

A

(mossy)

PASSOVER

HAGGADAH



WELCOME TO THE AMAZING HAGGADAH'S SEDER

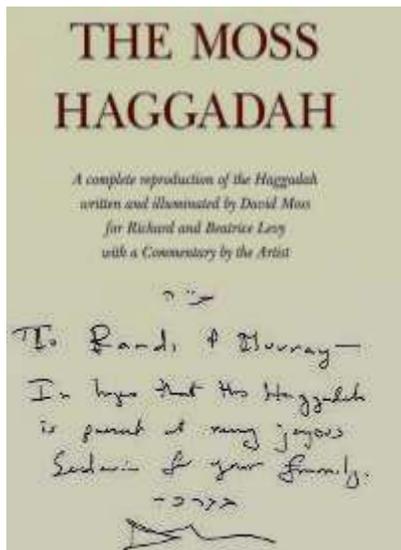
Passover has always had a powerful influence on me. It started when I was a child, when I loved the interactions between my cousins, the food from my grandparents' tiny kitchen in Pittsburgh's Squirrel Hill, the traditional foods we ate only during the holiday. It continued in college when my very Catholic freshman roommate, who wanted to see what a seder was like, came to my family seder, and was beet-red-faced when we gave him a huge piece of maror because he was an enormous guy. But graduate school was when I started my personal seder tradition. I missed being with my family, and held a small seder with 16 grad-school friends in my railroad-style apartment on Cates Avenue, in a university suburb of St. Louis. At the time I didn't realize that I was starting a life-long tradition. But from my first seder onward, I challenged myself to have a different seder each year, and haven't looked back – I've never regretted that pledge. That challenge has affected my life more than most other decisions I've made.

Each Pesach is special and must be recognized as such. As Rabbi Mark Greenspan says in last year's (2013) edition of his Haggadah translations, "Each of us is vouchsafed only a limited number of days in our life, and only a limited number of opportunities to celebrate Passover." He concludes, and I heartily concur, that we should all be inspired to make the best of this sacred occasion and not take it for granted.

Last year, my wife Randi and I were privileged to attend an incredible presentation by David Moss, a brilliant artist who created one of the most inspiring, thought-*full* and thought-*provoking* Haggadahs of all time. I've spent my spare time since February of last year assembling a summary of his insights for our own seder tonight.

So let's start by looking at Haggadahs – they contain the earliest examples of the fusion of Jewish art with devotion to our tradition.

The Prague Haggadah [at right] was the very first Haggadah printed after Gutenberg's invention of movable type. Finished on the last day of 1526, the Prague Haggadah has been called one of the most famous illustrated Hebrew books. Some of its illustrations established traditions and conventions that were followed for more than 350 years. Because of its superbly cut letters, layout of lines, relation of text to the illustrations, and harmony of the pages, the result is an aesthetic achievement of the first order.



Fast forwarding nearly six centuries, we reach a modern pinnacle of artistry, the Moss Haggadah. This privately commissioned work of art was created in the tradition of medieval illuminated manuscripts, dating even earlier than the Prague. The Moss Haggadah, finished in 1983, resulted from 3 years of research in libraries and museums around the world. Tonight we explore the insights and artistic choices of David Moss. Not only is the entire Moss Haggadah an amazing piece of graphic artistry, David's commentary is stunningly articulate. It is poetic, insightful, inspiring – the text is a work of art too. Out of respect for his copyright, our promise to David was that tonight's Haggadah would not simply be a long quote from his explanations – we were to paraphrase, casting his thoughts into our own words. However, his original text is a marvel of artistic exposition; this paraphrase leaves just the palest of reflections. When the opportunity, time (and funds) permit you to study the original, you must do so.

The Moss opens with The Tree of Life [page 2a]. The seder is a Biblical birthday party for the Jewish people. His image shows seeds – the potential for life – interspersed among the Tree of Life.

The tree has many Jewish traditional connotations: It's a symbol for the Torah and a metaphor for growth and potential, especially in spring. The Bible makes strong connections between spring and our Exodus from Egypt. Our nation's birth coincides with nature's season of rebirth.

Moss cast the tree in the traditional menorah's shape: three branches growing from each side of the trunk – the three roots corresponding to the three-pronged base of the menorah.

The opening page is a beginning that contains the whole. The micrographic writing around the border has the entire Haggadah in two intertwining strands. The particular text is itself a kind of beginning – the oldest known Haggadah, from the 11th century, discovered in the Cairo genizah. This first page, the opening of the whole Haggadah, itself contains everything about to unfold.

Slavery and service. The Haggadah's first paper cut demonstrates opposing sides: that of slavery serving Pharaoh, and the devotion of serving God. God first brought us out of Egyptian servitude, then brought us into His own service. The Exodus reminds us of our choice: to serve human masters – ourselves or others – or to serve God. Several medieval Haggadahs have illustrations depicting the frenzied work involved in preparing for Passover: the making of matzah, cleaning house, the kashering of utensils. Another separate cycle is the depiction of the labors of the Jewish slaves under Pharaoh.

The root of the word for work is *avod*. The same root applies for "slaves" (*avodim*) and for "worship" (*avoda*). Viewed from one side, Moss' papercut depicts slave activities: making bricks, building store cities, being hanged. Viewed from the other side, the exact same silhouettes in mirror reflection are shown in activities in devotion to God: carrying wine, making temples, pouring concrete. It's an amazing artistic feat to show connections between the lowliest of work activities to those of the highest.



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A mnemonic for Kiddush and its related blessings, The Eagle and The Hare. Because many people had trouble remembering the right order of the Kiddush blessings – what's added on Friday night, what on Saturday – the Rabbis created the mnemonic *YaKeN-HaZ* to help us remember the order is *Yayin* (blessing over wine), *Kiddush*, *Ner* (light), *Havdallah* (separation) and *Z'man* (the Shehechyanu).

Jews love wordplay. Many centuries ago, someone made a pun on *YaKeN-HaZ*: *JAG DEN HASE*, Old German for 'Hunt the Hare.' This turns out to be the origin of a wacky, but common, custom of showing hare hunts on the Kiddush page. Hunters are decked out in their full regalia with horses, hounds, horns and nets, chasing scared hares. They're common in both the manuscripts and woodcuts in early Haggadahs. On page 7b, Moss chose to focus not on human pursuers of hares, but their natural predator, the eagle. He was surprised to find that nearly every country that historically pursued Jews used images of eagles for their national symbol on coins, shields, and coats of arms.

The last circle represents America, and its last surviving hare leaps toward the end of the Kiddush, the *Shehechyanu* on the next page, in which we bless God for keeping us alive, sustaining us and allowing us to reach this present time.

Manyl find this controversial. Israelis react negatively to identifying Jews anything like a helpless hare. We Americans should view the final circle with discomfort, wondering about our future under the protection of the proud symbol of the bald eagle.

קדוש Let's sanctify this night by reciting Kiddush:

ברוך אתה יי, אלהינו מלך העולם, בורא פרי תגפן;
 ברוך אתה יי, אלהינו מלך העולם, אשר בחר בנו מכל-עם, ורוממנו מכל-לשון, וקדשנו במצותיו,
 ותתן-לנו יי אלהינו באתרה מועדים לשמחה, חגים וזמנים לששון את-יום חג הנה. זמן חרותנו,
 מקרא קדש, זכר ליציאת מצרים. כי בנו בחרת ואותנו קדשת מכל-העמים.
 ומועדי קדשך בשמחה ובששון הנחלתנו ברוך אתה יי, מקדש ישראל והזמנים:

Now we recite the *shehechyanu*, the Z (*z'man*) of *YaKeN-HaZ*:

ברוך אתה יי, אלהינו מלך העולם, שהחיינו וקיימנו והגיענו לזמן הנה;

Blessed are You, Lord our God, King of the Universe, who has granted us life and sustenance and permitted us to reach this season. *Drink the wine reclining to the left.*

Washing the hands

וַיִּרְחֹץ

Wash, Dip, Break. Moss' three miniature symbols [page 8b] refer to washing hands, dipping *karpas*, and breaking the middle matzah.

With our first dip using *karpas*, we simultaneously dip into Jewish numerology, termed *gematria*. One explanation says we've used *karpas* because reading the word backward – after the *samekh* (ס) is removed – yields *parakh*, which is Hebrew for the back-breaking work in Egypt. The *samekh* represents 60, which some say suggests the 60 types of rigorous labors the Egyptians subjected our ancestors to. (Who had the time to enumerate these!?) Others connect the 60 to the 60 myriads (600,000) of Hebrew slaves who left at Exodus. These double sixties inspired David Moss in his illustration [page 8b] of the *karpas* blessing. He wrote *parakh* sixty times, extending each one's final letter to connect them in a repetitive pattern, showing us marching through the desert wilderness.

Karpas

כַּרְפָּס

Everyone partakes of parsley, dips it into saltwater, and says:

בְּרִיךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הָאֲדָמָה:

Blessed are You, Lord our God, King of the Universe, Creator of the fruits of the earth.

In the Moss [page 9a], the theme of matzah is shown in the words for 'In haste we departed Egypt.' In the handmade original, these are written in **gold**. The three words *bivhilu yatzanu mimitzrayim* artistically mimic the 3 matzahs on our table.

Break the middle matzah

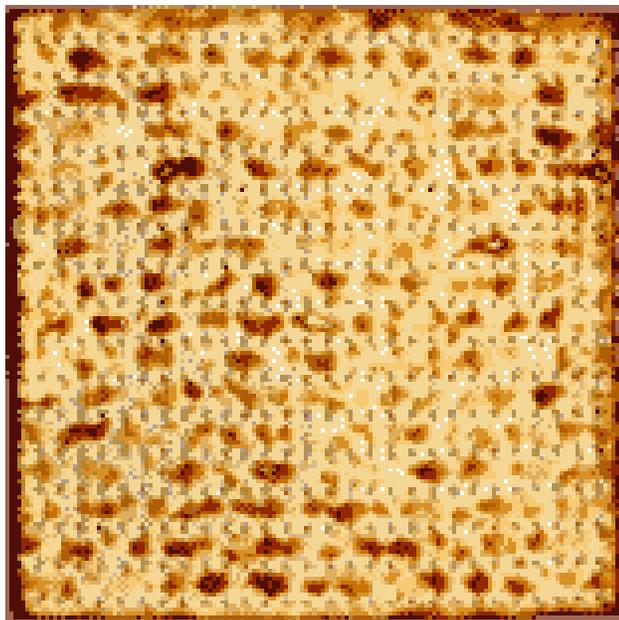
יִתַּץ

The leader takes the middle matzah and breaks it in two, leaving one half between the whole ones, and puts the other half in a safe place for the grand Afikomen hunt.

Ha Lachma

הָא לַחְמָא

Raise the matzah.



This is the bread of affliction which our fathers ate in the land of Egypt. Let all who are hungry come and eat. *(Sorry: not yet!)* Let all who are needy come and celebrate Passover. At present we are here; next year may we be in Israel. At present we are slaves; next year may we be free men.

The matzah raised in Moss' illustration [page 11a] is based on Spanish illuminated Haggadahs where the circular matzah is decorated with rosettes and interlacings. The origin of these decorations mimics the perforations on actual matzot; he alludes to these in his paper cutout (in Celtic motifs) for the matzah.

Five individuals are shown holding the matzah. Who are they? Even though we say *Next year in the Israel*, the comfort of our diasporas immobilize each of us. We stay in the USA now; we tried to stay in Spain, in Poland, in Germany. Moss' illustration perversely shows disobedience of a little known Jewish Law: if one cannot live in Israel, one is permitted to live anywhere except Egypt! Rabbis interpreted three Torah statements to indicate that it is prohibited for Jews to settle in Egypt. Yet in direct violation of this ban, Egypt has been home for Jews throughout history; it was a vibrant center of Jewish culture. World-renowned scholars and leaders flourished in Egypt during almost every time period. Moss illustrates five figures holding the matzah from different periods of Egyptian Jewish history, spanning thousands of years. The central kneeling man is a Hebrew enslaved by Pharaoh, whose liberation we celebrate tonight. But the others recite 'This is the bread of affliction which our fathers ate in the land of Egypt' – not only ancient ancestors, but their own immediate parents who violated the Torah, remained rooted to Egyptian land, annually eating matzah while insincerely praying 'Next year in Israel.'

This matzah launches the main event of the evening – the narration of Magid, the Haggadah story. The bread of answers immediately produces questions which, of course in Jewish fashion, starts the narrative and yet more questions. Says the Torah: 'And when your son asks "What is this?" say to him...' There is no better way of awakening curiosity than through the posing of questions. Ritualized in the *Ma Nishtanah*, these questions typify the Jewish belief that a probing, challenging mind can be the chief instrument of service to God. In other words, questions are important!

Nowadays the Four Questions are usually asked by the youngest child. This was not always so. The Mishnah instructs us: 'The second cup [of wine] is poured and here the son asks the father. If the son is unable to ask, the father teaches him, *Ma nishtanah halaylah hazeh...*' The Four Questions were originally prompts by the father if his child didn't ask anything spontaneously. The Rabbis hoped that the alert child would be curious about the unusual rituals that he should question them on his own, and his questions would then determine the content and pace of the narration.

Questions initiate dialogue. It's through Q & A that education proceeds. The most prized student in a yeshiva is not always the one who knows the correct answers, as much as the student who asks truly insightful questions. Tradition tells us a seder with questions plays a crucial and strategic role.

In the Talmud it's clear our questions are not just kids stuff, child's play. Four different situations are mentioned: 'If the child is wise, the child asks. If not, then the leader's wife. If she cannot, then let him ask himself. Even two scholars fully conversant in the laws of Passover' – as we will say later, those who are wise, perceptive, experienced and versed in Torah – 'must ask one another.' [*Pesachim 116a*]. Moss selected these four cases for the theme of his page on the Four Questions [page 11a]. The 1st question, about matzah, shows a son in silhouette asking his father, what we'd call the traditional situation. Within the 2nd question, about bitter herbs, a wife in profile is shown asking her husband.

A sidebar: Is this an echo of an ancient tradition illustrated in the Prague Haggadah? Its commentary says there's a custom of pointing to one's wife at the mention of maror, because of the verse 'A bad wife is as bitter as death.' In a number of later Haggadahs, pictures show the man placing his hand on his wife's head when he says "This bitter herb." The demise of the custom came when the wives began pointing towards their husbands. This too is contained in a number of illustrated Haggadahs!

For the 3rd (dipping) question, Moss shows a poor guy having seder alone, asking himself the questions, and in the 4th (leaning) question, scholars quiz each other.

The second cup of wine is poured and the youngest present asks the four questions:

Ma Nishtana

מה נִשְׁתַּנָּה

Why is this night different from all other nights?

On all other nights we eat chametz and matzah; tonight we eat only matzah. On all other nights we eat any kind of herbs; tonight, we only eat bitter herbs. On all other nights we do not dip even once; tonight we dip twice. On all other nights we eat sitting or reclining; tonight we recline.

We now present the Traditional Four Questions; and our new additions/editions:

(Youngest present starts reciting, joined by the youngest within each family)

מה נשתנה הלילה הזה מכל הלילות?
שבכל הלילות אנו אוכלין חמץ ומצה. הלילה הזה בלע מצה:
שבכל הלילות אנו אוכלין שאר ירקות. הלילה הזה מרור:
שבכל הלילות אין אנו מטבילין אפילו פעם אחת. הלילה הזה שתי פעמים:
שבכל הלילות אנו אוכלין בין יושבין ובין מסבין. הלילה הזה בלנו מסבין:

WOLOF

- Approximately 4M speakers in Senegal

Loutakh goudi gui wouté ak yénéne goudi yi?
Yénéne gouda yi, lekk naniou mbourou ak tapalapa, wayé goudi gui tapalapa rek.
Yénéne gouda yi, lekk naniou ci khob you nékh yi, wayé goudi gui khob yi danio léwett.
Yénéne gouda yi, daa wouyou niou sakh thiape, wayé goudi gui thiape na niou beu thiapaate.
Yénéne gouda yi, tokk naniou di lekk mbaa niou diakhane, wayé goudi gui diakhane rek.
Yénéne gouda yi, lekk naniou ci jamb, wayé goudi gui daniou melni niouy khéw.

Translator: Cheikh Mbacke Ndiaye, born in Marseilles (both parents from Senegal)

KARAIM / KARAITE

- Approximately 1,000 speakers in Ukraine, Crimea and Lithuania

Neçün bo keçe diğەر keçelerden denişik?

Translator: Libor Nissim Valko, Prague, Czech Republic

ITHKUIL

- Less than 1 fluent speaker in California

לנדאָוועל אַזֶװעלוקטעפ אַזװ׳טױסײַפּ.
* אַנטװערט דעם פֿראַגן ווי אַזװעלוקטעפ אַזװ׳טױסײַפּ
* אַנטװערט דעם פֿראַגן ווי אַזװעלוקטעפ אַזװ׳טױסײַפּ

לנדאָוועל אַזֶװעלוקטעפ אַזװ׳טױסײַפּ.
lendawel âzöèluktep âzou'tùssîp.
Answer the query as to this night being different compared to all other nights.

An idealized language that aims for the highest possible degree of logic, efficiency, detail, and accuracy in expression via spoken human language, while minimizing the ambiguity, vagueness, illogic, multiple meanings and overall arbitrariness ubiquitous in natural language.

Translator: John Quijada, northern California

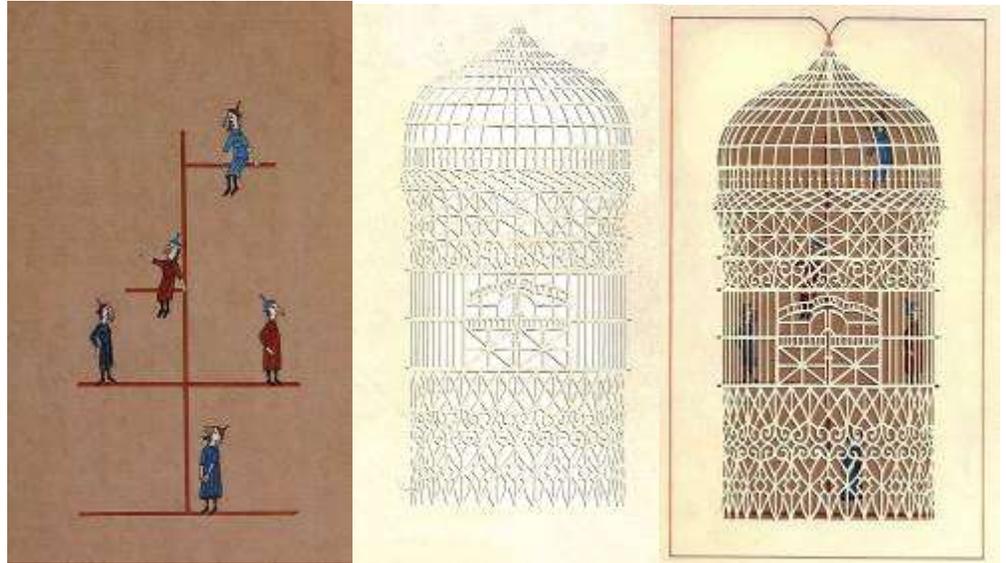
To introduce the story in the Magid, Moss refers to one of the strangest Haggadahs of all time, the Bird's Head Haggadah – the oldest German illuminated Haggadah to come down to us. The figures on its pages wear typical medieval German Jewish clothing, including the pointed Jews' hat the Church forced Jews to wear. What's striking is the heads of the Jews are replaced by those of birds – hence the name. It's usually assumed this is based on the Second Commandment forbidding graven images, for man was created in the image of God. (This interpretation isn't entirely correct; other figures in the Haggadah have human faces.)

The image of human-as-bird suggested to Moss both freedom and fragility.

On the first page are several of the Haggadah's Jew/bird images on perches [left page].

As the page is turned, the Haggadah's response to the children's questions appears before us, 'We were slaves to Pharaoh in Egypt.'

The delicate lattice work of the paper cut [middle] transforms the merrily singing birds; they become trapped behind the prison of a terrifying cage [right].



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He heightens the terror by depicting the cage doors as the awful gates of Auschwitz. Their slogan *Arbeit Macht Frei* (work makes free) shows awful irony within the Haggadah. He juxtaposes the earliest illuminated German Haggadah with the gates of Auschwitz. This shows as bookends the beginning and the tragic end of an entire Jewish civilization. Because of the Holocaust, the Jew abandoned in exile, the enslaved Jew, is horribly familiar. We all read the Haggadah differently after the trauma of the Holocaust. When the Haggadah states on this page, 'And if the Holy One, Blessed be He, had not taken our ancestors out...', we, better than any Jews before us, can imagine the consequences.

Now we tell the story.

We were slaves to Pharaoh in Egypt, but the Lord our God took us out with a mighty hand and an outstretched arm. Had God not taken our fathers out of Egypt, then we, our children and grandchildren would still be enslaved to Pharaoh in Egypt. (Eons of Holocausts.) Even if we all were wise, perceptive, experienced and well-versed in Torah, it would still be our duty to tell about the Exodus from Egypt. The more one talks about the Exodus, the more praise he deserves.

As an example of this, we retell the story of Rabbis Eliezer, Joshua, Elazar ben Azaryah, Akiva and Tarfon who were reclining (at a seder) in B'nei Brak. They spent the whole night discussing the Exodus until their students came to inform them "Rabbis, it is time for the morning *shema*."

This little story of forgetful Rabbis from over 1800 years ago is the most famous seder in Jewish history. We don't know what they were discussing – a lot of people say they were plotting the Bar Kochba revolt. Abrabanel, the 15th century Bible commentator and statesman, asks why were these sages not with their own families for Passover?! This gives credence to the explanation that they were plotting in secret. These Rabbis could possibly be the most impressive collection of Torah scholars who ever celebrated Pesach together.

The wisdom displayed at their seder could have been brilliantly insightful.

To honor these Rabbis, Moss drew micrography in the form of a table [pages 14b-15a] and asks us to imagine the five scholars sitting around it. The table is a micrographic collage of their statements, actual Rabbinic literature on the Exodus or Passover that quotes these five Rabbis. Remember Bar Kochba?

The name of the revolt's leader, Bar Kochba, means 'son of a star'. This table constructed of quotes is drawn as a star, to honor Bar Kochba.

Four Sons אַרְבֵּעַ בָּנִים

Blessed be God who has given the Torah to His people Israel; blessed be He. And in the Torah it speaks of four sons: a wise one, a wicked one, a simple one, and one who is not able to ask a question. The four sons are based on the four times that the Torah commands us to relate the Exodus story to our children.

Why four times? Would not one have been enough, Dayenu?

Moss shows the children as playing cards [page 15b-16a]. Just like a game of chance, we can't control the children that God deals to us. We as parents must play the hand we are given, based on the strengths and weaknesses of our children. The attributes of the child, and not the parent's wishes, must direct this process of education and guidance.

On each card is the question the son asks; the answer given from the Haggadah is below. The playing cards figures are king, knight, page and joker. The king here represents the wise son, who wears a Torah crown. The knight represents the wicked son. Our Prague Haggadah was the first to depict the wicked son as a soldier, iconography that influenced Haggadahs for hundreds of years. The simple son is a page, and the fool is the son not capable of asking. The book drawn in each picture reflects each child's attitude to Judaism.

The Haggadah introduces the sons with a text containing *barukh* (blessed) four times. Moss correlated each of those four blessings to one of the four sons. In this way, he shows us every child is a blessing. He also assigns a traditional blessing to each child; that trails from the last letter of the *barukh*. Diversity, how we deal with it, and how we can discover the blessing within it, could be behind the midrash of the Four Sons.

Before describing the story of Jacob going to Egypt, Moss recalls within his artwork Abraham's original covenant with God [page 17b-18a]. Moss says that Abraham responded to God's command by taking three calves, three goats, three rams, a pigeon, and a dove, and then severs the animals, placing piece opposite piece; but the dove he left whole. The figures are Escher-like, reflections of each other. The two halves of the sacrificial animals are split across the two pages. Each earth-bound animal is split into a fragmented exile and its reflection: a partial redemption. The midrash says Abraham foresaw our exile into Egypt, plus all subsequent exiles and redemptions. But Abraham did not cut the soaring dove.

The white dove, which Abraham left whole, is shown soaring off in both directions at the top of the pages. Although the darkness of exile often persists for a long time, it can deepen our faith in the redemptive light to come.

"Awandering Aramean was my father." So begins the critical core of the Haggadah, the central telling of the story. But why did the writers of our Pesadich Opus choose this passage from Deuteronomy? Why not quote the wonderful, awesome events within Exodus? The Biblical passage about the wandering Aramean is in the context of bringing the harvest of first fruits to the temple in Jerusalem. The context is not Egypt; instead, it's working the Land of Israel. The Jewish farmer stood before the Priest, his freshest produce in hand, and recited a text to remind himself of how Jews like him got there – where they'd come from (Egypt), how they came to the Land of Israel (God's covenant, the wondrous miracles of the Exodus), and the thankfulness they felt for the bounty of those precious gifts. By using this specific text, the Rabbis were teaching us the importance of the Exodus: that leaving Egypt is a prelude to our people's Aliyah into Israel.

But the Rabbis were not content to just quote Deuteronomy and let us go to the meal. (Perhaps the chicken wasn't ready yet.) They engaged in midrash: they enlivened the discussion with imagination and engaging discourse. Each phrase becomes a springboard for some aspect of bondage or redemption. Each facet of bondage starts with Biblical quotes, with counter themes and contrasting counter explanations, each enhanced by their own supportive verses.

Native peoples, struggling with their inexorable assimilation into a culture that speaks one of the major languages (English, French, Russian), often view Jews and their resurrection of Hebrew with envy and admiration. That the ancient language of Hebrew, once as dead as Latin, could become a living, breathing, evolving language of an entire nation, is often held as a golden example of language preservation efforts.

Native peoples not only admire Jews this way, but also identify with Jews. Whether from New Zealand or South Africa, groups as diverse as American blacks and native Americans have seen themselves as Jews (think *Go Down Moses*), identified their oppressors as Egyptians, and then endowed the leader they hope will save them with Moses-like qualities.

For those who are oppressed, both Jew or Gentile, the plagues and the events of the Exodus will always remain the definitive statement that ultimate power is God's alone. Every usurper of power, each person who claims absolute authority over his subjects, must eventually reckon with the holder of truly absolute Power. From these thoughts we arrive at the plagues.

Moss drew the plagues as a decorative panel [page 23b]. He admits this is a radical departure from tradition. Where are the croaking frogs, the Egyptians scratching every inch of their skin?

He started his design by imagining ten splashed drops of wine, which is an echo of our shared tradition to reduce our enjoyment of freedom and the delights of wine in memory of the slain Egyptians. The drops coalesce into the backgrounds which flow behind the names of each plague. Moss shares a fantasy of his: imagine the paint from every graphic representation of the plagues, in each of the thousands of existing Haggadahs, is poured into one enormous cup. He dipped his pen into this imaginary cup to draw the ten drops of color on this page.

He defends making the page uncharacteristically pretty by saying that the forceful removal of our ancestors from Egypt and the downfall of a cruel Pharaoh via a caring and loving God – these both are beautiful images of the Bible's understanding of power.

Around each panel in micrographic printing is the entire story of each plague from the Biblical narrative of Exodus. Each time the plague is mentioned, it appears in red ink. Perhaps this is another echo of our drops of wine.

Now let us join our Brethren (and Sisters) in countries around the world, and across thousands of years in time, as they have done as they recalled the Ten Plagues at their seders.

Ten Plagues עֲשָׂר מַכּוֹת

Remove a drop of wine while reciting each plague

These are the ten plagues which the Holy One, blessed be He, brought upon the Egyptians in Egypt:

1. Blood
2. Frogs
3. Vermin
4. Wild Animals
5. Cattle Disease
6. Boils
7. Hail
8. Locusts
9. Darkness
10. Death of the Firstborn

דָּם. צְפַרְדֵּי. כְּנִים. עָרוֹב. דְּבַר. שְׁחִין. בְּרָד. אֲרָבָה. חֲשָׁד. מַכַּת בְּכוֹרוֹת:

Rabbi Judah formed the initials thus:

D'tzach, Adash, B'achab

דְּצַ'ךְ עֲדָ'שׁ בְּאַחָב
"DETSACH, ADASH BEACHAB."

The song Dayenu starts with an exclamation: 'How many abundant favors has God performed for us!' The word for attributes or qualities (or even favors) is *ma'alot*, which also means steps. Many commentators have drawn the parallel between the steps of Dayenu with the steps of the seder (same number), and also the 15 physical steps of the ancient Holy Temple. Furthermore, the Levites sang the 15 *ma'alot* songs – the Song of Ascents that we sing at the beginning of the Grace after Meals.

Accordingly, Moss draws the fifteen *ma'alot* (attributes) as steps [pages 25b -26a]. The links between each stair are the key words from the song: אלו *ilu* (if only) and ולא *velo* (but not). Moss noticed that ולא and אלו are palindromes (they're spelled the same forward and backward), and he found a way to emphasize that graphically. In his graphic art, they even can be flipped upside-down (an equivalence for which we have no word like palindrome).

Moss thus amazingly illustrates the transformations found within the verses: the *velo* from a prior verse (*but not* given us the Sabbath) becomes the *ilu* in the next one (*if only* given us the Sabbath) – each action receiving a hearty Dayenu. He further explains that our Exodus is itself the first step of aliyah, going up, to our final destination, Next Year in Jerusalem.

Dayenu דינונו We sing the traditional Dayenu

אלו הוציאנו ממצרים, ולא עשה בָּהֶם שְׁפָטִים, דִּינוּנוּ	אלו הוציאנו ממצרים, דִּינוּנוּ
אלו עשה בָּהֶם שְׁפָטִים, ולא עשה באלהיהם, דִּינוּנוּ	Illo hotzi- hotzianu,
אלו עשה באלהיהם, ולא הרג את־בְּכוֹרֵיהֶם, דִּינוּנוּ	Hotzianu mi-Mitzrayim,
אלו הרג את־בְּכוֹרֵיהֶם, ולא נתן לנו את־מִמוֹנָם, דִּינוּנוּ	Hotzianu mi-Mitzrayim, Dayenu.
אלו נתן לנו את־מִמוֹנָם, ולא קרע לנו את־הַיָּם, דִּינוּנוּ	אלו נתן לנו את־הַשַּׁבָּת, דִּינוּנוּ
אלו קרע לנו את־הַיָּם, ולא העֲבִירָנוּ בְּתוֹכוֹ בְּחֶרֶבָה, דִּינוּנוּ	Illo natan, natan lanu,
אלו העֲבִירָנוּ בְּתוֹכוֹ בְּחֶרֶבָה, ולא שָׁקַע צְרִינוּ בְּתוֹכוֹ, דִּינוּנוּ	Natan lanu et ha-Shabat,
אלו שָׁקַע צְרִינוּ בְּתוֹכוֹ, ולא סָפַק צְרָכָנוּ בַּמִּדְבָּר אַרְבָּעִים שָׁנָה, דִּינוּנוּ	Natan lanu et ha-Shabat, Dayenu.
אלו סָפַק צְרָכָנוּ בַּמִּדְבָּר אַרְבָּעִים שָׁנָה, ולא הֶאֱכִילָנוּ אֶת־הַמָּן, דִּינוּנוּ	אלו נתן לנו את־הַתּוֹרָה, דִּינוּנוּ
אלו הֶאֱכִילָנוּ אֶת־הַמָּן, ולא נתן לנו את־הַשַּׁבָּת, דִּינוּנוּ	Illo natan, natan lanu,
אלו נתן לנו את־הַשַּׁבָּת, ולא קָרְבָנוּ לִפְנֵי חַר סִינַי, דִּינוּנוּ	natan lanu et ha-Torah,
אלו קָרְבָנוּ לִפְנֵי חַר סִינַי, ולא נתן לנו את־הַתּוֹרָה, דִּינוּנוּ	Natan lanu et ha-Torah, Dayenu.
אלו נתן לנו את־הַתּוֹרָה, ולא הִכְנִיסָנוּ לְאֶרֶץ יִשְׂרָאֵל, דִּינוּנוּ	
אלו הִכְנִיסָנוּ לְאֶרֶץ יִשְׂרָאֵל, ולא בָּנָה לנו את־בַּיִת הַמְּבֻחָר, דִּינוּנוּ	

Dayenu

Had He brought us out of Egypt, and not executed judgments against the Egyptians, It would have been enough—Dayenu!

Had He executed judgments against the Egyptians, and not their gods – Dayenu!

Had He executed judgments against their gods and not put to death their firstborn – Dayenu!

Had He put to death their firstborn, and not given us their riches – Dayenu!

Had He given us their riches, and not split the Sea for us – Dayenu!

Had He split the Sea for us, and not led us through it on dry land, – Dayenu!

Had He led us through it on dry land, and not sunk our foes in it – Dayenu!

Had He sunk our foes in it, and not satisfied our needs in the desert for forty years – Dayenu!

Had He satisfied our needs in the desert for forty years, and not fed us the manna – Dayenu!

Had He fed us the manna, and not given us the Sabbath – Dayenu!

Had He given us the Sabbath, and not brought us to Mount Sinai – Dayenu!

Had He brought us to Mount Sinai, and not given us the Torah, – Dayenu!

Had He given us the Torah, and not brought us into Israel – Dayenu!

Had He brought us into Israel, and not built the Temple for us – Dayenu!

[All say:] How much more so, then, should we be grateful to God for the numerous favors that He bestowed upon us: He brought us out of Egypt, and punished the Egyptians; He smote their gods, and slew their firstborn; He gave us their wealth and split the Sea for us; He led us through it on dry land, and sunk our foes in it; He sustained us in the desert for forty years, and fed us with the manna; He gave us the Sabbath,

and brought us to Mount Sinai; He gave us the Torah, and brought us to Israel; He built the Temple for us, to atone for all our sins.

Rabbi Gamliel used to say that whoever does not mention these three things on Passover has not fulfilled his duty: the sacrifice of Pesach, the unleavened bread, and the bitter herbs.

Many commentators used a play on words – that *pesach* can also be read as *peh sach* (the mouth speaks). We internalize ritual foods by eating them, and externalize them symbolically by speaking about them. Our seder is a meal, a grand feast for our palates, but it's also a requirement that the mouth speaks, providing sustenance for the brain.

Rabbi Gamliel doesn't say these are ritual foods that we must eat. He says we fulfill our duty just by mentioning, by discussing them. When we convert the literal foods into symbols through discussion, we can intellectually and emotionally digest them, and then we can fulfill the commandment of retelling.

Gamliel's three symbolic foods represent a perfect triad of nutritious foods: a meat product, a fresh vegetable, and that matchless human food, bread. On this triad, the entire seder rests.

פֶּסַח **The Paschal Lamb:** The name of our holiday derives from the annual sacrifice of the Paschal lamb, *Hag HaPesach* in Hebrew. The original lambs whose blood marked the houses of the Jews in Egypt were called *pesach*. It means skipping – the "passing over" – of the Israelite houses by the Angel of Death who killed every firstborn in Egypt. We owe our very existence as a nation to those poor innocent lambs. This is one reason among many that for thousands of years our best specimens were sacrificed to God.

מִצָּה זוֹ *Show the Matzah* Moss drew the matza [page 27b] in the style of medieval Spanish Haggadahs; a large disc decorated with a rosette. Its size is exactly the minimum amount required to eat in order to fulfill the commandment. The Biblical verse says "They baked the dough which they had brought out of Egypt into unleavened cakes; for they were driven out of Egypt and could not delay, nor had they prepared any provision for their journey."

מְרוֹר זֶה *Show the Bitter Herbs* The bitter herb might possibly be related to the origin of all illuminated Haggadahs. The earliest examples of Haggadah illustrations that come down to us are tiny pictures of *maror*. Everyone knows *maror* must be eaten; but what exactly is it? Our own seder plate has two places for it, labeled *maror* and *chazeret*. Around the world, Jews in different communities use different items to represent the bitter herb. And for each community, no other vegetable will do. The Talmud lists *chazeres*, *ulshin*, *tamcha*, *charchavina* in addition to *maror*, which itself is not defined. The discussion for what qualifies goes on for 6 pages in the Talmud. Some commentators even say horseradish isn't right, because it is "sharp" rather than "bitter"! Commonplace names for herbs vary a lot, so names and even descriptions might not help. In olden days, drawing the vegetable was the surest way to specify which one to use. From these earliest illustrations, the tradition of the illuminated Haggadah gradually developed. Who knew our lowly Bitter Herb [page 28] could have spawned such a rich and beautiful heritage of artistic expression?

The Biblical verse we take this from is "They [the Egyptians] embittered their lives with hard bondage, in mortar and brick, and in all manner of labor in the field. All their labor was imposed upon them with rigor."

בְּכָל־דּוֹר וְדוֹר In every generation each individual is obligated to consider himself as though he personally had come out of Egypt.

בְּכָל־דּוֹר וְדוֹר חַיֵּב אָדָם לִרְאוֹת אֶת־עַצְמוֹ,
כְּאִלוּ הוּא יָצָא מִמִּצְרַיִם, שֶׁנֶּאֱמַר: וְהִגַּדְתָּ לְבְנֶךָ
בַּיּוֹם הַהוּא לֵאמֹר: בְּעִבּוֹר זֶה עָשָׂה יְיָ לִי,
בְּצֵאתִי מִמִּצְרַיִם. לֹא אֶת־אֲבוֹתַיִנוּ בְּלָבָד, גָּאֵל
הַקְּדוֹשׁ בְּרוּךְ הוּא, אֲלֵא אִף אוֹתָנוּ גָּאֵל עִמָּהֶם, שֶׁנֶּאֱמַר:
וְאוֹתָנוּ הוֹצֵיא מִשָּׁם, לְמַעַן הָבִיא אֹתָנוּ,
לְתֵת לָנוּ אֶת־הָאָרֶץ אֲשֶׁר נִשְׁבַּע לְאַבְרָהָם.



At this point, the Haggadah tells us that we should treat the Exodus story as being our own story, to make it relevant to our personal lives. Moss sought to graphically convey that, via this exhortation, we link ourselves to Jewish history within the seder. He represented our various generations in history as a portrait gallery, each with their own period costume, from ancient history to current day. Each portrait is paired with a mirror. (Actual silver, hand applied, in Moss' original Haggadah.) When the pages are closed, each person sees himself in the mirror, literally taking to heart the *b'chol dor vador*. When the pages are open, each person sees himself amidst the community of Jews across time. We, seeing the various portraits and their mirrored reflections, become part of that community. Only by opening this book, any book, can we learn our place in history, can

we participate, more than just study our own reflection. The presentation we heard by David Moss was at a Jewish day school – and David made the connection between these pages, these reflections, to the importance of opening a book for learning, expanding the mind.

The mental process of reflection forces us to clarify our own identity. This is the formula within our text, demanding that in every generation, a person must see themselves as if they personally came out of Egypt.

Raise the cup of wine and say:

Therefore it is our duty to thank and praise, tribute and glorify, exalt and honor, bless and acclaim the One who performed all these miracles for our fathers and for us. He took us out of slavery into freedom, out of grief into joy, out of mourning into a festival, out of darkness into a great light, out of slavery into redemption. We will recite a new song before Him! Halleluyah! Moss' most beautiful pages [page 29b-30a] show this gracious thanks to God, the first of the two Hallel's in our seder. He comments that the word Halleluyah, our holiest utterance of divine praise, is our gift to the world, to every tongue of mankind. The two *lamed's* form the outline of a cup. The remaining letters, reading from the middle to each end, *yud-hay-vav-hay*, spell God's name.

On seder night, Hallel is given a special name, the Egyptian Hallel. It is special tonight in several other ways. Usually we rise to recite it, but at the seder Hallel is said sitting down. Historically, only at the seder is Hallel said after dark. And only during Passover is Hallel used at home.

The second psalm in the Haggadah, No. 114, *B'tzeit Yisrael*, has the theme of our redemption from Egypt. During Pesach, the entire Hallel receives special treatment, and of all psalms that are in Hallel, this is the seder's special psalm. Moss wanted to emphasize this specialness, to allow the psalm to sing with its own special voice. In reaching this artistic goal, Moss achieves a remarkable graphic accomplishment.

The Hassidim are known for the art form of singing a simple tune, transforming the essence of melody, *niggun*, into prayer. The masters of this tradition are the Modzhitz, from one borough of Dęblin town in Poland. Every year the Rebbe there creates a new tune for Psalm 114, a tradition that has persisted for many generations, amassing a vast collection of tunes for this one psalm.

Choosing two of these melodies, Moss drew on a musical staff the musical note heads as actual heads, and



added the bodies of the Jews marching out of Egypt, making real the text of the psalm, *When Israel came out of Egypt*. The staffs they hold mark the ends of each musical measure. Taking only two artistic liberties with the tunes, the number of notes came out to exactly 600. Those 600 notes and their 600 marching bodies represent the six hundred thousand Jews who left Egypt. Now you should see why we have such admiration for David Moss.

Our second cup of wine that was poured way back, in what seems like generations ago, served for the entire recitation of the *Magid*. At the time we drink it, we've completed a third of the seder – the first five of the seder's fifteen steps.

The next five steps now come rapidly. The Rabbis can smell the goal of the *Shulchan Aruch* and don't want to keep us any longer from the main meal. The second washing, *Rachtzah*, preparing for eating matzah, is now performed by everyone.

The customary blessing for bread, *HaMotzi*, introduces eating the matzah. But there's a second blessing that follows it. Because tonight it is obligatory to eat matzah, a special blessing was created to mark the performance of this commandment.

The bitter herb, which reminds us of Egyptian slavery, is eaten after it also is blessed.

But what's with the slanted writing in Moss' graphics [pages 32b-33a]? He wrote the blessing for the wine and matzah at an *angle* to force us to lean to the left so we can read them comfortably. Our reclining is, of course, the most visible symbol of freedom. In Roman times, nobility really did recline on couches. Few modern families can afford this sense of royal luxury, so the remnant of this tradition that came down to us is a simple leaning to the left. The bitter herb, not a symbol of freedom but of slavery, is not eaten while leaning, so Moss wrote that blessing upright.

כּוּס שְׁנִי

Over the second cup of wine, recite:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הַגֶּפֶן:

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine.

Rachzah

רְחִצָּה

Wash the hands for the meal

בְּרוּךְ אַתָּה יי אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ עַל נְטִילַת יָדַיִם:

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the washing of the hands.

Take the two whole matzahs and the broken one and say the following blessing:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַמוֹצִיא לֶחֶם מִן הָאָרֶץ:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מַצָּה:

Blessed are You, Lord our God, King of the Universe, who brings forth bread from the earth.

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of unleavened bread.

Take some bitter herbs, dip them in charoseth and say:

בְּרוּךְ אַתָּה יי אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מְרוֹר:

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of the bitter herbs.

We are about to eat Hillel's sandwich. How many of you know why we have it at all? There was a question about the foods we were obligated to eat at the seder – the lamb, matzah and the bitter herb; should they be eaten separately or together? Most Rabbis said separately, while Hillel said together. This was settled in the Talmud in a most diplomatic way: both opinions were said to be correct! Nowadays, we eat the matzah then the bitter herb separately, saying a blessing for each. This follows the first set of opinions. After that, we combine the two and, without saying a blessing, eat them together as Hillel did. To make it clear that we are not performing the same commandment twice, our modern Haggadahs have us reciting the words 'In remembrance of the Temple, according to Hillel' to explain why we are repeating the actions.

The cutout leaf of Moss' bitter herb [page 34] is placed between the two pieces of the just-broken matzah drawn on its neighboring pages [pages 33b and 35a]. Hillel's sandwich is created every time Moss' Haggadah is closed. The Passover sacrifice, a sacrifice of the Paschal lamb, was also used in Hillel's day.

It is referenced by a drawing of the pomegranate spit. The lamb was roasted on a spit of pomegranate wood, because pomegranate was thought not to emit any liquid when heated. This guaranteed the sacrifice was roasted, as required, and not boiled even by a tiniest bit of moisture from the wood.

Break the undermost matzah and distribute with some bitter herbs and haroseth, and say:

זָכַר לְמִקְדָּשׁ כְּהִלֵּל:

Thus did Hillel during the existence of the Holy Temple: he took matzah and bitter herbs, and ate them together, in order to perform the Law: "With unleavened bread and bitter herbs shall they eat it."

The Festive Meal (it's coming ...) **שְׁלֵחַן עֹרֵךְ**

Shulhan Orech means prepared table, and it's the stage where the festive drama of the seder is performed.

Moss used his graphics to show three aspects of the table: as an altar, as a meeting place for family, and its connection to hospitality. As such, the table is symbolic of our relationships – to God, family and community.

Our dietary laws play an immensely important role. The laws and customs of *kashrut* has distinguished, preserved, and sanctified us throughout time. Every stage of food production, preparation, and consumption are considered holy acts. Some have likened the seder table to an altar, which makes each meal an offering, each Jew a kind of priest. This is graphically suggested by Moss in several ways.

The overall graphic design for the table settings [page 35b] mimics the tradition of Spanish illuminated Hebrew Bibles from medieval times. In those Bibles, it was customary to picture tools used in the Temple. The cutlery and goblets in the four lower place settings were taken from four different Spanish Bibles, each setting from a different one: The Duke of Sussex Bible, The Foa, The Harley, The Kings. (The names refer to collections where they're stored.) An incense shovel in the original Bible becomes a spoon here; what was a flesh hook becomes a fork or knife. That's one connection between our table and the Holy Temple. The empty silhouette of the word *mikdash* (from "In remembrance of the Temple, in the Time of Hillel") shows through from the other side of the page, which (across the red and blue above the top two settings) also emphasizes this connection. These references to the sacrificial offerings at the Holy Temple connect our table to the altar. Our act of eating becomes an act of sanctification.

Now family. The table is a center where the family traditionally gathers for warm moments of celebration – Shabbat and its singing and discussions; holidays and their special customs and laws. Joy for the parents, fond memories for the children, all of them around the table, symbolic of the warmth of a traditional Jewish family.

A key to Moss' imagery for the connection to family is Psalm 128, which is inscribed around the table:

Your wife will be like a fruitful vine within your home, Your children like young olive plants around your table. May the Lord bless you from Zion. May you see Jerusalem's prosperity all the days of your life. May you live to see your children's children, and peace upon Israel.

The table has six place settings for the Levy family, for whom his Haggadah was created. The top two place settings are for the parents and below are four for their children. There is further beautiful imagery to connect to his commissioning family that we don't have time to go into here.

Finally, there is the commandment to welcome guests. Earlier we announced that 'All who are hungry, come and eat with us.' The table is a place where a family reaches out beyond itself. On the following pages is the passage referring to the altar within the Holy Temple, 'This is the table that is before the Lord,' then the commentary 'When the Temple stood, the altar made atonement for a person; now without the Holy Temple, a person's table makes atonement for him.' What is done at a table that makes atonement? A 10th century Rabbi said the Talmud was speaking of the commandment of hospitality. The cycle is complete, from altar to table, from table to the commandment to welcome guests.

now let's eat!

Tzafon

צפון

Find the Afikomen. Eat the Afikomen.



The page for After the Meal [page 37b] reflects colorful Ketubot from Kurdistan, with three typical Kurdish amulets in the arches. Moss shifts the meaning of traditional verses of finding 'whom my soul loves' from finding mates to finding the Afikoman. It is not he who finds a wife, but he who finds a matzah, will find good fortune.

This beauty and lighthearted word play contrasts sharply with a hidden message of terror. The Paschal lamb was supposed to be eaten before midnight. The Afikoman, our symbol of the Paschal sacrifice, must also be eaten before midnight. Moss forces us to think of what else in modern times refers to midnight. The hex patterns at the top contain clock hands almost approaching midnight. The clock in this position is the haunting emblem of the Bulletin of the Atomic Scientists, who tell us all that time is desperately running out, that disaster could be minutes away. When the clock was first created in 1947, it was set seven minutes to midnight. It is currently at five minutes to midnight.

Terror within beauty. Moss states he's a child of modern times who learned the security of mutual assured destruction; an artist who paints a time bomb to make it look like a flower.

Pour the third cup and recite Shir Hamalot and Birchat Hamazon.

ברכת המזון

(Read rightmost column first)

ויקדונו בו לברכה. וחושיענו בו לחיים, ויבדר וישועה ורחמים, חוס וחסנו, ורחם עלינו וחושיענו, כי אלקי עינינו, כי אל מלך חנון ורחום אמת:

שיר המעלות בשוב יי את שיבת ציון היינו כחלמים: אז ימלא שחוק פינו ולשוננו רנה אז לאמרו בגוים הגדיל יי לעשות עם אלה: הגדיל יי לעשות עמנו שמחים: שובה יי את שביבתנו כאפיקים בנגב: הורעים בדמעה ברנה יקצרו: הלוד ילד ויבכה נשא משך מצרע בא ובה ברנה נשא אלמותיו:

ובנה ירושלים עיר הקודש במקרה בלמינו. ברוך אמת יי, בונה ברחמי ירושלים. אמן.

Leader: רבותי וברך!

ברוך אמת יי אלהינו מלך העולם, האל אבינו, מלכנו, אדירנו המלך הטוב, הוא הטיב, הוא מטיב, הוא ייטיב לנו. הוא גמלנו, הוא גומלנו, הוא יגמלנו לעד לחן ולחסד ולרחמים, ויצינו לימות המשיח.

Group: יהי שם יי מברך מעתה ועד עולם.

Lead: יהי שם יי מברך מעתה ועד עולם.

Lead: ברשות מרנו ורבנו ורבותי, וברך אלהינו שאכלנו משלו

Group: ברוך אלהינו שאכלנו משלו ויטובו היינו.

Lead: ברוך אלהינו שאכלנו משלו ויטובו היינו.

Group: ברוך הוא וברוך שמו:

הרחמו, הוא ימלוד עלינו לעולם ועד. הרחמו, הוא יתברך בשמים ובארץ. הרחמו, הוא ישתבח לדור דורים, ויתפאר בנו לעד ולנצח נצחים, ויתחדר בנו לעד ולעולמי עולמים. הרחמו, הוא יברך את-הארץ זאת וגנו עליה. הרחמו, הוא יברך הוא יברך את-אחינו בן ישראל המתוהים בצרה, ויוציאם מאפלה לאורח. הרחמו, הוא יברך את-מדינת ישראל, ראשית צמיחת גאולתנו. הרחמו, הוא יברך את בעל הבית הזה, ואת אשתו בעלת הבית הזה.

ברוך אמת יי, אלהינו מלך העולם, חן את העולם בלו בטובו בחן וחסד ורחמים הוא נותן לחם לכל בשר כי לעולם חסדו. ויטובו הגדול תמיד לא חסר לנו, ואל יחסר לנו מזון לעולם ועד. בעבור שמו הגדול, כי הוא אל וימפרנס לכל ומטיב לכל, ומכין מזון לכל ברייתו אשר ברא. ברוך אמת יי, חן את חבל:

נדח לה יי אלהינו על שחנתלת לאבותינו, ארץ חמדה טובה ורחבה, ברית ותורה, חיים ומאן.

שמך בפי כל מי תמיד לעולם ועד. פתוח: ואכלת ושבעת, וברכת את יי אלהיך על הארץ הטובה אשר נתן לה. ברוך אמת יי, על הארץ ועל המזון:

ברחם יי אלהינו, על ישראל עמך, ועל ירושלים עירך, ועל ציון משכן בבודד, ועל מלכות בית דוד משיחך, ועל הבית הגדול ומקדוש שנקרא שמך עלי. אלהינו, אבינו, רענו, ויגנו, פרנסנו, וכלכלנו, ומרויחנו, ומרחונו לנו יי אלהינו מרחם מכל צרותינו, ויא, אל תצריכנו יי אלהינו, לא לידי מתנת בשר ודם, ולא לידיחלונתם. כי אם לךדד ממלאה, מפתוחה, מקדושה ומרחבת, שלא נבוש ולא נכלם לעולם ועד:

רחם נא יי אלהינו, על ישראל עמך, ועל ירושלים עירך, ועל ציון משכן בבודד, ועל מלכות בית דוד משיחך, ועל הבית הגדול ומקדוש שנקרא שמך עלי. אלהינו, אבינו, רענו, ויגנו, פרנסנו, וכלכלנו, ומרויחנו, ומרחונו לנו יי אלהינו מרחם מכל צרותינו, ויא, אל תצריכנו יי אלהינו, לא לידי מתנת בשר ודם, ולא לידיחלונתם. כי אם לךדד ממלאה, מפתוחה, מקדושה ומרחבת, שלא נבוש ולא נכלם לעולם ועד:

יראו את יי קדושו, כי אין מחסור ליראי: כפירים רשו ורעבו, ודורשי יי לא יחסרו כל טוב: חודו ליי כי טוב, כי לעולם חסדו: פותח את ידו, ומשפיע לכל מי רצון: ברוך המברך אשר יבטח בנו ותיה יי מבטחו: גער הייתי גם זקנתי ולא ראיתי צדיק נעזב, וזרעו מבקש לחם: יי עו לעמו יתן, יי וברך את עמו בשלום:

אלהינו ואלהי אבותינו, יעלה ויבא ויגיע, ויראה, וירצה, וישמע, ויפקד, ויזכר וזכרנו ויפקדוננו, וזכרון אבותינו, וזכרון משיח בן דוד עבדך, וזכרון ירושלים עיר קדשך, וזכרון כל עמך בית ישראל לפניך, לפליטה לטובה לחן ולחסד ולרחמים, לחיים ולשלום ביום חג המצות הזה. זכרנו יי אלהינו בו לטובה.

The seder is divided into two parts, as is the recitation of Hallel. The first half is dedicated to the past, to the historical memory of the redemption from Egypt. The second half looks forward to the future and ends with the wish “Next Year in Jerusalem.” Hope inspires the singing from now until the completion of the seder.

פוס שלישיית *Over the third cup of wine, say:*

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְרֵי הַגֶּפֶן:

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine.

Everyone pours a little of their wine into the cup honoring the Prophet Elijah. The door is opened and the Hallel continues.

Originally, after Grace following the meal, Jews continued the psalms of Hallel. But as our exile grew longer, a new custom developed. In our time, now we interrupt Hallel with an admittedly strange custom of angry verses that implore God to punish the nations that caused us harm.

The ritual of cursing nations is completely universal at this part of the seder – no matter where they lived, Jewish communities around the world did it. The text might vary, but the custom itself existed everywhere, without exception. Not only does such a widespread tradition indicate something very ancient, it also points to something quite important about what it means to be a Jew.

Here we open the door and pour wine into Elijah's cup. Some say we're opening the door to welcome Elijah, others say we want to easily go out to greet him. But Moss finds more revealing two other traditional reasons.

The first is that seder night, commemorating when we were redeemed from Egypt, is called *layl shimurim* – the night of guarding and watching. This night God guards us with special watchfulness; it's a night of safety. The prayer we use on all other nights to ask for protection while we sleep need not be said tonight; what makes this night different is it's the safest of all. Tonight we can unlock our doors – some even leave them wide open: an open door is a sign of total security.

The second explanation couldn't be further in tone from the first. Not security, but fear. Passover time was terrifying for Jews in Europe. Christian hatred of Jews, based on the blood libel, was at its peak. Jews were accused of using Christian blood for the baking of matzah. Our homes had to be open so that neighbors could see there were no corpses under our tables; no evil rites were being performed. The open door was a fearful sign of terror.

To David Moss, these two opposite explanations for our open doors captured perfectly the anxiety and paradox of a Jew in a non-Jewish world. Oh, we have nothing to fear; no, we have everything to fear. We are a chosen people; no, we are a detested people. Our door is the place where *their* non-Jewish outer world meets *our* Jewish inner world. That's the beginning of the explanation of the page of houses and their doors [page 40b].

Moss adds an amazing dimension to this tradition, using the Jewish languages from around the world. Nearly every place that Jews lived, we created our own language based on the surrounding majority language. Yiddish, a blend of Old German and Hebrew, is most familiar to most of us, but there's Ladino (Judeo-Spanish), and also Romaniote (Judeo-Greek), Judeo-Italian, Judeo-Arabic, Judeo-Persian, Judeo-Iraqi and so on.

Time and time again, the Jew in a non-Jewish environment took his language from his non-Jewish neighbors. In the process, he transforms it into his own. But here's the paradox: they oppress *him* because he's not like them (or maybe because he really is too much like them), and due to this persecution, he damns *them* on seder night using their own language, which now is his! Moss will combine these two concepts – the open doors and the Jewish languages, starting on page 40c.

Here are drawn the maps of many places where Jewish communities thrived. The maps are hard to recognize because very few are oriented to conventional North. Instead, just as each Jew prays towards Jerusalem and is to have our holy city uppermost in his mind, each map also points to Jerusalem. The writing on each map?

Those are the verses each community chose to deride its neighbors at this point in the seder. All use Hebrew characters, but are the language or dialect used by the Jews of that specific community.

Now here's where it all finally comes together. Each drawing on the page of houses illustrates a typical Jewish house from each country, and these are aligned with the maps page. The open door of each house is cut out. The text that shows through the cut-out is the curse of the language that would have been said in that house, that country. Jewish homes from every region of our exile. Open doors. Cursed Jews swearing at Gentiles for damning Jews. An endless cycle.

None of us will ever read the text of *Pour out your Wrath* without thinking of Moss' across-time and cross-culture imagery. To pile on further symbolic weight, all the houses on that page form one large gray door. Moss says this is a massive door of a bomb shelter, located in nearly every building in Israel. When Herzl thought of our future homeland on this ancient land, could he have pictured this?

Today, each of these languages is still spoken in Israel; but soon they'll be dead. The languages will vanish; perhaps the houses will soon no longer be Jewish. But those doors are still around us; we brought them with us from each exile. Now, they're not flimsy doors of wood; they're thick, strong, massive doors of steel – bomb shelter doors. Our place in the non-Jewish world is far from assured.

Though we've spent more time discussing *Pour out your Wrath* than ever before, Moss is still not yet done with his treatment. First, the way items on page 41a are positioned, to read the text one must turn the book sideways (as though pouring out the cup). The cup's design dates from the time and location where Elijah lived in Israel. Moss' artistic trick on this page works with the word for pour (*shfokh*). He broke apart its last letter, creating 3 other letters: a *resh*, final *nun*, and *vav*. Reading these with the first letters spells *shofar* (the ram's horn so famously used during the High Holidays), *shafan* (a hare), and *shafu* (a word created by a Polish Kabbalist). We won't spend a lot more time on this because it's late, but each word refers to texts and images on this page.

The hare (*shafan*) echos *YaKeN-HaZ*, the hare hunt from the Kiddush page, symbolizing persecution of the Jew. Moss put hunters from early woodcuts on page 41a, and micrographic texts with stories about Nebuchadnezzar. (*You want brief? Don't ask.*)

For the shofar, symbol of hope, Moss takes from early woodcuts the figures of Elijah, and the Messiah announced by Elijah. Elijah's shofar signals universal peace, which contrasts with the hunter blasting his hunting horn, a symbol of war on the opposite side of the page: two drastically different images of power.

Pour the wine for Elijah, open the door, and sing Eliyahu Hanavi, anticipating our final, sweet redemption:

Eliyahu Hanavi, Eliyahu ha-Tishbi;
Eliyahu, Eliyahu, Eliyahu ha-Giladi.
Beem-hei-rah, V'yamaynu, Yavo ei-leinu.
/ Eem moshiach, ben David /

Hallel

הלל

Pour the fourth cup and recite Hallel.

The Hallel's concluding Psalms are drawn by David as micrographic birds [pages 41b-42a]. The birds rise up from the *lameds* of Hallel and Hallelujah. The birds Rise Up Singing, because the double *lameds* mimic the la-la of the singing voice. He decorated the central letters, *lamed*, *vav*, *yod*, with dots. Those chosen letters spell Levy.

The Levy tribe sang these Hallel Psalms when the Paschal lamb was sacrificed. And it was their descendants, the family of Richard Levy, that commissioned the Moss Haggadah.

לא לנו ?? לא לנו פי לשמך תגן כבוד, על חסדך על אמתך. למח
לאמרו תגזים, איה נא אלהיכם. ואלתינו בשמים כל אשר חפץ
ירחון. ודיהם ולא מישיו, רגליהם ולא יתלכו, לא יתגו בגרונם.
קמוהם יהיו עשיהם, כל אשר בטח בהם: ישראל בטח בני, עזרם
ומגנם הוא. בית אהרן בטחו בני, עזרם ומגנם הוא. יראי ?? בטחו
בני, עזרם ומגנם הוא:

פוס רביעית Now we bless the final cup, which must be read (and drunk) while leaning to the left:

ברוך אתה יי, אלהינו מלך העולם, בורא פרי הגפן:

Blessed art You, Lord our God, King of the Universe, who creates the fruit of the vine. *(Don't drink it yet!)*

ועל תנובת השדה, ועל ארץ חמדה טובה ורחבה, שראית והנחלת
לאבותינו, לאכול מפרה ולשבע מטובה. רחם נא יי אלהינו על
ישאל עמך, ועל ירושלים עירך, ועל ציון משכן כבודך,
ועל מזבחך ועל היכלך. ובנה ירושלים עיר הקדש במהרה בימינו,
והעלנו לתוכה, ושמחנו בבנינה ונאכל מפרה ונשבע מטובה,
ונברך עליה בקדשה ובטהרה
ושמחנו ביום חג המצות הזה. כי אתה יי טוב ומטיב לכל,
ונודה לך על הארץ ועל פרי הגפן.

Blessed are You, Lord our God, King of the Universe, for the vine and its fruit, and for the produce of the field, for the beautiful and spacious land which You gave to our fathers as a heritage to eat of its fruit and to enjoy its goodness. Have mercy, Lord our God, on Israel your people, on Jerusalem your city, on Zion the abode of your glory, on your altar and your Temple. Rebuild Jerusalem, the holy city, speedily in our days. *(Hey, it happened!)* Bring us there and cheer us with its restoration; may we eat of its fruit and enjoy of its goodness; may we bless You for it in holiness and purity, and grant us happiness on this Feast of Matzot; For You, O Lord, are good and beneficent to all, and we thank You for the land and the fruit of the vine. *(OK, now drink!)*

Nirtzah **נרצה**

The seder now concludes. Just as we were privileged tonight, may we be granted to perform it again. Oh Lord, speedily guide Israel, as a redeemed people, to the land of Zion with song.

NEXT YEAR IN JERUSALEM!

As we get ready to sing *L'shana Haba'a*, we see the Old City of Jerusalem on page 45b. Her gates face every direction, welcoming all peoples wherever they happen to come from. Through these same gates, Jerusalem's message of hope and peace – or rather hope *for* peace – goes out to all nations. Jerusalem, a desire of peace for all mankind. Surrounding the city in micrography are 70 Biblical verses; each verse contains an entirely different name for Jerusalem. Seventy represents the 70 nations that, according to Jewish tradition, represents all mankind. The border's design echoes the first page of the Moss Haggadah. The end mirrors the beginning, the cycle of seasons, of holidays, of prayer, of generations, and of life.

This year we are here, next year in the Promised Land.

Sing: L'Shana Haba'a, B'yerushalayim ... Habnuya! Next year in Jerusalem rebuilt.

לשנה הבאה בירושלים:



So we end this year's seder, an exploration of amazing insights and inspirations from graphic artist David Moss. We'll finish with the Haggadah we started with, the 1526 Prague. (*Gematria-ists* better than me can find some key word or phrase representing the 488 years that separate us from 1526.) At left is the colophon from the Prague; production notes explain that the brothers Gershom and Gronom Katz finished it on Sunday 26th of Tevet 5287/ December 30 1526. The flowery woodcut on the bottom is typical of the designs throughout the Haggadah.

Sometimes art "just" beautifies a space; yet beautifying a mitzvah, Hiddur Mitzvah, is a rabbinic value discussed in the Talmud. Sometimes art does more, illuminating by changing our perspective. Just as the Prague has been held as a paragon of Jewish art, I believe David Moss has shown the world new interpretations, fresh perspectives and highlights in ways that will enrich seders for generations. The more one illuminates the Exodus story, the more praise he deserves. Thank you, my seder guests, for joining us on this journey.

Say on second night: **And You Shall Say:** It is the Pesach Sacrifice.

A list of events that happened during Passover usually follows this, the text of which are in traditional Haggadahs.

כִּי לֹא נָאֵה, כִּי לֹא יָאֵה Ki Lo Naeh

Powerful in kingship, truly chosen, His troops sing to Him: "Thine only Thine, O Lord, is the Majestic Kingdom." Beautiful praises are His due. Famous in kingship, truly glorious, His faithful sing to Him: "Thine only Thine, O Lord, is the Majestic Kingdom." Beautiful praises are His due.

אֲדִיר בְּמְלוּכָה, בְּחַוֵּר בְּתִלְכָּה, גְּדוּדָיו יֹאמְרוּ לוֹ: לֵךְ וּלְךָ, לֵךְ בִּי לֵךְ, לֵךְ אַף לֵךְ, לֵךְ יְיָ תִפְמְלֶכְתָּ.
 כִּי לֹא נָאֵה, כִּי לֹא יָאֵה. דְּגוּל בְּמְלוּכָה, הַדּוּר בְּתִלְכָּה, וְתִקְיוּ יֹאמְרוּ לוֹ: לֵךְ וּלְךָ, לֵךְ בִּי לֵךְ,
 לֵךְ אַף לֵךְ, לֵךְ יְיָ תִפְמְלֶכְתָּ. כִּי לֹא נָאֵה, כִּי לֹא יָאֵה.

Say on second night: **This is the first day of the Omer.** **הַיּוֹם יוֹם אֶחָד לְעוֹמֵר**

We now count the Omer, which directly connects our spring festival Passover to the harvests of spring that will come in several weeks.

בְּרִיךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל סְפִירַת הָעוֹמֵר:
 יְחִי רְצוֹן מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְאֱלֹהֵי אֲבוֹתֵינוּ שְׂיִבְנֶה בֵּית הַמִּקְדָּשׁ בְּמַהֲרָה בְּיָמֵינוּ וְתֵן חֶלְקֵנוּ בְּתוֹרַתְךָ:

May it be your will, O Eternal, our God, and the God of our ancestors, speedily rebuild your temple in our days, and grant us our portion of blessings from your Torah.

To order copies of the Moss Haggadah or for further info:
www.bet-alpha-editions.com
www.davidmoss.com

The final songs!

Chad Gadya

חַד גַּדְיָא

חַד גַּדְיָא, חַד גַּדְיָא
דְּזַבֵּין אַבָּא בְּתַרְי זַיִז, חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא שׁוֹנְרָא, וְאַכְלָה לְגַדְיָא, דְּזַבֵּין אַבָּא בְּתַרְי זַיִז, חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא כְּלָבָא, וְנִשְׁדָּ לְשׁוֹנְרָא, דְּאַכְלָה לְגַדְיָא, דְּזַבֵּין אַבָּא בְּתַרְי זַיִז,
חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא חוּטְרָא, וְחִפָּה לְכְלָבָא, דְּנִשְׁדָּ לְשׁוֹנְרָא, דְּאַכְלָה לְגַדְיָא,
דְּזַבֵּין אַבָּא בְּתַרְי זַיִז, חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא נוֹרָא, וְשָׂרְף לְחוּטְרָא, דְּחִפָּה לְכְלָבָא, דְּנִשְׁדָּ לְשׁוֹנְרָא,
דְּאַכְלָה לְגַדְיָא, דְּזַבֵּין אַבָּא בְּתַרְי זַיִז, חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא מַטָּא, וְכַבָּה לְנוֹרָא, דְּשָׂרְף לְחוּטְרָא, דְּחִפָּה לְכְלָבָא, דְּנִשְׁדָּ
לְשׁוֹנְרָא, דְּאַכְלָה לְגַדְיָא, דְּזַבֵּין אַבָּא בְּתַרְי זַיִז, חַד גַּדְיָא, חַד גַּדְיָא.
וְאַתָּא תוֹרָא, וְשַׁתָּא לְמַטָּא, דְּכַבָּה לְנוֹרָא, דְּשָׂרְף לְחוּטְרָא, דְּחִפָּה
לְכְלָבָא, דְּנִשְׁדָּ לְשׁוֹנְרָא, דְּאַכְלָה לְגַדְיָא, דְּזַבֵּין אַבָּא בְּתַרְי זַיִז,
חַד גַּדְיָא, חַד גַּדְיָא.

Echad Mi Yodea

אַחַד מִי יוֹדְעָ?

Adir Hu

אַדִּיר הוּא

אַדִּיר הוּא, יְבִנֵּה בֵּיתוֹ בְּקָרוֹב, בְּמַחְרָה בְּמַחְרָה, בְּיַמֵּינוּ בְּקָרוֹב.
אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקָרוֹב.
בְּחוּר הוּא, גְּדוֹל הוּא, דָּגוּל הוּא, יְבִנֵּה בֵּיתוֹ בְּקָרוֹב, בְּמַחְרָה
בְּמַחְרָה, בְּיַמֵּינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקָרוֹב.
קְדוֹר הוּא, נְתִיק הוּא, זָפֵאי הוּא, חֲסִיד הוּא, יְבִנֵּה בֵּיתוֹ בְּקָרוֹב,
בְּמַחְרָה בְּמַחְרָה, בְּיַמֵּינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקָרוֹב.
טְהוֹר הוּא, יְחִיד הוּא, כְּבִיר הוּא, לְמוֹד הוּא, מְלֵךְ הוּא, נוֹרָא הוּא,
סְגִיב הוּא, עֲזוּז הוּא, פּוֹדֵה הוּא, צְדִיק הוּא, יְבִנֵּה בֵּיתוֹ בְּקָרוֹב,
בְּמַחְרָה בְּמַחְרָה, בְּיַמֵּינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקָרוֹב.
קְדוֹשׁ הוּא, רַחוּם הוּא, שְׂדֵי הוּא, תְּפִיק הוּא, יְבִנֵּה בֵּיתוֹ בְּקָרוֹב,
בְּמַחְרָה בְּמַחְרָה, בְּיַמֵּינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקָרוֹב.