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Haggadah and History

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Haggadah and History Highlights from Fordham’s Collection

April 16th – May 31st, 2019
O’Hare Special Collections, Walsh Family Library
Fordham University
Haggadah and History

Highlights from the Fordham Collection

April 16th-May 31st, 2019

Curated by
Emma Fingleton FCRH’19
Margaret Keiley FCRH’21
Zowie Kemery FCRH’19
Magda Teter, The Shvidler Chair in Judaic Studies

with a contribution from
Sarit Kattan-Gribetz, Department of Theology

O’Hare Special Collections
Walsh Family Library, Fordham University
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Haggadah and History

In 1975, Yosef Hayim Yerushalmi, published his masterful volume *Haggadah and History*, a visual history of the *Haggadah* since the early decades of printing until the year his book appeared. The *Haggadah*, as Yerushalmi noted, is “the most popular and beloved” of Jewish books. What is remarkable about the *Haggadah* is its historical adaptability. As Jews around the world each year during Passover recount the story of Exodus from Egypt, they make it relevant to their own lives, reflecting on the meaning of the story to their own times. *Haggadot*, therefore, often reflect not only the historical changes in Jewish culture but also the cultural diversity of Jews across the globe.

The *Haggadah* has been translated into over thirty languages. Here are examples from Fordham’s collection of *Haggadot* in Arabic, Amharic, English, French, Hebrew, Judeo-Arabic, Judaeo-Persian, Polish, German, Swedish, and Yiddish. The format ranges from examples of lavish manuscripts (here in facsimile) to Haggadot designed by famous artists, like Ben Shahn or Artur Szyk, to *A Children’s Haggadah* from 1937, with pullouts, to disposable commercial *Haggadot* produced by businesses seeking to promote their products among Jewish consumers, such as the iconic *Maxwell House Haggadah*, or a mid-seventies *Haggadah* from an Israeli restaurant in Los Angeles, *Haggadot* used for fundraising, or alternative *Haggadot* such as the vegetarian *Haggadah “for the liberated lamb.”* Sometimes, *Haggadot* capture a historical snapshot, such as the 1948 *Haggadah Eretz Israelit* published in time for 1948 Passover, which took place April 23-30, before Israel’s declaration of independence in May of that year. This 1948 *Haggadah* was published in “Tel Aviv, Palestine,” but the next edition of the same *Haggadah* was published in “Tel Aviv, Israel.”

If many of us were taught not to read books while eating, the *Haggadah* is intended to be read and discussed over a meal. Our collection focuses on used Haggadot, and as such they show wine stains, like in the eighteenth-century European Haggadot, and fingerprints stained with food, as can be seen in some of the more recent examples from Israeli kibbutzim.

This exhibit is co-curated by Fordham’s undergraduate students—Emma Fingleton FCRH’19, Margaret Keiley FCRH’21, and Zowie Kemery FCRH’19. We thank Vivian Shen for her patience and help. This exhibition would not be possible without the generosity of Mr. Eugene Shvidler, whose gift to Fordham’s Jewish Studies allowed us to start Fordham’s Judaica Collection.

*Magda Teter*

*Professor of History and The Shvidler Chair in Judaic Studies*
Passover and the Haggadah

In biblical sources, the seven-day holiday of Passover (Pesach) is a celebration of the spring grain harvest, a pilgrimage festival on which a sacrifice was brought at the temple, and a time to commemorate the Israelites’ exodus from Egypt. In Exodus 13, Moses asks the people of Israel to “remember this day on which you came out of Egypt, out of the house of slavery…. You shall tell your child on that day, ‘It is because of what the Lord did for me when I came out of Egypt….’ You shall keep this ordinance at its proper time from year to year.” This command to remember the exodus specifically through teaching one’s children the story of Israelite slavery in Egypt and their redemption from suffering became a central and lasting feature of the celebration of Passover. When there was a temple cult in Jerusalem, the sacrifice of the paschal offering (on the 14th of Nissan) and the eating of unleavened bread for seven days (starting on the 15th of Nissan) were important early rituals that commemorated the exodus.

After the destruction of the temple in Jerusalem in 70 CE, the celebration of Passover underwent significant transformation. Instead of a Passover sacrifice, rabbinic sources (e.g. Mishnah Pesachim 11) describe a ritualized meal, now called a seder, during which participants drank four cups of wine, ate special foods (unleavened bread, bitter herbs), studied the story of the exodus from Egypt, remembered the paschal offering, and recited blessings and Psalms. Over time, an accompanying text, called the haggadah, was composed for use at the Passover seder. The Hebrew term seder means “order,” and is derived from the 15 rituals that structure the evening; the term haggadah is derived from the Hebrew term “to tell or recount” because at the heart of the Haggadah is a retelling of the exodus story in fulfillment of the biblical commandment to “tell your children” – vehigadeta lebinha. Early in the medieval period the Haggadah was standardized.

The text of the Haggadah includes an opening call to all those who are hungry to enter the home and join the meal, and then frames the discussion of the exodus around four questions about what makes the night of Passover different from all other nights – why does one only eat matzah (unleavened bread)? bitter herbs? dip foods in salt water? recline while eating? These questions then prompt an elaborate response that draws on biblical, rabbinic and medieval sources to construct a retelling of the exodus aimed at reliving the experience, interpreting it, and ritualizing it. One section asks participants to imagine themselves as slaves in Egypt; another tells of five rabbis who sat together in Bnei Brak recounting the exodus through the night until their students came to tell them that the time has come to recite the morning prayers; a third
presents questions by four different types of children (a wise son, a wicked son, a timid son, and a son who does not even know how to ask questions yet). Rabbinic midrashim, songs, recitations, and blessings are incorporated throughout. Because the Haggadah was composed during a time when Christians were developing their own Easter celebrations, certain parts of the Haggadah’s texts and rituals are also in dialogue with competing Christian ideas about suffering, sacrifice, redemption and salvation.

Today, the Passover seder is one of the most widely celebrated Jewish rituals around the world, during which families gather to continue the tradition of annually recounting the exodus for one’s children. It is also a holiday of great ritual innovation and cultural adaptation.

New Haggadot are published annually, including those catering to interfaith families and promoting different causes: the fight against modern slavery, LGBTQ rights, environmentalism, feminism, hunger and poverty, Jewish-Muslim relations, and fair labor practices. These Haggadot continue an ancient custom of reinterpreting the themes of slavery, suffering, and redemption anew in contemporary contexts, bringing the biblical narrative of the exodus into conversation with modern values.

Sarit Kattan Gribetz
Theology
Haggadah as Art

Creation of an Iconographic Vocabulary

**English/Hebrew**

Ben Shahn’s *Haggadah for Passover* was originally published in a limited edition of 292 copies by Trianon Press. It was then issued in a trade edition by Little, Brown, and Co. Ben Shahn’s Haggadah is one of several made by well-known artists, among them are Arthur Szyk (on display here), or Marc Chagall. Cecil Roth drew attention to the artistic beauty of Haggadot in his seminar book *Jewish Art*, and edited both Shahn’s and Szyk’s haggadot. The images in Ben Shahn’s *Haggadah* were first created in the 1930s, but it was impossible to reproduce them in their beauty until the 1960s. According to Shahn this Haggadah “reflects my memories of the Passover in my father’s house. It reflects my early impressions and feelings; the images that were always invoked in my fancy by the majestic and meaningful ritual.” The book has side-by-side Hebrew and English. Roughly half of the pages have illustrations, mostly in the form of borders surrounding Hebrew text, with some pages featuring large illustrations with very small text at the bottom of the page.
The Iconographic Vocabulary of Passover Haggadot

The Passover Haggadah has a motif of four sons. “Corresponding to four sons did the Torah speak,” the Haggadah says, “one [who is] wise (ḥakham), one [who is] wicked (rasha), one who is innocent, or simple (tam); and one who doesn’t know to ask (she-‘eino yode’a lish’ol).” The characters became a venue to represent visually contemporary cultural values, especially the wise and the wicked.

What does the “wicked” look like? What about the wise one? The wise is often shown as a king, a nod to King Solomon, or a scholar, affirming the value of learning and piety. In premodern Haggadot he is sometimes shown as a scholar, reading books, but in modern Ashkenazi Haggadot he is sometimes dressed in distinct garb as a pious Hasidic Jew. The wicked one has often been represented as one rejecting Jewish values, shown as a non-Jew, a knight, a Moorish soldier, sometimes defaced, as in the Barcelona Haggadah, or in the Szyk Haggadah from the 1930s, as a symbolic representation of Nazis. In other modern American Haggadot he is sometimes shown as a gangster, or a tough looking boxer. The son “who does not know how to ask questions” is often represented simply as a young child.

While medieval Haggadot, such as the Barcelona Haggadah, or the Rothschild Haggadah in the Rothschild Miscellany, included images that later entered printed Haggadot: the Passover Seder, the four sons, the slave labor, and others, it was early modern printed Haggadot that developed a lasting iconographic vocabulary of the Haggadah. Here were have for example, not only imagery of the four sons, but of the Moses in Nile, and of the Temple. The two eighteenth-century Haggadot are open to show images of the Temple. They are mirror images of each other—one was clearly carved from the other as a model, but when printed it became a mirror image. The two early modern printed Haggadot have other images reproduced in other Haggadot for centuries.
The Barcelona Haggadah (facsimile, original at the British Library, Add MS 14761). + SPEC COLL LEACH 1992 2 FACSIMILE. Gift of Dr. James Leach

The Barcelona Haggadah, an illuminated Passover compendium from mid-fourteenth century Catalonia, is now held in the British Library. It is lavishly illustrated with color illuminations of figures and scenes depicting the exodus story, and Jewish cultural and religious life. The images shown here represent three of the four sons: The Wise, hakham, (left, fol. 34r), the Wicked, rasha, who is defaced (below, right, fol. 34v), and the Simple, tam (below, left, 35r).
The Rothschild Miscellany, Haggadah (facsimile, original in the Israel Museum, B61.09.0803o.s.180/051). SPEC COLL LEACH 1989 1 FACSIMILE. Gift of Dr. James Leach.

One of the most lavish Hebrew manuscripts. 948 pages with 37 texts: biblical and liturgical books; rabbinic exegesis (midrash); texts on Jewish law, ethics, and philosophy; astronomy and historical legend; and even entertaining literature. The collection includes the Passover Haggadah. It has 816 illuminated pages and miniatures illustrating in exquisite detail almost every custom of Jewish life. Created in northern Italy ca.1460-1480. The image here shows the four sons.

This ornate Haggadah, “a superb colorful edition,” is a trade edition of the exquisite Haggadah illustrated by Polish Jewish artist, Artur Szyk (1894-1951), published in an exclusive vellum edition of 250 copies in 1940 in London. The images for the Haggadah were created in the 1930s, after Hitler came to power in Germany. Due to its contemporary references, such as swastikas, some publishers were reluctant to print it. Szyk removed some of the direct Nazi references, but the iconic Hitler mustache remained in the image of the Wicked son (right).

Born in Łódź, Artur Szyk studied art in Paris and then in Kraków with Teodor Axentowicz, a well-known Polish artist. He was interested in political caricature and artistic representation of historical events, including the American Revolution. In 1922, he moved back to Paris, but continued creating Polish-themed pieces. In fact, his work was exhibited in the Polish Pavilion in the 1939 World Fair. In 1940, Szyk moved to the United States, and continued his politically engaged artistic work.
A year after Artur Szyk published his Haggadah in London, **Saul Raskin** published his Haggadah. Saul Raskin (1878-1966) was a Russian born American Jewish artist and critic. He studied lithography in Odessa. He arrived in the United States in 1904 and settled on the Lower East Side, and published frequently in Yiddish-language papers. A Diaspora Jewish nationalist at first, he became a Zionist after the Balfour Declaration, though he stayed in the United States. On his eightieth birthday Raskin said: “I am an artist and I am a Jew, but first and above all, I am a Jewish artist, for Jewishness is the source, the centrality, the essence of my art, as it is the essence of my being.” The Haggadah is his third illustrated book. Before it Raskin published, in Yiddish, *Erets Isroel in Vort un Bild 1921-1924*, (Land of Israel in Word and Art, 1925); and *Pirkei Avot: Sayings of the Fathers* (1940).

**Saul Raskin, Haggadah for Passover** (New York: Bloch, 1941) + **SPEC COLL JUDAICA 1941 2.** First edition of Saul Raskin’s Haggadah. A representation of the Four Sons.

As the examples above and below show, the Haggadah lent itself to artistic creativity. Medieval Haggadot were each unique, but they too relied on existing artistic vocabulary.
Still, it was the introduction of the printing press, and the increasingly mass reproduced Haggadot that certain types of imagery became frequently reproduced. Below are some examples of how early modern printed Haggadot influenced expectations of what Haggadot should look like.

**Hagadah: seder shel Pesah 'im perush ha-neḥmad Abarbanel** (Fürth: Itzik ben Leib, 522/1762). Illustrated. Hebrew with some Yiddish.

Images in this illustrated Haggadah are based on earlier Haggadot, which also served as models for other Haggadot in both the early modern and modern eras. The copy in Fordham’s collection is damaged, missing pages have been replaced with facsimiles. Here are the four sons.
The influence of the early modern printed Haggadot on the modern, even very cheap versions, can be seen here, in the undated, brochure Haggadah published by Sinai Publishing Company in Tel Aviv, after 1948.


This undated Passover Haggadah was printed after 1948—the copyright page states it was “Printed in Israel”. This is an illustrated Haggadah with images based on early modern Haggadot like the 1762 Fürth Haggadah, or the 1765 Amsterdam Haggadah on display here.
The engravings in this Haggadah are modeled on earlier illustrated Haggadot, like the 1762 Fürth Haggadah in this exhibition. Displayed here is a representation of the rebuilt Jerusalem Temple, in connection with the verse “Le-shanah ha-ba’ah birushalayim,” next year in Jerusalem. Compare with the later edition below, in which the same image appears in mirror image and in a different textual context.

Hagadah shel Pesaḥ: oyfz naya ins Dayṭsh iberzetst und miṭ niṭṭslǐkhn anmerķungen ferzehn (Offenbach: ha-madpisim Tsevi Hirsh Segal Shpits u-veno Avraham Segal, 555 [1795]). Yiddish and Hebrew.

This Yiddish and Hebrew Haggadah was printed in Offenbach, Germany in 1795. The small hardcover features a half leather binding and many block printed images that were commonly recreated in Haggadot at the time (including, for example, images of the Four Sons and the Temple). This book shows a lot of wear and appears to have

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been used at Passover Seder, there are wine stains on many of the pages. The image here shows a rebuilt Temple in the context of the last line of prayer “Dayyenu” referring to the Temple in Jerusalem, [If He had brought us into the land of Israel and had not built] us the ‘Chosen House’ [the Temple; it would have been] to redeem our sins…. “ Below the image of a rebuilt Temple in Jerusalem is the text about “Rabban Gamliel would say: Whoever does not discuss the following three things on Passover, has not fulfilled his obligation: the Passover offering, matzah and maror.” On the opposite page is an image of the Passover sacrifice. Compare with the earlier 1765 edition, above. The iconography is similar but in mirror image.

This Haggadah is written and designed for children, with the intention of making the Seder service accessible to younger participants. The translators write that they believe this is the first Haggadah written for this audience, and note that they took some liberties with the Hebrew interpretations to make it easy to understand. Several fun illustrations for children include interactive flaps and tabs that move a Baby Moses down the river (below), and a moveable wheel of the ten plagues. These illustrations coupled with a straightforward English translation opposite the Hebrew text make this an engaging Haggadah for Jewish children.
**Hagadah shel Pesah = Hagada de Pessah** (Casablanca: Bet mishar sefarim ‘Ets hayim Yosef Lugasi : [Imprimerie Idéale], [700, 1940). Hebrew and French.

Paperback edition, image of a Menorah on the front cover. On the back cover there is a circular design (kind of resembles a mandala). The book is in decent shape, the cover has completely separated from the contents of the book. The cover is tattered and faded. The pages inside are in pretty good condition, some staining from water damage on a few pages. No handwritten markings, no name written in the book. On page 8 there is a drawing of Joseph and his brothers. On page 12 there is an image captioned “The cradle of Moses exposed on the Nile” (below), and on the reverse side a swirling design. On page 22 there is a drawing titled “the sacrifice of Isaac.”
Ability to reproduce images did not prevent artistic creativity. It was not only famous artists like Artur Szyk, Saul Raskin, or Ben Shahn, but also artists and groups who produced their own Haggadot. In Israel, for example, many kibbutzim published their own Haggadot. Below are three examples of secular, socialist Haggadot issued in Merḥavia by Kibbutz Arẓi, a federation of 85 kibbutzim founded by a Zionist youth movement “Ha-Shomer Ha-Ẓair”. The three Haggadot from Kibbutz Arẓi illustrate the ability for the Haggadah to respond to current events. The page on which the Haggadah is open speaks of reminding each generation to see themselves as if they, not just their forefathers, were slaves in Egypt. The iconography here evokes the death camps during WWII: barbed wires, striped outfits, and freedom in Israel. Each Haggadah is different, even though each reused the imagery.

Haggadah shel Pesah (Merḥavia: Kibbutz Arẓi, Ha-Shomer ha-Ẓair, 1951).
Haggadah shel Pesah (Merḥavia: Kibbutz Arẓi, Ha-Shomer ha-ẓair, 1956)

Haggadah shel Pesah (Merḥavia: Kibbutz Arẓi, Ha-Shomer ha-ẓair, 1957)
Secular modern Israeli Haggadah, beautifully illustrated by Moshe Propes (1922-1985). This copy shows signs of use and performance of the seder by a family. Penciled names appear throughout the Haggadah (below). The first edition was published in 1958. Moshe Propes emigrated as a child from Poland to Mandate Palestine in 1925.
Haggadah and History

Responding to Historical Events

This haggadah was published in the Displaced Persons Camp in Fernwald (Föhrenwald) in 1946, the first Passover since the end of World War II. Föhrenwald was the third largest Displaced Persons camp in the American zone. It was the last to close, in 1957. The cover shows a domestic scene of Passover seder (left), while inside the back cover is an image by Gustave Dore, with a text in Hebrew: “And he called to Moshe...and he said get up and leave.”

Images within are indebted to early modern Haggadot, here the four sons and the ten plagues (below).
The Haggadah’s wine stains show it was used for a Passover seder (below). The page shows the section shefokh ha-matkha (“Pour forth thy wrath”) section of the Passover Haggadah, which must have been particularly meaningful in 1946.
The three Haggadot below capture three different moments in the history of Palestine and Israel. On the surface they look similar, but there are distinct differences between them. They were published (from left to right) in 1938, 1948, and 1953.


The first of three is a hardcover book with a faded blue spine and blue writing on the front. The back cover has a drawing of an old man with a goat (a reference to had gadya) on his shoulder is. On page 5 there is a drawing on the page about arranging the table. On page 8 (pictured above) there is a photo of two young Jewish boys. On page 25 a glossy insert, with is a photo of David’s citadel, and of the Yeshurun Synagogue in Jerusalem. On page 28, there is another glossy insert: one side
shows a picture of “A Passover Seder in Jerusalem—in a Bukharian Jewish household”, the other side shows a picture in Jerusalem captioned “On the way to Synagogue in the old city of Jerusalem.” On page 34, there is a glossy insert with a photo of what appears to be a Kibbutz with the caption “Emek Jezreel,” and on the other side a photo of Kinnereth fruit. On page 37 there is another insert with a photo of Tel-Aviv, and on the other side a photo of some men doing construction. Thought, there are stains from food and wine throughout the book, some pages are completely pristine.


The second of the three is very similar front cover to the 1938 version. This Haggadah captures a very specific historical moment in time. It was published for Passover in 1948, which took place in late April. Israel declared independence in May 1948. Because the Haggadah was published before the declaration of independence by Israel, the copyright page, held by Sinai Publishing in Tel Aviv, states that the book was “Printed in Palestine”. This book is notably thinner than its 1938 counterpart—this is because the book is entirely in Hebrew, there are no English translations. The color of
the ink and the spine is a slightly darker blue than 1938. No picture of old man with goat on the back cover. This book contains all of the images and drawings from the 1938 version, but they are rearranged and appear on different pages (with two instances where the images appear on the same page).


The third copy of **Haggadah ereẓ-israelit le-pesah** was published in 1953. This post-independence edition of the Haggadah Erez-Israelit contains similar cover and photos are the same as in the 1938 and the 1948 editions, adds some new modern pointillist patriotic illustrations, such as, on page 36, a drawing (not in either previous versions) of a soldier carrying Torah scrolls in one hand and a gun in the other.
On the page 5 there is a drawing on the page about arranging the table. On page 8 there are two drawings (do not appear in previous editions): One of the Israeli flag, with the caption “In the land of Israel”, and one of a laborer with the Star of David behind him captioned “Next year we shall be free men.” On page 25 there is an insert (previously on page 25 in 1938, and page 12 in 1948): On one side of the insert is a photo of David’s citadel, on the other side a photo of the Yeshurun Synagogue in Jerusalem. On page 27 there are two new drawings: one showing a castle with beams of light shining down on it, the other showing a sword bending when coming into contact with a shield with the Star of David on it. On page 28 there is another insert (previously on page 28 in 1938, and page 6 in 1948): one side shows a picture of “A Passover Seder in Jerusalem—in a Bukharian Jewish household”, the other side shows a picture in Jerusalem “On the way to Synagogue in the old city of Jerusalem.” On page 34 there is another insert (previously on page 34 in 1938, and page 42 in 1948): on one side there is a photo of what appears to be a Kibbutz with the caption “Emek Jezreel,” on the other side a photo of Kinnereth fruit. On page 37 there is a final insert (previously on page 37 in 1938, and 36 in 1948): on one page a photo of Tel-Aviv, on the other side a photo of some men doing construction.
Haggadah shel Pesaḥ: mehadurah meyuḥedet ha-sherut ha-dati Ževa ha-haganah le-Israel (Jerusalem: hotsa’at ha-ahim Levin-epstein, 5709/1949).

This small pamphlet-like Haggadah was issued in 1949 for the soldiers of the newly formed Israeli Defence Forces, the tseva ha-haganah le-Israel. The IDF was formed on May 26th, 1948, less than two weeks after Israel declared independence on May 14th, 1948. Passover of 1949, celebrated in April of that month, was the first Passover in the State of Israel. Fordham has two copies of this historic Haggadah, one in red, displayed here, one in plain white cover.


This Passover Haggadah is a snapshot of a few years in Israel’s history. Its cover shows the State of Israel with territories captured during the Six-Day War in 1967, but before the 1979 peace accord with Egypt. The first edition was issued in 1968, the first Passover after the Six-Day War. (Fordham has just acquired a copy).
The three copies of the Exodus Haggadah (below) exemplify the versatility of the Passover story to respond to historical events. These Haggadot were used for fundraising purposes during the “exodus” of Soviet Jews in the late 1980s and early 1990s. This Haggadah contains information about the cost of resettling Soviet Jews, and a return envelope for checks with donations.

Haggadah for the Liberated Lamb
by Roberta Kalechofsky

Intended for use in a “seder that is both traditional and vegetarian,” this Haggadah for the Liberated Lamb is a vegetarian manifesto that addresses animal cruelty. Hence, this Haggadah uniquely omits the lamb sacrifice and vegetarianizes the Passover meal. This Haggadah is an all-English edition, and thus has left to right orientation. The Haggadah for the Liberated Lamb reflects animal rights activism in the 1970s and 1980s, and the cultural and ideological diversity among Jews.
Haggadot

as

A Mirror of Cultural Diversity
For centuries, Haggadot have been produced everywhere Jews have lived, in every language Jews have spoken, or read. Though the blessings, prayers, and texts are often in Hebrew, frequently they were translated into vernacular languages. Here is just a small sample of the breadth of geographic and cultural representation of Haggadot. Above we have seen a Haggadot in Hebrew, Yiddish, English, and in French, such as the one published in 1940 in Casablanca. Below are Haggadot in Arabic, Amharic, Polish, Swedish, and more.


A bi-lingual Hebrew-Arabic Haggadah, translated from Hebrew by Hillel Jacob Farḥi. In contrast to other Haggadot in Arabic, which are typically in Judeo-Arabic (Arabic in Hebrew script), this one specifically notes that it is “in Arabic in Arabic script.” In Arabic-speaking lands, Haggadot were typically published in Judeo-Arabic, or in Hebrew with a French translation, for Jews educated in French schools (see examples in this exhibition). Hillel Jacob Farḥi’s Arabic-language Haggadah was first published in Cairo in 1922 in a collection Agudat Praḥim, which also contained Pirkei Avot (the Saying of the Fathers), and other texts. In 1926, the text of Farḥi’s Haggadah in Arabic was printed as a stand-alone text. It appears to have been republished three times in the 1930s, then in 1940, and in 1946. The 1946 edition, displayed here, was the last Cairo edition of the Haggadah in Arabic. The establishment of the State of Israel in 1948 led to a large exodus of Jews from Egypt.
Cairo Haggadah. Beginning of the Haggadah with a section on preparation for the festival.

Cairo Haggadah. Ten plagues. Imagery deriving from early modern printed Haggadot.
Haggadah shel Pesah, Amharic, edited by Yosef Hadana, Chief Rabbi of Ethiopian Jews, translated by Yona Bugale (Bnei Brak: Misrad le-kelitah ruḥanit shel yehudei etiopia be-Israel, 1985).

This is a Haggadah in Amharic, the language of Ethiopian Jews, printed following a six-week Operation Moses in 1984-1985, which brought to Israel thousands of Ethiopian Jews. This would have been a Haggadah for their first Passover in Israel.

Haggadah shel Pesah, Translated by Rabbi Yehoshua Netaneli, prepared for Otsar Ha-Torah Iran, published by Yad L’Achim, Division for Immigrants from Iran (Ha-Maḥlakah le le ʿole Iran), (Jerusalem, n.d. 1960s). Farsi-Hebrew. Paperback.
Yad L’Achim is an organization with the tagline, “We don’t give up on even a single Jew.” Founded in 1950 in Israel, the group is dedicated to counter-missionary efforts and to educating and assimilating new immigrants to Israel into Orthodox Jewish Israeli society. This Haggadah was intended for new Iranian Jewish immigrants. The back cover contains four rectangles describing different departments of the Yad L’Achim organization, including: Education Division, Department for Strengthening Religion, Immigrant Absorption Department, and Torah Distribution Department. Though undated, the seller of the Haggadah claimed to “know for sure” that the Haggadah was printed in 1967.


This large hardcover Haggadah was printed in Vienna in 1930 by Joseph Schlesinger in Hebrew, and a Polish translation by Salomon Spitzer. Joseph Schlesinger was the leading publisher-printer of translations of Hebrew liturgical texts into main European languages. Earlier editions of the Polish Haggadah by Spiter were published in Cracow and Lwów. This book signs of wear and use, and contains no images, which seem to have been removed by a previous user. There are food and wine stains on some pages.

Demonstrating the reaches of the Jewish diaspora, this Haggadah contains a Swedish translation side by side with the original Hebrew. The Hebrew text is based on “Bamberger’s Frankfurt 1933 edition.” The page is open on Had Gadya, a playful song in Aramaic and Hebrew. While some Jews were present in the Swedish kingdom already in the 17th century, Jews were only officially allowed to settle after 1718. In 1782, restrictions were added to Jewish presence in Stockholm, Gothenburg, Norrköping. At the beginning of the 20th century there were about 4,000 Jews. The population increased between 1933-1939, as Jews were trying to escape Nazi Germany. And in 1943, Danish Jews were rescued and allowed to enter Sweden. Currently, it is estimated that around 20,000 Jews live in Sweden.
The *Haggadah for the American Family* was prepared by Rabbi Martin Berkowitz at the Temple Adath Israel on the Main Line in Merion, PA. The congregation was founded in 1946. By 1949, over 400 families became members, and a new space was needed. The groundbreaking of the new site was attended by Abba Eban, an ambassador to the US of the newly established State of Israel. The Haggadah was published in 1958, the year, the congregation began to build a new sanctuary. The Haggadah, as well as the history of the Temple Adath Israel, is a manifestation of the Americanization of Jews after WWII. As the introduction says, “The need for a new Haggadah, one that is meaningful to the average American family, has been felt for a long time.” The Haggadah provided Hebrew as well as English text, abridged from a traditional Haggadah, “for those who know no Hebrew.” Passover, the introduction asserts, “proclaims and eternal message…. It is concerned with a universal concept, not one limited to a single people….In the modern world, Jews need to feel that the Passover story offers counsel and direction to all mankind, and its desperate search for freedom and peace. The Jewish family, by concerning itself with the wider application of the Passover message, sees the direct relevance of its religious heritage to the modern struggle for a better and a finer humanity.”
This is an unpublished braille manuscript created for Bernard I. Levine by the Hebrew Braille Committee of Boston. Braille was developed in the first half of the nineteenth-century in France by Louis Braille, based on tactile military coding. It was developed for the French language and only later adopted to other languages. In 1878, the International Congress for the Blind called for an international standard. The non-Latin scripts posed a special problem and for a long time, Hebrew and Yiddish had no standardized transcription, and, like Hebrew and Yiddish, were read from right to left. This began to change in the 1930s, when several Jewish institutions were founded to help the blind, including the International Hebrew Braille Committee, and the still existing Jewish Braille Institute of America. According to the 1946 report of the Jewish Braille Institute...
of America, “Ever since the middle eighties of the last century various attempts were made to adapt the Braille system for the writing of Hebrew. Independently, the task was taken up in England, Austria, Germany and Palestine. But for one reason or another, the Hebrew Braille alphabets which resulted from these efforts, remained in the experimental stage. Even in the Jewish Institute for the Blind at Jerusalem, where Hebrew is the language of instruction, the code used was long recognised to be far too inadequate for permanent acceptance.” In 1936, Jewish institutions for the blind agreed to create a uniform Hebrew Braille, it would be read from left to right like all Braille transcriptions. The International Hebrew Braille was adopted officially in 1950, and in 1951 the Hebrew Bible in Braille was published.

The Haggadah here is in English Braille, with Hebrew. The transcription has pencil notes signaling new sections, presumably to aid seeing family members not familiar with Braille to find relevant pages.
Haggadot

In

Commercial Spaces
The Maxwell House Haggadah

Haggadah shel Pesah =
Haggadah: Passover Seder Service Compliments
Maxwell House Coffee.
(1955) A gift from Anne and Leon Hoffman.

Of examples of commercial uses of Haggadot for advertising, the Maxwell House Haggadah is most iconic. The Maxwell House Haggadah began as part of a promotional campaign to sell Maxwell House coffee to Jews as “kosher for Passover.” For years coffee beans were labeled as not kosher for Passover due to an old Ashkenazi tradition of categorizing coffee beans as legumes. The campaign was prepared by Joseph Jacobs Jewish Market, a marketing firm that specialized in marketing to Jewish customers. Copies were given out at stores along with purchases of Maxwell House coffee products. The Maxwell House Haggadot were intended to be unobtrusive, thus all copies of the Maxwell House Hagadah include an advertisement page only on the back inside cover of the text. The front inside cover of the Maxwell House Hagadah includes an abridged 5-year calendar of the Jewish Holidays as well as a description of the origin of the pictures printed within the text. The Maxwell House Haggadah has been published every year since 1932, except for two years during World War II when the United States was suffering from a paper shortage, most likely at the peak of America’s paper shortage around 1944. Displayed here are copies from 1933, 1941, 1952, and 1955. (This text has been adapted from a discussion of the 1941 Maxwell Haggadah by Josh Eberle FCRH’22).
The Streit’s Haggadah in Fordham’s Collection is another example of a Haggadah produced by businesses. Streit’s was a kosher grocer established in 1925 that grew out of the Lower East Side matzo factory founded by Aron Streit in 1916. This copy at the Special Collections at Fordham University shows signs of use, has a name of a previous owner—Lucille Frankel from Flushing, NY. The Haggadah contains a calendar of Jewish holidays for years 1949-1953, and is adorned with illustrations based on early modern European Haggadot.

Haggadah shel Pesah (Hagada for Passover) edited by Shaham Lewenson, Printed for El Al 1969.

A depiction of the Plagues.
The 1969 El Al Haggadah mentions the history of El Al, the Israeli national airline, and its role in flying in new immigrants “like a magic carpet, like eagles’ wings;” as well as the airlines’ importance in light of “Arab boycott of Israel in international communications,” following the Sinai campaign in 1956, and the Six-Day of 1967. The El Al Haggadah is both an example of a Haggadot issued by a business entity (see also the Maxwell House Haggadah, and the Streit’s Haggadah in his exhibition), and a testimony to Haggadot’s ability to respond to historical events. Below is an explicit address to El Al’s customers. In the section where the Haggadah invokes “Next year in Jerusalem”—le shanah ha-ba’ah birushalayim, or in Israeli Haggadot le-shanah ha-ba’ah birushalayim ha-bnuyah, “next year in rebuilt Jerusalem,” the El Al Haggadah adds “And may we of El Al wish that when you do come you fly El Al, the airline of the people of Israel.”


This Haggadah was also produced on behalf of a corporate sponsor, the Israeli national airline El Al, and was distributed to inflight passengers aboard El Al flights before Passover. The outward appearance of this Haggadah is supposed to represent a piece of matzah, the unleavened flatbread, which is an integral part of the Passover celebration.
Its shape is almost square like modern industrially produced matzah (the traditional matzah was round.)

Hapundak Haggadah (Los Angeles, ca. 1970s) prepared by Emanuel and Rachel Lapin, the owners of the Hapundak Israeli Restaurant.

Issued by the Hapundak Israeli restaurant in Los Angeles. The restaurant was founded in 1969, and was located at 8030 West Third Street. According to the August 1969 issue of Coast FM and Fine Arts, “this Hebrew -named restaurant serves Arabic food! It's like feasting with one big mespoche. Dinners are $3.85 for Metite Kabab, ground, well -seasoned lamb on skewers, Fish or Shish Kebab. To begin there are two dips, which you scoop up with warm pita bread. Try the eggplant salad dip, too, it’s great. Falafel (85c) is a Jewish taco. If you have a sweet tooth, there’s a fried apple blintz with blueberry sauce. Turkish coffee, Beer, Wine, Dinners only. Cute outdoor patio.” The Hollywood Studio Magazine mentioned the restaurant, and the 1973 Cal Coin News issue noted that the restaurant offered “Israeli-style music, singing, dancing and decor, as well as authentic Jewish food.” The Hapundak Haggadah is all in English. At the end it has a section on music, which includes Hava Nagila and Hevenu Shalom Aleychem.
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