

*IN ETERNAL MEMORY SHALL HE REMAIN RIGHTEOUS.
FORMED FROM THE DUST OF THE GROUND, MORE SPLENDID THAN A JEWEL.*
**LITHOGRAPHIC PORTRAITS OF RABBIS IN THE COLLECTION OF THE NATIONAL
MUSEUM IN KRAKÓW**

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In Memory of My Aunt, Helena Wolf-Teślik

Key words: rabbi, portrait, lithography, the National Museum in Kraków

Abstract: The article presents the rare and unknown collection of Rabbis at The National Museum in Kraków. In Poland, ravaged by so many wars and pogroms, such objects are extremely rare. The National Museum in Cracow has a relatively sizeable collection of lithographic portraits of *rabbis*, composed of 28 items, which were mostly donated by the great benefactors of the Museum, Waław Lasocki and Władysław Bartynowski. A social position of Rabbi in Jewish community has been described. The names and the biographies of the Rabbis have been established. The information about their lives has been given, together with the descriptions of the portraits. The text is the first scientific information, description and interpretation of these portraits.

In Poland, ravaged by so many wars and pogroms, such objects are extremely rare. The National Museum in Cracow has a relatively sizeable collection of lithographic portraits of *rabbis*, composed of 28 items, which were mostly donated by our great benefactors, Waław Lasocki and Władysław Bartynowski.

In 1904, Waław Lasocki presented the Museum with, among other things, 19 lithographic depictions of *rabbis*. In the same year, Władysław Bartynowski donated six portraits. One lithograph was donated by Zygmunt Wolski (1912), another one by Hieronim Wilder in 1922, and two are of unknown origin. Most of the portraits were obtained prior to the First World War, bearing testimony to the versatile interests of the contemporary Cracow-based collectors of graphic arts.

The portraits will be discussed according to the chronological order of the historical figures they represent, as it is impossible to attempt any precise dating of the lithographs in question.

The term *rabbi* is derived from the Hebrew word *rav* (“master”, “teacher”). It refers to the spiritual guide of a Jewish community, held in great esteem and recognized as an authority in Mosaic Law, as well as a teacher in the Torah, Talmud, and Halacha.

A Jewish *rabbi* is neither a priest nor a cleric, as he does not perform any religious rites. His competence is affirmed by a document known as *smicha* (literally, “the laying of hands”), issued by a renowned scholar in Jewish Law. *Rabbis* are not distinguished by any particular (liturgical) costume, although they tend to wear their traditional clothes (a long gaberdine, sidelocks, beard). The Ashkenazi Jews usually wore black (dark-coloured), sometimes striped or patterned, gaberdines. They also wore the obligatory skull-cap (yarmulke), fur caps (called *shtreimel* or *spodik*) or hats. On the other hand, the Sephardic Jews would be distinguished by different head coverings, such as “turbans,” pointed hats, as well as wider, patterned gaberdines, and Turkish-like pointed slippers. *Rabbis* were adept in the Jewish religious law and competent to resolve all questions pertaining to the sphere of ritual purity, the life and functions of a Jewish community, including education (supervision of *yeshivas*). However, as they were in fact secular individuals, they could engage in private enterprise, such as trade and commerce.¹

The first depictions of *rabbis* appeared in Italy in the 16th century. At that time, *rabbis* would keep the portraits of their spiritual masters inside their quarters. This custom would then spread to other countries as well. Portraits of some Dutch *rabbis* are attested as early as the 17th century. For the most part, they were copper- and (later) steel-engravings. From the beginning, representations of *rabbis* conformed to a certain established iconographic pattern. Most often, it would be a *rabbi*'s bust holding a book in his hand, with bookshelves and a window with a view in the portrait's background. The books were symbolic of the teacher's knowledge, studies, wisdom, and of his important role, while the open window constituted a metaphysical reference to seeking contact with God. Sephardic *rabbis* were usually portrayed wearing their turbans or hats, and tunics or gaberdines,² whereas the Ashkenazi would be shown wearing gaberdines (alternatively, coats or *bekishe*) and fur hats (*spodik* or *shtreimel*) or simply yarmulkes on their head, the *tallit* on their shoulders, sometimes with the phylacteries on their head.³ *Tzadikim*⁴ wear gaberdines or *bekishe* (coats cut in at the waist, buttoned up with loops, with a fur lining), hats, *shtreimels* of fox fur,⁵ characteristic white socks, and knee-breeches.

Rafał Żebrowski describes the social function of *rabbis* in Poland as follows:⁶

The *rabbi* was employed by the [Jewish] community, and therefore he did not belong to any distinct hierarchical structure (such as that of the Church). In the first half of the 16th century, the Polish kings appointed general rabbis, for the whole of the state or its provinces, who

¹ *Polski słownik judaistyczny. Dzieje, kultura, religia, ludzie*, autorzy: N. Aleksion [et al.], eds. Z. Borzymińska, R. Żebrowski, vol. 1-2, Warszawa: Prószyński i S-ka, 2003, vol. 2, p. 386.

² For an extensive article on the Jewish garments (male and female) in the course of the centuries and in various countries, see the relevant page of the *Jewish Encyclopedia*: <http://www.jewishencyclopedia.com/articles/4699-costume>.

³ *Tefillin* (Greek: phylacteries) – two black boxes made from the hide of a kosher animal, containing Biblical passages handwritten by a *sopher*.

⁴ *Tzadik* (Hebrew: “caddik” – righteous one) – in Hasidism, a charismatic leader of a religious community, venerated by community members. He is the highest authority on matters of faith and daily life of the community. *Tzadiks* were credited with the ability to remain in direct relations with God as well as many other supernatural capabilities: levitation, clairvoyance, miracle-working. They were referred to with the title *rebe* or *reb*.

⁵ See note 1.

⁶ *Rabi, rabbin, rebe. Rabini w Polsce*, Warszawa: Żydowski Instytut Historyczny im. Emanuela Ringelbluma, 2012, pp. 41-42.

would represent all of the Jews and were endowed with fairly extensive prerogatives in regard to the communities under their jurisdiction. The first of such rabbis was Jakub Polak, the renowned scholar from Cracow. Afterwards, the obligations of representing the Jews in the Commonwealth and exercising supervision over the communities were taken over by the units of self-government (the Council of Four Lands and the Council of the Land of Lithuania, abolished on the strength of the resolution of the Polish Diet in 1764) and the land rabbis. In the territories under Austrian rule, district rabbis were established by the Imperial patent of 1789, but the office was abolished in 1870. In the Congress Kingdom of Poland (under Russian rule), gubernatorial rabbis were appointed, but the term is misleading in that it did not reflect any territorial authority but referred to the Chief Rabbi (Polish: *nadrabin*) of the community in a gubernatorial city (among other things, he performed certain consultative functions, particularly as regards verification of the eligibility of candidates for rabbis). In general, the idea of establishing hierarchical “clerical” structures was alien to the spirit of Judaism. The position of a rabbi was decided above all by his renown as a scholar (and also that of his *yeshiva*,⁷ if he was the head of one), and, to a certain extent, the stature of the city/town where he held his office. Over time, several rabbis would be appointed in the major centres, thus forming collegial bodies known as *rabbinate*s.

The earliest figure represented in our collection of lithographs (the portrait donated by Władysław Bartynowski) is **Moses Maimonides**⁸ (also known as *Rabbi Moshe ben Maimon*, *Rambam*, *Abu Imran Musa Ibn Maimun*, Hebrew: רבי משה בן מיימון, Arabic: موسى بن ميمون بن عبد الله القرطبي الإسراييلي (Cordoba, 1135 – Cairo, 1204). Maimonides was a philosopher, the most important representative of Jewish Aristotelianism. He remains one of the most interesting and outstanding Jewish figures of the Middle Ages. He was born in Spain, at that time under Islamic rule. Some sources claim that prior to his flight from Spain he had converted to Islam in order to save his life and protect his family. He left for Fez (Morocco), where he studied theology and medicine. In 1165, he took up residence in Egypt. His close acquaintance with sultan Saladin and his service as the sultan’s personal physician are well-known (he is sometimes called “great Islamic rabbi”). Also called the *Rabbi of Cairo*, he acted as the leader of the Jewish community there. He is the author of several treatises.⁹

This imaginary portrait depicts the interior of a chamber, with a bearded man dressed in a gaberdyne and wearing a fur cap, sitting at a low table and writing in a book. The portrait shows the figure in left profile. A treatise on geometry (opened) and a bread-

⁷ One of the important tasks of *rabbis* was the establishing and managing of *yeshivas* (academies). In the 16th century, *yeshivas* in the Commonwealth of Poland and Lithuania rose to prominence and were noted for their high level of education, to mention only those in Cracow (since 1509), Poznań, Lvov, Ostrog, Vladimir in Volhynia, Pinsk, Brest’, and Slutsk. The most famous *yeshivas* existed in the Grand Duchy of Lithuania, notably in Volozhin (active in the years 1802-1892), Mir (active until 1939, and later reactivated in Jerusalem and New York), Telsiai (re-established after World War II in Cleveland), Slobodka, Navahrudak, Baranoviचे, Panevezys, Slutsk, Kielmy, and Raduń.

⁸ <http://www.jewishencyclopedia.com/articles/11124-moses-ben-maimon>.

⁹ He is the author of the *Guide for the Perplexed*, where he laid out the basics of rationalist philosophy and the doctrinal principles of Judaism. His views on the philosophies of Plato and Aristotle influenced such Christian philosophers as Thomas Aquinas. He also wrote the most significant commentary on the Talmud entitled *Book of Commandments (Sefer ha-Micwot)* and formulated the so-called *Thirteen Principles of Faith*, where he set forth the fundamentals of Judaism. For a discussion of his writings, see Isadore Twersky, *Maimonides*, in: *Understanding Rabbinic Judaism. From Talmudic to Modern Times*, ed. Jacob Neusner, New York: Ktav Publishing House, 1974, p. 202. ISBN 0-87068-238-5.

basket (?) can be seen on the table. A spherical globe and books are placed behind the table. In the background, a triangle and a shelf with glass utensils on the wall to the left and a draped curtain on the right.

The Hebrew inscription is accompanied with the following Polish one below: *Moyzesz Majmonides Żył w Wieku XII: m:* [“Moses Maimonides. He Lived in the 12th Century”].

Another portrait is that of **Hezekiah da Silva** (1659-1695), a Sephardic *rabbi* in Jerusalem. According to the inscription, the lithograph was made in Poland. It is worth noting that images of Sephardic Jews are fairly rare in Poland. The only Sephardic community in Poland was located at Zamość, where Jan Zamoyski allowed a group of Sephardic Jews (of Spanish and Lusitanian origin) to settle in 1588. They came from Italy to take up residence in the city of Zamość (founded by Zamoyski).¹⁰ They dealt in diamonds, expensive textiles, and Oriental handicrafts. The Sephardic community of Zamość retained its autonomous status and had not been subordinate to the highest authority of the Jewish self-government in the Commonwealth (*the Council of Four Lands*) until as late as the mid-17th century. Following the period of the Cossack uprisings of the 17th century, a large number of Ashkenazi fugitives from Volhynia and Podolia came to settle in Zamość.¹¹ In 1684, a Sephardic community was established in Zamość. Eventually, the two groups became intermingled, which would result in a specific and unique culture drawing from the both sources. The renowned *rabbis* Eliezer Lipman ben Manli and Shlomo ben Moshe lived and worked there in the 18th century. Towards the end of the 18th century, Zamość became a centre of the Haskala (Jewish Enlightenment). The city was noted for its numerous Hebrew printing houses and the weekly *Zamojszczer Sztyme* (“The Zamość Voice”). The famous figure Icchak Lejb Perec was born to a Sephardic family living in Zamość (in 1852). Hence, it is reasonable to assume that the lithographic portrait of *Rabbi da Silva* was made in Zamość.

Hezekiah da Silva (Hezekiah Silva, 1659-1698) (הזקיה בן דוד די סילוא) was a Sephardic Jewish scholar born at Livorno, Italy. He went to Jerusalem to begin his studies at the *yeshiva* of Moses Galante. After a period of travelling (he published his famous *Peri Hadash* in Amsterdam), he settled in Jerusalem, where he continued to be active as a scholar and *rabbi*. It is a half-length portrait, *en trois quarts* right. The man is dressed in a gaber-dine and wears a turban on his head. The whole portrait is set within a rectangular frame, its corners adorned with an acanthus pattern. Below the Hebrew inscription, there is also one in Polish: *Rabin Ch. Diesilwe*. It is not known whether the portrait is modelled on an actual depiction of the *rabbi* or is a purely imaginary representation.

¹⁰ Maria and Kazimierz Piechotko, *Oppidum Judaeorum. Żydzi w przestrzeni miejskiej dawnej Rzeczypospolitej*, Krupski i S-ka, Warszawa 2004, pp. 220-221.

¹¹ *Op. cit.*, p. 221: *The Ashkenazi Jews, the so-called Polish Jews from the territories of the Polish-Lithuanian Commonwealth, were not entitled to the privileges. They were permitted to reside at Zamość in exceptional cases, with the consent of both the Jewish community there and the proprietor of the city. And further on: The first mentions referring to a rabbi and synagogue service date from the years 1601-3. The Jews would probably gather for prayers at private houses, in accordance with the privilege of 1588, after which they built a wooden synagogue (first mentioned in 1603). Most likely in 1620, or a little later, it was replaced with the surviving brick synagogue, located at ul. Żydowska (Jewish St.). The kahal building, cheder, and mykvah were added later.*

Another figure represented in the lithographs collection is **Aryeh Loeb ben Saul**, also called Levi Saul Löwenstamm (Cracow, c. 1690 – Amsterdam, 1755).¹² He was the son and grandson of, respectively, *Rabbi* Saul and *Rabbi* Hoeschl of Cracow. He lived and worked as *rabbi* at various locations such as Dubno (in Volhynia), Dukla, Tarnopol, Rzeszów, Głogów, Lwów (Lviv). In 1740, he was appointed *Rabbi* of Amsterdam. In 1751, he was asked to serve as *Rabbi* of Prague, but he declined the offer. His son, Saul, served as *Rabbi* of London and Berlin, while his daughter was the wife of Yitzhak HaLevi, *Rabbi* of Cracow. Their son, Tzvi Hirsch David Ha-Levi, would later serve as *Rabbi* of Cracow as well.

The lithograph depicts the interior of a room and a sitting man with a round, serene face, portrayed *en trois quarts* right. He is dressed in a (silk?) floral-patterned coat and a fur-trimmed cap (*shtrimele*). In the background, there are a window and a column on the right and a bookcase on the left. A draped curtain can be seen above.

Below the picture, there is an inscription in Hebrew. The corresponding Polish inscription below reads: *Saul Levi urodzony w Polsce niegdyś Rabin Synagogi Niemieckiej Izraelitów w Amszterdamie* [“Saul Levi, born in Poland, formerly the Rabbi of the German Synagogue of the Israelites in Amsterdam”].

The following portraits represent the figure whose whole life was closely connected with Vilnius, namely **Elijah ben Shlomo Zalman Kremer**¹³ (Hebrew: ר' אליהו בן שלמה זלמן) (Vilnius, 1720 – Vilnius, 1797), known as the Vilna Gaon (Hebrew for *genius*) or Elijah of Vilna. He was also referred to by his Hebrew acronym “Gra” (“**G**aon **R**abbenu **E**liyahu”) or Elijah Ben Solomon. He was a Talmudist, Halachist, and kabbalist. He acted as the leader of the *Misnagdim*, the Orthodox movement in opposition to Hasidism (he pronounced two excommunications against the followers of Hasidic movement and ordered the burning of their books). He encouraged his prominent disciple, *Rabbi* Chaim Volozhin, to establish a *yeshiva* at Volozhin¹⁴ (in present-day Belarus). Opened in 1803, it revolutionized Torah study and became one of the best rabbinical academies in the world. The Vilna Gaon introduced philological methods into Torah study, subjecting the language and literary values to the criteria of academic study. He wrote numerous commentaries on the Talmud. On his incentive, three groups set out from Lithuania to Israel and settled permanently at Safed.¹⁵ Elijah of Vilna had an impact on the formation of the spiritual identity of the Lithuanian Jewry (not to be confused with the “Litvaks”¹⁶).

There are seven portraits of the Vilna Gaon in possession of the National Museum in Cracow. The authors of six of them remain unknown, while one was made by Józef

¹² <http://www.jewishencyclopedia.com/articles/1863-aryeh-loeb-ben-saul>.

¹³ Heschel Lewin, *‘Aliyyat Eliyahu*, p. 74, Wilna, 1854, and Stettin, 1862.

¹⁴ The *yeshiva* was founded in 1806. It was called the “Mother of all *yeshivas*.” As the first modern establishment of this type (the building has survived to this day), it served as a model for others.

¹⁵ Cf. <http://www.jewishencyclopedia.com/articles/8291-israel-ben-samuel-ashkenazi-of-shklov>, as well as <http://www.jewishencyclopedia.com/articles/7397-hayyim-ben-tobiah>.

¹⁶ “Litvaks” (Polish: *Litwacy*) is a colloquial term that refers to the Jews migrating to the Congress Kingdom of Poland from the territories of the partitioned Polish-Lithuanian Commonwealth under Russian rule, particularly Lithuania and northern Belarus, in the late 19th century. The first “Litvaks”, about 70,000 families, arrived in the Congress Kingdom of Poland in the early 1890s. The Jews from the Russian-ruled partition of Poland had mostly adopted Russian culture and used Russian in their daily life. Poles would often regard them as instruments of Russification. The “Litvaks” preferred to settle near the major industrial centres such as Warsaw and Łódź. Cf. Andrzej Nieważny, *Litwacy*, <http://www.rp.pl/artykul/149365.html>.

Hilary Głowacki (1789-1858), a Vilnius-based artist. The latter portrait is marked by its precise modelling and chiaroscuro, whereas the other images are more contour-like and “flat”. All of them were made in the first quarter of the 19th century. The portraits show an elderly man in a room, half-length, with his right elbow resting on a desktop and holding a quill pen in his right hand. He is dressed in a wide coat with a large fur collar or a gaberdine with loops, and a high fur *kolpik*. There is a bookcase visible in the background. Four of the Vilna Gaon’s portraits show him with an unidentified book in his hand, symbolizing his knowledge. On two portraits, he is shown wearing a gaberdine with loops, with a *tallit* on his shoulders, a yarmulke and the *tefillin* (phylacteries) on his head. Three of the portraits bear the following inscription: *podług Oryginału znajdujacego się w Bibliotece Warszawskiej* [“based on the original kept at the Warsaw Library”].

And below: *W pamięci wiecznej będzie Raban ELIASZ Syn Salomona z Wilna przyłączon do ludu swego 28 Września 1797 r.* [“In eternal memory shall Rabbi ELIJAH of Vilnius Son of Salomon be united with his people, 28 September 1797”].

Four of the portraits, including the one by Głowacki, bear the following inscription (in Polish and Hebrew):

W PAMIĘCI WIECZNEY BĘDZIE SPRAWIEDLIWY.

Z gliny odcięty wyborniejszy od klejnotu

Jeśli go czyje oko niewidziało,

wyrażona przed nami wielkość Jego

Ten to jest wysoki, wielki, podziw wieku, pochodnia Izraelitów Któremu równy we wszystkich

siedmiu umiejętnościach nie powstał (...)

RABAN ELIASZ SYN SALOMONA z Wilna

przyłączon do ludu swego 28 Września MDCCXCVII Ru.

[“IN ETERNAL MEMORY SHALL HE REMAIN RIGHTEOUS. Formed from the dust of the ground, more splendid than a jewel/Should he not have been noticed in anybody’s eyes/His greatness is manifested before us/For He is the eminent and grand one, the marvel of his century, the torch of Israelites who has no rival in all of the seven abilities (...)

RABBI ELIJAH SON OF SALOMON of Vilnius/united with his people on 28 September MDCCXCVII”]

The collection contains just one portrait of **Aryeh Löb ben Hayyim Breslau**,¹⁷ the Talmudist born in Wrocław (Breslau) in 1741. He was appointed *Rabbi* of Rotterdam in 1781 and worked there until his death in 1809. Known as the author of a large number of responsa and commentaries, he was a very popular and respected figure in the Netherlands. In his responsa *Pene Aryeh*, published in Rotterdam in 1790, he made use of the principles of logic for the purpose of interpreting and reading the Talmud. His style was very lucid and clear, void of intricate phraseologies characteristic of the styles of many scholars.

Considering its iconography, the portrait represents the type of rabbinical image that was popular throughout Western Europe. The sitting man, half-length, is situated within a niche bordered by pilasters at its sides, a semi-circle at the top, and a sort of a ledge

¹⁷ <http://www.jewishencyclopedia.com/articles/3684-breslau-aryeh-lob-ben-hayyim>.

(writing desk). The figure is shown *en trois quarts* right, moving the index finger of his right hand over the text in a book resting on the desk. He is dressed in a gaberdine, patterned coat, and a high fur hat (*spodik*). The portrait is accompanied by the inscriptions in Hebrew and Polish: *Lewek Breslau były Rabin w Rotterdamie* [“Lewek Breslau, former Rabbi in Rotterdam”].

Another lithographic image portrays **Israel Jonah Landau** (Jonasz Izrael Landau) (d. 1824), *Rabbi* of Kępcno (in Wielkopolska), the initiator of the erection of the impressive synagogue in that town in 1814. Israel Jonah Landau is the author of the famed work entitled *Me'on ha-Berakot*, published at Dyhernfurth (1816). There are two portraits of this *rabbi* in the collection of the National Museum, both of them signed, which is rather uncommon for such items; one of them was made by Jan Grządzielski, the other by Johann David Grūson, a painter and lithographer from Wrocław.

The portraits are based on the same original depiction of the *rabbi*. He is represented half-length, *en trois quarts* left, with his head slightly turned to the left, and an open book in his hands. He is dressed in a gaberdine, with a yarmulke on his head. In the background of the lithographic portrait by Grządzielski, there is a bookcase on the left, and a window with a draped curtain to the right. The Polish inscription reads: *Rabi Israel Jonas Landau Rabin w Kempnie przeniósł się do wieczności d. 18. Stycznia 1824* [“Rabbi Israel Jonas Landau, Rabbi in Kępcno, passed away on 18 January, 1824”]. On the other hand, the portrait by Grūson has a uniformly blank background, with no window or bookcase. The German inscription reads: *RABBI ISRAEL IONES LANDAU OBERRABINER zu KEMPEN*.

Rabbi Tzvi Hirsch David ha-Lewi (Cwi Hirsz Dawid Ha-Lewy), the son of *Rabbi* Yitzhak HaLevi and the grandson of the aforementioned Aryeh Loeb ben Saul, was one of the significant personages of the Jewish community of Cracow. There are two portraits of this *rabbi* in our collection. One of them is a work of the Cracow-based lithographic workshop of Piotr Wyszowski, and the other was made by an anonymous artist. The two lithographs are very similar in their composition: a sitting man, half-length, turned to the left, is shown inside the interior of a room, all set within a rectangular frame. His head is shown *en face*. He is dressed in a gaberdine and an overcoat, with a high fur headgear known as *kolpik* (*spodik*). An open book rests on the *rabbi*'s knees. In the background, bookcases and a draped curtain can be seen to the left.

The first *rabbi* of Warsaw in our collection **Chaim Dawidsohn** (Dawidson) (Pińczów, 1760 – Warsaw, 1854). He was the son of scholar Dawid Teweli. Bereaved at a young age, he was brought up by Naftali Hersza of Secemin, a merchant, bill of exchange banker, and court factor of King Stanisław Poniatowski. During the November Uprising in the Congress Kingdom of Poland (1830-1831), he was opposed to the Jewish participation in the Municipal Guard and disapproved of their practice of beard-shaving. In 1840, he was appointed Chief Rabbi of Warsaw (after Salomon Załman Lipszyc). In 1854, he was awarded the title of “eminent citizen” (the only *rabbi* to have received this particular distinction).¹⁸ Despite his strong affiliation with the *Misnagdim* (who were in

¹⁸ The adjective *poczesny* stands for “important,” “distinguished.” The rank “eminent citizen” originated in Russia and refers to the type of distinction similar to the Polish “honorary citizen.” This title was conferred by municipal authorities in the Russian-ruled partition of the Polish-Lithuanian Commonwealth.

opposition to the Hasidim), he was able to co-operate with all the circles of the Jewish community of Warsaw.

There are two portraits of Chaim Dawidson in our collection, both of them representing the same, and the most common, iconographic type. The *rabbi's* bust, *en trois quarts* right, is set within a rectangular frame. He is dressed in a cloak (*kapote*) and a fur cap (*spodik*), an open book held in his hands.

There is a Hebrew inscription below the portrait. The corresponding Polish inscription reads: *CHAIM DAWIDSOHN Rabin Okręgów Warszawskich, zgał r. 1854 w 94 r. cnotliwego życia swego* [“CHAIM DAWIDSOHN Rabbi of Warsaw Community Districts, passed away in 1854, in the 94th year of his virtuous life”].

The following two portraits in the collection of our lithographs are those of **Akiva Eger** (*Akiva Güns*, Hebrew: עקיבא אייגער) (Eisenstadt, Burgenland, Austria, 1761—Poznań, 1837), an outstanding Talmudic and Halachic scholar, and the head of the *yeshiva* at Leszno. He served as *Rabbi* of Mirosławiec and, later on, of Poznań. Regarded as a spiritual leader of the Orthodox circles of German Jewry, Akiva Eger was an opponent of the Reformist tendencies of the period. He was also a *mohel* and the author of many writings. In 1807, he took part in talks concerning the rights of the Jewish communities in the Principality of Warsaw.¹⁹

The National Museum in Cracow has two portraits of Akiva Eger in its collection, one of which is signed by Jan Grządzielski, the author known for the aforementioned portrait of Israel Jonah Landau. It represents the half-length figure of the *rabbi* sitting behind a lectern in his room, with a window on the right and a bookcase to the left. The German inscription reads as follows: *JAKÓB EGER, Ober Landes Rabiner zu Posen*. The other portrait depicts the sitting half-length figure of the *rabbi*, *en face*, dressed in a large cloak fitted with a wide collar and a soft fur-trimmed hat on his head. The German inscription reads: *RABI AKIBA EIGER Oberlandes Rabbiner zu Posen*. To the right, the same text repeated in Hebrew.

The first portrait of a *tzadik* in our collection is a depiction of **Isachar Dow Ber** (1765-1843), the founder of the Hasidic dynasty of Radoszyce. He was a student of Jacob Isaac Horowitz (Ha-Chozeh mi-Lublin, known as “the Seer of Lublin”) and Yaakov Yitzchak of Przysucha (known as “the Holy Jew”). He was considered as a miracle-worker with the gift of exorcising evil spirits (he was called the *Little Baalshem*). Isachar Dow Ber appears in a narrative of his visit with “the Seer of Lublin” in order to ask the latter for some grain for the feasts of Purim and Pesach. Because of food shortages in that year, the grain supplies had run out before the Pesach. Also, a snowstorm came on and it was impossible to go out and get some food. Unexpectedly, on the day before the Pesach, some rich man came in an expensive carriage and brought some supplies of meat, potatoes, and flour from “the Seer of Lublin.” After the feast day, Isachar Dow Ber went to visit “the Seer of Lublin,” and the latter spoke to him with the following words: *Berele, on your behalf I had to intercede with the Lord, in order that He change the weather and bring on this awful blizzard. And this is so that you could have food on the Pesach. Don't ever make me do it again!*²⁰

¹⁹ *Rabi, rabin, rebe, op. cit.*, pp. 64-65.

²⁰ Cf. <http://www.kirkuty-lublin.pl/stary-cmentarz-w-lublinie/postacie.html>.

The *tzadik*'s portrait is impressive and elaborate in its iconographic depiction. It is set inside a study with an alcove. There is a man, dressed in a floral-patterned gaberdine and a fur hat, sitting at his desk. Two men wearing Hasidic garments are standing in front of him. A little boy is standing by the desk, to the right. In the background, a window can be seen on the right and the alcove curtains to the left.²¹

We have three lithographic portraits of **Dow Ber Meisels**²² (Meisels, Dob Berush B. Isaac) (Szczekociny, 1798 – Warsaw, 1870). He received his education at Kamieniec Podolski (where his father was a *rabbi*), founded a banking house, maintained relations with members of the wealthy bourgeoisie and nobility, and could speak Polish. At the time of the November Uprising, he acted as a man of confidence of Count Ludwik Morsztyn, a delegate of the government of the Kingdom of Poland. He helped to supply weapons and munitions to the insurgents. In 1832, he became the *Rabbi* of Cracow. Also, he was a senator of the Cracow Republic, a deputy to the first Parliament of the Austrian Empire, and an opponent of anti-Jewish discrimination. In 1848, he wrote a pronouncement addressed to the Jews, calling for support for the demands of the Spring of Nations movement, and began his co-operation with the pro-Hungarian committee in Cracow, aiding in smuggling arms and printed material from Prussia to Hungary. In 1856, he was appointed *Chief Rabbi* of Warsaw, thanks to the support received from members of the assimilation movement. However, he used the title of “*Rabbi* of Cracow residing in Warsaw,” due to the superior status of Cracow in the Jewish religious hierarchy. He called for the unity of Jews and Poles. Along with the *rabbis* Kramsztyk and Jastrow, he was a leading figure in the political phenomenon called “Polish-Jewish fraternization.”²³ On February 27, 1861, a demonstration took place in Warsaw, demanding social reforms, protection of the civil rights, and release of those arrested during the manifestation two days before, on February 25, 1861. The Imperial Russian troops opened fire, killing five protesters. During the disturbance, the Russian soldiers and policemen entered the premises of some of the churches in Warsaw, in an attempt to break up the crowds. As a sign of protest, the churches were closed, following this apparent act of desecration. In an effort to show their solidarity with the Catholics, the *rabbis* Meisels, Kramsztyk, and Jastrow ordered the closing of all the Warsaw synagogues, in response to the appeal made by Archbishop Antoni Melchior Fijałkowski. The *rabbis* Meisels and Jastrow attended the funeral of the victims that took place at the Powązki Cemetery on Saturday, March 2, 1861,²⁴ which would turn into a manifestation of solidarity among the various sectors of the society of the Congress Kingdom of Poland (on Aleksander Lesser’s painting *The Funeral of the Five Fallen*, Dow ber Meisels is portrayed to the left of Archbishop of Warsaw Zygmunt Feliński, in the central part of the painting, with Markus Jastrow, a preacher at the Reformed synagogue, next to him). He was arrested for his participation in this social and political demonstration, imprisoned in the Citadel of Warsaw, and subsequently forced to leave the territory of the Kingdom of Poland. Following his

²¹ Cf. “Radomir”, issue 5 (11) 87 (the quarterly published by PTTK-Radom, the Radom branch of the Polish Tourist Association), featuring a portrait of Izroel Hopsztajn, the *tzadik* of Koziencice, set up in a similar iconographic pattern: the *tzadik* sitting at a writing desk, in front of him, to the right—a group of three men standing, a student (his son) to the left.

²² <http://www.jewishencyclopedia.com/articles/10766-meisels-berisch-baer>.

²³ *Atlas historii Żydów polskich*, Warszawa: Demart, 2010, p. 205.

²⁴ The Jewish holiday, inappropriate for a funeral to take place on.

return to Warsaw, he would avoid direct involvement in the January Uprising (1863), but he refused to excommunicate the Jewish insurgents. For the rest of his life, he remained under surveillance by the Imperial Russian state police. He was also active in the fields of charity and academic work. *Rabbi* Meisels was interred at the Jewish Cemetery in Okopowa St., his funeral becoming a great manifestation of the Polish and Jewish unity against the repressive policy of the Imperial Russian administration.²⁵

In two of the portraits, *Rabbi* Meisels²⁶ is depicted as a figure sitting in an armchair, half-length, wearing a gaberdine, with a yarmulke on his head and a book in his right hand. One of these portraits was made by an anonymous artist, while the other one is the work of the well-known Warsaw-based lithographer Henryk Aschenbrenner. The third portrait, signed with the initials H.P., represents a male bust, *en trois quarts* left, dressed in a cloak and a fur-trimmed hat (*shtreimel*). The same composition of the figure (*Rabbi* Meisels) was used by Aleksander Regulski (as based on a drawing by Franciszek Tegazzo) in a portrait produced by means of the end-grain wood engraving technique for the journal *Tygodnik Ilustrowany*, in 1870 (no. 104).²⁷

Contemporary with Dow Ber Meisels, *Rabbi Izaak Kramsztyk*²⁸ (Warsaw, 1814 – Warsaw, 1889)²⁹ received his education at the rabbinical school in Warsaw and afterwards became a teacher there. Affiliated with the Reformist rabbinical circles, he was active as a preacher, lawyer, and known as a Polish patriot. He was the founder of the synagogue at Nalewki St., where he would become the first one to teach the Talmud in Polish. On April 10, 1852, he delivered his solemn sermon at the newly-opened synagogue in Nalewki St. Contrary to the Tsarist restrictions against the Polish language, he continued to use Polish at the rabbinical school. He remained in support of the cause of Polish independence throughout his life. Like *Rabbi* Meisels, he took part in the funeral of the five victims of the bloody crackdown on the patriotic demonstration of February 27, 1861. For this reason, he was arrested and imprisoned in the Citadel of Warsaw, and then deported to Germany. He returned to Poland, but was arrested again following the outbreak of the January Uprising and deported to Siberia. He was allowed to return to Poland in 1867, several years after the fall of the insurgence. In 1871, he translated parts of the

²⁵ *Rabi, rabin, rebe, op. cit.*, p. 71.

²⁶ The National Museum in Cracow also has a portrait photograph of *Rabbi* Meisels: MNK XX-f-20140, by Karol Beyer, a Warsaw photographer, the author of photographs of such figures as Michał Lande, a student in the rabbinical school, “defender of the cross,” killed by the Russian troops during the demonstration of April 8, 1861.

²⁷ Aleksander Tadeusz Regulski (1839-1884), as per Franciszek Tegazzo (1829-1879),

Wood-engraving workshop of the journal *Tygodnika Ilustrowanego*, Warsaw

Dow (Dov, Dob) Ber (Beer, Berisz, Berush) Meisels (1798-1870), *Rabbi* of Cracow, later of Warsaw

Source: *Tygodnik Ilustrowany* 1870(1)104, 1870

13.8 x 10.6, end-grain wood engraving, paper

Signed, bottom left: monogram FT; bottom right: A. REGULSKI

Origin unknown

MNK III-ryc. 37317 & III-ryc. 37 312.

²⁸ <http://www.jewishencyclopedia.com/articles/9495-kramsztyk-isaac>.

²⁹ *Rabbi* Izaak Kramsztyk is the great-grandfather of Stanisław Hartman [professor of mathematics, an inmate at the Gestapo prison of Pawiak in Warsaw, and a co-founder of the Wrocław mathematics school (in continuation of the Lvov school), an associate of the Workers’ Defence Committee (KOR) and the Academic Courses Society (*Towarzystwo Kursów Naukowych*)] and the great-great-grandfather of Professor Jan Hartman, philosopher and bioethicist.

Talmud into Polish, wrote commentaries thereto, and published *The Truth of Faith, or the Principles of the Mosaic Religion*. In 1878, he translated *The Parables of Salomon* into Polish. After his death, *The Sermons of Izaak Kramsztyk*, a collection of his first Polish-language sermons delivered at the synagogue, were published in Cracow (1892). He collaborated with the first Jewish periodicals issued in Polish: *Jutrzenka* and *Izraelita*.

Our lithographic collection has two portraits of Kramsztyk, by Henryk Aschenbrenner, printed at the popular lithographic workshop of Maksymilian Fajans in Warsaw. They depict a standing, knee-length portrait of Izaak Kramsztyk, *en trois quarts* left. A book in his left hand, his right hand rests on the table with a book on it. The third portrait, by Henryk Aschenbrenner as well, is a $\frac{3}{4}$ bust, in right profile.

The last but one portrait of the collection is that of **Marcus (Mordecai) Jastrow**³⁰ (Rogoźno, 1829 – Germantown, Philadelphia, 1903) a merchant, preacher, scholar, lexicographer, and an activist of the assimilation movement.³¹ He attended a Polish elementary school and the *Friedrich Wilhelm Gymnasium* in Poznań. Afterwards, he went to Berlin to study history of philosophy, logic, philology, and Greek literature. In 1853, he was appointed *rabbi* (he received his *smicha* at Rogoźno). Later on, in 1858, he became the *rabbi* and preacher at the German (Reformist) synagogue in Daniłowiczowska St., Warsaw. Just like the *rabbis* Dow Ber Meisels and Izaak Kramsztyk, he took part in the funeral of the five victims of the patriotic demonstration in 1861. Despite the fact that the burial took place on a Sabbath day, the three *rabbis* were present at the Powązki Cemetery (Jastrow was one of the notable figures commemorated in Aleksander Lesser's painting in honour of the event). On the same day, Jastrow preached his first sermon in Polish at the Warsaw synagogue. In an effort to evade the Russian censorship, the sermon was published on the following day (Sunday) in 10,000 copies and distributed within a week. After the desecration of the churches in Warsaw by the Russian soldiers in connection with the suppression of the demonstrations, the three *rabbis* (M. Jastrow, Dow Ber Meisels, Izaak Kramsztyk) decided to close down the synagogues. In consequence, Jastrow was arrested and imprisoned in the Citadel of Warsaw. He was held in solitary confinement for twenty-three days; subsequently, he spent seventy-two days in a cell shared with *Rabbi* Meisels. As a Prussian subject, he was released from prison and left Warsaw. For two years, he served as *Rabbi* of Worms. Finally, in 1866, he emigrated to America and was appointed *Rabbi* of the Rodeph Shalom Congregation in Philadelphia. He was one of the advocates of Conservative-Reformist Judaism and a lecturer at the Maimonides College in Philadelphia. In the editing field, he was a co-editor of the *Jewish Encyclopedia* and a coordinator of the work on the new English translation of the Hebrew Bible. He was also the vice-president of the American Zionist Society. His sermons in Polish were collected and published as *Kazania Polskie* (Poznań, 1863).

His portrait in the collection of the National Museum in Cracow³² was made by Henryk Aschenbrenner and published by the Artistic Lithography Workshop of Adam

³⁰ <http://www.jewishencyclopedia.com/articles/8532-jastrow-marcus-mordecai>.

³¹ Michał Galas has written and published two studies on *Rabbi Jastrow: Rabin Markus Jastrow i jego wizja reformy judaizmu. Studium z dziejów judaizmu w drugiej połowie XIX wieku*, Wydawnictwo Austeria, Kraków 2007^[5] and *Rabin Markus Jastrow (1829-1903) – polski patriota i reformator amerykańskiego judaizmu*.

³² The National Museum in Cracow has a photo of *Rabbi Jastrow* (MNK XX-f.-19998) by the Warsaw-based photographer Karol Beyer, known as the father of Polish photography. See note 20.

Dzwonkowski in Warsaw. It is a waist-length view of the *rabbi*'s figure, almost *en face*. He is dressed in a cloak, covered with a *tallit* and *atara*,³³ and a yarmulke on his head, with an open book held in his hands.

The latest lithograph of this collection is a portrait of **Abraham Cwi Perlmutter** (**Abram Hirsz Perlmutter**, Hebrew: אברהם צבי פערלמוטער) (Łęczycza [most probably], 1843 – Warsaw, 1930). His father was a cantor (*chazan*) and composer. In 1861, he was appointed as *Rabbi* of Łęczycza; thereafter, he served as *rabbi* at Oświęcim, Będzin, Raciąż, and Pabianice. He may have possibly taken part in the January Uprising.³⁴ In 1886, he was appointed as *Rabbi* in Radom, where he would be held in high esteem, receiving the title of *Radomer Rav* (*Rabbi* of Radom). Around 1901, he became the head of the rabbinate of Warsaw and the Warsaw rabbinical court. He acted as a representative of the Jewish community in the State Council of the Congress Kingdom of Poland (as a virilist). Afterwards, he became one of the founders of the Jewish Orthodox party *Agudat Israel* and would represent that party as a deputy elected to the Legislative Assembly (*Sejm Ustawodawczy*) of the Second Polish Republic, from the electoral district of Lublin. In the years 1919-1922, he was a member of the Free Union of the Deputies of Jewish Nationality. As a deputy, he supported and worked for such causes as emancipation of the Polish Jews (in terms of both civil rights and duties) and granting autonomy to the Jewish communities. He was also active in the field of charitable work. Posthumously, he was awarded with the Cross of the Order of *Polonia Restituta*.

He was the author of Talmudic treatises such as *Demeszek Eliezer* and *Erec Cwi*.

The lithographic portrait depicts a bust of an elderly man with a long, grey beard, in 3/4 right, with a yarmulke on his head.

The twenty-eight lithographic portraits of *rabbis* in the collection of the National Museum in Cracow appear to be a very valuable and comparatively rare set of works. It is unique in both its early date of origin (as most of them were donated in 1904) and the donors themselves, who were well aware of the great historical and cultural values of these lithographic depictions. It is worth noting that there are some 18th-century portraits of *rabbis* (etchings and steel engravings) in various museums of Western Europe. In Poland, historical monuments and works of art suffered major damage during the First and the Second World War, and thus the fact that the lithographs were donated to the museum in 1904 proved to have been crucial in helping to preserve them.

On the strictly artistic level, not each one of these portraits is an equally extraordinary work. Certainly, the portrait of *Rabbi* Perlmutter, by the accomplished artist Stanisław Lentz, is an artistically valuable lithographic representation. Other noteworthy portraits are those of the Vilna Gaon by Józef Hilary Głowacki, Israel Jonah Landau by Johann David Gruson, as well as the portraits of *rabbis* Meisels, Kramsztyk, and Jastrow by Henryk Aschenbrenner. At the same time, let us note that lithographic portraits were not very common and were usually made for the purpose of preserving images of famous figures – such as patriotic insurgents, officers, writers, poets.

³³ It is a decorative stripe, of varying lengths and widths, with geometrical silver embroideries sewn on to the upper hem of the *tallit* (a kind of collar).

³⁴ Marian Fuks, *Abraham Perlmutter*, in: *Polski Słownik Biograficzny*, vol. XXV, 1980; Szymon Rudnicki, *Żydzi w parlamencie II Rzeczypospolitej*, Warszawa: Wydawnictwo Sejmowe, 2004, pp. 411-419. ISBN 83-70596-39-8.

Catalogue of the lithographic portraits of Jewish Rabbi in the collection of the National Museum in Cracow



1.

Artist unknown, Poland [c. 1830]

Moses Maimonides, *Rabbi* Moshe ben Maimon, Rambam, Abu Imran Musa Ibn Maimun (Cordoba, 1135 – Cairo, 1204), philosopher (chief representative of Jewish Aristotelianism) and physician, *Rabbi* of Cairo

22.5(26.6) x 18(21.2), lithograph in pencil, ribbed paper

Unsigned

Inscription in Hebrew (3 lines); below, in Polish: *MOYZESZ MAYMONIDES ŻYŁ W WIEKU XII.*

Donated by Władysław Bartynowski

MNK III-ryc.-37324



2.

Artist unknown, Poland (Zamość?)

Hezekiah da Silva (1659-1695), *Rabbi* of Jerusalem, [2nd quarter of the 19th c.]

9.5 x 7, lithograph, coated paper

Unsigned

Hebrew inscription; below, in Polish: *Rabin Ch. Diesilwe*

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-37318



3.

Artist unknown, Cracow (?)

Aryeh Loeb ben Saul, also known as Levi Saul Löwenstamm (c. 1690-1755), *Rabbi* of Amsterdam, [c. 1825]

34.7 x 21.9, lithograph in pencil, paper

Unsigned

Hebrew inscription; below, in Polish: *Saul Levi urodzony w Polsce niegdys Rabin Synagogi Niemieckiej Izraelitów w Amszterdamie*; bottom right, in pencil: *około 1780 r.*

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-37322



4.

Artist unknown, Vilnius (?)

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1840]

23(37.4) x 18(22.9), lithograph in pencil, hand-made paper

Unsigned

Below the portrait, alternately, Hebrew and Polish subtitles; above: *podług Oryginału znajdujacego się w Bibliotece Warszawskiej*; below: *W pamięci wiecznej będzie Raban ELIASZ Syn Salomona z Wilna przyłączon do ludu swego 28 Września 1797 r.*

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-37289



5.

Artist unknown, Vilnius (?) or Warsaw

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1830]

29.2 x 18, lithograph in pencil, paper

Unsigned

Below the portrait, alternately, Hebrew and Polish subtitles; above: *podług Oryginału znajdujacego się w Bibliotece Warszawskiej*; below: *W pamięci wiecznej będzie Raban ELIASZ Syn Salomona z Wilna przyłączon do ludu swego 28 Września 1797 r.*

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-37288



6.

Artist unknown, Vilnius (?)

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1830]

28(45.8) x 25(32), lithograph in pencil, paper

Unsigned

Below the portrait, on the left: *W PAMIĘCI WIECZNEY BĘDZIE SPRAWIEDLIWY./Z gliny odcięty wyborniejszy od kleynotu./Jesli go czyie oko niewidziało, wyrażona przed nami wielkość Jego Ten to jest wysoki, wielki, podziw wieku, pochodnia Izraelitów**Któremu równy we wszystkich siedmiu umiejętnościach nie powstał /.../ RABAN ELIASZ SYN SALOMONA z Wilna/ przyłączon do ludu swego 28 Września MDCCXCVL Ru.;* on the right: Hebrew text

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-37287



7.

Artist unknown, Vilnius (?)

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1840]

23(33.8) x 18(21.1), lithograph in pencil, ribbed paper

Unsigned

Below the portrait, alternately, Hebrew and Polish subtitles; above: *podług Oryginału znajdujacego się w Bibliotece Warszawskiej*; below: *W pamięci wiecznej będzie Raban ELIASZ Syn Salomona z Wilna przyłączon do ludu swego 28 Września 1797 r.*

Origin unknown, N.I. 37422

MNK III-ryc. 37286



8.

Artist unknown, Vilnius (?)

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1840]

41.8 x 28.7, lithograph in pencil, paper

Unsigned

On the left: *W PAMIĘCI WIECZNEY BĘDZIE SPRAWIEDLIWY./Z gliny odcięty wyborniejszy od klejnotu./Jesli go czyje oko niewidziało, wyrażona przed nami wielkość Jego*

Ten to jest wysoki, wielki, podziw wieku, pochodnia Izraelitów

Któremu równy we wszystkich siedmiu umiejętnościach nie powstał /.../ RABAN ELIASZ SYN SALOMONA z Wilna/ przyłączon do ludu swego 28 Września MDCCXCVL Ru.; on the right: Hebrew text

Donated by Waclaw Lasocki

MNK III-ryc. 37285



9.

Głowacki, Józef Hilary (1789-1858), Vilnius

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [1810-1827]

38.1 x c. 25.7, lithograph in pencil, ribbed paper

Signed, bottom left: *Rys. na Kamie. Józef Głowacki w Wilnie.*On the left: *W PAMIĘCI WIECZNEY BĘDZIE SPRAWIEDLIWY./Z gliny odcięty wyborniejszy od klejnotu./Jesli go czyje oko niewidziało, wyrażona przed nami wielkość Jego**Ten to jest wysoki, wielki, podziw wieku, pochodnia Izraelitów**Któremu równy we wszystkich siedmiu umiejętnościach nie powstał /.../ RABAN ELIASZ SYN SALOMONA z Wilna/ przyłączon do ludu swego 28 Września MDCCXCVL Ru.;* on the right: Hebrew text

Donated by Zygmunt Wolski, 1912

MNK III-ryc. 25892



10.

Artist unknown, Vilnius (?)

Elijah ben Salomon Zalman Kremer, also known as the Vilna Gaon (1720-1797), eminent Talmudist, [c. 1830]

38.3 x 28.5, lithograph in pencil, paper

Unsigned

On the left: *W PAMIĘCI WIECZNEY BĘDZIE SPRAWIEDLIWY./Z gliny odcięty wyborniejszy od klejnotu./Jesli go czyje oko niewidziało, wyrażona przed nami wielkość Jego**Ten to jest wysoki, wielki, podziw wieku, pochodnia Izraelitów**Któremu równy we wszystkich siedmiu umiejętnościach nie powstał /.../ RABAN ELIASZ SYN SALOMONA z Wilna/ przyłączon do ludu swego 28 Września MDCCXCVL Ru.;* on the right: Hebrew text

Donated by Władysław Bartynowski

MNK III-ryc. 25891



11.

Artist unknown, Cracow (?)

Aryeh Löb ben Hayyim Breslau (1741-1809), Talmudist, *Rabbi* of Rotterdam, [c. 1830]

29(32.4) x 19.5(20.7), lithograph, ribbed paper

Unsigned

Below the portrait, a Hebrew inscription in six lines; below, in Polish: *Lewek Breslau były Rabin w Rotterdamie.*

Donated by Waław Lasocki, 1904

MNK III-ryc. 37321



12.

Grzędzielski, Jan (d. before 1852), Warsaw

Israel Jonah Landau (Jonasz Izrael Landau) (d. 1824), *Rabbi* of Kępno, the author of "Me'on ha-Berakot" (Dyhernfurth, 1816), [2nd quarter of the 19th c.]

29 x 20, lithograph in pencil, ribbed paper

Signed, bottom left: *Grzędzi*

Inscription: *Rabi Iszael Jonas Landau w Kępnie przeniósł się do wieczności d: 18. Stycznia 1824;* above, the same inscription in Hebrew

Donated by Waław Lasocki, 1904

MNK III-ryc.28191



13.

Grüson, Johann David (1780-1848), Wrocław

Israel Jonah Landau, Jonasz Izrael Landau (d. 1824), *Rabbi* of Kępno, the author of “Me’on ha-Berakot” (Dyhernfurth, 1816), [c. 1825]

31 x 21.6, lithograph in pencil, paper

Signed, bottom right: *litho: bei J.D.Grüson in Breslau.*

Inscription: *RABBI ISRAEL IONES LANDAU OBER RABINER zu KEMPEN*; above, the same text in Hebrew

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 25898



14.

Artist unknown; printed by the lithographic workshop of Piotr Wyszkowski, Cracow

Tzvi Hirsch David ha-Levy (c. 1759-1831), *Rabbi* of Cracow, grandson of *Rabbi* Aryeh Leib ben Saul, [1831]

33 x 20.3, lithograph in pencil, paper

Unsigned

On the frame: *HIRSCH DAWID LEWY NAD RABIN.*

Inscription in Hebrew, in 3 lines, with the date 1831

Donated by Władysław Bartynowski

MNK III-ryc. 25899



15.

Artist unknown, Cracow

Tzvi Hirsch David ha-Levy (c. 1759-1831), *Rabbi* of Cracow, [1831]

24.1 x 18.4, lithograph in pencil, paper

Unsigned

Donated by Władysław Bartynowski

MNK III-ryc. 37323



16.

Sterling, S.; printed by the lithographic workshop of J. Müller, Warsaw

Chaim Dawidsohn (Dawidson) (1760-1854), *rabbi* and scholar, chief *Rabbi* of Warsaw in the years 1839-1854, [1854]

60.7 x 44.7, lithograph in pencil, paper

Signed, bottom left: *w lito J. Müller*; bottom right: *Litografował z natury S. Sterling*

Inscription in Hebrew; below, in Polish: *Rabin Okręgów Warszawskich zgaśł r. 1854 94 r. cnotliwego życia swego*

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 37319



17.

Artist unknown, Warsaw

Chaim Dawidsohn (Dawidson) (1760-1854), *rabbi* and scholar, chief *Rabbi* of Warsaw in the years 1839-1854, [c. 1854]

13.5(27.2) x 9.5(18.3), lithograph in pencil, paper

Unsigned

Inscription in Hebrew; below, in Polish: *CHAIM DAWIDSOHN Rabin Okręgów Warszawskich, zgasł r. 1854 w 94 r. cnotliwego życia swego.*

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 37325



18.

Artist unknown, Poznań (?)

Eger (Eiger) Akiwa (Akiba) ben Mosze, Jakub Eger, Akiwa Güns (1761-1837), *rabbi*, Halachist, scholar, one of the most prominent Talmudists of his time, [c. 1830]

27 x 18.3, lithograph in pencil, paper

Unsigned

Below: *RABI AKIBA EIGER Oberlandes Rabbiner zu Posen*; on the right, the same text in Hebrew

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 25889



19.

Grządzielski, Jan (d. before 1852), Warsaw

Eger (Eiger Akiwa (Akiba) ben Mosze, Jakub Eger, Akiwa Güns (1761-1837), *rabbi*, Halachist, scholar, one of the most prominent Talmudists of his time, [2nd quarter of the 19th c.]

33.2 x 20.9, lithograph in pencil, paper

Signed, bottom right: *J. Grządziels Litogr.*

Inscription: *JAKÓB EGER, Ober Landes Rabiner zu Posen*; bottom left, in pencil: *zmarł 12 paździer. 1837, mając lat 79.*

Donated by Waław Lasocki, 1904

MNK III-ryc. 25888



20.

Artist unknown, Warsaw (?)

Isachar Dow Ber (1765-1843), disciple of the great figures of Hasidic Judaism, Yaakov Yitzchak Hurwicz (Horowitz) and Yaakov Yitzchak of Przysucha, *Rabbi* (the first *tzadik*) of Radoszyce, [c. 1850]

42.2 x 29.2, lithograph in pencil, paper

Unsigned

Inscription in Hebrew, five lines; below, in Polish: *śp. RABIN BER Z MIASTA RADOSZYCE.*

Donated by Waław Lasocki, 1904

MNK III-ryc. 37320



21.

Artist unknown, Warsaw

Dow (Dov, Dob) Ber (Beer, Berisz, Berush) Meisels (1798-1870), *Rabbi* of Cracow, later of Warsaw, an advocate of Jewish support for the cause of Polish independence, [3rd quarter of the 19th c.]

13(28) x 11(18.5), lithograph in pencil, paper

Unsigned

Inscription: *BAER MEISELS RABIN OKRĘGÓW WARSZAWSKICH*; the same title in Hebrew

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 37314



22.

Aschenbrenner, Henryk; printed by A. Dzwonkowski i Sp., Warsaw

Dow (Dov, Dob) Ber (Beer, Berisz, Berush) Meisels (1798-1870), *Rabbi* of Cracow, later of Warsaw, an advocate of Jewish support for the cause of Polish independence, [between 1859 and 1872]

35.5 x 26.4, lithograph in pencil, paper

Signed, bottom left: *Lit.H.Aschenbrenner*; further on, *Nakladem J. Rothwarda i N. Winkelhakena i w Zakł: A. Dzwonkowskiego i Spki*Inscription: *BAER MEISELS / RABIN OKRĘGÓW WARSZAWSKICH*; the same text in Hebrew; below, facsimile autographs, in Polish and Hebrew

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 25902



23.

H.P.; printed by the lithographic workshop of Leopold Wattson, Warsaw

Dow (Dov, Dob) Ber (Beer, Berisz, Berush) Meisels (1798-1870), *Rabbi* of Cracow, later of Warsaw, an advocate of Jewish support for the cause of Polish independence, [2nd half of the 19th c.]

30.3(39.8) x 22.5(28.6), lithograph in pencil, paper

Signed, bottom left: *H.P.*; bottom right: *w Lit. L. Wattson w Warsz.*; centre: *Nakladem Leopolda Wattson*

Inscription: *BAER MEISELS / RABIN OKRĘGÓW WARSZAWSKICH*; on the right, the title in Hebrew

Donated by Władysław Bartynowski

MNK III-ryc. 23906



24.

Aschenbrenner, Henryk; printed by the lithographic workshop of Maksymilian Fajans, Warsaw

Izaak Kramsztyk (1814 or 1816-1889), *Rabbi* of Warsaw, preacher, writer, [3rd quarter of the 19th c.]

28.5(39.9) x 22(28.4), lithograph, grey paper, print

Signed, bottom left: *Lit H. Aschenbrenner*; bottom right: *Odbito w Lit. M. Fajansa*

Inscription, below: *IZAAK KRAMSTÜCK*

Origin unknown

MNK III-ryc. 37316



25.

Aschenbrenner, Henryk; printed by the lithographic workshop of Maksymilian Fajans, Warsaw

Izaak Kramsztyk (1814 or 1816-1889), *Rabbi* of Warsaw, preacher, writer, [c. 1875]

32.5 x 22, lithograph in pencil, paper

Signed, bottom left: *Lit H.Aschenbrenner*; bottom right: *Odbito w Lit.M.Fajansa*

Inscription, below: *IZAAK KRAMSTÜCK*

Donated by Władysław Bartynowski, N.I. 37229

MNK III-ryc. 25897



26.

Aschenbrenner, Henryk; printed by A. Dzwonkowski i Sp., Warsaw

Izaak Kramsztyk (1814-1889), Reformist *rabbi* of Warsaw, preacher, lawyer, author, Polish patriot, [3rd quarter of the 19th c.]

13(14.4) x 12(19.5), lithograph, light-grey paper, print

Signed, bottom left: *Odbito w Lit. A. Dzwonkowskiego i Sp.*; bottom right: *Lit. H. Aschenbrenner*

Inscription: *IZAAK KRAMSTÜCK*

Donated by Waclaw Lasocki, 1904

MNK III-ryc. 37315



27.

Aschenbrenner, Henryk; printed by A. Dzwonkowski i Sp., Warsaw

Markus Mordechaj Jastrow (1829-1903), Reformist *Rabbi* of Warsaw, Worms, and Philadelphia, preacher, lawyer, activist of the assimilation movement, Bible scholar, [4th quarter of the 19th c.]

28.5(38.7) x 22.2(28.5), lithograph, paper, print

Signed, bottom left: *Lit. H. Aschenbrenner*; centre: *Nakładem A. Karlsbada w Warszawie*; bottom right: *Odbito w Lit. A. Dzwonkowskiego i Sp.*

Inscription: *Dr M. JASTROW KAZNODZIEJA SYNAGOGI PRZY ULICY DANIŁOWICZOWSKIEJ.*

Below, a facsimile autograph

Donated by Waclaw Lasocki, 1904

MNK III-ryc.-25896



28.

Lentz, Stanisław (1861-1920), Warsaw

Abraham Cwi (Hersz, Hirsz) Perlmutter (Perlmuter) (c. 1843-1930), *Rabbi* of Łęczycza, Oświęcim, Będzin, Raciąż, Poddębice, and of Warsaw, virilist of the Council of the Congress Kingdom of Poland, deputy to the Legislative Assembly of the Second Polish Republic

66 x 50, lithograph in pencil, hand-made paper

From the portfolio: *Sejm ustawodawczy Rzeczypospolitej Polskiej w portretach*, Warszawa 1919

Signed, bottom left: *St. Lentz*

Below: *Rabin Posel do Sejmu A. Perlmutter*

Donated by H. Wilder, 1922

MNK III-ryc. 8379

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