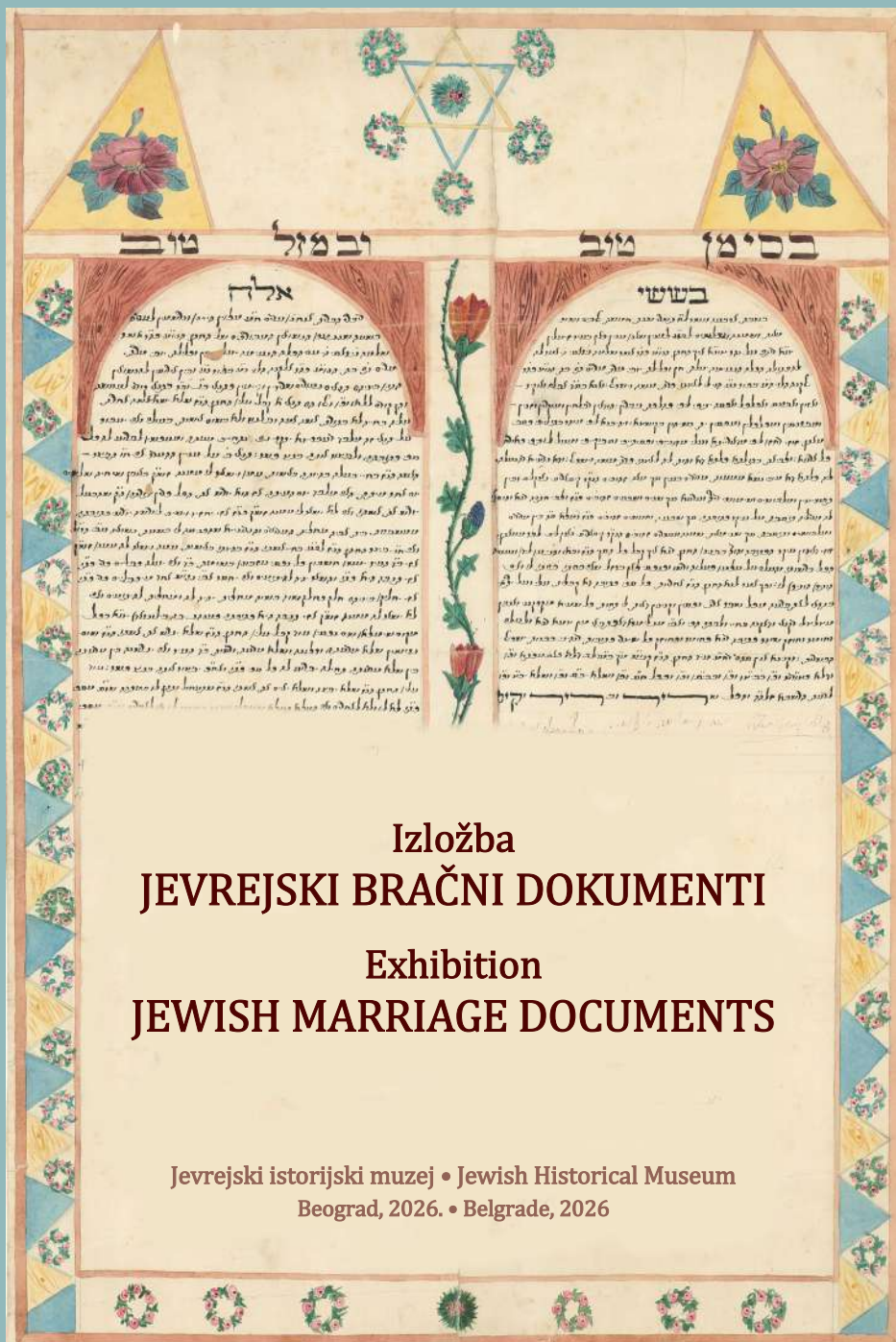




Izložba
JEVREJSKI BRAČNI DOKUMENTI
Exhibition
JEWISH MARRIAGE DOCUMENTS

Jevrejski istorijski muzej • Jewish Historical Museum
Beograd, 2026. • Belgrade, 2026

JEVREJSKI ISTORIJSKI MUZEJ
Saveza jevrejskih opština Srbije
JEWISH HISTORICAL MUSEUM
Federation of Jewish Communities of Serbia

Izložba
JEVREJSKI BRAČNI DOKUMENTI

Exhibition
JEWISH MARRIAGE DOCUMENTS

Beograd, 2026. • Belgrade, 2026

Jevrejski istorijski muzej ovom izložbom predstavlja dragocen segment svoje Zbirke bračnih dokumenata, nastale u rasponu od sredine 17. veka do 1945. godine. Zbirka sadrži 30 ketuba (bračnih ugovora), uključujući tri blanko štampana obrasca, potvrdu o oslobađanju od leviratskog braka, potvrdu o pozajmici za venčanje i jednu pozivnicu za venčanje. Na izložbi je predstavljeno 14 eksponata koji ne otkrivaju samo pravne i religijske okvire jevrejske tradicije, već javnosti približavaju i intiman porodični život i običaje ovog naroda.



Through this exhibition, the Jewish Historical Museum presents a precious segment of its Collection of Marriage Documents, spanning from the mid-17th century to 1945. The collection comprises 30 ketubot (marriage contracts), including three blank printed forms, as well as a release from levirate marriage, a wedding loan certificate, and a wedding invitation. The 14 exhibits on display not only reflect the legal and religious frameworks of Jewish tradition, but also offer the public a glimpse into the intimate family life and customs of this people.

Ceremonija jevrejskog venčanja nezamisliva je bez ketube koju mladoženja (hebr. *hatan*) uručuje nevesti (hebr. *kala*). Reč ketuba na hebrejskom doslovno znači „ono što je napisano“ i prema jevrejskom zakonu (hebr. *halaha*) pravno je obavezujući dokument (hebr. *šetar ketuba*) koji definiše finansijske obaveze muža prema ženi, uključujući izdržavanje, hranu, odeću i zaštitu u slučaju razvoda ili udovištva.

U Bibliji se venčanje retko pominje kao formalni čin, umesto toga definiše se kroz „uzimanje žene“: „A neko od plemena Levijevog otide i uze ženu iz plemena Levijevog“ (Izlazak 2:1) ili „Kad ko uzme ženu i oženi se njom...“ (Ponovljeni zakon 24:1). Ipak, u situacijama kada se unutar biblijskog konteksta govori o venčanju kao javnoj ceremoniji, ono je veliko slavlje koje se odvija u prisustvu starešina i cele zajednice. To vidimo kada Jakov kaže Lavanu: „Daj mi ženu, jer mi se navršio vreme, da legnem s njom“, nakon čega „Sazva Lavan sve ljude iz onog mesta i učini gozbu“ (Postanje 29:21-22). Biblijski tekstovi navode i ekonomske aspekte braka, uključujući „cenu za nevestu“ (hebr. *mohar*) koju je plaćao mladoženja, o čemu svedoče Sihemove reči: „Ištite mi koliko god hoćete uzdarja i dara, ja ću dati šta god kažete; samo mi dajte devojk [Dinu,



The Jewish wedding ceremony is inconceivable without the groom (Heb. *hatan*) presenting the ketubah to the bride (Heb. *kallah*). The word ketubah (Heb. pl. *ketubot*) literally means 'that which is written' in Hebrew. According to Jewish law (Heb. *halakha*), it is a legally binding document (Heb. *šetar ketubah*) that defines the husband's financial obligations to his wife, including sustenance, food, clothing, and protection in the event of divorce or widowhood.

In the Bible, a wedding is rarely mentioned as a formal act; it amounts to 'taking a wife': 'A certain member of the house of Levi went and took to wife a woman of Levi' (Exodus 2:1) or 'A man takes a woman and becomes her husband...' (Deuteronomy 24:1). However, when a wedding is depicted in the Bible as a public ceremony, it is a grand celebration held in the presence of the elders and the entire community. This is evident when Jacob says to Laban: 'Give me my wife, for my time is fulfilled, that I may cohabit with her', after which 'Laban gathered all the people of the place and made a feast' (Genesis 29:21-22). Biblical texts also note the economic aspects of marriage, beginning with the 'bride price' (Heb. *mohar*) paid by the groom, as evidenced by Shechem's words: 'Ask of me a bride-price ever so high, as well as gifts, and I will pay what you tell

prim. aut.] za ženu" (Postanje 34:12). Pored toga, postojao je i običaj darivanja neveste i njene porodice (hebr. *matan*) što pokazuje primer kada Avramov sluga u ime Isaka „izvadi zaklade srebrne i zlatne haljine, i dade Reveci; takođe i bratu njenom i materi njenoj dade darove" (Postanje 24:53). S druge strane, mlada je u svoj novi dom donosila „ispraćajni dar" (hebr. *šiluhim*) – imovinu koju joj je otac poklanjao kao devojačko nasleđstvo prilikom udaje. Tako je Rebeka, odlazeći Isaku, sa sobom povelu svoju dadilju i sluškinje (Postanje 24:59-61).

Do kasnog srednjeg veka sklapanje braka je započinjalo veridbom (hebr. *erusin*), odnosno posvećenjem (hebr. *kidušin*). Nevesta je dobijala ketubu i smatrala se udatom ženom (hebr. *ešet ish*), iako je i dalje boravila u roditeljskom domu. Ovaj odnos mogao je da se prekine jedino ako bi joj muž uručio dokument o razvodu (hebr. *get*). Nakon godinu dana razdvojenosti usledilo bi venčanje (hebr. *nisuin*) i prelazak žene u muževljevu kuću. Međutim, da bi se izbegla moralna nelagoda zbog odvojenog života verenika, ali i otklonio rizik od njihovog razdvajanja, veridba i venčanje spojeni su u jedan ritual. Uspomena na vreme kada su *erusin* (*kidušin*) i *nisuin* bili razdvojeni očuvana je kroz čitanje ketube – čina koji povezuje blagoslove oba obreda – i danas predstavlja svojevrstu



me; only give me the maiden [Dinah, author's note] for a wife' (Genesis 34:12). Additionally, there was a custom of giving gifts to the bride herself and her family (Heb. *matan*), demonstrated by the example where Abraham's servant, acting on behalf of Isaac, '...brought out objects of silver and gold, and garments, and gave them to Rebekah, and he gave presents to her brother and her mother' (Genesis 24:53). On the other hand, the bride would bring a 'parting gift' (Heb. *shilluhim*) into her new home – property given to her by her father as a bridal inheritance upon marriage. Thus when Rebekah left to join Isaac, she took her nurse and maids with her (Genesis 24:59-61).

Until the late Middle Ages, marriage began with the betrothal (Heb. *erusin*), also known as sanctification (Heb. *kiddushin*). The bride would receive the ketubah and was considered a married woman (Heb. *eshet ish*), even though she still resided in her parental home. This relationship could only be dissolved if she received a bill of divorce (Heb. *get*) from her husband. Only after a year of separation did the actual wedding (Heb. *nisuin*) and the woman's transition into her husband's home take place. However, to avoid the moral discomfort of the betrothed couple living apart, and to eliminate the risk of their separation, the

simboličnu distancu unutar same ceremonije venčanja.

Pisani venčani dokument, kao prototip kasnijeg ugovora – ketube, prvi put se javlja tek u apokrifnom tekstu iz 2. veka pre nove ere: „Tada Raguel uze Saru, kćer svoju, i dade je Toviji za ženu, i blagoslovi ih, i zapovedi Edni, ženi svojoj, da mu donese ploču, i on napisa na njoj bračni list, i zapečati ga pred svedocima. I jedoše i piše i veseliše se.“ (Knjiga o Toviji 7:6). Ipak, pretpostavlja se da su prve ketube pisane znatno pre ovog izvankanonskog spisa, još za vreme vavilonskog ropstva (oko 586–538. p. n. e.).

Simon ben Setah, rabin i predsednik Sanhedrina, vrhovnog suda Jevreja iz doba Drugog hrama, reformisao je u 1. veku p. n. e. dotadašnje zakone (hebr. množ. *takanot*), pri čemu se jedna od ključnih izmena odnosila na bračne propise. On je modifikovao ketubu tako da ona više nije bila jednostavni poklon, već zalag celokupnog muževljevog imetka, čime je žena postala materijalno obezbeđena u slučaju njegove smrti ili razvoda. Dalje, u nameri da se što preciznije urede bračni odnosi, rabini Talmudske ere (2–6. vek) stvorili su traktat pod nazivom *Ketubot*. U njemu su definisane finansijske obaveze, uključujući minimalni iznos miraza koji je otac davao za udaju ćerke, kao i sume koja se isplaćivala ženi u slučaju



betrothal and the wedding were merged into a single ritual. The memory of the time when *erusin* (*kiddushin*) and *nisuin* were separate has been preserved through the reading of the ketubah – an act that links the blessings of both rites – and today represents a kind of symbolic distance within the wedding ceremony itself.

The written wedding document that served as the prototype for the later ketubah appears in an apocryphal text from the 2nd century BCE: 'Then Raguel took Sara, his daughter, and gave her to Tobias to be his wife, and blessed them, and commanded Edna, his wife, to bring him a tablet, and he wrote a marriage contract on it, and sealed it before witnesses. And they ate, and drank, and rejoiced' (Book of Tobit 7:6). Nevertheless, it is assumed that the first ketubot were written long before this apocryphal text, during the Babylonian exile (circa 586–538 BCE).

Simeon ben Shetah, a rabbi and president of the Sanhedrin – the supreme Jewish court of the Second Temple era – reformed the existing laws (Heb. pl. *takkanot*) in the 1st century BCE, with one of the key amendments focusing on matrimonial regulations. He modified the ketubah so that it was no

razvoda ili udovištva. Traktat je dodatno regulisao međusobne odgovornosti supružnika, pravila vezana za udaju devica, udovica i razvedenih žena, ali i procesna pitanja poput optužbi za neverstvo.

Tekst ketube standardizovan je u srednjem veku. Započinje navođenjem datuma venčanja prema jevrejskom kalendaru i mestu venčanja. Identitet ugovornih strana utvrđuje se punim imenima mladenaca i njihovih roditelja, nakon čega sledi formalna izjava mladoženje da uzima mladu za ženu „prema zakonu Mojsija i Izraela“. Dokument dalje detaljno nabroja obaveze muža koje uključuju izdržavanje i poštovanje supruge, a potom definiše minimalno finansijsko osiguranje od 200 zuza – novčane jedinice u doba Talmuda. Uz specifikaciju miraza i mladoženjinog dobrovoljnog dodatka od 100 zuza, ključna je klauzula kojom muž garantuje isplatu ovih obaveza celokupnom svojom imovinom, postojećom i budućom. Tekst se zaključuje potvrdom o pravnoj snazi i potpisima dvojice svedoka. Kako bi dodatno personalizovali dokument, Sefardi su pored ili ispod standardnog teksta dodavali i ugovor o veridbi (hebr. *šetar tenaim*). Ovaj dokument predstavljao je pisani dogovor roditelja o datumu i mestu venčanja, finansijskim obavezama obe porodice, kao i pojedinostima o



longer a simple gift, but a pledge of the husband's entire estate, thereby ensuring the woman's financial security in the event of his death or divorce. Furthermore, with the intention of regulating marital relations as precisely as possible, the rabbis of the Talmudic era (2nd–6th century) compiled a tractate entitled *Ketubot*. It defined financial obligations, including the minimum amount of dowry that a father contributed toward his daughter's marriage, as well as the sum to be paid to the woman in case of divorce or widowhood. The tractate additionally regulated the mutual responsibilities of the spouses, rules regarding the marriage of virgins, widows, and divorcees, as well as procedural issues such as accusations of infidelity.

The text of the ketubah was standardized during the Middle Ages. It begins by stating the wedding date according to the Jewish calendar and the location of the ceremony. The identity of the contracting parties is established by the full names of the bride and groom and their parents, followed by the groom's formal declaration that he takes the bride as his wife 'according to the law of Moses and Israel'. The document further details the husband's duties, which include sustaining and respecting his wife, and then defines a minimum financial

mirazu mlade. I danas je, kao nekada, običaj da se ketuba piše na aramejskom jeziku, hebrejskim pismom. Budući da je aramejski bio svojevrsna *lingua franca* Starog sveta, odstupanja od ovog pravila pod uticajem lokalnog okruženja bila su izuzetno retka.

Najstarija ukrašena ketuba, očuvana u fragmentima, potiče iz 12. veka i pronađena je u genizi sinagoge Ben Ezra u Starom Kairu. Jevreji srednjovekovne Španije – Sefardi, takođe su ukrašavali svoje bračne ugovore. Nakon proterivanja sa Iberijskog poluostrva, krajem 15. veka, oni su ovaj običaj preneli u svoje nove domove. Na sefardskim venčanjima ketuba je pored pravne imala i društvenu funkciju. Budući da je ugovor čitan naglas i izlagan zvanicama, on je prerastao u svojevrsni predmet prestiža. Upravo zbog te reprezentativne uloge vizuelna komponenta vremenom dobija na značaju, što je ovaj pravni akt postepeno transformisalo u umetničko delo. Nakon venčanja Sefardi bi ketubu izlagali na istaknutom mestu u domu. Bilo da se nalazila u dnevnoj ili spavaćoj sobi, ona je supružnicima služila kao svakodnevni podsetnik na bračne zavete. Nasuprot sefardskoj tradiciji, Aškenazi su ketubu tretirali isključivo kao pravni dokument. Javno čitanje pred svedocima bilo je motivisano samo ispunjenjem zakonske



safeguard of 200 zuz – a monetary unit from the Talmudic era. Alongside the specification of the dowry and the groom's voluntary addition of 100 zuz, a crucial clause is the one in which the husband guarantees the payment of these obligations with all his property, both present and future. The text concludes with an affirmation of its legal validity and the signatures of two witnesses. To further personalize the document, Sephardic Jews would add a betrothal contract (Heb. *shetar tena'im*) alongside or beneath the standard text. This document was a written agreement between the parents regarding the date and location of the wedding, the financial obligations of both families, and the specifics of the bride's dowry. Today, as in the past, it remains customary for the ketubah to be written in the Aramaic language using the Hebrew alphabet. Since Aramaic was the *lingua franca* of the ancient Near East, deviations from this rule due to local influences were exceptionally rare.

The oldest decorated ketubah, preserved in fragments, dates back to the 12th century and was discovered in the Cairo Genizah of the Ben Ezra Synagogue in Old Cairo. The Sephardic Jews of medieval Spain also decorated their marriage contracts. Following their expulsion from the Iberian Peninsula at the end of the

obaveze, te se zbog toga nije pridavao nikakav poseban značaj ukrašavanju teksta.

Italija je u 17. i 18. veku bila vodeći centar iluminacije jevrejskih bračnih ugovora. Pored cvetne i geometrijske ornamentike, repertoar motiva bio je izuzetno bogat: od prikaza Jerusalima, Hrama i tablica sa Deset Božijih zapovesti, preko biblijskih scena i portreta mladenaca, sve do zodijačkih znakova, heraldike, alegorijskih prikaza i mitoloških scena. Ova umetnička praksa brzo je prešla granice Apeninskog poluostrva i pronašla plodno tlo u sefardskim zajednicama rasutim duž čitave mediteranske obale.

Prema jevrejskom zakonu bračna zajednica prestaje smrću jednog supružnika ili razvodom. Tora kaže da muž može da se razvede bez ženine saglasnosti, ali je obavezan da joj uruči otpusno pismo (*geṭ*): „Kad ko uzme ženu i oženi se s njom, pa se dogodi da mu ona ne bude po volji, što on nađe na njoj šta god ružno, neka joj napiše knjigu raspusnu i da joj u ruke, pa neka je otpusti iz svoje kuće.“ (Ponovljeni zakon 24:1). Radikalan zaokret u ovoj praksi napravio je rabin Geršom ben Juda (oko 960–1028). On je doneo uredbu prema kojoj pristanak na razvod mora da bude obostran. Ali i u slučaju sporazumnog prekida



15th century, they carried this custom to their new homes. At Sephardic weddings, the ketubah held a social function in addition to its legal one. Since the contract was read aloud and publicly displayed for the guests to see, it evolved into a status symbol. It was precisely because of this representative role that the visual component grew in importance over time, gradually transforming this legal act into a work of art. After the wedding, Sephardic families would display the ketubah in a prominent place in the home. Whether located in the living room or the bedroom, it served the spouses as a daily reminder of their marriage vows. In contrast to the Sephardic tradition, Ashkenazi Jews treated the ketubah strictly as a legal document. Its public reading before witnesses was motivated solely by the fulfillment of a legal requirement; hence, no particular significance was attached to decorating the text.

In the 17th and 18th centuries, Italy was the leading center for the illumination of Jewish marriage contracts. Alongside floral and geometric ornamentation, the repertoire of motifs was remarkably rich – ranging from depictions of Jerusalem, the Temple, and the Tablets of the Covenant, through biblical scenes and portraits of the newlyweds, all the way to zodiac signs,

zajednice, muž mora lično da uruči ženi otpusno pismo. Sam dokument prati strogo ustaljenu formu. Piše se u dvanaest redova, što nije slučajno, jer taj broj odgovara numeričkoj vrednosti hebrejskih slova *gimel* i *tav*, koja čine reč *get*. Što se tiče jezika, tradicija nalaže aramejski, ali zakon ne isključuje ni upotrebu drugih jezika.

Jevrejsko bračno pravo poznaje i instituciju „uslovnog razvoda“ (hebr. *tnai beget*) koji služi kao specifičan mehanizam pravne zaštite žene. Nekada je pre odlaska u rat ili na daleki put muž ostavljao supruzi ispravu o razvodu (*get*), koja stupa na snagu u slučaju njegovog nestanka ili nepojavljivanja u razumnom vremenu. Bez ovog dokumenta, ukoliko se muž ne vrati i nema dokaza o njegovoj smrti, žena bi doživotno ostala u statusu „vezanice“ (hebr. *aguna*) i bez prava na ponovnu udaju. Pored toga, „uslovni razvod“ štiti ženu i od leviratskog braka (hebr. *jibum*), odnosno obaveze da se uda za devera (hebr. *javam*) ako sa mužem nije imala potomstvo. Ovo pravilo nalazimo u Tori, gde stoji: „Kad braća žive zajedno pa umre jedan od njih bez dece, onda žena umrloga da se ne uda iz kuće za drugog; brat njegov neka otide k njoj i uzme je za ženu i učini joj dužnost deversku“ (Ponovljeni zakon 25:5). Ako dever odbije ovu obavezu, pristupa se



heraldry, allegorical imagery, and mythological scenes. This artistic practice rapidly spread beyond the Italian Peninsula, finding fertile ground in Sephardic communities scattered along the entire Mediterranean coast.

According to Jewish law, a marriage union terminates upon the death of one spouse or through divorce. The Torah states that a husband can divorce without the wife's consent, but he is required to deliver a bill of divorcement (*get*) to her: 'A man takes a woman and becomes her husband. She fails to please him because he finds something obnoxious about her, and he writes her a bill of divorcement, hands it to her, and sends her away from his house.' (Deuteronomy 24:1). A radical turning point came with Rabbi Gershom ben Judah (circa 960–1028). He issued a decree stating that consent to a divorce must be mutual. Yet, even in the case of a mutually agreed divorce, the husband must personally deliver the bill of divorcement to the woman. The document itself follows a strictly established form. It is written in twelve lines, which is no coincidence, as this number corresponds to the numerical value of the Hebrew letters *gimel* and *tav*, which form the word *get*. Regarding the language, tradition dictates Aramaic, though the law does not exclude the use of other languages.

biblijskom obredu „izuvanja“ (hebr. *halica*): „Onda neka pristupi k njemu snaha njegova pred starešinama, i neka mu izuje obuću s noge njegove i pljune mu u lice, i progovorivši neka kaže: Tako valja da bude čoveku koji neće da zida kuće brata svog.“ (Ponovljeni zakon 25:9). Tek nakon ovog rituala, rabinski sud ženi izdaje ispravu o „razrešenju izuvanjem“ (hebr. *šetar halica*) čime ona konačno stiče pravo na novi brak. Halica je i danas živa institucija koju sprovode verski sudovi.



Jewish marital law also recognizes the institution of a 'conditional divorce' (Heb. *Tnai B'Get*), which serves as a specific legal mechanism for the protection of women. In the past, before departing for war or a long journey, a husband would leave a bill of divorce (*get*) with his wife, which would take effect in the event of his disappearance or failure to return within a reasonable time. Without this document, should the husband not return and there be no evidence of his death, the woman would remain for life in the status of a 'chained woman' (Heb. *aguna*), stripped of the right to remarry. Additionally, a 'conditional divorce' also protects the woman from a levirate marriage (Heb. *yibbum*), that is, the obligation to marry her brother-in-law (Heb. *yavam*) if she had no offspring with her husband. This rule originates from the Torah, which states: 'When brothers dwell together and one of them dies and leaves no offspring, the wife of the deceased shall not be married to a stranger, outside the family. Her husband's brother shall unite with her: he shall take her as his wife and perform the levir's duty.' (Deuteronomy 25:5). If the brother-in-law refuses this obligation, they proceed to the biblical *chalitzah* ceremony, which involves the removal of the shoe: 'The elders of his town shall then summon him and talk to him. If he insists, saying, "I do not want to marry her, his brother's widow shall go up to him in the presence of the elders, pull the sandal off his foot, spit in his face, and make this declaration: Thus shall be done to the man who will not build up his brother's house!" (Deuteronomy 25:9). Only after this ritual does the rabbinical court issue the woman a document of 'release by shoe-removal' (Heb. *shetar chalitzah*), through which she finally gains the right to a new marriage. Chalitzah is still practiced by rabbinical courts to this day.

KATALOG IZLOŽENIH PREDMETA

CATALOG OF EXHIBITED ITEMS



Ketuba • Ketubah



Mladoženja • Groom: AVRAM UZIEL

Mlada • Bride: SIMHA HALEVI

Ankona, Papska država, 1652. • Ancona, Papal state, 1652

100 x 68 cm; JIM, inv. br. 91

Poklon porodice Morpurgo-Mladinov, 1974. • Gift from Morpurgo-Mladinov family, 1974

Ketuba je ispisana mastilom na pergamentu kombinacijom aramejskog i hebrejskog jezika, kvadratnim pismom. Gornje polukružno polje raskošno je iluminirano motivima flore i faune – simbolima radosti, plodnosti i novog početka. U donjem, kvadratnom polju, prikazan je zodijački krug kao simbol neprekidnog trajanja bračne zajednice pod božanskim okriljem. Tekst bračnog ugovora (desno) i veridbenog (levo) nalaze se unutar arkada ukrašenih vazama iz kojih izviru vreže vinove loze. Ceremonija venčanja održana je šestog dana u nedelji (*bešiši*), koji jevrejska tradicija iz više razloga smatra srećnim za početak zajedničkog života. Prema Tori, to je završni dan stvaranja sveta, dok Midraš (rabinska literatura koja tumači biblijske tekstove) sugerše da se upravo toga dana odigrao i prvi brak u istoriji – zajednica Adama i Eve. Uz to, kako venčanje prethodi Šabatu, prvi zajednički dan novog bračnog para ujedno postaje i sveti dan odmora. Sakralni karakter dokumenta dodatno naglašavaju biblijski stihovi ispisani mikrografijom – Isaija 61:10, Psalam 128:3, Rut 4:11 – koji su se tradicionalno čitali na jevrejskim venčanjima u Italiji tog vremena.



The ketubah is written in ink on parchment in a combination of Aramaic and Hebrew, in square script. The upper semicircular field is lavishly illuminated with floral and faunal motifs – symbols of joy, fertility, and new beginnings. The lower square field depicts the zodiac wheel as a symbol of the continuity of the marital union under divine protection. The text of the marriage contract (right) and the betrothal agreement (left) is inscribed within arcades decorated with vases from which grapevine tendrils emerge. The wedding ceremony was held on the sixth day of the week (*b'shishi*), which Jewish tradition considers auspicious for the beginning of a shared life for several reasons. According to the Torah, this is the final day of Creation, while the Midrash (rabbinic literature interpreting biblical texts) suggests that the first marriage in history – the union of Adam and Eve – took place on this very day. Furthermore, since this day precedes the Sabbath, the couple's first full day together coincides with the holy day of rest. The sacred character of the document is further emphasized by biblical verses written in micrography – Isaiah 61:10, Psalm 128:3, Ruth 4:11 – which were traditionally read aloud at Jewish weddings in Italy during that period.



Ketuba • Ketubah

Mladoženja • Groom: JAKOV KATAN

Mlada • Bride: ESTERA TALVI

Sarajevo, Osmansko carstvo, 1746. • Sarajevo, Ottoman Empire, 1746

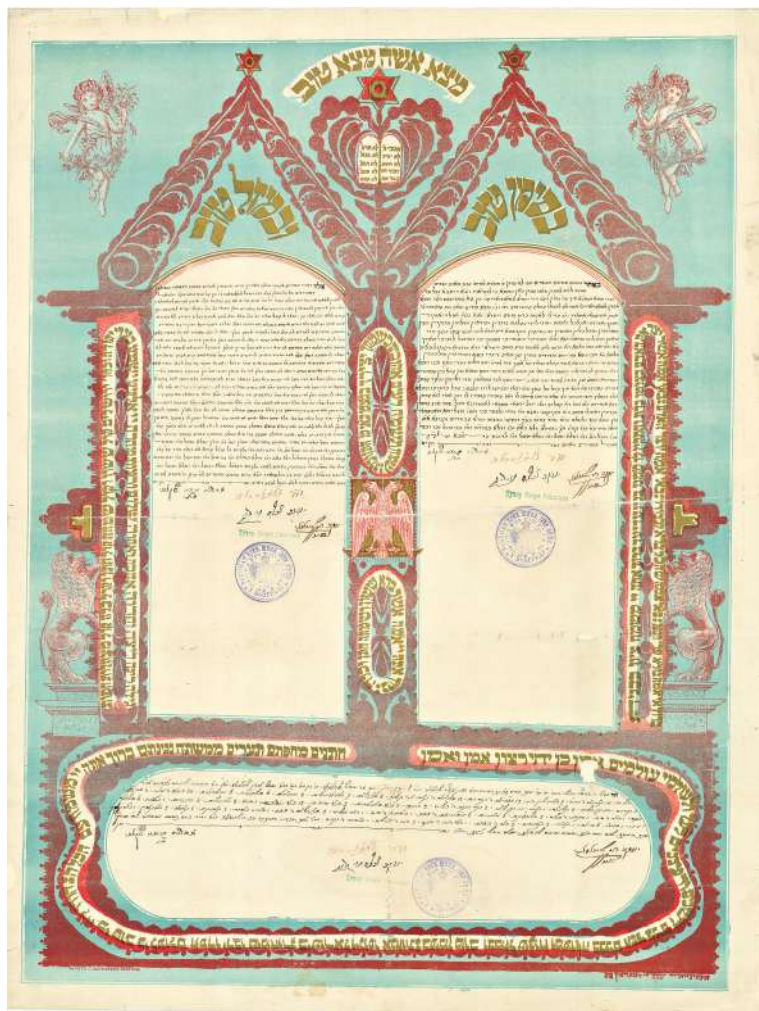
49,5 x 34 cm; JIM, inv. br. 14

Poklon Avrama Atijasa, 1976. • Gift from Avram Atijasa, 1976

Ketuba je izrađena za mladoženju Jakova, sina rabina Šmuela Katana, i nevestu Esteru, ćerku Avrahama Haj Talvija. Ispisana je mastilom na papiru, sefardskim kurzivom na aramejskom i hebrejskom jeziku. Jednostavnog je dizajna sa trouglastim završetkom na vrhu, dok je centralni tekst uokviren mavarskim potkovičastim lukom u formi kapije. Ovaj arhitektonski motiv simbolizuje ulazak bračnog para u zajednički život putem ugovorenih obaveza. Poseban akcenat stavljen je na izdvojene akronime tradicionalnih venčanih blagoslova – *Besiman tov* („U dobrom znaku“) i *Besijata dišmaja* („Uz Božju pomoć“).



This ketubah was created for the groom Jacob, son of Rabbi Shmuel Katan, and the bride Esther, daughter of Avraham Chai Talvi. Written in ink on paper, it features Sephardic cursive script in a blend of Aramaic and Hebrew. The design is simple, with a triangular apex, while the central text is framed by a Moorish horseshoe arch in the shape of a gateway. This architectural motif symbolizes the couple's entry into a shared life through their mutual contractual obligations. Special emphasis is placed on the acronyms of traditional wedding blessings, prominently displayed within the text – *Besiman tov* ('Under a good sign') and *Besiyata dishmiya* ('With the help of Heaven').



Ketuba • Ketubah

Mladoženja • Groom: DAVID JISRAEL ALFANDARI

Mlada • Bride: MIRJAM ALBAHARI

Beograd, Kraljevina Srbija, 1905. • Belgrade, Kingdom of Serbia, 1905

68 x 51,5 cm; JIM, inv. br. 493

Poklon Davida Albaharija, 1980. • Gift from David Albahari, 1980

Ketuba je pisana za mladence Davida, sina učenog rabina Jisraela Aharona Alfandarija, i Mirjam, ćerku pokojnog Isaka Abrahama Albaharija. Dokument je izrađen prema zamisli Jakova Moše Haj Altarca, na plavom serijski štampanom obrascu iz litografske radnje P. Markovića. Tekst je ispisan na aramejskom i hebrejskom jeziku, kombinacijom kvadratnog i kurzivnog pisma, unutar lučno završenih polja. Poseban horizontalni odeljak sadrži miraz mlade i dodatni iznos novca koji prilaže mladoženja. Tablice sa Deset Božijih zapovesti i Davidova zvezda, zajedno sa heraldičkim znamenjima – srpskim dvoglavinim orlom i lavovima plemena Jude – oblikovani su u dekorativnu formu koja izražava složeni verski, nacionalni i državni identitet ove jevrejske porodice. Blagoslov *Ševa berahot* (Sedam blagoslova), koji se izgovara tokom svadbene ceremonije, i biblijski citati ispisi su duž ivica dokumenta, formirajući zaštitni okvir oko bračnih zaveta.



This ketubah was written for the newlyweds David, son of the learned Rabbi Yisrael Aharon Alfandari, and Miriam, daughter of the late Isak Abraham Albahari. The concept of this document was created by Jakov Moshe Chai Altarc, on a blue mass-produced printed form from the lithographic workshop of P. Marković. The text is written in Aramaic and Hebrew, using a combination of square and cursive scripts, within arched fields. A distinct horizontal section details the bride's dowry and the additional amount of money contributed by the groom. The Tablets of the Covenant and the Star of David, combined with heraldic emblems – the Serbian double-headed eagle and the Lions of the Tribe of Judah – are shaped into a decorative form that expresses the complex religious, national, and state identity of this Jewish family. The *Sheva Brachot* (Seven Blessings) recited during the wedding ceremony, together with biblical verses, are inscribed along the edges of the document, forming a protective frame around the marriage vows.

Тревога са Геврежкој.

[illegible][illegible]

Ради той же цели таких же ради делами Уинстон сурово обличает
и обличает свое окружение и многократно повторяет, что «просто
таким образом» и «своей» то есть «своей» «мы» «своей»
книге «своей» «своей».

Malaya Heron

Cinereae *Leptopodium*

1. *Epigaeus* *inimicus*
 2. *opulenta* *jebr*
 3. *Abraham* *H. Toia*
 4. *illuminatus* *herman*

Ketuba • Ketubah

Mladoženja • Groom: ŠIMON KONFORTI

Mlada • Bride: LUNA LEVI

Požarevac, Kneževina Srbija, 1882. • Požarevac, Principality of Serbia, 1882

34 x 21 cm; JIM, inv. br. 500

Dokument je prepis i prevod ketube sa hebrejskog na srpski jezik iz 1882. godine. Pisan je mastilom, ćiriličnim pismom, na kariranom listu papira. Mladoženja je Šimon, sin pokojnog Jakova Konfortija, a nevesta Luna, ćerka pokojnog Josefa Levija. Brak je sklopljen 15. sivana 5641. godine po jevrejskom kalendaru, odnosno 31. maja 1881. godine po julijanskom kalendaru. Mlada je u miraz donela vredan nakit i nameštaj, kao i 960 dinara u gotovini, dok je mladoženja obaveznom iznosu dodao još 1.080 dinara. Na dnu dokumenta nalaze se pečat požarevačke jevrejske opštine, potpis mladoženje, te potpisi svedoka – starešina sinagoge Avrama M. Gabaja i Avrama M. Pesaha. Da je prevod veran originalu, svojim potpisima su potvrdili rabin Isak M. Kavsuto i šohet Avram Perera.



The document is a transcript and translation of a ketubah from Hebrew into Serbian from 1882. It is written in ink, in the Cyrillic script, on a sheet of squared paper. The groom is Shimon, son of the late Jakov Konforti, and the bride is Luna, daughter of the late Josef Levi. The marriage was concluded on the 15th of Sivan 5641 according to the Hebrew calendar, corresponding to 31 May 1881 according to the Julian calendar. The bride brought valuable jewelry and furniture as a dowry, as well as 960 dinars in cash, while the groom added another 1,080 dinars to the obligatory ketubah amount. At the bottom of the document, there is the stamp of the Jewish Community of Požarevac, the groom's signature, and the signatures of the witnesses – the synagogue trustees Avram M. Gabaj and Avram M. Pesah. The accuracy of the translation was confirmed by the signatures of Rabbi Isak M. Kavsuto and shochet Avram Perera.



Ketuba • Ketubah



Mladoženja • Groom: AŠER ŠLOMO ĐERASI

Mlada • Bride: MIRJAM HALEVI

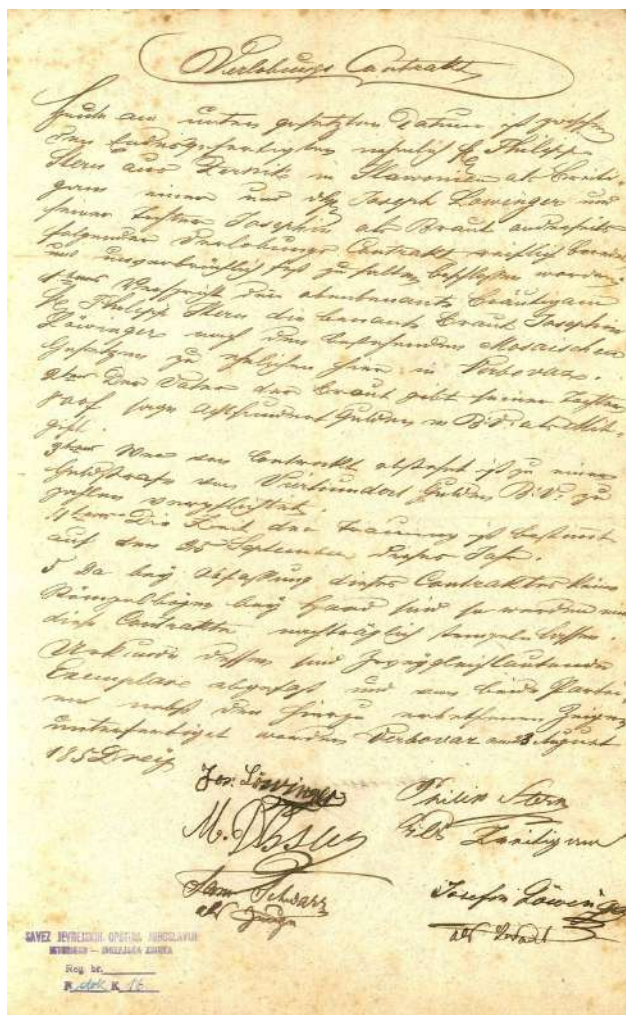
Zemun, Habzburška monarhija, 1842. • Zemun, Habsburg Empire, 1842

58,2 x 42,5 cm; JIM, inv. br. 18

Ketuba je ispisana na papiru crnim i ljubičastim mastilom, sefardskim kurzivom na aramejskom, hebrejskom i ladino jeziku. Njen kanonski sadržaj uobličen je u dva simetrična, lučno zasvođena vertikalna stupca, koje razdvaja niz stilizovanih cvetnih motiva. Iznad teksta se nalazi natpis *Besiman tov umazal tov* („U dobrom znaku i sa srećom“). Ovaj blagoslov nije običan ukras, već ima performativni karakter, pretvarajući strogo pravni čin u trenutak kolektivnog slavlja i zajedničke radosti. Gornji deo kompozicije kruniše motiv Davidove zvezde okružen ljiljanima – cvetom koji je u jevrejskoj kulturi simbol čistote, pravednosti, izbavljenja iz valinskog ropstva, a u biblijskim tekstovima i metafora za Izrael. Iako je simbolika vešto odabrana, samo ukrašavanje dokumenta otkriva ruku amatera, a ne profesionalnog majstora.



The ketubah is written on paper in black and purple ink, using Sephardic cursive in Aramaic, Hebrew, and Ladino. Its canonical text is arranged in two symmetrical, arched vertical columns, separated by a series of stylized floral motifs. Above the text is the inscription *Besiman tov umazal tov* ("Under a good sign and with good fortune"). This blessing is not merely decorative; it carries a performative character, transforming a strictly legal act into a moment of collective celebration and shared joy. The upper part of the composition is crowned by a Star of David, surrounded by lilies – a flower that, in Jewish culture, symbolizes purity, righteousness, and deliverance from Babylonian captivity, as well as serving as a metaphor for Israel in biblical texts. Although the symbolism is thoughtfully chosen, the decoration reveals the hand of an amateur rather than a skilled artist.



Šetar tenaim • Shetar Tena'im

Mladoženja • Groom: PHILIPP STERN

Mlada • Bride: JOZEFINA LÖWINGER

Vukovar, Habzburska monarhija, 1853. • Vukovar, Habsburg Empire, 1853

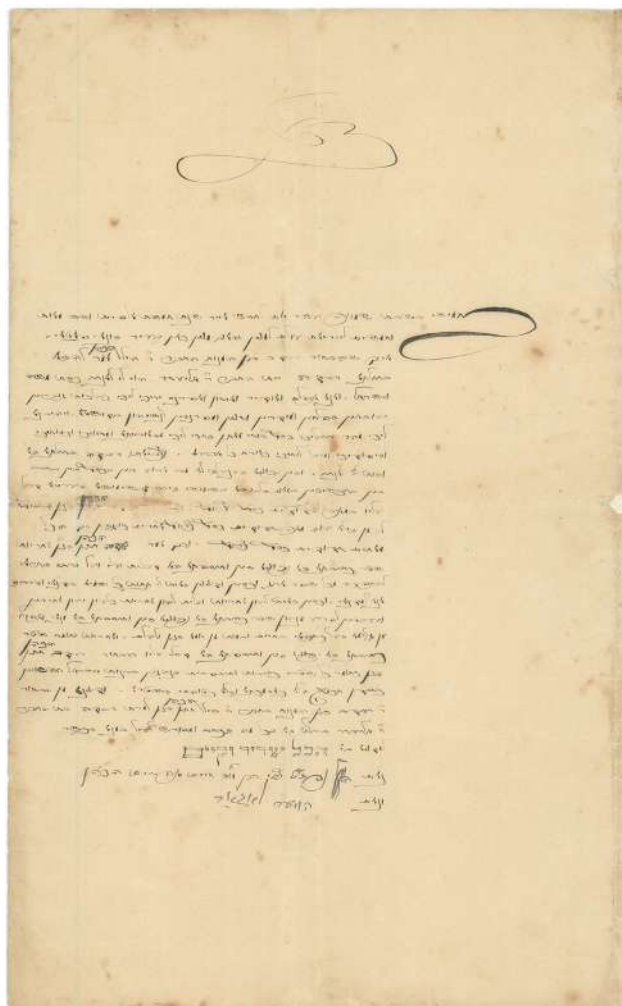
34,2 x 21,2 cm; JIM, inv. br. 17

Poklon Vere Štajn Erlih, 1958. • Gift from Vera Stein Erlich, 1958

Veridbeni ugovor (*Verlobungs-Contrakt*), sastavljen na nemačkom jeziku – zvaničnom jeziku administracije Habzburške monarhije – neposredno odražava pravni okvir u kojem su vukovarski Jevreji delovali sredinom 19. veka. Dokument se sastoji od pet tačaka u kojima je definisano: da će se Filip Štern iz Cernika oženiti Jozefinom Levinger po verskim propisima, da mladin otac, Jozef Levinger, obezbeđuje miraz od 800 guldena, da odustajanje od ugovora povlači kaznu od 300 guldena, da je venčanje zakazano za 25. septembar 1853. godine, te da će dokument biti naknadno overen



The betrothal contract (*Verlobungs-Contrakt*), drafted in German – the official language of the Habsburg Monarchy's administration – directly reflects the legal framework in which the Jews of Vukovar operated during the mid-19th century. The document consists of five points that stipulate: that Philipp Stern of Cernik shall marry Josephine Löwinger in accordance with religious law; that the bride's father, Josef Löwinger, provides a dowry of 800 gulden; that withdrawal from the agreement incurs a penalty of 300 gulden; that the wedding is scheduled for September 25, 1853; and that the document shall be certified.



Ketuba • Ketubah



Mladoženja • Groom: JAKOB BEN HILEL

Mlada • Bride: RIFKA

Dunapataj, Austrougarska, 1890. • Dunapataj, Austro-Hungarian Empire, 1890

34 x 42,1 cm; JIM, inv. br. 13

Poklon Tereze Čakić, 1977. • Gift from Tereza Čakić, 1977

Ketuba, ispisana mastilom na presavijenom listu papira kurzivnim pismom na hebrejskom jeziku, beleži zavet između mladenaca Jakova i Rifke, ćerke rabina Eliezera. Kanonski tekst ovog bračnog ugovora zaključuje se tradicionalnom formulom *Hakol šarir vekajam* („Sve je valjano i postojano“) i sa potpisima svedoka dobija svoju pravnu snagu. Jedini dekorativni element je inicijalno slovo koje uvodi vremensku odrednicu venčanja – četvrtak, odnosno peti dan u nedelji (*behamiš*). Rabini iz doba Talmuda propisali su različite dane venčanja prema bračnom statusu mlade. Devojke su se udavale sredom, uz sedmodnevno slavlje. Razlog za odabir ovog dana bio je praktične prirode. Kako je četvrtkom zasedao lokalni sud (Bet Din), mladoženja je već narednog jutra mogao da iznese eventualni prigovor vezan za ketubu. Udovice su se pak venčavale četvrtkom, uz skromnije, trodnevno veselje. Od srednjeg veka, četvrtak postaje opšteprihvaćen dan za venčanja, vođen kako duhovnim, tako i praktičnim razlozima. Prema Tori, Bog je petog dana blagoslovio ptice i ribe rečima „rađajte se i množite“, čime je četvrtak simbolički povezan sa plodnošću i zasnivanjem porodice. S druge strane, slavlje je moglo da se produži kroz petak i spoji sa Šabatom, kada je zajednica već bila na okupu i oslobođena svakodnevnih obaveza, pa je jedna gozba mogla da posluži za oba slavlja.



The ketubah, written in ink in cursive Hebrew script on a folded sheet of paper, records the covenant between the groom and bride, Yakov and Rivka, daughter of Rabbi Eliezer. The canonical text of this marriage contract concludes with the traditional formula *Hakol sharir ve'kayam* ('All is valid and binding') and acquires its legal force through the signatures of witnesses. The only decorative element is the initial letter that introduces the date of the wedding – Thursday, the fifth day of the week (*b'hamish*). The rabbis of the Talmudic era prescribed different wedding days according to the bride's marital status. Maidens were married on Wednesdays, with a seven-day celebration. The reason for this choice of day was practical in nature – since the local court (Beth Din) sat on Thursdays, the groom could raise any objection regarding the ketubah the very next morning. Widows, on the other hand, were married on Thursdays, with a more modest, three-day celebration. From the Middle Ages onward, Thursday became the widely accepted day for weddings, guided by both spiritual and practical reasons. According to the Torah, on the fifth day God blessed the birds and fish with the words 'be fruitful and multiply', spiritually connecting Thursday with fertility and building a family. On the other hand, the celebration could extend through Friday and merge into the Sabbath, when the community was already gathered and freed from daily obligations, so that a single feast could serve both occasions.



Ketuba • Ketubah



Mladoženja • Groom: JICAK JEKUTIEL CARFATI

Mlada • Bride: RIFKA ALTARAC

Sarajevo, Austrougarska, 1894. • Sarajevo, Austro-Hungarian Empire, 1894

62,5 x 47,5 cm; JIM, inv. br. 15

Poklon Ratka Altarca, 1974. • Gift from Ratko Altarac, 1974

Obrazac ketube Jicaka Jekutiela Carfatija i Rifke, ćerke Rafaela Avrama Altarca, štampan je u radionici bečkog umetnika Konrada Grefea. Unutar dekorativnog okvira nalaze se tri polja namenjena rukopisnom tekstu. U gornjem polju prikazan je anđeo koji mladencima upućuje tradicionalni blagoslov *Besiman tov umazal tov* („U dobrom znaku i sa srećom“), ispisan hebrejskim kvadratnim pismom. Središnje polje, podeljeno na dve kolone dekorativnim stubovima i lukovima u mavarskom stilu, sadrži tekst ketube na aramejskom jeziku. Ispod lukova objedinjena su dva natpisa: svečana formula koja se u jevrejskim bračnim ugovorima koristi kao uvodna želja „U času blagoslova i uspeha“ te citat iz knjige Priče Solomonove (18:22) „Ko je našao ženu, našao je dobro“. Na samom dnu, u trećem polju, zapisan je miraz koji devojka donosi u brak.



The ketubah form for Yitzhak Yekutiel Tsarfati and Rivka, daughter of Rafael Avram Altarac, was printed in the workshop of the Viennese artist Conrad Grefe. Inside the decorative frame are three fields intended for handwritten text. In the upper field, an angel is depicted addressing the couple with the traditional blessing *BeSiman tov u'Mazal tov* ('In a good sign and with good fortune') written in Hebrew square script. The central field, divided into two columns by decorative pillars and arches in the Moorish style, contains the text of the ketubah in Aramaic. Beneath the arches, two inscriptions appear: a ceremonial formula used in Jewish marriage contracts as an opening wish 'In a time of blessing and success', and a quotation from the Book of Proverbs (18:22) 'He who finds a wife has found happiness'. At the very bottom, in the third field, the dowry that the bride brings into the marriage is recorded.



Ketuba • Ketubah

Mladoženja • Groom: RAHAMIM RAKA BERAHA

Mlada • Bride: NAOMI MILICA

Beograd, Jugoslavija, 1945. • Belgrade, Yugoslavia, 1945

50 x 69,5 cm; JIM, inv. br. 785

Ovaj tipski bračni ugovor, štampan od 1920-tih za sarajevsku Jevrejsku opštinu, osmislio je M. Altarac. Obrazac je korišćen i u drugim sefardskim zajednicama Jugoslavije, uključujući Beograd, gde su se venčali Rahamim i Naomi Beraha. Pod trijumfalnom kapijom, koju uobličavaju stubovi i lučni svod, nalazi se standardni tekst otisnut raši pismom na aramejskom jeziku, dok su lični podaci uneti hebrejskim kurzivom. Navedeni vizuelni motiv predstavlja aluziju na vrata Gospodnja kroz koja prolaze pravedinci (Psalam 118:20), uzdižući brak na nivo svetog partnerstva posvećenog zakonima Tore. U temenu svoda je Davidova zvezda sa akronimom *Besiman tov* („U dobrom znaku“), okružena stihovima proroka Jeremije (33:11) *Kol sason vekol simha, Kol hatan vekol hala* („Glas radostan i glas veseo, glas ženikov i glas nevestin...“). Pod svodom stoje tablice sa Deset Božijih zapovesti okružene trakama sa stihovima „Blagosloven da je izvor tvoj i veseli se ženom mladosti svoje“ (Priče Solomonove 5:18). Na bazama stubova prikazan je motiv *Concordia maritale* (bračna sloga), simbolizovan stiskom muške i ženske ruke. Vrednost ove ketube leži u vremenu njenog nastanka, jer su sinagogalna venčanja u Jugoslaviji posle Holokausta bila prava retkost. Dokument takođe ukazuje na činjenicu da mlada nije bila jevrejskog porekla, navodeći da je njen otac bio Miloš Matović, i da je, pored imena Naomi, zadržala i svoje prvobitno ime Milica.



Designed by M. Altarac, this standardized marriage contract had been printed since the 1920s for the Jewish Community of Sarajevo. The template was adopted exclusively by Sephardic communities in Yugoslavia, including Belgrade, where it was signed by Rahamim and Naomi Beraha. Beneath a triumphal arch, the standard text is printed in Rashi script in Aramaic, along with personal details entered in Hebrew cursive. This motif alludes to the gate of the Almighty through which the righteous shall enter (Psalm 118:20), elevating marriage to a holy partnership dedicated to the laws of Torah. At the apex of the arch is a Star of David with the acronym *Besiman tov* ('Under a good sign'), surrounded by Jeremiah's verses (33:11) *Kol sasson v'kol simcha, Kol chatan v'kol kalah* ('The sound of mirth and gladness, the voice of bridegroom and bride...'). Under the arch stand the Tablets of the Covenant framed by ribbons bearing the verses 'Let your fountain be blessed and rejoice with the wife of your youth' (Proverbs 5:18). The column bases display the emblem *Concordia maritale* (marital harmony), symbolized by the clasp of a male and a female hand. The value of this ketubah lies in its time of creation, as synagogue weddings were rare in post-Holocaust Yugoslavia. The document also reveals the bride's non-Jewish origin, stating that her father was Miloš Matović and that alongside the name Naomi, she kept her birth name Milica.



Ketuba • Ketubah

Mladoženja • Groom: MENAHEM, sin Efraima

Mlada • Bride: TOVA, kći Geršona

Zemun, Kraljevina Jugoslavija, 1941. • Zemun, Kingdom of Yugoslavia, 1941

34,5 x 47,5 cm; JIM, inv. br. 829

Bračni ugovor potpisan je 5. ševata 5701. godine (2. februara 1941.) samo dva meseca pre nemačke invazije na Kraljevinu Jugoslaviju. Štampan na serijskom obrascu karakterističnom za aškenaske zajednice, dokument je delo radionice Jozefa Šlezingera. Osnovana 1858. godine u Presburgu (Bratislavi), ova štamparija je kroz mrežu filijala u Beču i Budimpešti postala centralno mesto za nabavku verskih izdanja za jevrejske zajednice u Evropi i Severnoj Africi. Jedini ukras na dokumentu čine bordura od geometrijskih i floralnih motiva i kartuš na vrhu lista s akronimom *Beezrat Hašem* („Uz Božju pomoć“). Firma Jozefa Šlezingera bila je aktivna sve do Drugog svetskog rata – bečko sedište zatvoreno je nakon Anšlusa 1938. godine, dok je ono u Budimpešti radilo do marta 1944.

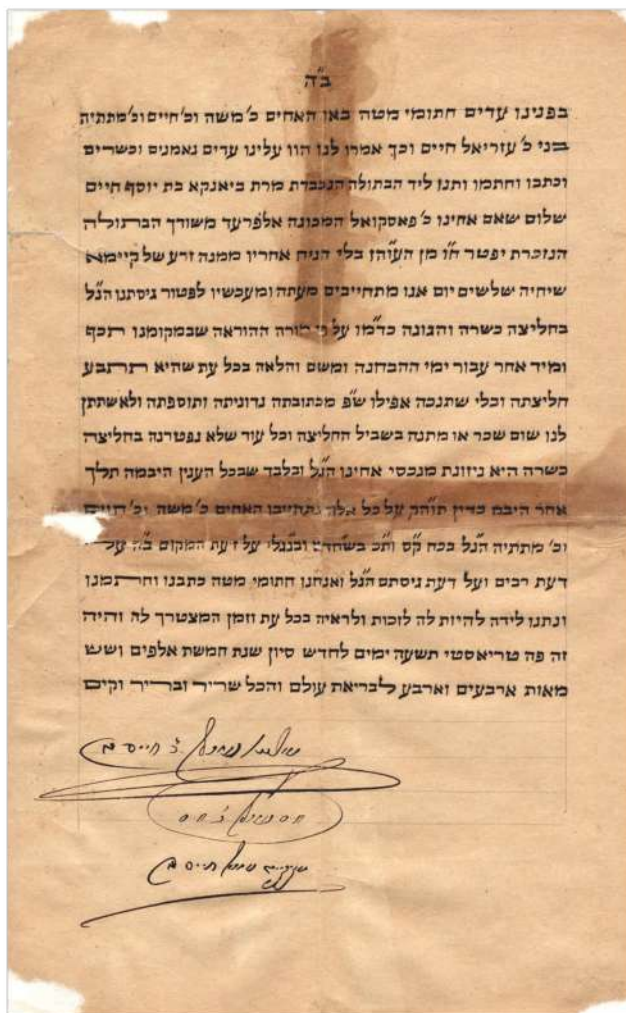


The marriage contract was signed on the 5th of Shevat 5701 (February 2, 1941), just two months before the German invasion of the Kingdom of Yugoslavia. Printed on a standard template characteristic of Ashkenazi communities, the document was produced by the Josef Schlesinger workshop. Founded in 1858 in Pressburg (Bratislava), the printing house expanded through a network of branches in Vienna and Budapest to become a central supplier of religious publications for Jewish communities in Europe and North Africa. The only decorative element on the document is a border of geometric and floral motifs and a cartouche at the top of the page bearing the acronym *Beezrat Hashem* ('With God's Help'). The Josef Schlesinger firm remained active until the Second World War – its Vienna office was closed following the Anschluss in 1938, while the Budapest branch continued to operate until March 1944.

Ketuba je pisana mastilom na presavijenom listu papira, kurzivnim pismom na hebrejskom jeziku. Nakon proglašenja Nezavisne Države Hrvatske, u aprilu 1941. godine, Oto Keršner je pod lažnim imenom Oskar Hergešić prebegao iz Zagreba u Split. Stigao je u grad koji je tada bio pod italijanskom upravom i koji se smatrao relativno bezbednim za Jevreje. Ubrzo se pridružio partizanima. Zbog jačanja Narodnooslobodilačkog pokreta tokom leta iste godine, italijanski okupator uveo je stroge represivne mere. Usred takve atmosfere, 25. novembra 1941. godine, partizanski borac Oto Keršner i Flora Fegi Fridman sklopili su brak prema tradicionalnim jevrejskim običajima. Tokom racije 1942. godine oboje su uhapšeni i internirani u Italiju. Nakon kapitulacije Italije 1943. godine uspjeli su da pobjegnu u Švajcarsku, gde je Oto nastavio borbu u antifašističkom pokretu do kraja rata.



The ketubah was written in ink on a folded sheet of paper, in cursive Hebrew script. Following the proclamation of the Independent State of Croatia in April 1941, Oto Kerschner fled from Zagreb to Split under the false name of Oskar Hergešić. He arrived in the city, which was under Italian administration at the time and considered relatively safe for Jews, and shortly afterwards joined the partisans. Due to the strengthening of the National Liberation Movement during the summer of the same year, the Italian occupying forces introduced strict repressive measures. Amidst this climate, on November 25, 1941, Partisan fighter Oto Kerschner and Flora Fegi Fridmann were married according to traditional Jewish customs. During a raid in 1942, both were arrested and interned in Italy. Following the capitulation of Italy in 1943, they managed to escape to Switzerland, where Oto continued his resistance activities until the end of the war.



Ugovor o obavezi za obred halica • Deed of Obligation for the Rite of Chalitzah



Muž • Husband: PASKUAL

Žena • Wife: BJANKA

Trst, Austrougarska, 1884. • Trieste, Austro-Hungarian Empire, 1884

33,6 x 21 cm; JIM, inv. br. 501

Poklon Samuela Elazara, 1976. • Gift from Samuel Elazar, 1976

Dokument, ispisan hebrejskim kvadratnim pismom, predstavlja pravno uverenje sastavljeno 9. sivana 5644. godine (29. maja 1884.), kojim se reguliše status Bjanke, ćerke Josefa Hajima Šaloma, u slučaju smrti njenog supruga Paskuala, sina Azrijela Hajima, pod uslovom da par ostane bez potomstva. Moša, Hajim i Matatja obavezali su se da će u roku od trideset dana nakon smrti svog brata Paskuala putem obreda *halica* osloboditi snahu Bjanku leviratskog braka, čime bi ona stekla punu slobodu ponovne udaje. Ovaj tridesetodnevni period, propisan jevrejskim pravom, služi za potvrdu suprugove smrti i utvrđivanje odsustva trudnoće, čime se stvaraju formalni preduslovi za sprovođenje *halice*. U zaglavlju se nalazi akronim *Beezrat Hašem* („S Božjom pomoći“), pobožna formula koja simbolizuje prožimanje svakog aspekta života božanskim prisustvom. Sporazum zatvara svečana pravna klauzula *Vehakol šarir ubarur vekajam* („Sve je valjano, jasno i postojano“), potvrđujući da su navedeni uslovi i obaveze pravno obavezujući od trenutka potpisivanja.



This document, written in Hebrew square script, is a legal certificate drawn up on the 9th of Sivan 5644 (29 May 1884), regulating the status of Bianca, daughter of Joseph Hayim Shalom, in the event of the death of her husband Pasqual, son of Azriel Hayim, provided the couple remains childless. Moshe, Hayim, and Mattatya pledged to release their sister-in-law Bianca from the levirate marriage through the *chalitzah* ritual within thirty days of their brother Pasqual's death, thereby granting her full freedom to remarry. This thirty-day period, prescribed by Jewish law, serves to confirm the husband's death and establish the absence of pregnancy, thus creating the formal preconditions for the performance of *chalitzah*. The header features the acronym *Beezrat Hashem* ('With God's Help'), a pious formula symbolizing the permeation of every aspect of life by the divine presence. The agreement concludes with the solemn legal clause *Ve'hakol sharir u'barur ve'kayam* (All is valid, clear, and binding), confirming that the stated terms and obligations are enforceable from the moment of signing.

Dokument, naslovljen *resivida* (ladino za „priznanica“), potvrđuje da je blagajna sarajevske sefardske opštine isplatila mladoženji Finciju pozajmicu od 3.100 kruna namenjenu troškovima venčanja. Iako je reč o administrativnoj potvrdi, ona ima naglašen sakralni karakter zahvaljujući svom vizuelnom oblikovanju. Unutar arhitektonske kompozicije koja odražava izgled ulazne fasade Solomonovog hrama, ispisani su biblijski stihovi u slavu braka: „Blagosloven da je izvor tvoj i veseli se ženom mladosti svoje“ (Priče Solomonove 5:18) i „...kako se raduje ženik nevesti, tako će se tebi radovati Bog tvoj“ (Isaija 62:5) – dok tablice Deset Božijih zapovesti i Davidova zvezda zapisu daju pečat jevrejskog institucionalnog i duhovnog autoriteta. Na dnu lista nalaze se pečat Jevrejske opštine Sarajevo i latinični potpis blagajnika Isaka G. Saloma. Jezik dokumenta je hebrejski i ladino, a pismo hebrejsko kvadratno i raši.



The document, titled *resivida* (Ladino for 'receipt'), confirms that the treasury of the Sarajevo Sephardic community issued a loan of 3,100 crowns to the groom Finci to cover wedding expenses. Although it is an administrative record, its visual design imbues it with a distinct sacred character. Within an architectural composition reflecting the appearance of the entrance façade of Solomon's Temple, biblical verses in praise of marriage are inscribed: 'Let your fountain be blessed. Find joy in the wife of your youth' (Proverbs 5:18) and '...as the bridegroom rejoices over the bride, so will your God rejoice over you' (Isaiah 62:5) – while the Tablets of the Covenant and the Star of David underscore the document's Jewish institutional and spiritual authority. At the bottom of the page are the stamp of the Jewish Community of Sarajevo and the Latin-script signature of the treasurer Isak G. Salom. The text is written in Hebrew and Ladino, in Hebrew square script and Rashi script.



Pozivnica za venčanje • Wedding invitation



Mladoženja • Groom: JISRAEL DAVID BUNCL

Mlada • Bride: ŠINDL BLAJER

Senta, Kraljevina SHS, 1928. • Senta, Kingdom of SCS, 1928

23,5 x 31,5 cm; JIM, inv. br. 19

Pozivnica za venčanje porodica Buncl i Blajer svedoči o promenama u svadbenim običajima početkom 20. veka, kada je usmeno oglašavanje ustupilo mesto štampanoj formi. Ovaj dokument, izrađen u senčanskoj štampariji *Király*, spaja tradicionalni sadržaj s modernim vizuelnim izrazom. Tekst, otisnut hebrejskim kvadratnim pismom, započinje akronimom *Beezrat Hašem* („S Božjom pomoći“) i godinom 5688. po jevrejskom računanju vremena. Svečani ton naglašen je biblijskim stihom iz Knjige proroka Jeremije (33:11) „Glas radostan i glas veseo, glas ženikov i glas nevestin“, uz blagoslov *Mazal tov*, kojim se mladencima želi sreća. Za datum venčanja odabran je praznik Lag Baomer – dan kada se prekida višenedeljna žalost ustanovljena u spomen na hiljade učenika rabina Akive koji su podlegli epidemiji u 2. veku nove ere. Budući da su venčanja i druga veselja tokom sedam nedelja, od Pesaha do Šavuota, strogo zabranjena, Lag Baomer je jedini dan pogodan za svadbenu svečanost. Na dnu pozivnice, kao potvrda porodičnog ugleda (*jihus*), koji je počivao na duhovnom i društvenom statusu predaka, navedena su imena očeva mladenaca – Jicaka Segela Buncla i Mordehaja Lajba Blajera.



The wedding invitation of the Buncl and Bleier families bears witness to the changes in wedding customs at the beginning of the 20th century, when oral announcements gave way to the printed form. This document, produced at the Király printing house in Senta, combines traditional content with modern visual expression. The text, printed in Hebrew square script, opens with the acronym *Beezrat Hashem* ("With God's Help") and the year 5688 according to the Jewish calendar. The ceremonial tone is underscored by a biblical verse from the Book of Jeremiah (33:11) – "A voice of joy and a voice of gladness, the voice of the bridegroom and the voice of the bride" – along with the blessing *Mazal Tov*, wishing the couple happiness. The date chosen for the wedding was the holiday of Lag BaOmer – the day when the weeks-long mourning period is suspended, established in memory of thousands of students of Rabbi Akiva who perished in an epidemic in the 2nd century CE. Since weddings and other celebrations are strictly forbidden during the seven weeks between Passover and Shavuot, Lag BaOmer is the only day suitable for a wedding celebration. At the bottom of the invitation, as a confirmation of family prestige (*yichus*) – which rested on the spiritual and social standing of one's ancestors – the names of the fathers of the bride and groom are listed: Yitzhak Segel Buncl and Mordechai Leib Bleier.

Katalog izložbe
Jevrejski bračni dokumenti

Autor teksta i izložbe
Barbara Panić

Izdavač
Jevrejski istorijski muzej
Saveza jevrejskih opština Srbije

Autor postavke
Bojan Zorić
Barbara Panić

Prevod na engleski
Barbara Panić

Likovno-grafičko rešenje i prelom teksta
Barbara Panić

Štampa
LION, Beograd

Tiraž
300



Exhibition catalogue
Jewish marriage documents

Author of the exhibition
Barbara Panić

Publisher
Jewish Historical Museum
Federation of Jewish Communities of Serbia

Exhibition designed by
Bojan Zorić
Barbara Panić

Translation
Barbara Panić

Graphic design and text layout
Barbara Panić

Printing house
LION, Belgrade

Print run
300

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

26-555-534(083.824)

392.5(=411.16)(083.824)

069.51:26(497.11)(083.824)

ПАНИЋ, Барбара

Jevrejski bračni dokumenti: izložba = Jewish marriage documents:
exhibition / [autor teksta i izložbe, author of the exhibition Barbara
Panić; prevod na engleski, translation Barbara Panić]. - Beograd:
Jevrejski istorijski muzej Saveza jevrejskih opština Srbije = Belgrade:
Jewish historical museum Federation of jewish communities of Serbia,
2026 (Beograd = Belgrade: Lion). - 41 str. : ilustr.; 21 cm

Podatak o autorki preuzet iz kolofona. - Tiraž 300.

ISBN 978-86-908384-1-7

а) Јеврејски историјски музеј (Београд) -- Фондови -- Изложбени
каталози б) Брачни уговори -- Јевреји -- Изложбени каталози

COBISS.SR-ID 195506697

