

# Art and Research

Bulletin of the Gershon and Judith Leiber  
Center for Jewish Art Exhibitions

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# Lights of Sabbath: Rimma Bobova's Candlestick Collection

## Exhibition Catalogue



Bar Ilan University  
Department of Jewish Art

המרכז לאמנות יהודית  
האוניברסיטה העברית בירושלים



THE CENTER FOR JEWISH ART  
THE HEBREW UNIVERSITY OF JERUSALEM

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The Department of Jewish Art, Bar-Ilan University, in collaboration with The Center for Jewish Art, The Hebrew University of Jerusalem  
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# Art and Research

## Bulletin of the Gershon and Judith Leiber Center for Jewish Art Exhibitions

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# The Candlestick Collection of Dr. Rimma Bobova

Susan Nashman Fraiman

The collection of Dr. Rimma Bobova is unique in many aspects. Dr. Bobova, a native of the Ural area in the Soviet Union, came to Israel in 1999 and worked briefly as a metallurgical engineer. Thus, Dr. Bobova's interest in metals comes naturally, while her curiosity about metal Sabbath candlesticks stemmed from the discovery of her new homeland's culture. As she started to learn more about Judaism, Dr. Bobova took up collecting Sabbath candlesticks, focusing on a more available, popular mass production. She visited outdoor markets around Israel, seeking brass candlesticks made in Israel from the time of the founding of the State. Her collection of over 200 pieces has pride of place in her apartment in Haifa. Dr. Bobova has done research on her collection, and is very interested in the early metalwork factories whose names appear on her pieces, such as Dayagi, Hen-Holon, Hen-Ami, Oppenheim, Tamar, etc. She has sorted her collection by type, containing many unique pieces. This collection spans a period in Israel from the 1950s through the 1990s, and is an expression of Dr. Bobova's Jewish and Zionist identity and love for Israel. The collection, consisting almost exclusively of Sabbath candlesticks, with a few exceptions, has been recently documented by the Center of Jewish Art and the records are included in the Bezalel Narkiss Index of Jewish Art, (<http://cja.huji.ac.il/browser.php>).

## The Sabbath Lamp

The tradition of lighting Sabbath lamps originates in the ancient period. One of the least known facts about the commandment to kindle the Sabbath lights is that it is not a biblical commandment, but rather an obligation that was added by the sages. Surprisingly, the earliest references to Sabbath candle-lighting are not found in Hebrew texts but in the writings of the Romans Lucius Annaeus Seneca and Aulus Persius Flaccus, both from the first century.<sup>1</sup> While these two writers ridicule Sabbath lighting, the Jewish chronicler of the Revolt, Josephus Flavius (37–100 CE), states that the custom spread to pagan peoples living nearby:

The masses have long since shown a keen desire to adopt our religious observances; and there is not one city, Greek or barbarian, nor a single nation, to which our custom of abstaining from work on the seventh day has not spread, and where the fasts and the lighting of lamps and many of our prohibitions in the matter of food are not observed.<sup>2</sup>

The earliest halachic reference to candle-lighting appears in the Mishnah *Shabbat* chapter 2, in a well-known passage that opens with the words, "With what do they kindle [the Sabbath light] and with what do they not kindle [it]?" This Mishnah and the entire chapter were deemed so important that they were early additions to the Sabbath liturgy, in the Gaonic period.<sup>3</sup> In Mishnaic Hebrew, the word נר (*ner*) refers to a ceramic lamp

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1. *Greek and Latin Authors on Jews and Judaism*, vol. 1, ed. Menahem Stern, (Jerusalem: 1976), pp. 433, 436.  
2. Josephus Flavius, *Contra Apionem* 2:282, quoted after Josephus, *Against Apion*, vol. 1 (London: 1926), pp. 406–7.  
3. Ismar Elbogen, *Jewish Liturgy a Comprehensive History* (Philadelphia: 1993), p. 95.

that burned oil. Early Sabbath lamps, both in Ashkenaz and among Sephardi and Oriental Jewish communities, were all oil lamps. In the sixth Mishnah of the chapter, not only is the obligation to light the Sabbath lights assigned to women, the importance of lighting candles is emphasized by the severe punishment foreseen for those negligent in the fulfillment of this obligation. The primacy of Sabbath lighting was emphasized further by the introduction of the blessing uttered during candle-lighting during the period of the Gaonim (Jewish sages living in the period from sixth to eleventh century CE). While there is some variance as to the exact formula, the blessing was codified first in Babylon, and later in Ashkenaz, by the twelfth century. Interestingly enough, Rabbi Jacob Tam (also known as Rabbenu Tam; 1100–71) and the anonymous *Sefer ha-niyar* (the late thirteenth century), state that women were responsible for transmitting the obligation of candle-lighting, including the text of the prayer, to their daughters. Rabbenu Tam himself did not know the text of the blessing.<sup>4</sup>

### Candle-lighting as a Sabbath Necessity

Beyond *how* to light, there are numerous discussions about *why* we light. Three main reasons were enumerated: to express the joy of the Sabbath, to enhance domestic harmony, and to honor the Sabbath. Rabbinical thought highlighted the lack of enjoyment of the Sabbath in a dark home and the ensuing marital strife. It seems that the severe punishment described in the Mishnah for women who neglected to light the candles<sup>5</sup> was promulgated perhaps

since the Rabbinic obligation to light was not biblically ordained. An interesting sanction that arose in later generations is that if one specific Sabbath a woman forgets to light, she must add another light every week thereafter for the rest of her life.<sup>6</sup>

### Materials of Candle-lighting

The Mishnah *Shabbat* offers a fascinating window both into the lighting practices of the ancient world and rabbinic familiarity with a wide body of knowledge.

With what do they kindle [the Sabbath light] and with what do they not kindle [it]? They do not kindle with cedar fiber, uncarded flax, raw silk, wick of bast, wick of the desert, or seaweed; or with pitch, wax, castor oil, oil [given to a priest as heave offering which had become unclean and must therefore be] burned, [grease from] the fat tail, or tallow. Nahum the Mede says, “They kindle [the Sabbath lamp] with melted tallow.” And sages say, “All the same is that which is melted and that which is not melted: they do not kindle with it.”

They do not kindle [a light] for the festival day with [heave offering] oil [which had become unclean and must be] burned. R. Ishmael says, “They do not kindle [the Sabbath lamp] with tar, “because of the honor owing to the Sabbath.” And sages permit all kinds of oils: sesame oil, nut oil, fish oil, colocynth oil, tar, and naphtha. R. Tarfon says, “They kindle only with olive oil.”<sup>7</sup>

Domestic lighting from the ancient period up until the nineteenth century was considered a luxury – therefore by-products of cooking, such as animal fat or fish oil, or commonly found inedible materials were

4. *Sefer Ha Yashar le-Rabbenu Tam*, ed. Shraga Rosenthal (Berlin: 1898), section 48:6.

5. “On account of three transgressions do women die in childbirth: because they are not meticulous in the laws of menstrual separation, in [those covering] the dough offering, and in [those covering] the kindling of a lamp [for the Sabbath].” Quoted after Jacob Neusner. *The Mishnah: A New Translation* (New Haven: 1988), p. 182.

6. Besides oral testimony, there is no way to verify the observance of this law.

7. Mishnah *Sabbat* 2:1–2, quoted after Neusner. *The Mishnah*, p. 181.

preferred. The rabbis' preference for the use of olive oil in lighting in the Temple, and by extension, for the Sabbath, is based on the material properties of olive oil: it burns cleanly with a bright flame, and with no odor whatsoever. Most of the commonly used fuels for lighting at that time either gave off smoke, smelled unpleasant, or burned out very quickly. An example of such a material is mentioned in the first Mishnah: castor oil, known to the Rabbis by its Greek name: שמן קיק (*shemen kik*) was commonly used for lighting in Egypt. It was also mentioned by the ancient historian Herodotus (484–ca. 425 BCE) in his description of Egypt.<sup>8</sup> However, although it burned with a clean flame, it also gave off an unpleasant odor, making it unsuitable for Sabbath lighting, as the rabbis wrote. The negative views of Seneca and Persius, cited above, may be due to the fact that Sabbath lighting was done with olive oil, an expensive foodstuff, which may have seemed foolishly wasteful to them.

Besides ceramic oil lamps, other vessels used for Sabbath lighting were hanging glass lanterns called עששיות (*ashashiyot*): bronze, and later, brass lamps. A star-shaped vessel, which usually had six to eight spouts, was common in Ashkenaz, particularly in parts of France, Germany, and Austria. Known as a *lampe* or *lupa*, these uniquely Jewish implements evolved from more elaborate lamps used in ecclesiastical settings. Over time, these lamps became solely associated with Jewish ritual, so much so that Christian artisans called these lamps by the name *Judenstern* (German: Jewish star).

Besides olive oil, another combustible material known from the ancient period is

the candle, a wick wrapped or dipped in wax or tallow. Tallow is animal fat rendered from foodstuff and as such was an inexpensive material to use for lighting. However, tallow candles, often thin tapers, burned very quickly, needed constant attention, and gave off a noxious odor, making them unfit for Sabbath usage. In contrast to them, beeswax burns clearly with no unpleasant odor. Since medieval science believed that bees reproduce parthenogenically, the Church considered their product pure and holy, because their existence was believed to be natural evidence of the virgin birth of Jesus. Another religious allusion is that the material of wax seemed to them reminiscent of human flesh. As a result, beeswax production was controlled by the Church in many areas. Although expensive, wax had two more advantages over oil. In the northern climes, olive oil was rarer and even more expensive to obtain, and moreover, it would congeal in the cold winter climate, making it harder to light.

Jewish use of candles, which dates from about the fifteenth century, was predominant in Transalpine Europe, at least until the nineteenth century. For example, Jewish communities in Poland developed their own style of candlestick for Sabbath lighting, a brass lamp called the “Cracow Candlestick,” whose numerous branches were decorated with lions or deer. These communities were more likely to use wax than Jewish communities along the Mediterranean basin.

The nineteenth century brought about a revolution in candle-lighting with the advent of other home lighting materials such as gas, and the invention of synthetic

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8. Herodotus, with an English Translation by A. D. Godley, vol. 2 (London: 1920), section 94, p. 381.

candles made from stearin and paraffin. These technological developments led to the diffusion of the use of candles for Sabbath lighting. Warsaw became a center of Jewish candlestick manufacture, with several prominent companies, such as Norblin and Fraget, creating special lines for their Jewish clients (figs 1–2).

## Two Candlesticks

Most modern candlesticks designed for a Jewish audience came in pairs due to an early halachic dictum by Rabbi Eliezer b. Joel Ha-Levi (known as Ravyah, 1140–1225) stating that two lights or wicks were required, one for the first mention of the commandment to keep the Sabbath in the Book of Exodus (20:7) and one for the second, in Deuteronomy (5:11).<sup>9</sup> So while two flames were the halachic minimum, in fact, the vessels most commonly used had more. The need to create light on the Sabbath as one of the main functions of candle-lighting greatly diminished with the advent of other forms of home lighting, especially electricity. While electric lights may be blessed upon as the Sabbath lights,<sup>10</sup> the desire to light candles has not diminished with time and, as such, candle-lighting has evolved from the performance of a specific function—providing light to the family—to a symbolic one. The custom of lighting multiple Sabbath lights in the home has also evolved into a symbol—with additional lights added for the birth of each child.<sup>11</sup> This custom was



Figure 1: Spółka akcyjna fabryk metalowych Norblin, Bracia Buch i T. Werner (catalogue), Warsaw, early 20th century, cover

promulgated by women and is practiced by many today.

The popularity of lighting Sabbath lamps continues in Israel to this day. According to a survey published recently, about 51% of Israeli women light candles regularly, with another 24% lighting sporadically; of all those who lit, 26% did not define themselves as ‘religious.’<sup>12</sup>

## From Europe to Israel

Most early *halutzim* (pioneers) hailed from Russia and Eastern Europe,<sup>13</sup> and thus were

9. *Sefer ha-Ravyah*, ed. Avigdor Aptowitz, (Jerusalem, 1964), part 1, responsum 199. See also my “The Sabbath Lamp: Development of the Implements and Customs for Lighting the Sabbath Lights among the Jews of Ashkenaz,” Doctoral Thesis, The Hebrew University of Jerusalem (Jerusalem, 2013), p. 29 (Hebrew).

10. *Ibid.* p. 146.

11. Yehuda Tzvi Blum, *Sefer She'erit Yehuda* (Tel Aviv, 1973), 23; Rose Pesotta, *Days of our Lives* (Boston, 1958), p. 87.

12. “How many women light Sabbath candles in Israel and what are the most popular candlesticks?” [home.walla.co.il/item/2980982](http://home.walla.co.il/item/2980982), accessed September 9, 2016.

13. Howard M. Sachar, *A History of Israel from the Rise of Zionism until Our Time*, (New York: 2010), p. 145.



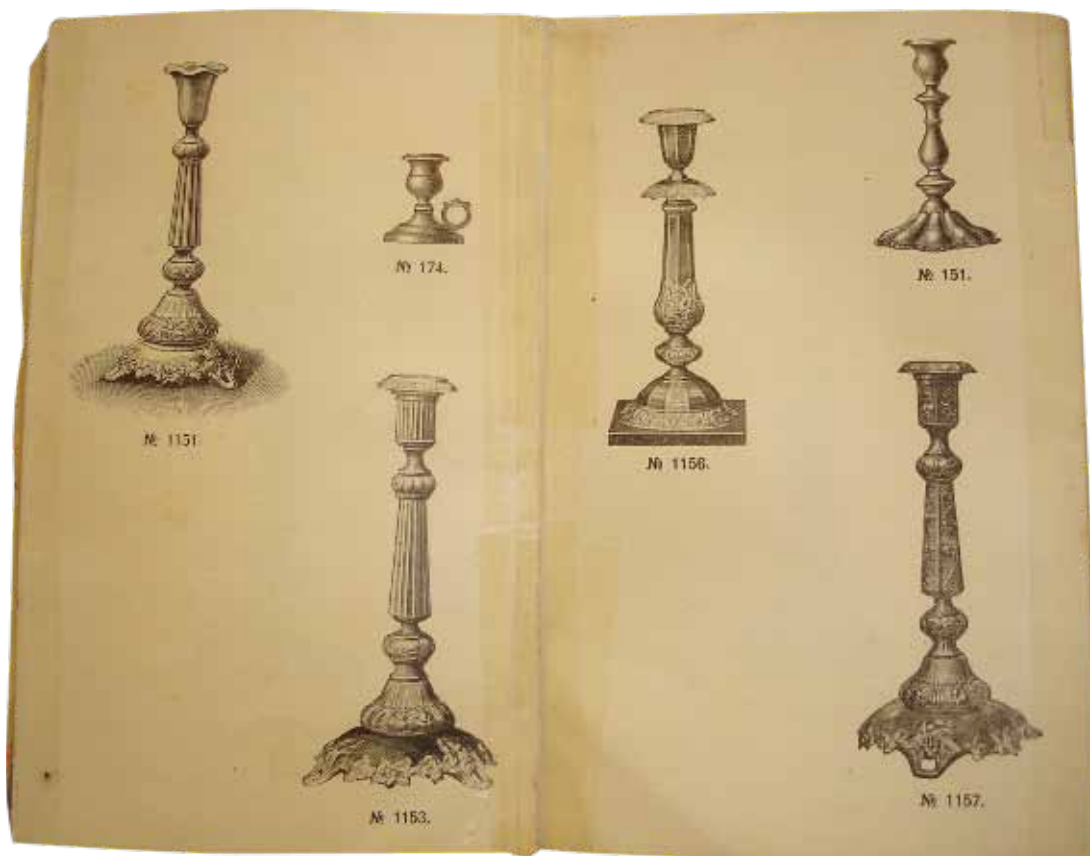


Figure 2: Spółka akcyjna fabryk metalowych Norblin, Bracia Buch i T. Werner (catalogue), Warsaw, early 20th century, excerpts

most familiar with the lighting of wax candles to inaugurate the Sabbath. Jewish metalworkers in eastern Europe were the creators of many of their candlesticks, as related in “The Tale of the Menorah” by Agnon.<sup>14</sup> The creation of arts and crafts went hand in hand with the early Zionist movement and the founding of the Bezalel School in 1906. The silversmith department, greatly buoyed by the influx of Yemenite artisans, led to a flowering of the creation of silver candlesticks under their auspices, later influenced by the Bauhaus style with the immigration of German Jewish refugees in the 1930s.

The secular orientation of the earliest pioneers (many of whom were unlikely to own or bring ritual objects with them), coupled with the material destruction of the Holocaust, led to a need for the manufacture of candlesticks in the young State of Israel. The 1950s was a period of rationing and unemployment in Israel. The concept of harnessing traditional crafts to the yoke of providing income for new immigrants led to the creation of the *Maskit* company under the leadership of Ruth Dayan in 1954,<sup>15</sup> which produced artistic items for sale using traditional methods. In addition, several factories sprang up

14. S.Y. Agnon, “The Tale of the Menorah,” in *A Book That Was Lost* (Jerusalem: 2008), pp. 241–54; first appeared in Hebrew in *Ir U-meloah* (Tel Aviv:1973).

15. Ruth Dayan and Wilburt Feinberg, *Crafts of Israel* (New York: 1974), p. 152.

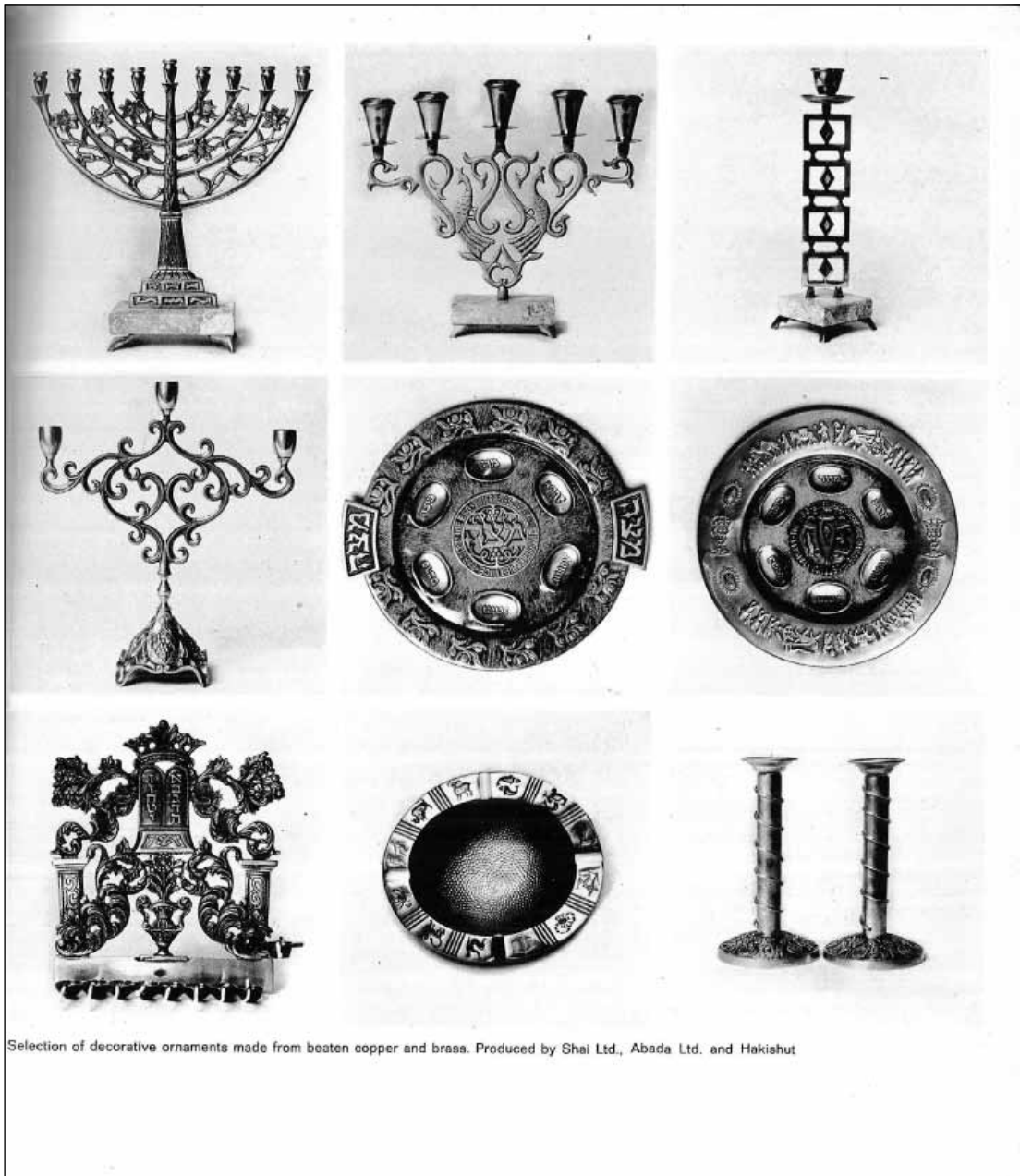


Figure 3: *Israel Arts and Crafts* (Jerusalem: Ministry of Commerce and Industry, 1986), 75

in Israel that manufactured metal items, some for the domestic market, others for export. These companies produced brass or enameled items, since brass could be easily mass-produced at a reasonable cost. These companies, among them Pal Bel, Oppenheim, and Dayagi, were prolific manufacturers of plates, bowls, Hanukkah lamps and candlesticks, well into the 1980s.

These items were often showcased for export (figs. 3–4). Early, simpler styles were replaced by a 1980s Baroque-like design, often based on a stylized motif of the walls of Jerusalem.

### **The Collection**

Dr. Bobova only collects brass candlesticks, without concern for their condition, even if

<p><b>METALWARE</b></p> <p><b>ABADA GIFTWARE MANUFACTURERS CO. LTD.</b> 16, Amal St., Petach Tikva, Kiryat Arye Metal decorative giftware.</p> <p><b>BATSHEVA CRAFTS CORPORATION</b> 9, Frug St., Tel Aviv Pewter washed copper giftware in modern design.</p> <p><b>J. BIER LTD.</b> Industrial Center, Romema, Jerusalem Silver, Alpacca, &amp; brass Jewish religious articles and various giftware.</p> <p><b>FANTASIA</b> 4, Beit Alfa St., Tel Aviv Metal decorative giftware.</p> <p><b>GADMOR LTD.</b> 31, Bar Kochva St., Tel Aviv Hand-worked copper and brass ware: chanukiot, lampshades, plates, coffee sets, kettles, ashtrays, Arab coffee pots (findjan), vases, spoons, mirrors.</p> <p><b>GINZEY-HEN LTD. — METAL ARTS</b> Workshop: Zur-Hadassa, Show-room: "Hadash" 30, Jaffa Road, Jerusalem. Giftware, home accessories, lighting fixtures, metal furniture.</p> <p><b>GRANIT CRAFTS COMPANY LTD.</b> P.O.B. 2206, Jerusalem Candelabras, cigarette boxes, bookends, bowls and ornaments made from wrought iron and mosaics of Jerusalem stones.</p>	<p><b>HAKISHUT — ARTISTICAL METAL WORKS</b> 64, Melchet St., Tel Aviv Beaten and hand-painted copper and brass candlesticks, bowls, cake-plates, ashtrays, vases, etc.</p> <p><b>HAKULI ARTISTIC METAL WORKS LTD.</b> 6, Komfort St., Tel Aviv Brass ashtrays, bowls, vases, candlesticks, plates, envelope cutters, and other ornaments.</p> <p><b>OPPENHEIM — METAL HANDICRAFT LTD.</b> 16, Hamanor St., Tel Aviv Decorative beaten copper and brass bowls, candlesticks, plates, ashtrays, envelope openers and other ornaments.</p> <p><b>SHAI — FINE METAL WORKS</b> 76, Allenby St., Tel Aviv Decorative brass ware, plates, bowls, ashtrays, candlesticks, etc. and Christian ornaments.</p> <p><b>VARIOUS</b></p> <p><b>ANTIQUITIES OF THE HOLY LAND LTD.</b> P.O.B. 1278, Jerusalem Alkavez St., Hakormim Building, Shohanat Givat Shaul Artistic reproduction of antiquities and museum pieces.</p>	<p><b>YEHIEL HADANI ART CRAFT</b> 139, Arlosoroff St., Tel Aviv Desk sets, covers for bibles, jewellery boxes, cigarette cases, etc. made from leather decorated with silver and silver-plated ornaments.</p> <p><b>HAZVI LTD.</b> Kibbutz Maayan Zvi Giftware and decorative objects. Polyester decorations and pressed flowers.</p> <p><b>ZVI ROSENFELD CO. LTD</b> 16, Herzl St., Tel Aviv Giftware in plastic and leather ornamented with Yemenite embroidery.</p> <p><b>EXPORTERS</b></p> <p><b>ESHKAR LTD.</b> Duty-free shops 1, David Hamelech Blvd., Tel Aviv Wood, ceramics, copperware, silverware, silver jewellery, candles, ironware, polyester decorations with flowers, glassware.</p> <p><b>UNION ISRAEL SUISSE LTD.</b> El Al Bldg., 32, Ben-Yehuda St., Tel Aviv Olivewood, brass-enameled, religious articles, plastic doilies, ceramics, glassware, silver jewellery and artificial jewellery, dolls and statues, mother-of-pearl rosaries and beads.</p>
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Figure 4: *Israel Arts and Crafts* (Jerusalem: Ministry of Commerce and Industry, 1986), 79

damaged or flawed; all pieces are equally cherished. Most of the candlesticks are relatively small and measure between 10 and 30 cm in height. The use of golden-colored brass, besides its price and practicality, may have been meant to reverberate with archaeological finds so much a part of Israeli popular consciousness.

There are a wide variety of motifs in this collection. Some incorporate the words *Shabbat*, or *Shabbat Kodesh* (Holy Sabbath) as part of their design. The popularization of the Hebrew letter as a design motif was one of the successes of the early Bezalel School. Moreover, words with interlaced stylized letters, were a signature of the Bezalel style, especially in the metalwork and weaving

departments. Other images appearing are a woman lighting the candles, Moses and the Ten Commandments, the seven-branched menorah, Jerusalem, and the twelve tribes. The latter two images hearken back to themes of the early Bezalel School. In addition, we find more modern themes. The victory of the Six Day War in 1967 led to a rise in the popularity of the imagery of Jerusalem, and in particular the domes and walls of the Old City, as well as the Western Wall, expanded into a larger open area in 1967<sup>16</sup> to accommodate large numbers of visitors.

Some of the lamps feature unusual iconography. For instance, Dr. Bobova has a set of lamps depicting Rabbi Israel Abuhatzzeira (called also Baba Sali; 1889–

16. *The New Israel Guide, Jerusalem*, vol. 12, ed. Alona Vardi (Jerusalem, 2001), 119.



Figure 5: Candlestick with two candle sockets, depicting the grave of the Baba Sali in Netivot. Brass, maker unspecified, after 1984. Photograph: Rony Katz, Center for Jewish Art, Hebrew University, Jerusalem

1984) and his grave in the Israeli town of Netivot (fig. 5). Baba Sali was a venerated Moroccan rabbi and mystic who allegedly performed miracles and who dispensed blessings from his home in Netivot. His grave is still a pilgrimage site for followers.

Another unique piece in the collection is a lamp depicting the former seat of the Chief Rabbinate in Jerusalem, *Heichal Shlomo*,<sup>17</sup> (fig. 6). Such a candlestick would have been ordered by the Chief Rabbinate itself, and not designed to be sold commercially. One candlestick in the collection was funded by a charitable organization which, through the Ministry of Religion and other agencies, provided new immigrants from the former Soviet Union basic implements of Jewish ritual observance (figs. 7 and 8): candlesticks, Kiddush cups and prayer books.

Some of the candlesticks in this collection were probably produced for tourists, pilgrims, or for export. On the base of some of these items, the words “Holy Land” appear as the place of manufacture,



Figure 6: Lamp with the image of Heichal Shlomo, the seat of the Chief Rabbinate, Hen Ami, 1958-1992, 14 x 19 cm. Photograph: Rony Katz, Center for Jewish Art, Hebrew University, Jerusalem

instead of the common “Jerusalem” or “Israel”. One pair is decorated with images of the Dome of the Rock.<sup>18</sup> Some of the candlesticks are in pitcher-form; some are composed of the ubiquitous Israeli sabra (cactus) plant.

The collection of Dr. Bobova can be divided into three main types. Some are based on traditional European candlestick

17. Heichal Shlomo was dedicated in 1958, and served as the seat of the Chief Rabbinate until the late 1990’s, [www.heichalshlomo.org.il/about](http://www.heichalshlomo.org.il/about), Accessed January 29, 2017.

18. While in the 19<sup>th</sup> century and early 20<sup>th</sup> century images of the Dome of the Rock symbolized the place of the Temple in holy land souvenirs made for Jews that no longer is the case. See, for example, the works of Moshe Shah Mizrachi, Shalom Sabar, “The Akeda in the Works of Moshe Shah Mizrachi: A Pioneer of Jewish Folk Art in Eretz Yisrael,” in *Minchah le-Menachem*, eds. Hana Amit, et al. (Jerusalem: 2007), p. 475 (Hebrew).



Figure 7: Lamp donated via the Ministry of Religion to new Russian immigrants by Keren Hochstein, the Hochstein Family Fund. Brass, maker unspecified, 1990s, 12 x 9 cm. Photograph: Rony Katz, Center for Jewish Art, Hebrew University, Jerusalem



Figure 8: Detail, Lamp donated via the Ministry of Religion to new Russian immigrants by Keren Hochstein, the Hochstein Family Fund. Brass, maker unspecified, 1990s, 12 x 9. Photograph: Rony Katz, Center for Jewish Art, Hebrew University, Jerusalem

design that incorporates vegetal and floral decoration. Others follow the modernist traditions of the New Bezalel, which in turn was influenced by the European design of the Bauhaus school. This group is characterized by geometric shapes, the use of letters as a design element, and clean lines.<sup>19</sup> The third group represents popular views of the sacred sites and tourist attractions. Some of those, with scenes of the walled city of Jerusalem for instance, appeared after the Six Day War. Many of the lamps are cut-out, recreating

the feeling of the crenellated walls of the Old City.

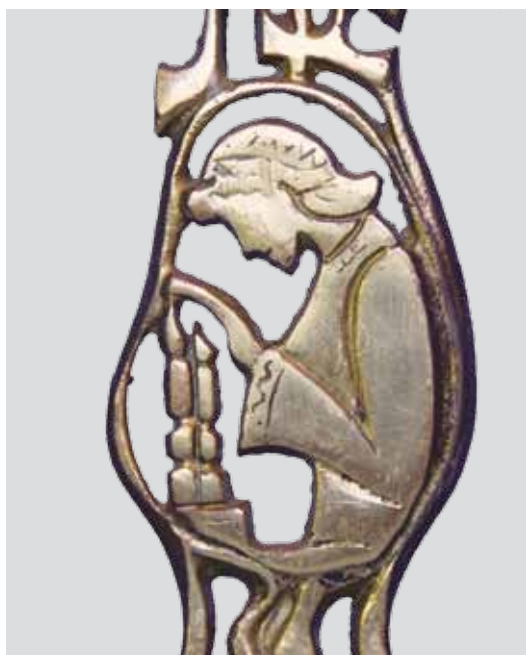
The pervasiveness of this practice among the Israeli population led to a continuing need for candlesticks, and hence their continued manufacture. The prohibition on organized religion in the former Soviet Union and the discovery of Jewish culture and custom are facets of Dr. Bobova's passion for her collection and her subject. We thank her for the opportunity to share this unique collection with the general public.

19. For a catalogue of such items, see Nurit Canaan-Kedar, *Eretz Hefetz* (Tel Aviv: 2005) (Hebrew).

# Catalogue



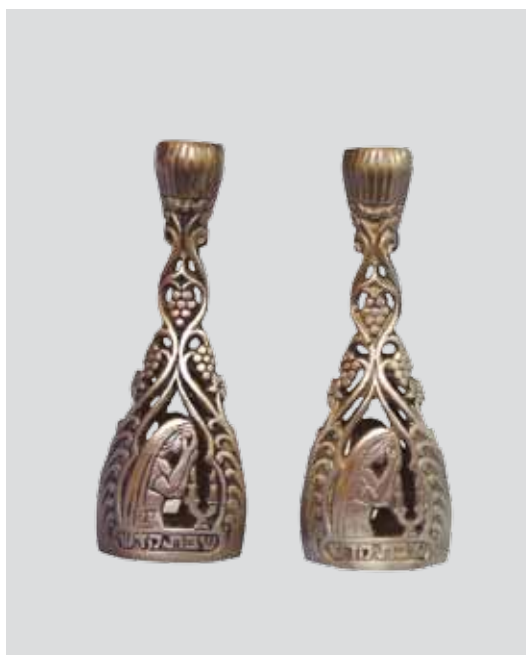
Candlesticks depicting a woman lighting the Sabbath candles, "*Shabbat*" in stylized letters, "*Shabbat Kodesh*," on the base. Brass, 28 x 8 cm.\*



Detail, woman lighting the Sabbath candles.



Single candlestick depicting a woman playing a harp. Brass, 12 x 5.5 cm.



Pair of candlesticks depicting a woman covering her face after candle-lighting, decorated with grape clusters, "*Shabbat Kodesh*." Brass, 18 x 6 cm.

\* The photographs by Ms. Rony Katz. The objects are recorded in The Bezalel Narkiss Index of Jewish Art, <http://cja.huji.ac.il/browser.php>. Hebrew words and the names of the manufacturers are given in italics, all measurements are height x width, The Tamar company was active 1956-1990; in some cases it is possible to get to a more approximate date based on iconography and catalogues.



Candlestick with two candle holders, depictions of the Menorah, Mt. Zion, and an old 10 agorot coin, *Tamar*, 1960-1980. Brass, 24 x 10 cm.



Pair of candlesticks with a depiction of the Menorah, "Shabbat Kodesh," on one side, "Jerusalem," on the other, ca. 1980. Brass, 15 x 7 cm.



Candlestick with two candle holders, depiction of the Menorah, "Shabbat Kodesh." Brass, 21 x 18 cm.



Pair of candlesticks with a depiction of the spies carrying a grape cluster (Numbers 13:23), "Shabbat Kodesh" on the base, *Offek*, 1980s. Brass, 24.5 x 8 cm.



Five-branched candlestick decorated with grape vines and grapes. Brass, 24 x 27 cm.



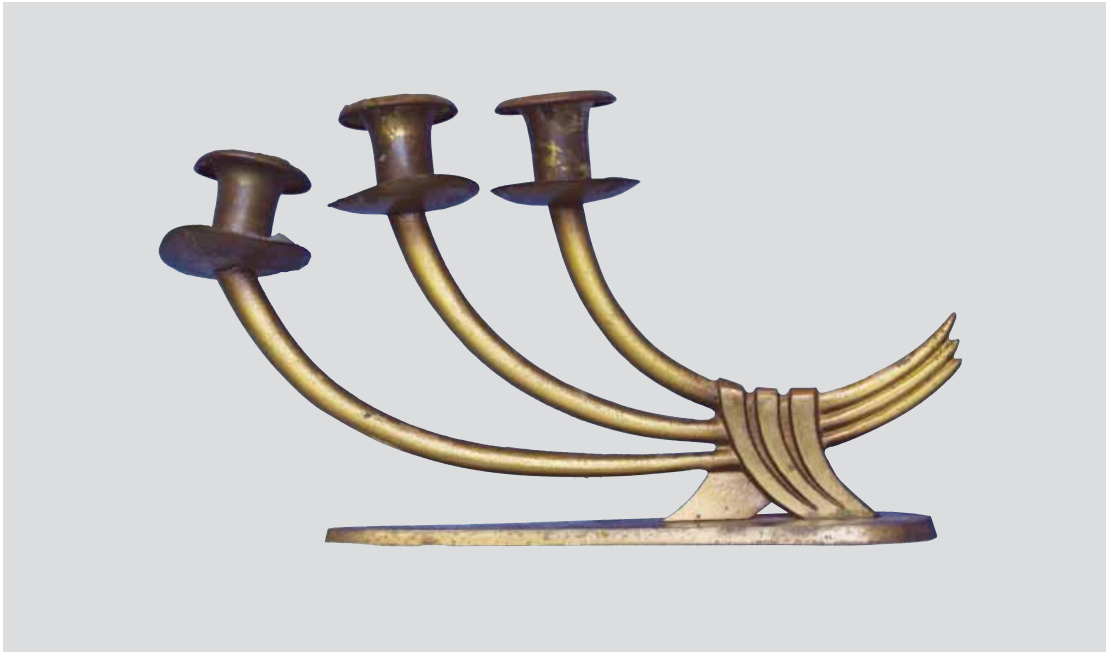
Candlestick with three candle holders, with a depiction of Moses holding the Ten Commandments, possibly in the form of a Torah case. Colored brass, 24 x 19 cm.



Detail of the other side of the candlestick

Candlestick with two candle holders depicting the Menorah and the symbols of the Twelve Tribes, "Shabbat Kodesh." Colored brass, 19 x 19 cm.





Candlestick with three candle sockets, *Dayagi*, 1950s-1960s. Brass, 14 x 25 cm.



Pair of candlesticks with a geometric design, 1980s. Brass, 22 x 7.5 cm.



Candlestick with a triangular shape, "*Shabbat Kodesh*" on the base," 1980s. Colored brass, 20 x 9 cm.



Pair of candlesticks, 1950-1960, *Dayagi*. Colored brass, 10.5 x 5.5 cm.



Detail of the medallion showing the Baba Sali and his grave in Netivot

Candlestick with two candle sockets bearing the image of the Baba Sali in a medallion, after 1984. Brass, 8 x 16 cm.



Candlestick with two candle sockets, bearing the image of the Baba Sali and both the Hebrew text and the transliteration of the blessing to be recited when lighting the Sabbath candles, after 1984. Brass, 17 x 14 cm.



Candlestick with two candle sockets, depicting the grave of the Baba Sali in Netivot, after 1984. Brass, maker unspecified, 6 x 21 cm.



Candlestick with two candle sockets, depicting the Menorah, the two tablets of the law and the symbol of the Army Rabbinate, *Tamar*, 1960s. Brass, 10 x 24 cm.



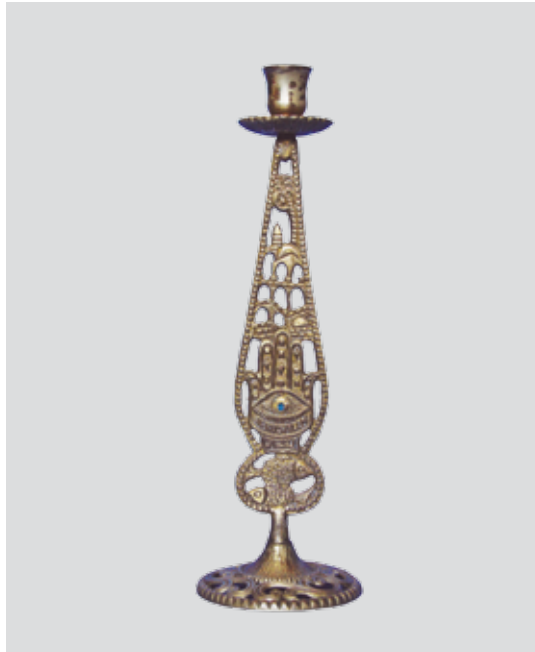
Candlestick with two candle sockets, depicting *Heichal Shlomo*, former seat of the Chief Rabbinate, *Hen Ami*, ca. 1980. Colored brass, 14 x 19 cm.



Candlestick with two candle sockets depicting a woman covering her face after candle-lighting, 1990s, donated to new immigrants by the Hochstein Family Fund via the Ministry of Religion. Brass, 12 x 9 cm.



Pair of candlesticks with depictions of the Western Wall and the Tower of David, 1980s, *Hen Ami*. Brass, 24 x 8 cm.



Candlestick with a depiction of a *hamsa* and fish, *Tamar*. Brass, 27 x 8.5 cm.



Detail of pomegranates and hands

Candlestick with three candle sockets, decorated with pomegranates and with hands in the gesture of priestly blessing, *Zion*, Israel. Brass, 21 x 21 cm.



Pair of candlesticks with sabra cactus and fruit, Israel, 1970s, *Hen Holon*. Brass, 22 x 7 cm.



Candlestick in the shape of the letter "shin" for "Shabbat," *Tamar*. Brass, 20 x 19 cm.



Candlesticks in the shape of flames. Brass, 11 x 5 cm.



Candlestick, Jerusalem motifs, *Tamar*, 1980s. Brass, 25 x 9 cm.



Pair of candlesticks in the shape of ewers, *Tamar*, 1980s. Brass, 23 x 9 cm.



Candlestick with a Shield of David and the inscription, *Moadim le-simcha*, ("Times of Joy", referring to the festivals), *Tamar*. Brass, 20 x 17 cm.



Three-branched candlestick, decorated with grapes and pomegranates, *Tamar*. Brass, late 1960s, 25 x 30 cm.







# אמנות ומחקר

## פרסומי המרכז לתערוכות אמנות יהודית

### על שם גרשון ויהודית ליבר

המחלקה לאמנות יהודית, הפקולטה למדעי היהדות, אוניברסיטת בר-אילן

#### הוועדה האקדמית

פרופ' ברכה יניב, אוניברסיטת בר-אילן  
ד"ר ולדימיר לוויין, המרכז לאמנות יהודית, האוניברסיטה העברית בירושלים  
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פרופ' דניאל שפרבר, אוניברסיטת בר-אילן

#### עורך

ד"ר איליה רודוב

#### המערכת

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עריכת לשון (אנגלית): מר ליאור יעקבי  
עיצוב והפקה: סטודיו אורגד

### אורות השבת - אוסף פמוטות השבת של רימה בובובה קטלוג התערוכה



Bar Ilan University  
Department of Jewish Art



אוניברסיטת בר-אילן, בניין 410, גלריית ליבר לאמנות יהודית  
בשיתוף עם המרכז לאמנות יהודית, האוניברסיטה העברית בירושלים  
ב' בניסן תשע"ז (29 במרץ 2017) - ד' בסיוון תשע"ז (29 במאי 2017)

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ד"ר סוזן נשמן-פריימן

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גב' לאה פיש

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על שם גרשון ויהודית ליבר

חוברת ג', תשע"ז

