

MAGICAL THINKING

SUPERSTITIONS AND OTHER PERSISTENT NOTIONS



DR. BERNARD HELLER MUSEUM
HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION, NEW YORK

Magical Thinking: Superstitions and Other Persistent Notions

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Front Cover:

Mark Podwal

Jewish Magic, 2012

Acrylic and colored pencil on paper, 19" x 15"

Back Cover:

David Wander

Mizrach, 1990

Acrylic, plaster, and gold leaf on wood, 30" x 22"

"One should not believe in superstitions, but still it is best to be heedful of them..."

— Sefer Hasidim (Book of the Pious), 13th century, Germany

"POOH, POOH, POOH": JEWISH SUPERSTITIONS AND CURSES

Dr. Laura Kruger, *Curator Emerita, Dr. Bernard Heller Museum*

When do people resort to the seemingly "magical" power of words and amulets in order to direct or control the outcome of their lives? The simple answer is "always." We humans are born with an innate desire to achieve our "best" destinies. We privately barter with our own selves, silently converse and format exchanges of behavior resulting in reward.

We mutter silent promises in trade for achieving a desired result, resort to "power" actions such as swearing, of wishing harm to the person barring our success, or trading a favor for the desired result. We embrace imaginary sources of assistance, such as wearing a "good luck" talisman or a "success" scarf. Perhaps these familiar charms and patterns of activity assuage our anxieties and bring reassurance that emboldens our actions.

Swearing or cursing is akin to taking an oath. These are bold words to stiffen the spine, a forecast of reprisals if the compact is not fulfilled. The words curse and blessing are, in Hebrew, direct opposites. A curse is a wish of evil against another. The title of this essay, "Poooh, Poooh, Poooh," harks back to a time when it was thought propitious to actually "spit" out the inherent evil.

Superstitions and folkloric belief differ from culture to culture, from era to era, and from one locale to the next. Based on geography, climate, demography, ritual observance, and perceived "success," folk wisdom marches on. I guess it still works.



Deborah Lynne Amerling

Bubba Meises, 2019

Mixed media, 30" x 24"

MORE THAN STATIC: MODERN JEWISH DYBBUK LITERATURE

Rabbi Wendy Zierler, Ph.D., M.A., M.F.A. *Sigmund Falk Professor of Modern Jewish Literature and Feminist Studies*



Leonard Everett Fisher

Dybbuk, 2005

Acrylic polymer emulsion, 11" x 17"

Illustrations from the *Dybbuk* by Barbara Rogasky, Holiday House, 2005

Since its first appearance in Jewish literature, the dybbuk has played a paradoxically mixed role: part-magical, part moralistic, at once a remnant of old world superstition and a harbinger of social change.

The first dybbuk tale appeared in the *Mayse-Book* (1602). The story tells of a young man who is possessed by an evil spirit and the efforts of the rabbis to exorcise this spirit from him. In the process, the dybbuk not only confesses his own wrongdoings, but identifies the social ills of his community (including the suffering of *agunot*, chained wives whose husbands disappear without granting their wives ritual divorces). He also identifies a number of sinners in the room among those purporting to be righteous. As Joachim Neugroschel notes, the story “points out the ambiguous power of the possessed sinner to recognize evil in others, so that the dybbuk has the paradoxical function of rectifying evil,”¹ even as he is seen as the embodiment thereof.

The durability and versatility of the dybbuk motif in modern Jewish literature, a corpus that one might expect to eschew this kind of irrational fare, inheres in its capacity to serve as a cultural tool of social change, even as it hearkens back to pre-modern notions of *gilgul neshamot* – a wandering soul goes from creature to creature and then possesses a living human being.

The most famous dybbuk story comes from playwright and folklorist S. Ansky (Shloyme Zanvl Rappoport, 1863-1920), whose play, *The Dybbuk or Between Two Worlds* (1914) tells the love story of Khonon and Leah. After his death from kabbalistic asceticism,

the spirit of Khonon comes back from the grave to possess Leah on her wedding day and prevent her from marrying another man. Ansky’s play may depict a pre-modern world of devotion and superstition, but it also offers distinctly modern critique about class disparity, the practice of arranged marriage, and the limitations placed on female autonomy. As Jeremy Dauber notes,

Khonon enters the world of mystical experimentation in the first place because Leah’s father is unwilling to marry her to a poor student. There is the juxtaposition of tradition and modernity: The play frowns on the traditional idea of arranged marriages, suggesting that sacred unions are instead a product of romantic love. Finally, there is the world of men versus the world of women: Leah becomes Khonon-Leah, vacillating uneasily, occupying neither world fully.”²

The two themes addressed by Dauber above – the freedom to choose one’s mate and changing sexual norms – all get taken up in modern Jewish variations on the dybbuk story. Tony Kushner’s 1997 adaptation of Ansky’s play adds a homosexual subtext to the plot: Khonon’s and Leah’s fathers, who knew and loved each other in their Yeshiva days, plan to marry off their children

¹ Joachim Neugroschel, translator and editor, *Great Tales of Jewish Fantasy and the Occult*, (Woodstock: The Overlook Press, 1987), p. 702

² Jeremy Dauber, “Demons, Golems and Dybbuks,” *Nextbook* and the American Library Association, p. 5. <https://bit.ly/36nT8Xf>

to one another as a means of consummating their love in the only acceptable way they could. In *The Dybbuk*, and the search for justice that it depicts, Kushner thus identifies not just a critique of arranged marriage, but of heteronormativity.

Lesbian writer Judith Katz thus adapts the dybbuk motif to address the disruptions of traditional sexual norms. In Katz's *Running Fiercely Toward a Thin Sound* (1992), the dybbuk possession is part-figurative / part-physical, a way of representing the lesbian protagonist Nadine's inability to fit into her conventional Jewish family. In the dramatic opening to the novel, furious and miserable Nadine sets fire to her hair, leaving her with a harsh voice that her mother identifies as that of a dybbuk.

Other modern Jewish fiction writers have used the idea of the dybbuk – a spirit that takes over one's voice – as a way of critiquing political radicalism, or of representing the power of art and performance.

In I.B. Singer's *Satan in Goray* (1935) the depiction of Sabbatean fanaticism in 17th-century Goray, which culminates in the tragic dybbuk possession and death of female protagonist Rechele, becomes a means of critiquing the false neo-messianic ideologies of Singer's day, especially communism.

In Sid Fleischman's winning children's novel, *The Entertainer and the Dybbuk* (2007), the spirit of a Holocaust victim possesses a ventriloquist and becomes a means of bringing a Nazi war criminal to justice.

And in Francine Prose's *Hungry Hearts*, Dinah Rappaport, a Yiddish actress playing the role of Leah in Ansky's *The Dybbuk* in a traveling production of the play in South America, becomes possessed herself with the spirit of the dead husband of an Argentinian dancer. This humorous dybbuk within a dybbuk story becomes an occasion to consider the role of the writer, actor, or artist in receiving and representing the memories and experiences of others. R. Israel (a riff on Ansky's R. Asriel), the South American rabbi enlisted to perform the exorcism, offers a modern theory of dybbuk possession by comparing it to the workings of a radio:

“And as for human radios” – Rabbi Israel was playing to us now – “artists must be among the most finely tuned of all. So what's so incredible about this young lady picking up a little static?”

Of course, what Dinah picks up is the very opposite of static – that is, the empathetic capacity of art to take over our hearts and minds, to move us forward, and help us envision other, better ways of being.



Ira Moskowitz

Dybbuk Floating Over Goray, c.1981

Watercolor and ink on paper, 9" x 7"

Dr. Bernard Heller Museum Collection

³ Francine Prose, *Hungry Hearts* (New York: Pantheon Books, 1983), p. 176.

DEBORAH LYNNE AMERLING

Bubba Meises, 2019 (image on page 1)

Mixed media, 30" x 24"

Amerling recalls several superstitions about childbirth that she learned from her parents.

They are all attempts to prevent anything untoward happening to the baby.

ISAAC BEN DAVID

Shiviti

Ink on paper, 26.5" x 21"

Dr. Bernard Heller Museum Collection

Shiviti, the first word in Psalms 16:8, means "I have set," or "I am ever mindful." The complete verse states, "I have set the Lord always before me." The main elements of most *shiviti* are this line and the 67th Psalm, written in the form of a mezuzah. The *shiviti* is a protective amulet and reminder of the presence of God.



PAT BERGER

Rachel and the Mandrake, 1990

Oil and oil sticks on canvas, 40" x 48"

In Genesis 30:14 it is written, "Once, at the time of the wheat harvest, Reuben came upon some mandrakes in the field and brought them to his mother Leah." There was a superstition, based on the appearance of the mandrake, that eating them would make a woman fertile.

HENRY BISMUTH

The Golem, 2020

Diptych; oil, mixed media on canvas,
24" x 60"

The Golem, an alchemical clay creature brought to life, can be both a savior or destructive force. This work has four images: the upper right column's golem and the white raven, expressing the principles of life, and the left column's golem and black raven, expressing the principles of death. The Hebrew letters painted on each image express their essence as do their coloration.



RACHEL BRAUN

Hamsa, 2011

Embroidery, 11" x 9"

Braun's design features two classic Jewish symbols: the *hamsa*, signifying God's blessings and protection, and pomegranates, representing the 613 *mitzvot*.



PAULINE CHERNICHAW

Stonehenge with a Rook, 2019

Photograph, 30" x 24"

A superstition holds that if the six ravens or rooks guarding the Tower of London are lost or fly away, the Tower will fall and Britain with it. Rooks are also thought to be the guardians of Stonehenge.

DIANE CHERR

Left Hand Jenny, 2020

Photograph, 22" x 22.5"

For thousands of years, left-handedness (derived from the Latin “sinister” for “left”) has been associated with evil. In this work, the artist, herself left-handed, celebrates left-handedness. In the *minyan* of gloves, one is left-handed, approximating the ten percent of the population that is so blessed. The border of the work includes 24 cent 1918 Jenny stamps, one of which, in the upper right corner, is the highly valuable inverted Jenny.



DOE projekts

Wishing (You) Well, 2020

Mixed media, 14" x 14"

The ancient Etruscans believed that birds were oracles. When they slaughtered a chicken, they left the furcula, or wishbone, in the sun to dry. They would stroke it while making a wish – thus its common name, wishbone. In America, wishbones may be broken apart by two people. The one who ends up with the longer side is predicted to be the one who has better luck.

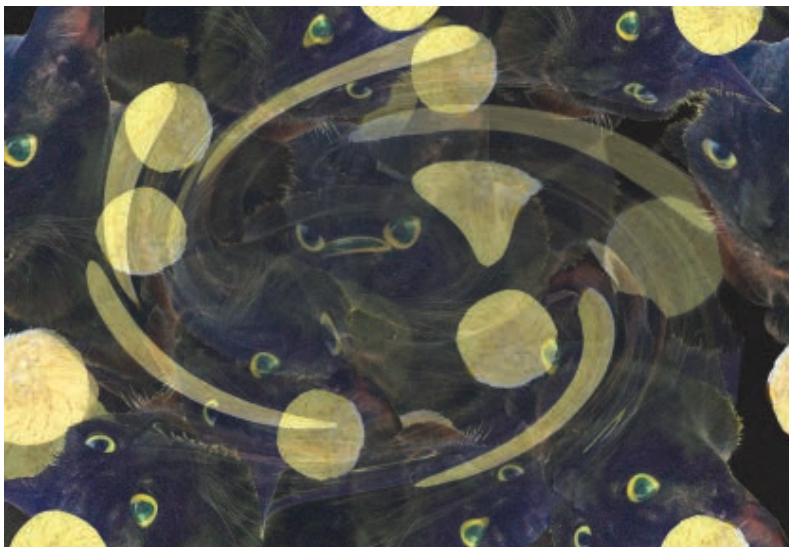


DORIT JORDAN DOTAN

Black Cats, 2019

Fine art print, 19" x 13"

Many cultures have superstitions about black cats, ascribing to them either good or bad luck. Historically, in much of Europe, black cats were associated with witchcraft and evil, while they were associated with good luck in most of Britain and in Japan. In Hebrew and Babylonian folklore, cats are in the same category as serpents.



SUSAN DUHAN FELIX

Angel Blessing Bowl, 2019

Pit-fired ceramic, 5" x 5" x 5"

In the Torah, *duhan* refers to the platform on which priestly blessings were given. Adapting art to the meaning of her name, Felix creates blessing bowls. This bowl, for childbirth, includes the names of the angels Michael, Gabriel, Raphael, and Uriel on the sides and the *Shekinah* (divine feminine presence) overhead.

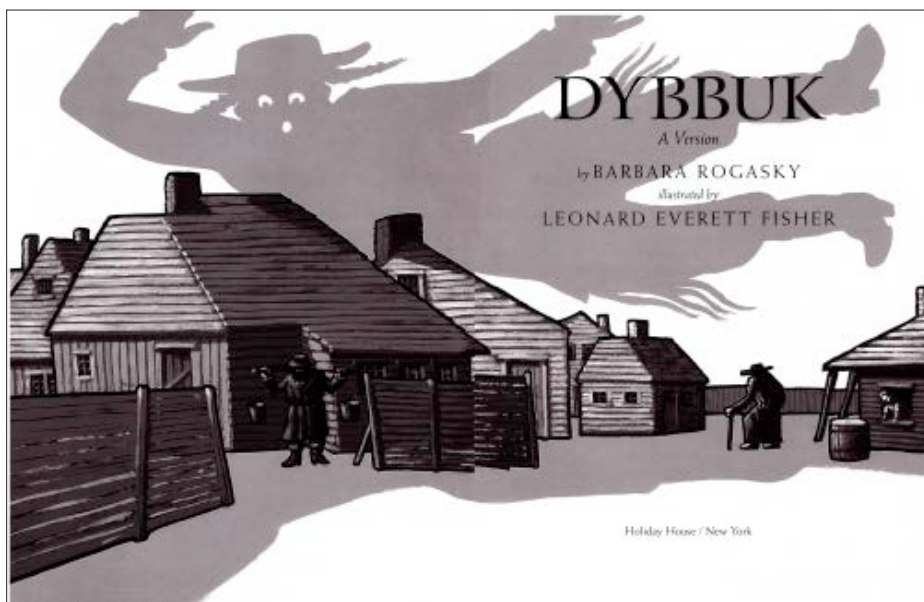


LEONARD EVERETT FISHER

Dybbuk, 2005

Title page, acrylic polymer emulsion, 17" x 11"

Illustrations from *The Dybbuk* by Barbara Rogasky, Holiday House, 2005



The *Dybbuk* tells the story of the daughter of a wealthy man who falls in love with an orphaned scholar. The girl's father promises her to another man. When the scholar hears this news, he dies of a broken heart but his ghost or *dybbuk* possesses the bride's body on her wedding day. The title page illustration shows the *dybbuk* floating over the shtetl.



GRACE GRAUPE-PILLARD

Fire, 1989

Pastels on cutout canvas, 75" x 34"

The power of fire is incorporated into many legends and rituals in Judaism, both as a destroyer and as a giver of protection and warmth. Sodom and Gomorra are destroyed by fire, but candlelight bookends the Shabbat. This work shows the silhouette of a wizard/monk overlaid with the image of a young boy blowing on flames ignited by a magic wand.

DEBBIE TEICHOLZ GUEDALIA

The Evil Eye, 2017

Photo collage, 21" X 25"

In Yiddish, the phrase *kein ayin hara* means "no Evil Eye." The phrase originates from the superstition that talking about one's good fortune attracts the Evil Eye. In this collage, the Evil Eye is predominantly abstract in form, except for the human eye in the center of the piece, looking through the flames of destruction.



CAROL HAMOY

Thank You, Grandma, 1998

Textiles, 19" x 11.5" x 4.5"

The text expresses gratitude to the artist's grandmother who courageously immigrated to America. The installation focuses on the red ribbons that the grandmother tied on Hamoy to protect her from evil.



BONNIE HELLER

Kaparot: Swing for Life, 2019

Acrylic on canvas, 24" x 24"

Kaparot, or atonement, is a ceremony performed before Yom Kippur as a symbolic transfer of one's sins to a rooster that is then killed and donated to the poor. Today, money in a bag is substituted for the rooster and the money is given to the poor. *Kaparot* is based on the ceremony of the scapegoat as described in Leviticus 16:21-22.

MAXINE HESS

The Slap, 2020

Textile, 22.5" x 21"

The reasons for superstitions about the “menstrual slap” are unclear. Some traditions say that it is to bring a quick rush of blood to the face, pulling it away from the lower abdomen and relieving discomfort. Others see it as a wake-up call marking the transition from girlhood to womanhood.



BARBARA HINES

The Intercession, 2020

Mixed media on canvas, 4' x 3'

This painting recalls the unsuccessful curse of the seer Balaam against the Israelites. Balak, the king of Moab, offered Balaam a great reward if he would curse the Israelites so they could be driven away from Moab. When Balaam rides his she-ass to deliver the curse to the Israelites, God stations an angel to block his journey. The ass can see the angel and turns away, but Balaam cannot. He finally realizes that his donkey was obeying God and he was not.

JOHN HIRSCH

The Lavabo in Pisa, c. 2000-2005

Oil on canvas, 40"x 30"

This lavabo is for ritual hand washing at the Cimiterio Hebraica in Pisa, Italy. Funereal superstitions are based on concerns that death or evil spirits may follow one home without certain procedures, such as hand-washing when leaving the cemetery or before entering the home.



TOBI KAHN

Getot, 2019

Acrylic on wood, 32" x 24" x 2"

This image of abstract forms bears witness to the illusions in the world. It expresses the close connections between body and landscape and engages those who see it with the possibilities of memory.





MAJ KALFUS

Reflection

Acrylic on canvas, 12" x 15"

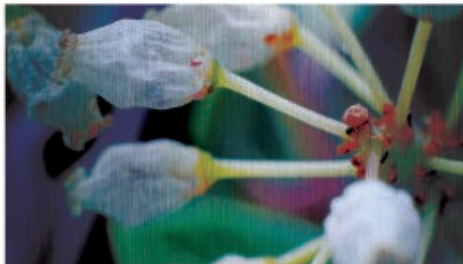
Superstitions about mirrors are found in many cultures. In Judaism, it is customary to cover the mirrors in the house of the deceased during *shiva* (the seven-day mourning period). Historically, it was thought that the soul might become trapped in the mirror and not be able to move on to the afterlife.

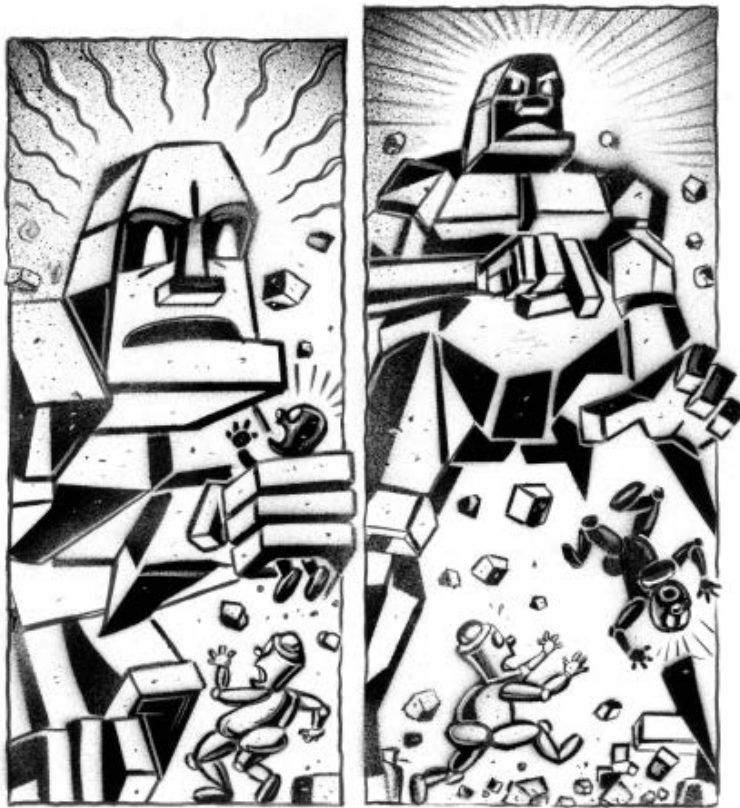
LAUREN KASMER

Warding, 2017

Triptych; dye sublimation on metal, 8" x 13.5"

Jewish superstition includes beliefs that metals and colors have special properties. In this work, photographs are applied to aluminum to reflect the belief that metal is protective and wards off evil. The colors included are white, for spiritual purity; red, for blood or life; purple, for purification; and blue, where the divine (purple) meets the earth (red).





PETER KUPER

Sticks and Stones, 2002

Stencil, spray paint, pencil, gouache on paper,
18" x 7"

Kuper's wordless graphic novel tells of a rock man, born of a volcano – a magic birth – who, in his hubris, subjugates his neighbors until they overthrow his rule.

STEVE MARCUS

Consequences, 2020

Pen and ink, giclée print, 26" x 20"

There is a widespread superstition among American Jews that a tattoo bars one from being buried in a Jewish cemetery. Although the Torah forbids us from tattooing our bodies (Leviticus 19:28), one who has a tattoo can still be buried in a Jewish cemetery.





MICHAEL MENDEL

Black Cat, 2019

Watercolor, 14" x 11"

The black cat has been the source of more superstitions than any other animal. In some cultures feared, in others adored, the black cat has walked on thin ice throughout history. Even now, some people think that evil spirits are hidden in black cats. That could easily be believed of the hissing, angry cat in this painting.

IRA MOSKOWITZ

Dybbuk Floating Over Goray, c. 1981 (*image on page 3*)

Watercolor and ink on paper, 9" x 7"

Dr. Bernard Heller Museum Collection

Satan in Goray by Isaac Bashevis Singer was first published in Yiddish in 1935. It is a story of how false Messianism swept through medieval Poland and its impacts on the Jews of Goray. This watercolor is a sketch for a special edition of the book published in 1981 with illustrations by Moskowitz.

MARK PODWAL

Jewish Magic, 2012 (*image on front cover*)

Acrylic and colored pencil on paper, 19" x 15"

This work contains various literary images about magic in the Torah, in synagogues, and in amulets. We see the signs of the Zodiac and the Lion of Judah, symbol of strength and authority, wearing a crown. There are also *yads*, the letters of the alphabet on a *hamsa*, and most beautifully, Jerusalem rising from a rose.

PAUL PRETZER

The White Mouse, 2018

Oil on wood, 31.5" x 21.6"

Pretzer is inspired by Renaissance paintings but creates portraits with a surreal aura. In a community in which learning is an honored pursuit and a retentive memory a prized attribute, there are many superstitions about scholarship. Included in a Talmudic list of actions that induce forgetfulness and poor memorization is eating food nibbled by a mouse.



ARCHIE RAND

The Sicilian Cards, 1991

Acrylic, ink, and pressed letters on paper, 9.5" x 7.5" each

Winning at cards is a matter of luck. Rand's forty Sicilian cards are his take on ancient playing cards found in Sicily. The Sicilian card deck has forty cards divided into four suits, each of which has seven number cards for the days of Creation, and three "royal" cards. Each of the four suits carries the imprint of the four plagues. The number forty on each card refers to the Noahic flood.



DIANE REICH

*From Israel With Love: Acts of Kindness
& Generosity Toward Disabled Children
Around the World, 2019*

Papercut, 22" x 26"

In bygone eras, infirmities were perceived to be the result of curses. Today, we reject such an interpretation and apply Judaism's highest values of righteousness – *hesed* – to support and include individuals with special needs in our communities. The Israeli project, "Wheelchairs of Hope," exemplifies these values by alleviating immobility for thousands of disabled children in developing countries.

CLAIRE JEANINE SATIN

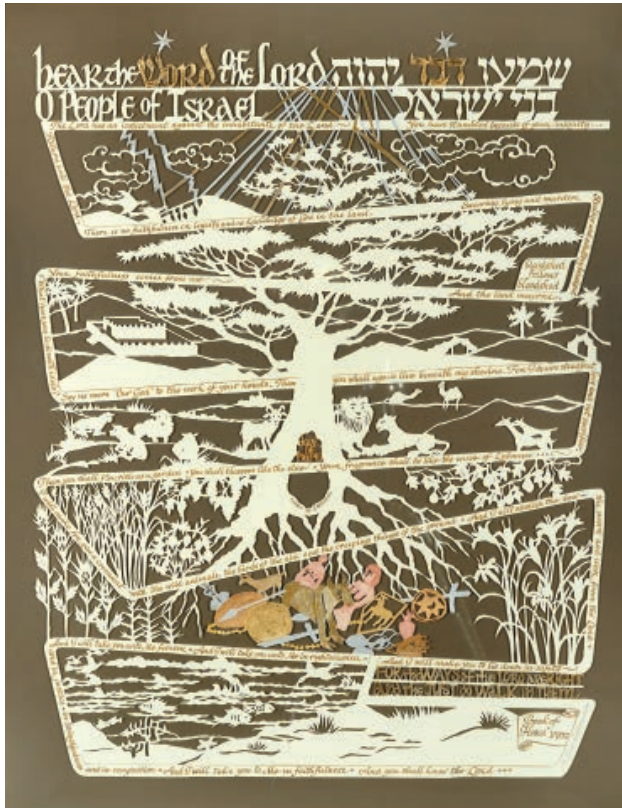
Hamsa, c. 2018

Mixed media, 10" x 8"

Dr. Bernard Heller Museum Collection

Satin creates alternative visions to conventions for new and imaginative aesthetic forms. This wall-hung *hamsa* supports her vision.





KAREN SCHAIN SCHLOSS

Book of Hosea, 2017

Papercut; calligraphy, ink gouache, gold and copper leaf,
24.5" x 19.5"

Through Hosea, God commands the people to discard their idols and understand that there is only one God. To restore God's protection to Israel and fertility to the land requires curbing evil behaviour and discarding idols.

RUTH SCHREIBER

Against the Evil Eye, 1974/2004

Bronze and glass, 3.5" x 5.1" x 3.9" cm

Many observant Jews avoid talking about valuable items they own, good luck that has befallen them, and, especially, their greatest treasures – their children. If these are mentioned, one can say, *b'li ayin hara*, meaning "without an evil eye" or in Yiddish, *kein ayin hara*.





JEFFREY SCHRIER

Rosh Hashanah Hamsa, 1993

Archival inkjet print, collage, 18.25" x 13.25"

This rendering of a *hamsa* combines its defense against trouble with symbols of the New Year, including the shofar for the call to worship and the honeycomb brimming with honey for the hoped-for sweetness of the New Year.

RANDY SCHWARTZ

AmuLetters, 2018

Colored pencil on paper, 20.7" x 28.5"

Amulets and talismans are magic charms that are worn to ensure spiritual power or to ward off evil. This colorful drawing highlights the letter *shin*, the first letter of one of the most powerful names of God, and the word *chai* or life.





SYMEON SHIMIN

Joseph and Koza or the Sacrifice to the Vistula,
1970

Pencil on paper, 12" x 9.5"

Dr. Bernard Heller Museum Collection

Shimin's illustrations dramatically capture Isaac Bashevis Singer's retelling of this tale of superstition and sacrifice. In the story, Joseph, a wandering Jew who preached to the Poles about the one God more powerful than all the Polish gods, had to prove God's power by saving Koza, the chieftain's only daughter, from being sacrificed to the River Vistula.

JOEL SILVERSTEIN

Rage of the Golem, 2019

Acrylic on canvas, 24" x 24"

In Hebrew folklore a golem is an artificial being endowed with life. In this work the golem represents all Jews whose rage is a reaction to the current increase in antisemitism.





FRED SPINOWITZ

Red String, 2020

Hemp wool, silk, 12' x 9"

This sculpture includes three types of red string worn as a talisman to ward off misfortune: natural hemp sprayed red with the hemp still showing, white cord encased in red silk with the white still visible, and dyed red wool. They represent, respectively, people who doubt the power of the string, people who are not certain, and people who feel deeply about the magic of the string.

SAUL STEINBERG

Untitled, 1967

Lithograph, 16" x 20"

Gift of Sigmund Balka

Dr. Bernard Heller Museum Collection

This masterful graphic work includes symbols of the United States and ancient Egypt: the all-seeing eye, pyramid, eagle, a profile of "Uncle Sam," an Indian chief riding a horse, and the Sphinx, all under a foreboding sky. The first three mythic symbols can be found on the back of the U.S. one-dollar bill.



SANDI KNELL TAMNY

Amulet #5, 2003

Textile, 6" x 6"

Amulets are believed to have the power to ward off negative energy, evil spirits, and even illness.



MERLE TEMKIN

Evil Eyes, 2019

Oil on canvas, 22" x 22"

Temkin's amulets in orange, a color believed to promote creativity and happiness, are depicted as fruit on the Tree of Life.

DEBORAH UGORETZ

Amulet - In Praise of Lilith, 2020

Papercut, acrylic paint, 22" x 30"

In 19th-century Eastern Europe and the Middle East, papercut amulets were believed to protect a mother and her newborn from Lilith, who might snatch the infant. Ugoretz's 21st-century papercuts are concerned with today's demons: climate change and pollution. She also celebrates the spirit and accomplishments of contemporary women artists and activists. In this amulet the artist includes the name Ruth Bader Ginsburg in Hebrew, calling on her to protect us from anti-democratic actions.





BORIS VINOKUR

Horseshoe, 2011

Acrylic on canvas, 8" x 10"

When kept as a talisman, a horseshoe is said to bring good luck or repel bad luck. Horseshoes are considered lucky when turned upwards but unlucky when turned downwards, as it is believed that the luck will "fall out."

Vinokur's colorful painting is the result of his happy childhood memories of circus horses.



WALT DISNEY PRODUCTIONS

Fantasia, 50th Anniversary German Rerelease, 1990

Poster, 33" x 23.375"

Collection of Ken Satak

The Sorcerer's Apprentice section of Disney's movie *Fantasia*, which was released in 1940, is based on Goethe's poem *Der Zauberlehrling*. In it an old magician leaves his workshop, entrusting his apprentice with chores to perform. The apprentice, played by Mickey Mouse, charms a broom to do the work for him, using magic he cannot control. A similar theme of magic turning against its user can be seen in the stories of golems and Frankenstein.



DAVID WANDER

Kaporot: Hassid, 2015

Watercolor on paper, 20" x 16"

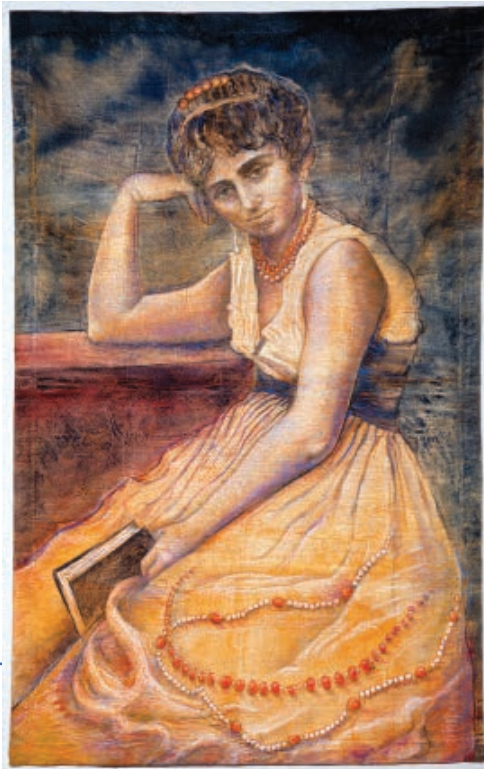
The Kaporot atonement ritual takes place on the eve of Yom Kippur. It consists of waving a live chicken above one's head while reciting specific verses in the Mahzor transferring one's sins to the chicken. In this work, the artist depicts a man holding a chicken before the ritual begins.

JOYCE ELLEN WEINSTEIN

Solomon Ibn Gabirol's Female Golem, 2019

Linoleum block print on rice paper, 24" x 18"

In Jewish folklore, a golem is an image endowed with life. During the Middle Ages, many legends arose of wise men who created such creatures. Usually, the golem was a perfect servant. One source credits an 11th-century rabbi, Solomon ibn Gabirol, with creating a female golem to perform household chores.



RUTH WEISBERG

Coral Protects, 2019

Oil on canvas, 58.5" x 34.5"

Coral is said to be a powerful protector against both sorcery and the Evil Eye. It is thought to keep women sane, healthy, modest, and fertile.

LLOYD WOLF

Woman with Red Thread, Jerusalem, 2014

Archival giclée print from digital camera, 20" x 16"

Wearing a red thread is one of many Jewish folk customs intended to "ward off the Evil Eye." At the Western Wall in Jerusalem, one often sees elderly people sitting at the steps that descend to the Wall handing a thin red string to the passersby who give them charity.



CHECKLIST

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Mixed media, 30" x 24"

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Ink on paper, 26.5" x 21"
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Oil on canvas, 48" x 72"

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Angel Blessing Bowl, 2019
Pit-fired ceramic, 5" x 5" x 5"

Leonard Everett Fisher

Dybbuk, 2005
Title page, acrylic polymer emulsion,
11" x 17"
Pages 25, 28, 32, 40, acrylic polymer
emulsion, 8.75" x 10.75" each
Illustrations from *The Dybbuk* by
Barbara Rogasky, Holiday House, 2005

Grace Graupe-Pillard

Fire, 1989
Pastels on cutout canvas,
75" x 34"

Debbie Teicholz Guedalia

The Evil Eye, 2017
Photo collage, 21" x 25"

Carol Hamoy

Thank You, Grandma, 1998
Textile, 19" x 11.5" x 4.5"

Bonnie Heller

Kapart: Swing for Life, 2019
Acrylic on canvas, 24" x 24"

Maxine Hess

The Slap, 2020
Textile, 22.5" x 21"
*Angel of Death Confronts
Worshipper*, 2020

Textile, 30" x 33"

Barbara Hines

The Intercession, 2020
Mixed media on canvas, 4' x 3'

John Hirsch

The Lavabo in Pisa, c. 2000-2005
Oil on canvas, 40" x 30"

Tobi Kahn

Getot, 2019
Acrylic on wood, 32" x 24" x 2"

Maj Kalfus

Reflection, 2015
Acrylic on canvas, 12" x 15"
Aunt Clara, 2015
Gouache on paper, 17.5" x 18.5"

Lauren Kasmer

Warding, 2017
Triptych; dye sublimation on metal,
8" x 13.5"

Peter Kuper

Sticks and Stones, 2002
Stencil, spray paint, pencil, gouache
on paper, 18" x 7"

Steve Marcus

Consequences, 2020
Pen and ink, giclée print, 26" x 20"

Michael Mendel

Black Cat, 2019
Watercolor, 14" x 11"

Ira Moskowitz

Dybbuk Floating Over Goray, c. 1981
Watercolor and ink on paper, 9" x 7"
Dr. Bernard Heller Museum Collection

Mark Podwal

Jewish Magic, 2012
Acrylic and colored pencil on paper,
19" x 15"

Paul Pretzer

The White Mouse, 2018
Oil on wood painting, 31.5" x 21.6"

Archie Rand

The Sicilian Cards, 1991
Acrylic, ink, and pressed letters on
paper, 9.5" x 7.5" each

Diane Reich

*From Israel With Love - Acts of
Kindness & Generosity Toward
Disabled Children Around the World*,
2019
Papercut, 22" x 26"

Claire Jeanine Satin

Hamsa, c. 2018
Mixed media, 10" x 8"
Dr. Bernard Heller Museum Collection
Hamsa #3, 2012
Mixed Media, 13.5" x 13.5"

Karen Schain Schloss

Book of Hosea, 2017
Papercut; calligraphy, ink gouache,
gold and copper leaf, 24.5" x 19.5"

Ruth Schreiber

Against the Evil Eye, 1974/2004
Bronze and glass, 3.5" x 5.1" x 3.9"

Jeffrey Schrier

Rosh Hashanah Hamsa, 1993
Archival inkjet print, collage,
18.25" x 13.25"
Hamsa, 1993
Archival inkjet print, collage,
27" x 25"

Randy Schwartz

AmuLetters, 2018
Colored pencil on paper,
20.7" x 28.5"

Symeon Shimin

*Joseph and Koza or the Sacrifice to
the Vistula*, 1970
Pencil on paper, 12" x 9.5"
4 Illustrations from the book by Isaac
Bashevis Singer
Dr. Bernard Heller Museum Collection

Joel Silverstein

Rage of the Golem, 2019
Acrylic on canvas, 24" x 24"

Fred Spinowitz

Red String, 2020
Hemp, wool, silk 12' x 9"

Saul Steinberg

Untitled, 1967
Lithograph, 16" x 20"
Gift of Sigmund Balka

Sandi Knell Tamny

Amulet #4, 2003
Textile, 6" x 6"
Amulet #5, 2003
Textile, 6" x 6"

Merle Temkin

Evil Eyes, 2019
Oil on canvas, 22" x 22"

Deborah Ugoretz

Amulet - In Praise of Lilith, 2020
Papercut, acrylic paint, 22" x 30"

Boris Vinokur

Horseshoe, 2011
Acrylic on canvas, 8" x 10"
Festive Foods, 2012
Acrylic on canvas, 8" x 10"

Walt Disney Productions

Fantasia, 50th Anniversary German
Rerelease, 1990
Poster, 33" x 23.375"
Collection of Ken Sutak

David Wander

Kapart: Hassid, c. 2015
Charcoal on paper, 20" x 16"
Kapart: Hippie, c. 2015
Charcoal on paper, 11" x 15"

Mizrach, 1990
Acrylic, plaster, and gold leaf on
wood, 30" x 22"

Joyce Ellen Weinstein

*Solomon Ibn Gabirol's Female
Golem*, 2019
Linoleum block print on rice paper,
24" x 18"

Ruth Weisberg

Coral Protects, 2019
Oil on canvas, 58.5" x 34.5"

Lloyd Wolf

Woman with Red Thread, Jerusalem,
2014
Archival giclée print from digital
camera, 20" x 16"

