-century Europe. In a time before electricity, the glossy, colorful surfaces of these porcelains would have helped to illuminate otherwise dark homes – reflecting and scattering the glow of candlelight. But such garnitures were not the only works of art collected by Hannah Gubbay.

ESTHER DA COSTA MEYER: It would be, I think, more just to say that Hannah didn't have so much of a collection as a collection of collections. She had 18th-century English furniture, she had 17th-century mirrors, English mirrors. She had a huge collection of English tapestries and needlework, which was extremely rare. And she had a grand collection of porcelain, both Western and Asian.

NARRATOR: In 1968, Hannah donated 450 pieces from her collection to England's National Trust – along with one million pounds to pay for their upkeep.

ESTHER DA COSTA MEYER: And by giving such a large part of her fortune and her collection to Britain, she was expressing her love and her gratitude to her country.

NARRATOR: The collection was housed in a stately 18th-century mansion called Clandon Park. Sadly, the building was destroyed in a fire in 2015. Only a few pieces from Hannah's collection – including this garniture – were saved.

214. John Singer Sargent, *Ruined Cathedral at Arras*, 1918 and Winston Churchill, *Ruins of the Cathedral of St. Vaast, Arras, 1918 (after John Singer Sargent)*, 1920s

NARRATOR: Members of the Sassoon family contributed in numerous ways to the British cause during World War I.

In his capacity as private secretary to Field Marshal Douglas Haig, Philip Sassoon facilitated access to the front for artists who sought to portray the horrors of war. They included his friend John Singer Sargent, who painted the picture you see nearby. It shows the aftermath of the Battle of Arras, in France – one of the war's bloodiest clashes. Erica Hirshler.

ERICA HIRSHLER: Sargent's work seems so infused with sort of a personal revelation of the destruction and the combination really of both beauty and horror that he saw while he was on the front in France. He loved painting the way sunlight hit stone, and in a way, he often paints just the light and the shadows rather than picking out the exact details of architecture.

NARRATOR: Sargent's painting served as an inspiration for a well-known British figure who also enjoyed the art of painting. Claudia Nahson.

CLAUDIA NAHSON: The painting of the *Ruined Cathedral of Arras* that Sargent did ended up being part of Philip Sassoon's collection. Winston Churchill was close to Philip Sassoon, visited his homes. He was also an amateur painter. In one of the visits to Philip Sassoon, he decided to copy Sargent's painting. So, what we have here is actually the two paintings, the original and the copy side-by-side. This may be the first time that they're exhibited together like this. Churchill did capture very well what Sargent was doing in his painting, the play of light and shadow. Although his painting's a bit more luminous. Somehow, he has a little bit more hope, I think, than Sargent's rendering.

215. Arthur Rothstein, Refugees looking at a list of survivors, Shanghai, 1946

NARRATOR: With the rise of Nazism in Germany in 1933, Hitler's annexation of Austria in 1938 and the outbreak of World War II in 1939, some 18,000 European Jews who fled persecution found refuge in Shanghai. Claudia Nahson.

CLAUDIA NAHSON: At that point, Victor Sassoon was well established in Shanghai. He owned many buildings. He had erected a magnificent hotel with offices, the Sassoon House. And he really, together with other Baghdadi Jews that were in the city in that time, pulled resources to basically receive the refugees, house them, feed them, try to find jobs for them. And this was not easy, as the situation was getting more and more desperate in Shanghai.

NARRATOR: By war's end, thousands of Jewish refugees were crowded in Shanghai's Hongkew neighborhood with nowhere to go. Many, like those in this photograph, were desperate to track down lost family members who might have survived the war. This photo was taken by the American photographer Arthur Rothstein.

CLAUDIA NAHSON: Rothstein, who had served in China during World War II, stayed on working for the United Nations relief agency, and documented the plight of his fellow Jews in Shanghai. So, these photographs are an important document of this period in Shanghai.

NARRATOR: After the war, the Sassoons left China as the Communists took over. Many of the family members remaining in India immigrated to England. An important chapter in the family's global story came to a close. But the Sassoon legacy lives on today through their diverse collections, their cultural contributions, and the vital religious and educational institutions they helped establish throughout the world.