



# The Arthur Szyk Society

Dedicated to the 20th century master illuminator,  
miniature painter and activist-artist

Vol. 13

Newsletter

February 2014

## *Arthur Szyk and the Art of The Haggadah* Opens in San Francisco



### Contemporary Jewish Museum (CJM)

736 Mission Street, San Francisco, CA  
www.thecjm.org

February 13—June 29, 2014

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### Contemporary Jewish Museum Hosts First Exhibition of Szyk's *Haggadah* Paintings in Over Sixty Years

When Arthur Szyk began work on the forty-eight watercolor and gouache miniature paintings for his Passover Haggadah in Łódź, Poland in 1934, Adolf Hitler had been in power for over one and one-half years. Calling upon Jews to be heroic and vigilant in the face of National Socialism in Germany and growing anti-Semitism in Eastern Europe, Szyk produced what the *Times* (of London) called “a book worthy to be considered among the most beautiful of books ever produced by the hand of man.” Szyk saw Hitler as a modern Pharaoh and the Nazis as the new



The Family at the Seder. Łódź, 1936.

Egyptians who had come to annihilate his people. With a sense of urgency, Szyk painstakingly completed his illuminated manuscript in 1936; the following year he and his family moved to London to supervise the printing of *The Haggadah*.

In a 1938 letter written in French to his colleague and historian Cecil Roth, who was the translator and commentator of *The Haggadah*, Szyk called it “the work of my life.” In 1940, amidst the Battle of Britain, the first copies were published by the Beaconsfield Press and printed in a limited edition of only 250 copies on vellum. Szyk's *Haggadah* was the most expensive new book in the world at the time, selling at \$500 apiece. A popular trade edition of *The Haggadah* was not printed until 1956 in Israel, five years after Szyk's death in New Canaan, CT in 1951.



Hitler as Pharaoh.  
Łódź, circa 1933.

### Szyk Turns 120!



2014 marks the 120th anniversary of Arthur Szyk's birth in Łódź, Poland on June 3, 1894. According to the biblical book of *Deuteronomy* 34:7, Moses died at 120: “Although Moses was one hundred and twenty years old when he died, his eye was not dim, nor his vigor abated.” As Szyk provided everlasting life to Moses in his Haggadah (painting him eight

times when the Haggadah text does not even mention Moses once!), so too does Szyk continue to live through the continued revitalization of his work in exhibitions, publications, symposia, lectures and documentary films. With the exhibition *Arthur Szyk and the Art of The Haggadah* one has the opportunity to witness an artist whose eye never dimmed and whose activist art celebrates a vigor unabated by time.

# The Arthur Szyk Society

A NOT-FOR PROFIT ORGANIZATION

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## PRESIDENT'S MESSAGE

Friends,

As we look forward to the most celebrated Jewish Holiday—Passover—those of us in the “Szyk circle” recognize that this holiday holds extra special meaning due to Szyk’s seminal work commemorating that holiday, *The Haggadah*.

In the past several years we have seen the renaissance of Szyk take form in several directions, but his *Haggadah* has truly been the centerpiece of the revival. First there was the creation of the exquisite Deluxe and Premier limited editions published by Historicana in 2008. Then three years ago, in 2011, Abrams Books published a trade edition in both hardcover and paperback for use at Passover meals, the *seder*.

Now, in 2014 there will be yet another occasion to celebrate Szyk’s great work: the first showing in over sixty years of ALL the original watercolors Szyk created for *The Haggadah*. Friends of The Arthur Szyk Society, **Paul and Sheri Robbins**, have loaned for exhibition these brilliant illuminations to the Contemporary Jewish Museum in San Francisco, February 13–June 29, 2014.

The Bay Area has been home to the Szyk rebirth and The Arthur Szyk Society for over fifteen years. This exhibition will be the culmination of several years of planning by the museum and by Society Curator Irvin Ungar.

I urge you to attend. There will be several special tours for Society members. Encourage your friends, synagogue and religious groups, schools and organizations to see the exhibition, and to learn about Szyk and the creation of his *Haggadah* and the meaning behind it.

I hope your holiday season will be extra special because you will have a chance to invite Szyk into your home, accompanied by the knowledge you have acquired about his masterpiece.

Warmly,

Sandy Stadtler

## New Szyk Society Coordinator Named



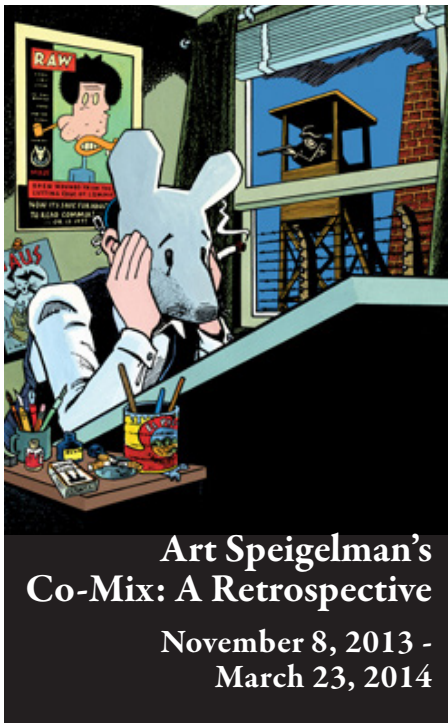
We are happy to have **Michelle Sandell** on board as the new Society Coordinator. Born and raised in Texas, she hails most recently from Chicago, where she attended Northwestern University and graduated with a Ph.D. in philosophy. Studying with the likes of **David Hull** and **Arthur Fine**, she focused on science, logic, and researched extensively in the work of the Polish-Jewish physician **Ludwik Fleck** (1896-1961). In addition, Michelle is a certified yoga instructor, and brings to our offices a keen passion for organization and technical know-how, all wrapped up within a zen-like sense of serenity.

After only six months on the job, Michelle is already our latest Szyk scholar.



We are grateful to **Allison Chang** for her long hours of training Michelle as her successor. Allison continues in her advisory capacity to the Society’s daily operation and we welcome her as Executive Vice President on our Board.

# Art Spiegelman on Exhibition and on Arthur Szyk



**Art Spiegelman's  
Co-Mix: A Retrospective**  
November 8, 2013 -  
March 23, 2014

**W**e are so very pleased to call your attention to the exhibition of **Art Spiegelman** presently taking place at The Jewish Museum in New York. Entitled “*Art Spiegelman’s Co-Mix: A Retrospective*” the exhibition runs until March 23, 2014. The exhibition celebrates the career of one of the most influential living comic artists. Best known for *Maus*, his Pulitzer prize-winning graphic novel about his parents’ survival of the Holocaust, Art Spiegelman (b. 1948) has produced a

diverse body of work over the course of five decades that has blurred the boundaries between “high” and “low” art. This first U.S. retrospective spans Spiegelman’s career: from his early days in underground “comix” to the thirteen-year genesis of *Maus*, to more recent work including his provocative covers for *The New Yorker*, and artistic collaborations in new and unexpected media.

The present exhibition highlights Spiegelman’s painstaking creative process, and includes over three hundred preparatory sketches, preliminary and final drawings, as well as prints and other ephemeral and documentary material. (This description is from the website of The Jewish Museum. See more at: <http://www.thejewishmuseum.org/exhibitions/art-spiegelman#sthash.LAZLsakN.dpuf>.)



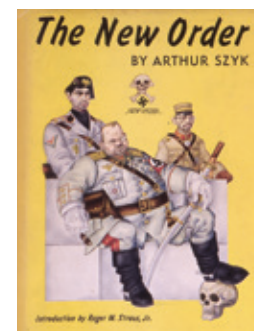
**A**rt Spiegelman has been a great fan of Arthur Szyk over the years, and has included Szyk artwork in many of his slide presentation/lectures. His earliest recollection of Szyk was seeing his illustrated *Andersen’s Fairy Tales* as a kid. Sometime later he discovered *The New Order*, which is on view in the current Jewish Museum exhibition, as one of the featured reference books from Spiegelman’s library and one from which he has drawn inspiration. During the 2002 exhibition entitled *The Art and Politics of Arthur Szyk* at the United States Holocaust Memorial Museum, Art’s voice was one of the narrations in the walking hand-

held audio tour. A fold-out brochure from that exhibition (displaying Szyk’s *Satan Leads the Ball*) hangs on Art’s refrigerator in his workplace!

*“We Jews have been telling the story of Passover through the Haggadah for almost a millennium, but never has it been as stirringly visualized as by Arthur Szyk...”* — Art Spiegelman

*Art Spiegelman commenting on The Szyk Haggadah in his New York studio.*

*“This is a picture of war...and yet it is a picture of all wars. Szyk’s artwork is timeless.”* — Art Spiegelman



*One of Art’s reference books showcased in The Jewish Museum exhibition.*

We are so pleased that for many years Art has continued to be an Honorary Board Member of The Arthur Szyk Society. Thanks, Art, for your support, and we wish you continued success in your marvelous career!

## Contemporary Jewish Museum Hosts First Exhibition of *The Haggadah* in Over Sixty Years

When Arthur Szyk immigrated to America in late 1940 (from England via Canada) and settled in New York City, he was introduced to **Ben Zion Bokser**,



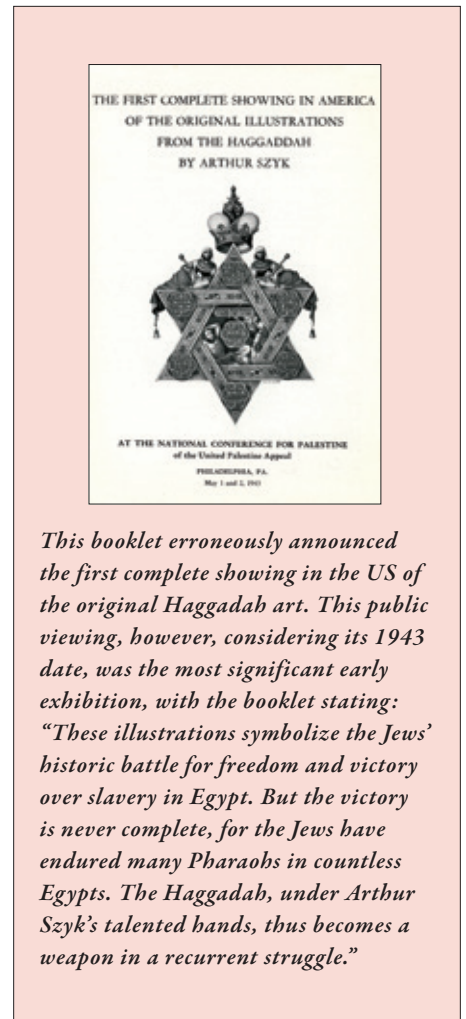
*Szyk and Bokser at the Forest Hills Jewish Center. Forest Hills, Queens, New York.*

rabbi at the Forest Hills Jewish Center in Queens. It was Rabbi Bokser, who in February 1941 exhibited all of the original paintings of Szyk's *Haggadah* for the first time. And then ten years later in April 1951, only months before Arthur Szyk died, *The Haggadah* was shown again in its entirety at Sinai Temple, Mount Vernon, New York. Not since then have all forty-eight original paintings been available for public viewing. The exhibition at the Contemporary Jewish Museum (CJM), San Francisco, will once again bring worldwide attention to Arthur Szyk's timeless masterpiece.

The CJM is under the leadership of Director **Lori Starr**. **Lily Siegel** and **Claire Frost** serve as exhibition curators. **Irvin Ungar** serves as the guest curator. ■



*Sinai Temple. Mount Vernon, New York, April 1951. Last exhibition of Arthur Szyk during his lifetime, which included the original art for The Haggadah (side wall on the left). In the foreground are Szyk's originals for Megillat Esther (Book of Esther) published posthumously in 1974 in Israel.*



*This booklet erroneously announced the first complete showing in the US of the original Haggadah art. This public viewing, however, considering its 1943 date, was the most significant early exhibition, with the booklet stating: "These illustrations symbolize the Jews' historic battle for freedom and victory over slavery in Egypt. But the victory is never complete, for the Jews have endured many Pharaohs in countless Egypts. The Haggadah, under Arthur Szyk's talented hands, thus becomes a weapon in a recurrent struggle."*



*Friends of Arthur Szyk — The Rose Family of New York. (Left to right): David Rose, Rebecca Rose, Arthur Szyk, Rabbi Henry Kagan, Julia Szyk (Szyk's wife), Bell Rose, Samuel Rose. Today, Daniel (son of Sam Rose) and his wife Joanna continue to be great admirers of Arthur Szyk and supporters of his work.*

### Public Lecture at the Contemporary Jewish Museum

Irvin Ungar will deliver the keynote address "Freedom Illuminated: Understanding *The Szyk Haggadah*" at the CJM on Sunday, March 30 at 3:00 pm. Additionally, he will speak on Friday, April 18th at 1:00 pm on *The Haggadah* at the San Francisco Jewish Community Center (SFJCC), 3200 California Street in San Francisco. Irvin will also lead public tours on Sundays on March 9 (1:00 pm), March 20 (1:00 pm), March 27 (3:00 pm), and May 11 (3:00 pm). Contact the CJM for dates and times of their docent-led tours.

# History and Provenance of Szyk Haggadah Original Artwork

All forty-eight original watercolor and gouache paintings that appeared in Arthur Szyk's Haggadah were completed between 1934 and 1936 in Łódź, Poland. He then took them to London in 1937 to supervise the printing of *The Haggadah* (1940) by the Sun Engraving Company (Beaconsfield Press, publisher). Szyk brought all the paintings to the United States when he immigrated to New York in late 1940. After the artist died in 1951, the family continued to hold the paintings until their private sale in 1980 to **David Brass** (E. Joseph Booksellers, London) and **Warren Starr** (New York). In June 1982, the artwork, all forty-eight paintings in one lot, were purchased at a Sotheby's Judaica Auction (New York) by the Forest Group, LLC (**Richard and Lois Janger**, Chicago). The Jangers were marvelous caretakers of *The Haggadah* originals until their private sale to the Robbins Family (California) in 2006.

## Published Editions of Szyk's *Haggadah*



All on view at the Contemporary Jewish Museum exhibition.

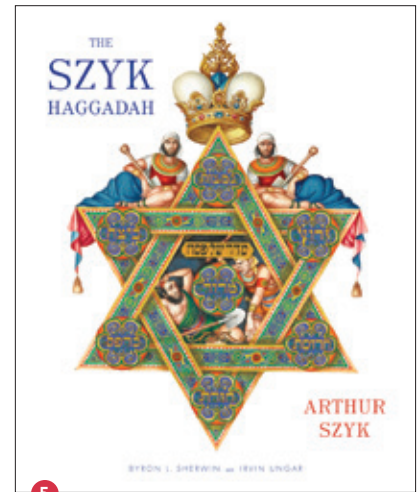
Far left: the 1940 vellum edition binding by Sangorski and Sutcliffe. Above: blue velvet and metal bindings for subsequent editions.

The first edition (1) was printed on vellum by the Sun Engraving Company, London, 1940 and published by the Beaconsfield Press in a limited edition of 250 copies. All were numbered and signed by Arthur Szyk and Cecil Roth, translator and commentator. The first appearance of a popular edition on paper (2) took place in Israel in 1956, published in Jerusalem and Tel Aviv by **Massadah** and **Magen**. Ten thousand copies were printed, and another 10,000 were printed in 1957— all with blue velvet covers, and in a blue clamshell cloth box. Subsequent editions appeared in 1960, 1962, throughout the 1960's and 1980's up until 2003. These editions were printed in two sizes, some with velvet covers, embroidered covers, and metal covers (3) (even some with stone insets). Some were in cloth boxes, others in paper slipcases, some in paper boxes. All editions up until this point were printed from the same reproduction plates used in the 1940 edition.



Bindings of the Deluxe and Premier editions showing Szyk's signature on covers.

In 2008, **Historicana** (Burlingame, California) published an entirely new edition from the original artwork, in Deluxe and Premier Editions (4), limited to 215 and 85 sets respectively. These editions featured an entirely new translation and commentary by **Rabbi Byron L. Sherwin**, Chicago, and a new design. A companion volume *Freedom Illuminated: Understanding The Szyk Haggadah* (edited by Byron Sherwin and Irvin Ungar) accompanied the limited edition sets, as well as a documentary movie entitled "In Every Generation, Remaking The Haggadah." (<http://szyk.com/szyk-haggadah/documentary-film.htm?mnHd=1&mnSubHd=9>) The movie was directed by **Jim Ruxin**, Los Angeles.



In 2011, **Abrams Books** (New York) published a new popular, usable edition of *The Szyk Haggadah* (5), created by **Irvin Ungar** and featuring **Rabbi Sherwin's** commentary based upon the 2008 **Historicana** editions. The **Abrams** edition added more instructions for using Szyk's *Haggadah*, added contemporary rituals in the Commentary Section that have evolved in Passover ceremonies since the 1940 publication, and included transliteration of key readings and songs. It was published in both softcover and hardcover gift editions. (Visit <http://abramsbooks.com/templates/book-search.aspx?v=szyk&d=0>.)

For more information on the Deluxe and Premier editions visit [szyk.com](http://szyk.com)

## Szyk's Five Remarkable Illuminated Dedication Pages for *The Haggadah*

Two dedication pages appear in the 1940 vellum edition of *The Haggadah: The Dedication to King George VI*, signed by Arthur Szyk as “Illuminator of Poland,” and the *French Dedication Page*, signed by Szyk as the “Painter of Israel.” Three other dedication pages have been discovered in recent years which additionally reveal the profound intensity of Szyk’s visual commentary on the Haggadah narrative and his personal warning about the contemporary tragedy unraveling in Europe.

All five dedication pages created by Arthur Szyk between 1935 and 1939 for *The Haggadah* were living documents which embodied the artist’s innermost core: tribute, memory, outrage, and resistance. His *Haggadah* was a memoir and manifesto on the current state of Nazism and European anti-Semitism, past injustices inflicted upon the Jews, and his call for heroism.



### Published:

French Dedication Page.  
Łódź, 1935. [French text]:  
“I am but a Jew praying in art; if I have succeeded in any measure, if I gained the power of reception among the elite of the world, then I owe it all to the teachings, traditions and eternal virtues of my People.”



### Unpublished:

Dedication Page to the Jews of Austria and Germany. London, 1938. [Hebrew text]: ‘This is presented to our brothers, the Jews of Germany and Austria, who were persecuted because of their race and their faith and who gave their lives for the sanctification of God’s name.’



### Unpublished:

Dedication Page to the Jews of Lwów (Lemberg, Lviv), Łódź, 1936. [Yiddish and Polish text]: “Wanting to pay tribute to my ancestral homeland, the residence of my forefathers, I dedicate with great devotion and affection this particular Haggadah. And in honor of the notables of the city of Lemberg, who were stimulated by my work, I am calling this book ‘The Lemberger Haggadah.’” [Location of original artwork unknown]



### Unpublished:

Dedication Page to the Jews of Germany. London, 1939. [Hebrew text]: “To the memory of the suffering of my brethren in Germany in the 57th century, I am dedicating these pictures.” (The 57th century refers to the Jewish calendar year 5700, which began on September 14, 1939 – one year after Kristallnacht and two weeks after the German’s invaded Poland.)

More about the Dedication pages can be found in the book *Freedom Illuminated: Understanding The Szyk Haggadah*, pp. 189-191.

“I am but a Jew praying in art; if I have succeeded in any measure, if I gained the power of reception among the elite of the world, then I owe it all to the teachings, traditions and eternal virtues of my People.”

—Arthur Szyk



## Questions:

How many times does Szyk paint his self-portrait in the dedication pages?

—

How is he dressed?

—

Why does he paint himself?

—

Is “His Majesty” referred to in Szyk’s 1936 dedication the same King George as in the movie “The King’s Speech”?

—

Why did Szyk dedicate *The Haggadah* to a British King?

—

Why does Szyk show his displeasure with England in 1936?

*All Haggadah artwork reproduced in this Newsletter is from the Robbins Family Collection.*

**Published:** Dedication to King George VI. Łódź, 1936. [English text]: “At the feet of your most gracious majesty I humbly lay these works of my hands shewing forth the afflictions of my people Israel.” Arthur Szyk, Illuminator of Poland.

**Detail, Dedication to King George VI.**



*British military ship (center) standing between Jews of Europe (on right) hoping to exit from Europe and enter the Land of Israel, Zion (on far left).*

*“To call Arthur Szyk the greatest illuminator since the sixteenth century is no flattery. It is the simple truth which becomes manifest to any person who studies his work with the care which it deserves.”*

*—Cecil Roth*

## Nazi Swastikas on Egyptians and Szyk's Snakes Confirmed

Though Arthur Szyk painted swastikas in his original watercolor and gouache artwork for *The Haggadah*, he consciously made the decision to paint over these symbols prior to its publication in 1940.

This fact was confirmed when in preparation for the exhibition *The Art and Politics of Arthur Szyk* (United States Holocaust Memorial Museum, 2002), under special lighting conditions, researchers observed swastikas below one of the layers of Szyk's paint: on the chest of one of the Egyptian taskmasters as well as on the armbands of other Egyptians on the illuminated page *We Were Slaves to Pharaoh*.

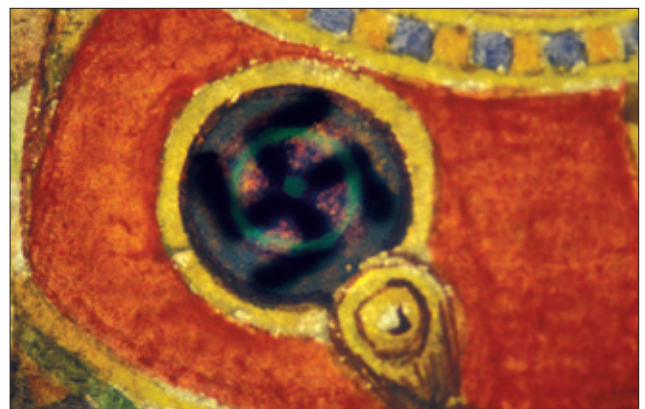
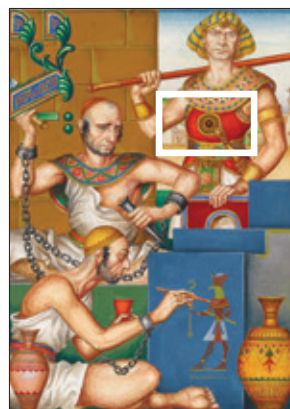
It was not however, until this past year, that **Leon Botstein** (President of Bard College, and music director and principal conductor of the American Symphony Orchestra) and his brother **David Botstein** (Director of the Lewis-Sigler Institute for Integrative Genomics at Princeton University), whose father and uncle were friends of Arthur Szyk in Łódź, Poland, shared with Irvin Ungar a lithograph of *The Four Questions* (see page 9 detail, upper right corner). This unique print contains a 1936 inscription by Szyk to their uncle, showing the swastikas on snakes on a reproduced print (one of only two known to exist), before Szyk painted over the original artwork printed in *The Haggadah*. Thus, Szyk's parallel of the Nazis as the "new" Egyptians bent on the destruction of the Jews of Europe has been confirmed on two fronts.

To date, all original artwork for *The Haggadah* has not been examined under special lighting conditions, but there is strong indication that other inscriptions and/or symbols remain to be uncovered. *The Four Questions* swastika print will be on view, courtesy of the Botsteins, at the upcoming CJM exhibition.

The Hitleresque "Wicked Son" of *The Haggadah* reportedly had a Nazi armband with swastika, but was cut out and replaced.



*We Were Slaves to Pharaoh*. Łódź, 1935. The seated Pharaoh, together with the Egyptians surrounding him, were originally painted with swastikas on their armbands.



Detail, *We Were Slaves to Pharaoh*, revealing the painted-over swastika.

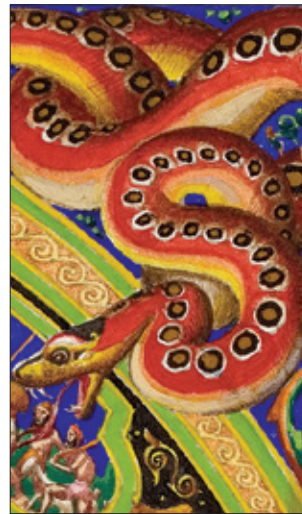
Note: Many of the articles, artwork and photographs appearing in this Newsletter regarding The Szyk Haggadah have been adapted from *Freedom Illuminated: Understanding The Szyk Haggadah* (Burlingame, California: Historiana, 2008).

For more information on obtaining a copy visit [www.szyk.com](http://www.szyk.com).

## The Four Questions



The Four Questions, Łódź, 1935.



Detail, as printed in The Haggadah.

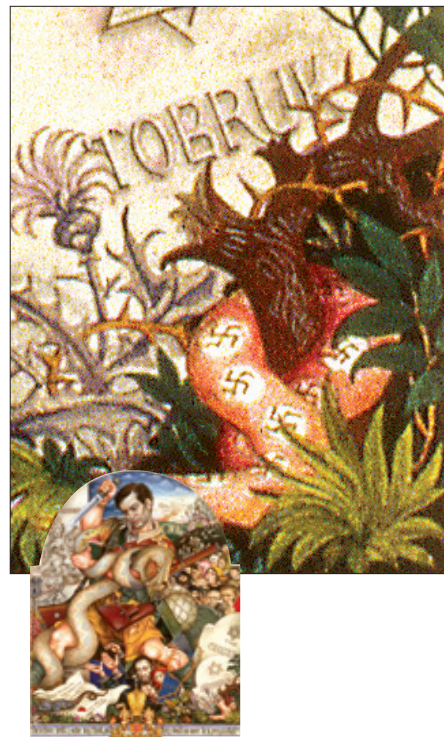


Prior to the printing of The Haggadah in 1940, a few lithographs were printed as samples for proofing by the printer and Arthur Szyk. One lithograph of The Four Questions with a presentation inscription in Szyk's hand, dated 1936, (the Botstein copy) clearly shows the swastikas on the snakes prior to Szyk's painting over them on the original art. No publisher in Europe would print The Haggadah with the swastikas.

## Other Examples of Swastikas on Szyk's Snakes



Collier's Magazine Cover, 1942.  
The Nazi serpent strangles the pillar of democracy.



The White Paper, 1943.  
The Nazi serpent slithers among the headstones of buried Jews.



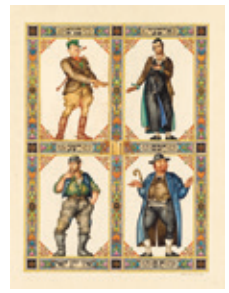
St. Patrick Will Have to Do it Again, 1944.  
Nazi snakes with the heads of Hitler, Goebbels, and Goering.

# The Popularity of *The Szyk Haggadah* in Every Generation



There have been approximately 55 million copies of *The Maxwell House Haggadah* printed since the inaugural edition in 1932. Created by Joseph Jacobs Advertising Agency as part of their marketing strategy, *The Maxwell House Haggadah* attempted to lure American Jews to the coffee “good to the last drop.”

On the other end of the spectrum is *The Szyk Haggadah*, most likely the second most popular 20th century Haggadah in terms of longevity, not to mention its beauty and historical significance. Continuously in print since its first edition in 1940, Szyk’s *Haggadah* has been highlighted in every decade since, regularly adorning magazine and newspaper covers worldwide, particularly on the yearly Passover issues.



Szyk’s “Four Sons”

*Presented here are numerous examples of the continuous reproduction of Szyk’s Haggadah artwork in the press and elsewhere, attesting to its enduring popularity.*



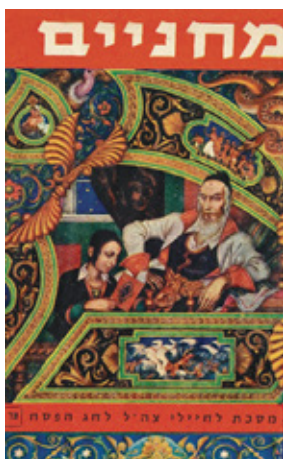
World-Over Magazine. *Jewish Education Committee of New York*. March 20, 1942.



Neroth Shabath. *Published in Jerusalem, Passover, April 1948, approximately one month before Israeli statehood is declared.*



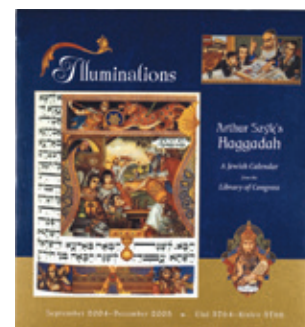
*Advertisement for the first trade edition publication of The Haggadah, June 1956. First copies of this edition were to be presented to those synagogues which achieved a high-level of participation in High Holiday appeal on behalf of State of Israel Bonds.*



Maḥanayim. *Published in Tel Aviv for soldiers in the Israeli army for Passover, 1960.*



Washington Jewish Week. *Passover issue, April 20, 2000.*



Library of Congress Calendar, 2004-2005.

*A similar calendar featuring Szyk’s Haggadah was published by the Library of Congress in 1995-1996. In the year 2000 the Library held an exhibition entitled “Arthur Szyk: Artist for Freedom”. This exhibition can be viewed on the internet at [www.loc.gov/rr/print/swann/szyk](http://www.loc.gov/rr/print/swann/szyk).*

## The Grolier Club in New York and Arthur Szyk

During this past year two Arthur Szyk works appeared in separate exhibitions at the prestigious **Grolier Club** in New York City, a club devoted to the book arts. Two members of the club, **Anthony Mourek** and **Paul Vogel**, in their inaugural exhibits as collector and craftsman respectively, chose to highlight Arthur Szyk in their presentations for Club members.



Poster of the Political cartoons from the collection of Anthony J. Mourek on exhibition at the Grolier Club.

*(The White GI asks the Black GI:)* “And What Would You Do with Hitler?” *(The Black GI responds:)* I would make him a Negro and drop him somewhere in the USA.” New York, 1944.

Paul Vogel, master bookbinder, proudly displaying at the Grolier Club, the Premier Edition of The Szyk Haggadah, one of eighty-five copies which he bound by hand.



Anthony is a long-time collector of political caricature. He exhibited Szyk’s historic anti-racist piece “*And What Would You Do with Hitler?*” answered by the Black GI: “*I would make him a Negro and drop him somewhere in the USA.*” When asked what was his favorite piece in the exhibition, Anthony replied: “The Szyk piece and not because the guy next to me sold it to me” [Irvin Ungar was standing next to him!]. Anthony Mourek resides in Chicago.

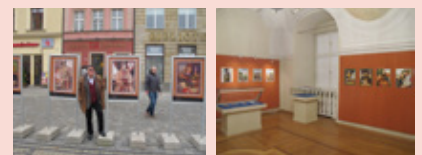
Paul Vogel was the bookbinder for the new Deluxe and Premier editions of *The Szyk Haggadah* (Historicana, 2008). In his showcase, Paul chose to feature the *Haggadah*. Paul has been a regular binder for The White House, and prominent celebrities. Paul’s bindery is located in Easthampton, New York and at the Plaza Hotel, NYC; his website is <http://vogel-bindery.com/>. More information about the Grolier Club can be viewed on their website <http://www.grolierclub.org/>. The Director is **Eric Holzenberg**.

## Bancroft Library at UC Berkeley Highlights Szyk V-D Poster in Exhibition



This past September, 2013 The Friends of The Bancroft Library announced the Opening reception for the exhibition “*Comics, Cartoons, and Funny Papers: The Rube Goldberg, Phil Frank, and Gus Arriola Archives at The Bancroft Library.*” The exhibition features highspots in the University’s collection, showing the topical and the timeless nature of the cartoon. Among the artworks displayed is Szyk’s color lithograph poster *V.D.: Syphilis, Chancroid, Gonorrhoea, American Soldier could catch it with ease—but prophylaxis prevents disease.* The poster compares venereal disease to diseases of another kind: Axis leaders Hirohito, Hitler, and Mussolini. It was published by John Wyeth and Brother, Inc., Philadelphia in 1943. The poster was known to hang in GI barracks overseas. A year earlier, Szyk completed his first of the pair of posters for the pharmaceutical company, and it was titled *Fool the Axis – Use Prophylaxis.* The exhibition runs through March 1, 2014 at the The Bancroft Library Gallery in Berkeley, California.

## Szyk in Wrocław, Poland



Under the direction of **Dr. Aleksander Skotnicki**, another Arthur Szyk exhibition opened in Poland. The exhibition coincided with a four-day Bruno Schultz Festival in November 2013. The artwork of Szyk was exhibited both on the Main Market Place as well as in the National Library Ossolineum in Wrocław. Aleksander has been a tireless advocate of Szyk in Poland. His grandmother was a “Righteous Gentile” honored by Yad VaShem in Jerusalem; he is the author of numerous books about Jews in Poland and an expert on the Jews of Kraków. The Arthur Szyk Society is so grateful for all of his efforts.

## Art Historian James Kettlewell Working on Pioneering Article on Arthur Szyk Expects to place Szyk beyond extraordinary and rarified territory in the Fine Art world

**H**arvard graduate, former curator of the **Hyde Collection** in Glens Falls, New York, and Fullbright scholar, **James Kettlewell** is currently working on an essay on Arthur Szyk. Kettlewell will be positioning Szyk artwork in a new visionary way which promises to receive wide acclaim and distinguish Szyk in the realm of Fine Art. In his working draft, he writes, “Szyk redefines the meaning of extraordinary art.” Kettlewell is extremely well-versed in the history of ornament and the decorative arts, readily pointing out Szyk’s knowledge in these areas as well.

Professor Kettlewell has authored articles on Donatello’s famous bronze *David* (1430-1440) in the Bargello Gallery in Florence, on Botticelli’s *Primavera* and *Birth of Venus* (Uffizi Gallery in Florence), and on the oldest famous work of art, *The Venus of Willendorf*.

The thoughtfulness of Kettlewell’s analysis promises to excite the long-time appreciator of Szyk artwork as well as to inspire new scholars to explore Szyk’s masterly genius.



*James Kettlewell among the Archives at The Arthur Szyk Society.*

Kettlewell extends noteworthy praise for art historian **Joseph Ansell’s** biography *Arthur Szyk: Artist, Jew, Pole* (The Littman Library of Jewish Civilization, Oxford, 2004, 332pp.). In 2008, “Arthur Szyk in Context” by art historian Tom Freudenheim was published (*Freedom Illuminated, Understanding The Szyk Haggadah*, pp. 11-31), comparing Szyk to other art traditions and analyzing the various range of ideas and art currents that converged to make Arthur Szyk the unique artist he was. Regarding *The Haggadah*, Freudenheim specifically wrote: “No recent artist has succeeded more splendidly in weaving together the many themes of the Passover celebration. That is not surprising, because there have been few artists over the past century who were as committed as Arthur Szyk to all the issues that permeate the Passover narrative.”

## Hebrew University Professor Advocates for Szyk Haggadah in Israel and Abroad

**Shalom Sabar**, (Ph.D. in Art History at UCLA) Professor of Jewish Art and Folklore at **The Hebrew University of Jerusalem** has been a lover of *The Szyk Haggadah* since childhood, when he recalls seeing Szyk’s *Haggadah* in almost every Jewish home in Israel. Shalom’s scholarly analysis of *The Haggadah* appeared in an essay entitled “*The Historical and Artistic Context of The Szyk Haggadah*” published in *Freedom Illuminated: Understanding The Szyk Haggadah* (Historicana, 2008). In it, he compares Szyk’s *Haggadah* to other Haggadahs as well as decodes and comments on every Szyk work of art in *The Haggadah*.



*Shalom Sabar explicating The Szyk Haggadah in the African & Middle Eastern Reading Room at the Library of Congress.*

As a follow up to his essay, Shalom was interviewed about *The Szyk Haggadah* at the Library of Congress. That interview may be seen in its entirety on youtube at <http://www.youtube.com/watch?v=F5g9hdpckQ>. Since then, Shalom has continued to lecture about Szyk on University campuses, including his talk at University of Toronto this past year: *Political Justice and the Image of the New Jew: The Historical and Artistic Context of The Szyk Haggadah*. An interview with Shalom Sabar can be read on the blog of **Birkat Chaverim** at <http://birkatchaverim.com/wordpress/judaica/szyk-haggadah-an-interview-with-professor-shalom-sabar/>.

Thanks Shalom, for your scholarly insightfulness and enthusiasm for Arthur Szyk.

*“No other contemporary Haggadah called so strongly and so dramatically for self-defense, destruction of the enemy, and for the end of injustice.” —Shalom Sabar*

## Facing History and Arthur Szyk

We are pleased to report on the cooperation between The Arthur Szyk Society and Facing History and Ourselves. Facing History was founded in 1976, and is now an international organization with over 150 staff members in Chicago, Cleveland, Denver and Rocky Mountain states, London, Los Angeles, Memphis, New England, New York, the San Francisco Bay Area, and Toronto, with growing partnerships in Northern Ireland, Israel, Rwanda, South Africa, and China. Its focus is to combat racism, anti-Semitism, and prejudice and to nurture democracy through education programs worldwide by providing resources to teachers and schools who share the goal of creating a better, more informed, and more thoughtful society.



George Washington (*Washington and His Times*). Vienna, 1932.

**Ginsburg, Martha Nussbaum** (American philosopher and Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago), and **Eboo Patel** (a member of President Barack Obama's inaugural Advisory Council on Faith-Based Neighborhood Partnerships), among others.

Facing History engages over three million students annually through its network of more than 31,600 educators around the world and reaches the public and the broader educational market through community events and extensive online resources. For more about Facing History please visit their website [www.facinghistory.org](http://www.facinghistory.org).

Society Curator Irvin Ungar has worked with northern California Facing History director **Jack Weinstein** in presenting seminars about Arthur Szyk to Facing History teachers in the Bay Area. That led to the creation of the documentary film *Arthur Szyk: Soldier in Art* which showed high school students at Mercer Island High School (Seattle, WA) interacting with Szyk's artwork. Most recently Irvin traveled to the Boston-based offices of Facing History to speak to the staff about Arthur Szyk. This resulted in an interview for Facing History teachers which can be viewed from The Society's home page [www.szyk.org](http://www.szyk.org). Additionally, Irvin was asked to write an essay, "George Washington, Arthur Szyk and Freedom" which will be published in fall/winter 2014 in a Facing History compendium entitled *A Rebuke to Bigotry*. Other contributors to the book include Associate Supreme Court Justice **Ruth Bader**



Visual History of Poland (*Visual History of Nations Series*). New Canaan, 1946.

## Heraldry and Visual History of Nations Series

The Arthur Szyk Society has recently rewritten the text accompanying Arthur Szyk's *Visual History of Nations* series. We wish to express our appreciation to Michelle Sandell, as well as to **David F. Phillips** and **Alfred Znamierowski** for their assistance in enabling us to decipher heraldry, and Polish heraldry in particular. David F. Phillips has studied heraldry since before the age of 7, and he has produced several essays on the topic including "Arthur Szyk: Heraldic Artist" (see page 16 in this newsletter). Alfred Znamierowski is a distinguished authority on Polish heraldic art whose work has appeared in encyclopedias, journals, and books.

## Society Curator to Participate in Conference at University of Warsaw

The Polish Institute of Arts & Sciences and the University of Warsaw are sponsoring a World Congress to be held at the University of Warsaw, June 20-22, 2014. The Congress shall bear the theme "Crossing Borders" and the opening Plenary Session will be devoted to Jan Karski, Polish World War II resistance movement fighter and later professor at

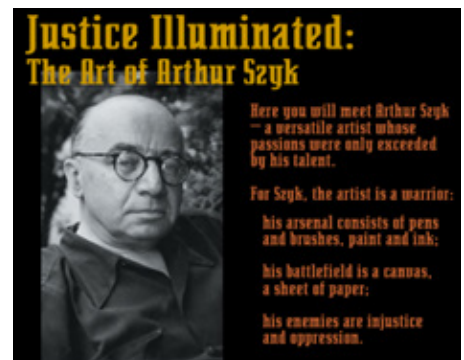
Georgetown University. It was Karski, who in 1942 and 1943 reported to the Polish government in exile in London and the Western Allies on the situation in German-occupied Poland, especially the destruction of the Warsaw Ghetto, and the secretive German-Nazi extermination camps. Both Karski (b. 1914) and Arthur Szyk (b. 1894) were born in Łódź, Poland.

Society Curator, Irvin Ungar has been invited to speak on *Building Bridges: The Legacy of Polish-Jewish Artist Arthur Szyk, Fighter for Justice and Freedom*.



## Szyk Documentary to Open in Australia

The newly created short documentary *Soldier in Art: Arthur Szyk—America's weapon against Nazi Germany* directed by Los Angeles-based filmmaker, Jim Ruxin, will open in late March/early April 2014 in both Sydney and Melbourne as part of the Holocaust Film series of the Jewish International Film Festival. Composer **Richard Friedman's** original score heightens the drama of Szyk's artwork in a four part suite: "Hymn to America," "Nazis on Parade," "De Profundis: Out of the Depths," and "Rebirth." The sixty-four paintings featured in the documentary capture why Szyk called himself "FDR's 'Soldier in Art.'" The documentary will also be screened at the Cleveland International Film Festival in late March.



## Society's Seymour Fromer Traveling Exhibition Heading to Beaumont, Texas and Queens, New York

Since its inaugural exhibition in 2002, *Justice Illuminated: The Art of Arthur Szyk* has toured museums, universities, libraries and cultural centers across the nation and around the world. The exhibit contextualizes the life and art of Arthur Szyk within the cultural and political movements of the first half of the 20th century, focusing on three themes: World War II and Holocaust, America, and Jewish Response. The traveling exhibit consists of 32 color photo-mural panels.

**Rabbi Joshua S. Taub** (Temple Emanuel, Beaumont, Texas) has made arrangements for the exhibition to be shown at the Art Museum of Southeast Texas, in Beaumont, April 25-May 30, 2014. From there, the exhibition will travel to the Harriet and Kenneth Kupferberg Holocaust Resource Center & Archives on the campus of Queensborough Community College, Bayside, New York. The exhibition will run from mid-June—October 2014. The Center is guided by Executive Director **Arthur Flug**.

To complement the exhibition, the traveling exhibition program provides curriculum-ready educational materials suitable for university-level programs in political science, art history, Jewish and Holocaust studies, and cultural studies. Other optional offerings include internet exhibits, public programming, docent trainings, and gift shop merchandise.

To discuss bringing The Society's traveling exhibition to your area, please contact [info@szyk.org](mailto:info@szyk.org) with the subject line "Traveling Exhibition."

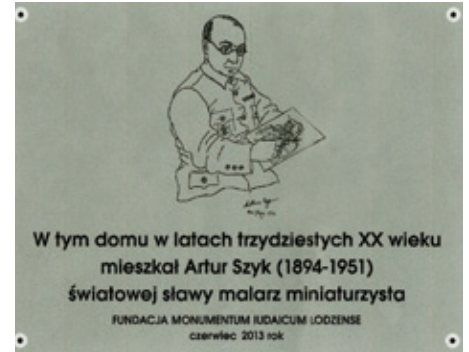
## Szyk Again in *The New York Times*

In connection with the forthcoming volume *Cartoonists Against the Holocaust*, numerous Arthur Szyk satirical caricatures will be published. Featured in *The New York Times* (January 20, 2013) announcing the book's publication was Szyk's masterful and highly detailed work "We are running short of Jews." This piece, which Szyk dedicated to the memory of his mother murdered by the Nazis, originally appeared in the newspaper *PM* in New York on July 20, 1943. Hitler, Himmler, Goering, and Goebbels had already murdered 2,000,000 Jews and wondered where they could find more to murder. A launch for **Dr. Rafael Medoff's** and co-author **Craig Yoe's** book, is scheduled for April 2014 in New York. Dr. Medoff is the director of The David S. Wyman Institute for Holocaust Studies. Visit <http://www.wymaninstitute.org/>.

The website [http://topics.nytimes.com/top/reference/timestopics/people/s/arthur\\_szyk/](http://topics.nytimes.com/top/reference/timestopics/people/s/arthur_szyk/) shows numerous Szyk articles that have appeared in *The New York Times* over the years.



We're Running Short of Jews.  
New York, 1943.



## Szyk House Dedicated in Łódź Where He Painted *The Haggadah*

A plaque to commemorate the home in which Arthur Szyk and his family lived in Łódź in the 1930s, and where he painted his famous *Haggadah*, was dedicated in June, 2013. The building is located at Wieckowskiego 20, before WWII the address was Cegielniana 20. It is between Piotrkowska and Gdanska streets. On the other side of Cegielniana Street was the Scala Theater (#15). After the War, the Jewish Theater was created by Ida Kaminska, famous Yiddish actor. On Cegielniana 21 (very close to Szyk's house), Jewish-Polish researcher and space engineer Ary Sternfeld, in the 1930s, was working on a

very important book on cosmonautics. Not far from his house, on Wesa Street was the palace of Maurycy Poznanski, and to the east was the cafe Astoria, a famous place where meetings of Jewish artists took place.

Attending the dedication of the Szyk plaque was the mayor of Łódź **Hanna Zdanowska**, and many other city officials. The ceremony was arranged and the plaque was dedicated through the efforts of **Marek Szukalak** and the Monumentum Iudaicum Łódźens Foundation, with the support of **Joanna Podolska** and the Marek Edelman Dialogue Center in Łódź. Joanna created

the exhibition *Arthur Szyk: Man of Dialogue* (with catalogue) which has traveled to several cities in Poland. The plaque was designed by **Teresa Maj**, and was funded by **Alexandra Bracie** (daughter of Arthur Szyk), **Alex Lauterbach** (Board member of The Arthur Szyk Society) and **Professor Dr. Aleksander Skotnicki** (Kraków) who has helped to revive Arthur Szyk in Poland through exhibitions and publications.

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*Many thanks to Joanna Podolska for her translation of the Polish newspaper articles reporting the Szyk dedication.*

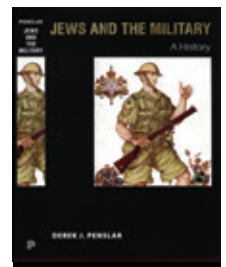
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## Licensing Szyk Artwork

The licensing of Arthur Szyk's artwork is an effective way of keeping Szyk's work in the public eye. We receive weekly requests to make use of his illustrations. With over 2,000 images our database, we are pleased to cooperate with inquiries that enhance Szyk's prestige in the world. In the past few months, Szyk's artwork has appeared on the cover of *Jews and the Military: A History*, and within the books *Kiwis and Conflict* and *Jewish Pasts, German Fictions: History, Memory and Minority Culture in Germany, 1824-1955*, and *Histoire 3e Collection: Pratiques à Partager*. It has also appeared on the website of the Posen Library of Jewish Culture and Civilization, on the website

Fathom: For a Deeper Understanding of Israel and the Region ([www.fathomjournal.com](http://www.fathomjournal.com)). For licensing requests, contact The Szyk Society office at [info@szyk.org](mailto:info@szyk.org).



*Szyk's cover drawing for 1941 United Palestine Yearbook, reproduced on the cover (above) of Professor Derek J. Penslar's first comprehensive look at Jews' involvement in the military and their attitudes towards war from the 1600s until the creation of the State of Israel in 1948.*

## In Memoriam

### Eva Chernov Lokey: Society Supporter, and Community Benefactor— *A Personal Tribute*



When I conducted a High Holy Day service in my home, in 1987, it was **Eva Lokey** who quietly and humbly took her seat and melded into the small community gathered in my living room. When I first established my business, it was Eva who was one of my first clients, and together we enjoyed endless discussions surrounding the magnificent Hanukkah Lamp collection she developed. When it came time to publish the new edition of *The Szyk Haggadah*, Eva was one of the major patrons. But her true love and appreciation of Arthur Szyk led to her support of The Arthur Szyk Society over the past two decades. We mourn the loss of an amazing communal friend, and for me, a dear personal friend. Happily, she and (in the last few years) her daughter **Ann** and granddaughter, **Kaela**, were guests at our Passover *seder* table (while using *The Szyk Haggadah*, of course), continuing the tradition of celebrating “in every generation.”

Eva Chernov Lokey was a supporter of education in the widest sense in the Northern California Bay Area. In addition to her Endowment Fund at the Jewish Community Federation of San Francisco which annually funded numerous organizations, Eva established the Eva Chernov Lokey Chair and Lectureship at Stanford University. A quiet, modest, unpretentious woman, Eva will always stand tall as she mirrored the words of the prophet Isaiah, “In quietness and in confidence shall be your strength.”

In honor of Eva, and in eternal gratitude for her support, The Arthur Szyk Society is renaming our Art History publications: **The Eva Chernov Lokey Art History Publication Series**. May her memory be a blessing. —*Irvin Ungar*

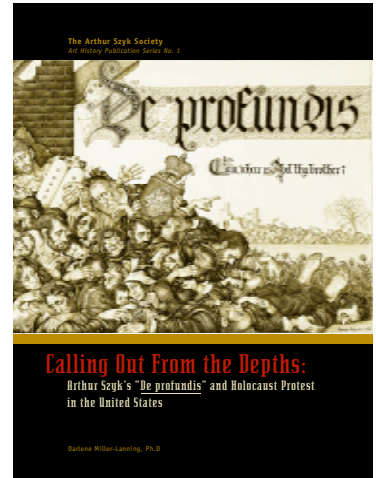
## Art History Papers Published by The Society

The Arthur Szyk Society has published five original works of art historical scholarship thus far.

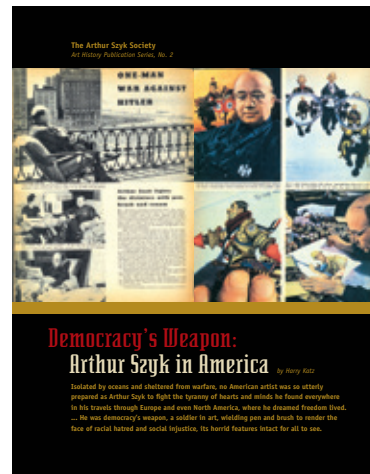
**Call for Papers:** One of the goals of The Arthur Szyk Society is to facilitate scholarly research in art history (and other humanities) related to the life and art of Arthur Szyk. To that end, The Society continues to solicit papers for publication on works of art by Arthur Szyk. An honorarium is offered.

Please email proposals to [info@szyk.org](mailto:info@szyk.org) with the subject line “Art History Proposal.”

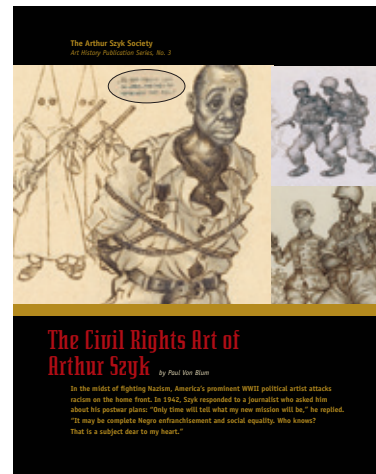
To order the complete set of Art History Publications visit the shop of The Society at <http://www.szyk.org/online-store>.



“Calling Out From the Depths:  
Arthur Szyk’s ‘De profundis’ and  
Holocaust Protest in the United States”  
by Darlene Miller-Lanning, Ph.D.



“Democracy’s Weapon: Arthur Szyk  
in America” by Harry Katz



“The Civil Rights Art of Arthur Szyk”  
by Paul Von Blum



“Documents as a Palette of Life: The  
Genealogical Self-Portrait of Arthur Szyk”  
by Rhoda Miller, Ed.D.



“Arthur Szyk: Heraldic Artist”  
by David F. Phillips

If you enjoyed reading this Newsletter, visit [www.szyk.org](http://www.szyk.org) and **Make a Donation** to promote the legacy of Arthur Szyk.