

Jewish Museum Newsletter # 2.

September 1980

Dear Friends,

It was our hope to have this copy of the Newsletter reach you prior to the High Holidays as some of the material in this edition is pertinent to Sukkoth. This, unfortunately, proved to be impossible but we hope that even 'after the fact' the information will be of interest and value to you.

We send our most sincere wishes for a New Year that will bring you the blessings of Peace and Good Health.

The Board and Staff of  
the Jewish Museum

The Jewish Museum - Athens  
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## A Survey of Greek Jewish Monuments

Thanks to a generous donation by Mrs. Rikki Ergas of Rome, we have been able to initiate a photographic survey of surviving Jewish sites and monuments in Greece.

During the latter part of August, the Museum photographer Mr. Timothy DeVinney together with the Director visited all of the remaining Jewish centers in Thrace and some in eastern Macedonia. These Communities are now mostly defunct or have only one or two survivors. Eastern Thrace, which was in the German zone of occupation during World War II, as well as the remaining region of Thrace which was under the control of the Bulgarians, witnessed the general deportation of its Jews in 1943. There are conflicting stories concerning the fate of these Communities, but it is certain that the Jews of Eastern Thrace were sent to Treblinka where they all perished, whereas those in the Bulgarian zone were rounded up at Drama, sent to Bulgaria, loaded onto boats on the Danube at Lom, and were almost certainly drowned. The approximate total population in these zones had numbered some 5700 souls.

The purpose of the trip to the north was to make as accurate a record as possible, within the limits of the Museum budget, of the most important endangered sites. The main problem was that the eastern section of Thrace bordering both Turkey and Bulgaria occupies a strategic position and is a heavily militarized zone. Not realizing to what extent photographing is forbidden, we sought out and began to photograph the synagogue at Didymoteicho only to be quickly stopped by the military. Handed over to the gendarmerie, we spent some tense moments until the Chief decided to allow us to continue our work under the surveillance of a gendarme (constable). Thus we managed to photograph and measure the synagogue which is in imminent danger of collapse.

Dating from the late 18th century, with some rebuilding in the mid-19th, it is constructed according to the traditional Sephardic plan in Greece with the Ehal ha-Kodesh or Ark on the eastern wall and the Bema located in a prominent position in the center under an ornate ceiling. It is interesting to note that this plan appears to be of very ancient origin, as the Byzantine Church adopted it in some ways from the synagogues of Syria and many 5th to 8th century Christian basilicas in Greece have a large bema or ambo in the central part of the nave. This originally symbolized Mt. Sinai from which the Word incarnate in the Torah and scripture was read.

Problems with freedom of movement made it impossible to photograph certain interesting monuments in the graveyard where the newer section, dating from the late 19th and early 20th century, is separated by a road from the old graveyard of the 16th - 17th century. This part has some very fine monuments carved in heavy relief of Hebrew characters covering the entire surface and the sides. Hopefully it will eventually be possible to transport three of these to Athens.

We decided against going the 30 km beyond Didymoteicho to Orestiada until we have obtained the proper permits to photograph. The graveyard in that border town appears to have burials very similar to those in nearby Didymoteicho.

Travelling south, we next visited Komotini which had a thriving Community prior to World War II. The town still retains a "balkan" atmosphere with a population made up of Turks, Greek Christians, Armenians, some gypsies, and Bulgarian speaking Pomoks. These latter, converted to Islam in the 14th century, form an interesting ethnic-religious unity which to this day occupies a belt that runs east-west along the northern parts of Thrace.

The site of the Komotini synagogue is enclosed on two sides by the walls of the ancient Byzantine city and is located adjacent to the Metropolitan Church (cathedral). As the Jewish quarter has been levelled, it is difficult to get a feeling of what this corner of the town was like when houses crowded about the synagogue.

## A Survey of Greek Jewish Monuments (continued)

This building, dating from the early 17th century, is in the form of a square, the exact center of which is a dome elevated on a large drum set with eight windows supported internally by four columns. Directly under it are marks indicating where supports for the Bema stood. To the east is a set of large niches, somewhat resembling the mihrab, though much wider and obviously originally built for the Ehal or Ark. (A mihrab is the niche that marks the exact direction to Mekka for the purpose of orienting the worshipers during prayer in a mosque). Later, probably in the 18th century, the Komotini synagogue was slightly enlarged to the north and a row of columns added to support the roof. On one of these, under three layers of subsequent painting, we found a fine Magen David painted in gold leaf, with the word "Zion" in the center. To the men who entered by the main north door this was a clear reminder of one's true place of worship. The women's section was in the form of a narrow platform along the west and south walls, accessible through the east wall entrance and up a staircase (the traces of which are now barely discernable) in the south-west corner. Within living memory the women's section was separated from the men's section by "kafasia" or wooden latticed screens.

What is especially striking about this building apart from the square-domed plan is its windows. Usually synagogues in Greece had windows set high in the walls somewhat darkening the interior. In the Komotini synagogue the windows in all the walls are set almost flush with the floor. To the east and north they measure 1 meter wide by about 4 meters high and are spaced about 70 centimeters apart. The south and west windows of the women's sections, though flush with the floor, are much smaller and are spaced irregularly. Today most of the windows are bricked in (after the last war the synagogue was used for one period as a domicile and later as a stable), but it is easy to imagine that the building must have been filled with light. Among the rubble we found sections of window frames and some curved sections of stripping that had held the panes of glass. These gave us a rough idea of how the panes were set and upon investigation we found, not far from the synagogue, almost identical windows in the Djuma or Friday mosque of Komotini. The patterning of the synagogue on the general plan of a mosque, and the use of open lighting seems to support the observations concerning the security in which Jews lived in many sections of the Ottoman Empire.

Our next stop was at Xanthi, in the heart of the tobacco growing area of Thrace. The synagogue there is quite new and, like the one in nearby Drama, was in the process of being completed on the eve of World War II. For some years after the war it was used as a theater by an Orthodox youth organization, but today it is a ravaged shell filled with rubble. It is an unremarkable building resembling, in some ways, the old brick and concrete synagogue of Athens.

Our last stop before going to Salonika was Kavala where we took pictures of the one-room synagogue now located not far from the pre-war synagogue which was completely destroyed during the Occupation. The monuments in the graveyard date mainly from the 19th century and for the most part resemble the tradition of interment followed in Salonika: large flat stones supported on meter-high brick and mortar foundations.

Having previously photographed most of the material still to be found in Salonika, we used this city as a base to complete a survey at Verroia where we photographed the entire Jewish Quarter, including the synagogue.

Thus we concluded our initial survey which concerns the recording of the synagogues and quarters which are in imminent danger of being destroyed.

There remains much work to be done, but the Museum is in dire need of funding for the continuation of this project. Two Communities in central Greece: Trikala and Larisa have not been recorded, nor has adequate work been done in either Kerkyra (Corfu) or Zakynthos (Zante), Rhodes, and Ioannina. Any of our readers who might wish to participate financially in helping to realize this important project, should contact us immediately.

We wish to take this opportunity to publically thank Mr. S. Behar and Mr. M. Eskenazi of Didymoteicho, Mr. M. Pesah of Kavala, Mr. I. Cohen of Verroia, and Mr. J. Pardo and Mr. and Mrs. S. Abrahm of Salonika for their many kindnesses in the course of our trip to northern Greece, and also Rabbi J. Arar of Athens for assisting us in contacting individuals in the course of organizing the trip.



New Acquisitions

Despite the cramped working and display conditions in the Museum, we are still happy to see the collection grow. In the past three months the following artifacts and items have been added to the permanent collection.

1. A silk 'sayo' from Salonika (80.67) given by Ms Cecile Aelon in memory of her mother. The 'sayo' was one of the basic components of the traditional women's costume of Salonika (cf. Newsletter #1). This particular piece is of copper colored silk brocade with an overall design of flowers and fern leaves in light green and pale lavender. Much of the silk brocade that we have in the Museum has been tinned in order to give it more weight and in the course of time it hastens the inevitable process of deterioration of the fabric. This particular piece is in fairly good condition but will require some work on relining and support stitching.

2. The Community of Ioannina gave to the Museum a collection of 25 liturgical embroideries in the form of me'ilim (veils for the tiks or wooden cases that hold the Siphrei Torah) and parohetim, curtains for the Ehal or ark (80.67 - 80.99). A separate donation from the Ioannina Community was in the form of 15 books printed in Salonika, Manotva, Constantinople, and Venice dating from 1616 to 1795. The books are all in their original bindings with frontpieces and colophons intact, though many have been damaged from fungus attack and red-rot. The Salonika editions are of special interest to us as the first books printed in the Balkans appeared from the presses of Constantinople (1495) and Salonika (1506). It is ironic that hardly any of them have survived since the vast libraries of Salonika suffered in the great fires of the late 16th century, the 17th century, that of 1917, and the final plundering took place under the Nazis in 1943, to be followed up by the distribution of what remained between libraries in the U.S. and Israel at the termination of the war. Evidence of this great tradition in Jewish printing is almost totally non-existent and unknown in Greece today.

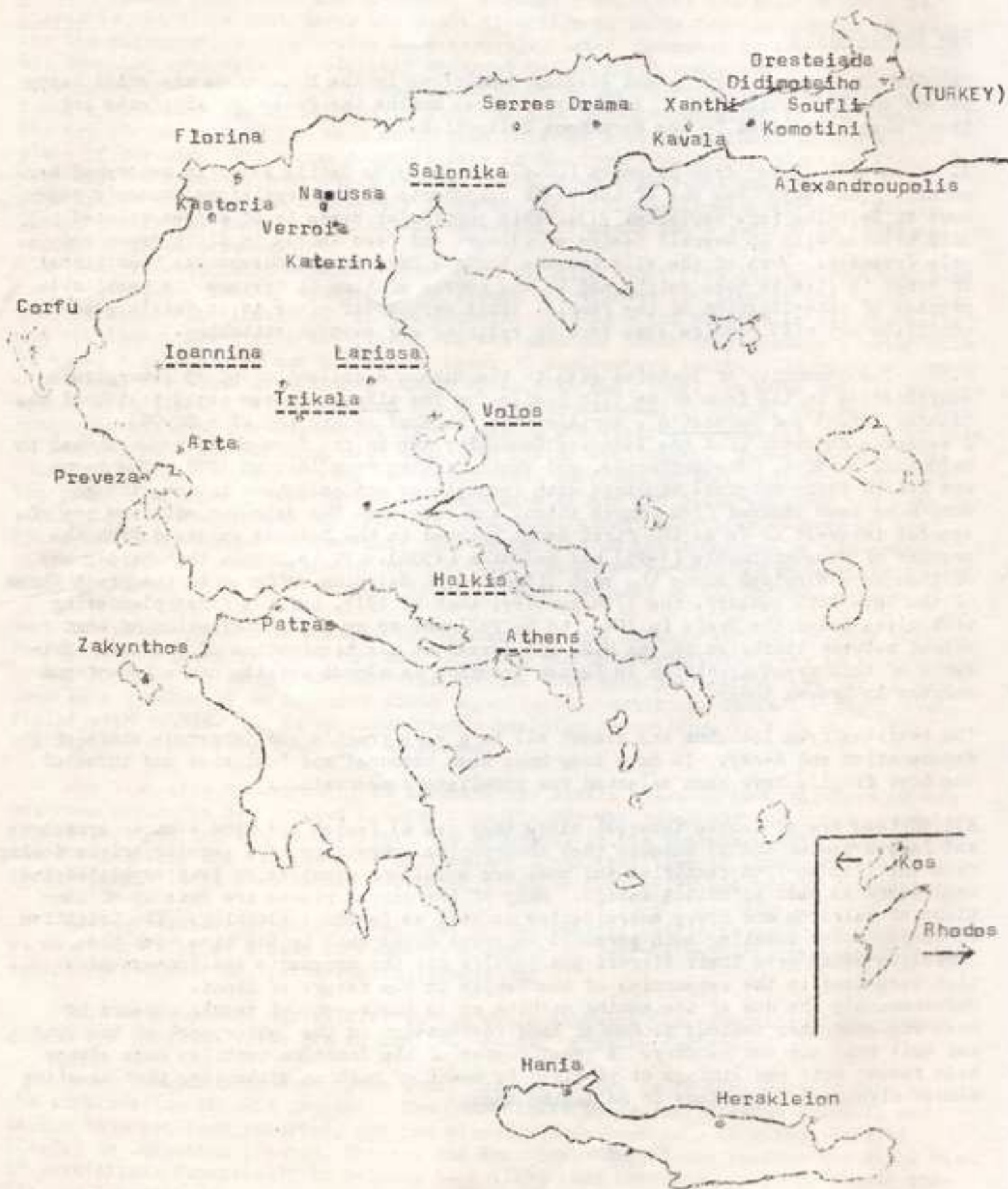
The textiles from Ioannina are almost all in a very fragile and dangerous state of degeneration and decay. To date they have been vacuumed and fumigated and three of the most fragile have been selected for immediate conservation.

All of them are of double interest since they are a) Jewish and from a known synagogue and Jewish center and b) because they incorporate embroidery of a secular origin dating from the 17th to 19th centuries and most are excellent examples of both sophisticated needlework as well as unique design. Many of the larger pieces are made up of sections of heirloom and dowry embroideries as well as personal clothing. The tradition of Jewish women donating such personal material dates back to the time when the Israelite women gave their mirrors and jewelry for the ornaments and incense pans that were used in the ceremonies of the Temple in the desert of Sinai. Unfortunately the use of the sewing machine as an instrument of repair appears to have replaced more tedious methods of hand restoration in the latter part of the 19th and well into our own century. A great number of the Ioannina textiles have either been re sewn onto new linings or repaired by means of machine stitching, thus creating almost nightmarish problems in releasing them.

The Jewish Communities in Greece prior to W/W II  
Total population - 79,950 persons.

(Cities underlined still have active communities)

(BULGARIA)



The textiles fall roughly into the following categories:

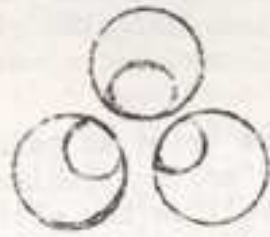
1) Those designed specifically for use in the synagogue and incorporating traditional Jewish symbols such as the Magen David, Menorah, Tables of the Law, and various Hebrew letters that are redactions of cabalistic formulae. In most cases these are worked in fine gold wire over parchment or heavy board designs which have then been sewn onto violet velour fabric. This type of work is typical of much Ioannina embroidery in the 19th century and is known as 'sirmakiasi' work. The technique is common to much Ottoman embroidery on velvet or silk, though specifically Jewish examples are rare.

2) Sections in the form of symbols taken from larger decorated hanging and incorporated into smaller ones. All of these are in the 'sirmakissi' technique.

3) Me'ilim made up of segments of gold brocade cut from 'shalvar'. ('Shalvar' were the baggy trousers worn by women in Ioannina at one time.) The brocade is usually a type that was produced in Damascus and Aleppo in the 18th century.

4) Central panels taken from embroidered cushion covers. These are usually lined with patterned cotton or have silk brocade borders. Decoration in most cases is with gilt flat embroidery outlining chain stitch embroidery in the shape of artichokes, hyacinths, abstract leaves, and unidentified flowers. The arrangements of the motifs are either repetitive or incorporated. 18th century.

5) By far the most interesting work is that which can be characterized as truly representative of Ioannina work of a much earlier date, viz. the 17th century. The three most representative examples were originally cushion covers that were lined with silk and then given loops at the top to be attached to the tik as me'ilim. The finest of these is made of scarlet silk over which a general pattern has been designed about a central medallion in fine gold thread - either couched or sewn directly into the fabric. The central medallion has a rose surrounded by parrots and carnations. Around this are arranged palms, cypress trees, and in the corners vases with tulips, hyacinth, jasmine, and carnation blossoms interspersed with nightingales, sparrows, and peacocks. At least 12 different techniques of stitching have been identified. Spaced about the central medallion equidistantly is an intriguing symbol known as the tasha Timur frequently met with on Turkish 15th - 17th centuries. The three wavy lines that are considered to be the stripes of a bolto Timur the Great or Lane is attributed as there is a dispute derived from Buddhist iconography representing the Three Jewels - the Buddha, the Dharma or Law, and the Sanghs, or Community of Buddhists - in which each Buddhist takes refuge. The three wavy lines represent clouds surrounding the Jewels - clouds being symbols in this case of ignorance and illusion that distort Truth. That a Buddhist symbols should have crept into Ottoman art is not surprising if one considers that there were still sizeable Buddhist communities in Persia and Afghanistan well into the 16th century, and that the Mongols and Turks had close associations with Buddhism in Central Asia for centuries. That it should have been incorporated in a me'il cover for a Jewish synagogue is explicable by reason of its having been initially a cushion cover and with little doubt was copied from a woven textile of an earlier date. Most embroideries of this type are attempts to copy in embroidery some of the more luxurious and expensive velour and silk gold woven brocades.



Two other embroideries in this category are executed on an identical silk, though the designs are not so rich nor is there such a variety of stitches. The designs are

purely Greek as opposed to Ottoman and one, with a double headed Byzantine eagle in the central medallion, has been inverted so that the design is upside down when the textile has been attached to the tik for religious purposes.

6) The last category of textiles comprises several fine pieces of 17th - 18th century embroidery that can definitely be placed as Epirote, or from the vicinity of Ioannina. It might be of interest to some of our readers that the study of Ioannina and Epirote embroideries has been seriously hampered by a number of authoritative works which appeared early in this century. Prior to World War I there was great interest in Greek folk embroidery and some of the richest known at that time were from Ioannina. It took little time for dealers working out of Athens and Kerkyra (Corfu) to discover the avidity with which collectors and museums were seeking them, and in a short time all sorts of needlework from places as far away as Thrace and the Cyclades Islands were being offered as authentic from Ioannina. Very soon a number of experts published authoritative works dealing with these and by the mid '30's the picture was very confused and contradictory. Many of the embroideries in our collection are especially valuable today as they are all 'pedigreed' in the sense that we know for certain in most cases the exact provenance of a piece as having been made by a particular grandmother or passed on in one family for several generations. They thus provide an important clue to both needlework and iconography in a specific area of Greece.

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The widow of the late Haham Abraham J. Farin gave the Museum five Salonika editions dating from the 18th century and her husband's instruments for shehita and brith. Mr. Farin was born in Edirne (Adrianople) in the late 18th century and studied there before moving to Salonika. He later served the Athens Community as Shohet, Mohel, and teacher and died in October 1978. His loss was felt by many in our Community, but especially by the Museum as we drew frequently on his knowledge of Ladino as well as of Kabbala.

Among the articles donated by Mrs. Farin is a small purse containing 160 silver coins used for the 'Pedion'. This rite was/is performed prior to 'Shahrit' (morning prayers) for the purpose of warding off the Evil impulse. After a short meditation the coins are separated into various numerical groups each of which adds up to a specific Name of God or to certain of the Sephiroth or emanations of Ein Soph. After separating the coins and contemplating the attribute connected with the specific Name: e.g. Mercy, Justice, etc., the coins are all gathered together into the original number.

### Conservation

As we are still a small Museum, we have tried to take advantage of this and to guarantee that we keep abreast with the never ending problem of conservation. Thus far we have been fortunate in being able to call on the assistance of Ms. Helen Rokou and Mr. Timon Tsokala for some of the larger pieces requiring conservation. Recently, through a combined donation by Mr. and Mrs. A. Kremer of New Jersey, Ms. Nora Levin of Philadelphia, Dr. and Mrs. L. Mintz of Detroit, Dr. and Mrs. J. Loewenstein and Mr. Jan Mitchel of New York, we have been able to obtain the necessary equipment and chemicals needed to do some of our own work.

The arrival of the Ioannina textiles created a somewhat critical situation as most of them had been packed tightly in a crate for over 20 years and had, therefore, suffered from fungal and/or insect attack as well as from humidity and natural decay. However, they had at least been saved from the equally disastrous effects of detergent washing and sunlight. Most of the books were attacked by red-rot on the bindings and by mildew and fungus. In order to administer 'first aid', we decided to turn the central portion of the present display area into a working laboratory. We now have a thymol chamber for books and fabrics, but most of the paper conservation and washing of textiles has to be done elsewhere.

After five months of work, we have finally completed conservation on the last of the 'tikim' in the collection. Three of these measure over 70 cms. in height, are octagonal in shape and made of hand-hewn boards. One was found to contain its original Sepher written in a clear Sephardi script on leather. The three tikim in question were found in the Patras Synagogue prior to its demolition last year. They had been covered with four to six layers of bronze paint, but despite this, one could still make out deep wood-carving (as opposed to gesso decorations) that formed crowns on the top of the cases. One had been badly damaged and most of its decoration had been broken off. A torn and soiled me'il still covered one and bore a dedication to the K'K of Herakleion in Crete. Since they are all of similar design and decoration as well as technique, it would seem that they all came from the island, possibly at the beginning of the century.

Subsequent to X-ray, Infra-Red analysis as well as to analysis of paint layers, condition of wood etc., we began conservation first by treating the wood for termites and for worm infestation. Then the sections of the cases that had been weakened by worms and dampness were strengthened by using an epoxy resin, and then the bronze paint was stripped away layer by layer. The cases have now been completely cleaned and reveal brilliant colors and clear gold leaf as well as silver leaf decoration. The technique of gesso (plaster) decoration does not fit any that we have been able to trace directly to Crete, and the style of the decoration is decidedly not post-Byzantine as often seen in the wood-carving of Crete. Rather, the character is Italian, possibly Venetian, and they may even feasibly come from Corfu or Kerkyra where the Venetians had an important center. From the hand-hewn iron nails and hinges it seems very possible that the cases all date from the late 16th - early 17th centuries.

The fourth of the tikim to be cleaned was found in the storeroom of the Athens Synagogue where articles destined for the guizeh are kept. It was broken in two halves, was painted a dull brown with cream interior in oil paint and had quite old appearing hinges. There were some obvious additions to the 'tik' in the form of additional sections of wood that had been nailed on the bottom and top to form a base and 'crown'. After an examination, we found that there were traces of a layer of water-soluble gesso covering the entire case and under this layer a water-based paint design. We could not use solvents to separate the layers (the oil paint was no problem but the layer of gesso, soluble in water, would have taken away with it the lowest layer of paint), so we removed the outer paint layer as well as the gesso by the use of surgical scalpels, painstakingly chipping away the entire surface. The case is octagonal and each of the eight panels has branches of hyacinth, tulips, roses, almond blossoms, and the two panels that meet when the case is closed each have two sliced sections of watermelon, revealing the scarlet, black-seeded flesh inside. The technique, designs, and style are all reminiscent of Ottoman and Southern Balkan work of the 17th and 18th centuries. Rumor has it that the 'tik' was brought to Athens after the War from Preveza-Arta. Both of these Communities had large numbers of persons who traced their origins to the Peloponnesos and had come to the mainland after the destruction of Jewish Communities following the outbreak of the Greek War of Independence in 1821. It is tempting to think that perhaps this 'tik' was witness to those chaotic years.

## Romaniote Jewish Costume

The term 'Romaniote' is used to distinguish those Jews in Greece whose origins can be traced to the period prior to the arrival of the Sephardim in the late 15th and early 16th centuries. The word means 'Roman' and in common parlance distinguishes these Jews as Romaniote from the Greek Christians, who for centuries considered themselves as 'Romaioi'. Both are united by a common language, Greek, by many common customs and more especially by their ability to trace their history to the Byzantine or Eastern Roman Empire. As specifically used by Jews and Greeks, these terms distinguish them from the great number of racial groups that lived in the Southern Balkans under the Empire: Vlachs, Pomoks, Bulgarians, Serbs, Slavs, Albanians, etc.

In general, it can be safely said that prior to the 20th century, the Romaniote and Sephardic Communities in Greece were quite neatly separated and 'inter-marriage' was quite rare. Geographically the Romaniote Communities occupied the western part of Greece and the Peloponessos, Kerkyra, Ioannina, Preveza, Arta, Zakynthos, Patras, Tripolis, Naftaktos. The Sephardic Communities occupied most of the eastern sections of Greece save for Volos. The center of their cultural life was at Salonika and the main centers were Rhodes, Edirne, Kos, Izmir etc., not to mention Constantinople. In most of these cities there had been sizeable Romaniote Communities prior to the arrival of the Sephardim, however, with the arrival of these, the original Jewish inhabitants were forced to accept the Spanish minhag as well as the language and tradition. Within a generation or so all trace of the Romaniotes had practically vanished from these cities. Only Salonika and Constantinople still had Romaniote Synagogues where the old minhag was carried out. It is interesting that we know significantly more of the Sephardim in Greece than we know of the Romaniotes, and this includes our knowledge of dress as well.

One of the reasons for this is that in the 19th century the area that we call Greece today was divided roughly into two zones. It was divided by a line that could be drawn from Arta to Volos across the center of the mainland. The area to the north continued to be under Ottoman rule; the area to the south was under the Greek Monarchy that had been established in 1829. The Jews in the north, and especially the Sephardim who had been invited into the Ottoman Empire by none other than the Sultan Beyazid himself, tended to link their fortunes with the Ottomans. Thus they suffered under the economic and social decline of institutions that characterized the "Sick Man of Europe" during the 18th and 19th centuries. They tended to be highly conservative and in-grown, and this is reflected in their tenacious hold on old traditions, especially in dress: one could still see ladies and even old men in the costume of their great-grandparents as late as 1930.

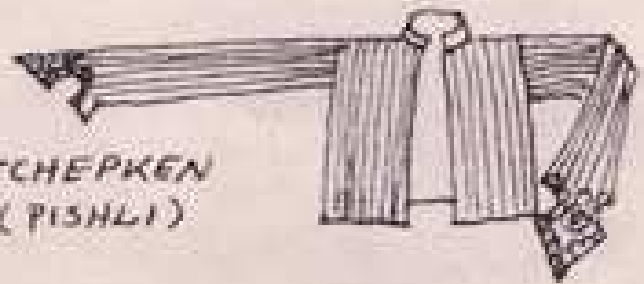
On the other hand, the Romaniote Jews, be they in the liberated south of Greece or in Irredentist Greece such as Ioannina, tended due to their language (Greek) and traditions ('Roman') to identify with the growing Kingdom of Greece. The Greek Christians, under a Bavarian Monarchy, were rapidly becoming europeanized, and the signs of this were first noticeable in the adoption of Western dress. As a consequence, at a comparatively early date the Jews of Ioannina, Arta, Preveza, Patras, Kerkyra etc. apparently stopped wearing their traditional costume and adopted Western attire. Thus we have photos of families from Salonika dating from 1900 in which all of the members are wearing the traditional Sephardic dress, and contemporary pictures from Crete or Ioannina in which the only indication that the people posing were still under Ottoman rule is the appearance of the fez on the heads of the men. Otherwise all of the men as well as the women are wearing contemporary European dress.

However, the Romaniote dress was not completely lost to us.

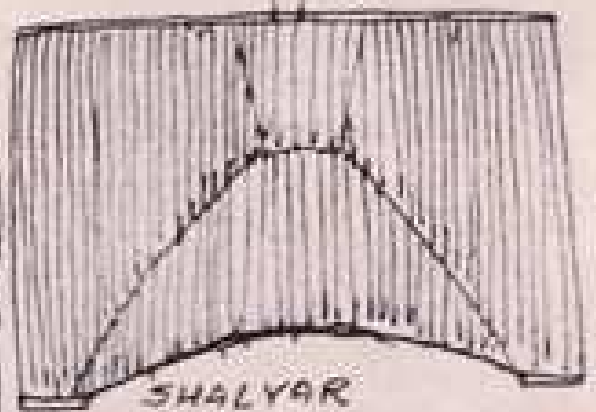
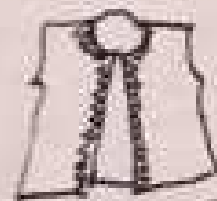
In the collection of the Museum there are a number of photographs taken through the early part of this century which show individuals dressed in costumes for the celebration of Purim in Ioannina. This Holiday, falling roughly at the time of the



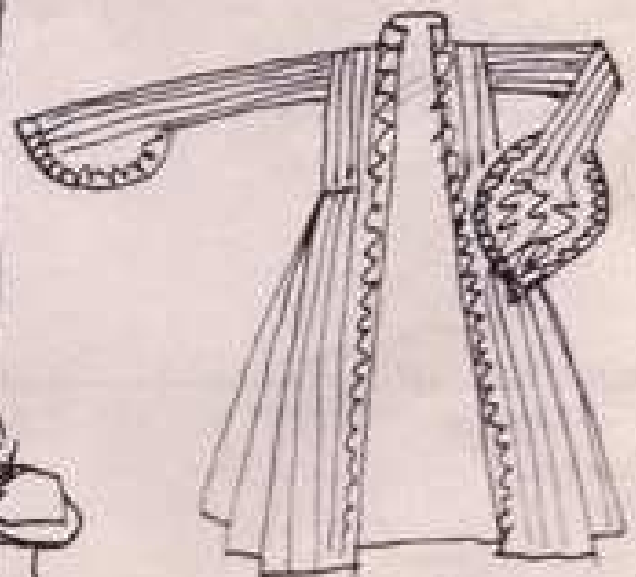
TCHEPKEN  
(PISHLI)



YELEK



SHALYAR



WIDE PISHLI

Greek Christian 'apokrees' or Mardi Gras, was especially celebrated by Greek Jews. Undoubtedly the 'common' Babylonian or Persian enemy of the Greeks and the Jews made Purim more significant than Hannukah (which makes no bones about mentioning the perfidious Greeks, and was, perhaps, a cause for embarrassment). What is especially striking about these costumes is authenticity and consistency of style and the richness of decoration. These are no haphazardly assembled outfits but have a definite unity. The Museum also has three complete Purim costumes from Ioannina and six brocade jackets without sleeves, all lined with silk and decorated with gold embroidery down the fronts and backs. The fabric of the costumes is Oriental brocade, some of it being from Damascus and others from Bukhara and Aleppo. Some of the material and decoration is much older than others, however what unites these costumes are the components: a shalvar (baggy trousers), pukemis (silk shirt), pishli (a heavily embroidered jacket with high collar and long sleeves), and yelek (waistcoat). (The pishli is a variation of the Turkish sleeved jacket known as a chepeken.)

Also from Ioannina is a Purim costume that is altogether different in design though made of a rich Damascus brocade. This particular dress is in what is called the 'Amalia' style that became characteristic as the Greek National costume of women in the 19th century. Its origins are interesting as it was designed by Queen Amalia, the wife of King Otto and it incorporates some of the traditional details of Greek with the styles current in the early part of the 19th century in Europe. It consists of a very full tight-waisted skirt and a tight-fitting jacket with long sleeves, the lower parts of which, from the elbow to the wrist, are slit along the bottoms so that they hang loosely. Usually on the head was worn a red Greek fez with a long tassel (founda) that hung over the shoulder.

On close examination of the Museum's Amalia costume, it was found that it had been re-sewn and that the matching fez was made up of several pieces of pre-embroidered silk. The skirt was sewn obliquely at certain points and incorporated cuts of cloth that were obviously taken from a garment of quite different design. By making patterns from these sewn edges what emerged were the pieces of a shalvar, the embroidered cuffs of which had been cut off and made into a fez. The jacket had been cut down to fit a smaller person, and its Ottoman character had been obliterated by tightening the waist and opening the bodice. In short, what we had was a costume identical in its basic element to the others in the collection.

Apart from these richly made garments, there are other single pieces in the Museum collection including shalvars made of burnished cotton, linen, and cambric as well as yelks of heavy material. The shalvars that are made of less rich cloth usually have a relatively high cut crotch, approximately spanning the area across the knee height, whereas the richer shalvars have a crotch that spans the area between the ankles.

Without doubt these are original costumes of the Ioannina Jewesses that were worn prior to the growing trend to Hellenization seen after 1850. When the Turkish style dress was dropped and European fashion adopted, these garments were relegated to being worn as heirloom pieces once a year at Purim, and were preserved for us either in the originals or in the various photographs of Purim festivities.

The Jewesses of Ioannina once wore a very rich dress that was completely Ottoman in character, especially in the form of the shalvar and the distinction made between working dress (that with the high cut crotch) and the festive or 'lounge' dress where the crotch was very low and made movement cumbersome. Over this entire ensemble was worn a long black coat, not unlike the Ottoman faredje, a version of which is still worn by the Pomak and Turkish women of Thrace. On the head the women wore a richly embroidered or printed yemeni or headscarf. Details in cut, decoration, and arrangement differentiate this dress from that worn by Christians, be they Albanian or Greek or Turks from the Ioannina region.

Recipes

The following recipes are typical of dishes prepared for Sukkoth by some of the traditionally oriented families in Greece today. Their origins can be traced back to either Romaniote or Sephardic Communities.

Reyenadas (Komotini-Thrace)

The following recipe for stuffed tomatoes is common to most Greek Jewish Communities in one variant or another. This particular one is from Komotini and is typical to Thrace and Eastern Macedonia. Reyenadas are usually eaten cold.

6 or so medium size tomatoes  
6 or so medium size green bell peppers

Filling: 2 cups rice  
1 large onion  
1 large tomato (skinned)  
4-5 tbs. pine nuts  
4-5 tbs. black currants  
1 tsp. thyme  
4 tbs. chopped dill and parsley  
1-1½ tbs. sugar or honey  
6 tbs. olive oil  
salt and pepper to taste.

Carefully cut the caps off and set aside. Then scoop out the interiors of the tomatoes and peppers and set them aside. (The tomatoes may be seeded and the pulp used instead of the tomato needed for the filling).

Chop the onion very fine; then saute it in the olive oil until it is transparent. Add the pine nuts, sugar or honey, tomato pulp or chopped skinned tomato, rice, salt, and pepper. Stir the mixture well and allow it to simmer for about 5-10 minutes. Then add a sufficient amount of water to cover the mixture to about a thumb joint in depth, lower the heat and simmer gently until craters appear on the surface and the liquid is almost completely absorbed. Remove from the heat, cover tightly and allow it to sit for 20 minutes. Then remove the lid and cool.

Fill the hollowed out tomatoes and peppers to just below the opening and place the caps back on top. Heat about 3 tbs. of olive oil in a frying pan and very gently fry the stuffed vegetables, making sure that they do not split. When the exteriors are slightly 'wilted', arrange the vegetables in a large, deep baking dish and add enough water to cover them about half way. Pour the olive oil over them and place in a pre-heated (350 degrees) oven for 45 minutes. Remove and eat either hot or cold.

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Bourekakis - Bourekas (Salonika)

Bourekas are savory filled pastries that are known in Turkish as börekler. They can be made using commercial 'fylla' or, better still, using home made dough. The recipe and preparation for this is given below:

Dough: ½ cup olive oil  
½ cup water  
flour- as needed  
salt

Mix the oil and water in a large saucepan and bring to a boil. As soon as it has reached the boiling point, stir well and remove from the heat and begin to stir in the flour (you should need about 3-4 cups). As soon as a good rich dough has been formed, roll it out on a well floured board and knead for about five minutes until smooth. Then roll it out as thin as possible, making sure that the dough does not begin to crack. Using a large biscuit cutter, cut circles about 4-5 inches in diameter. Into the center of each put a good spoonful of the filling, crimp the edges well and

## Recipes Bourekas (continued)

arrange on a well greased baking tin and brush the surface with either a little oil or the white of an egg. Bake at 400 degrees in a pre-heated oven for  $\frac{1}{2}$  an hour or until golden brown on top.

If you use commercial 'fylla', take a square of 'fylla' about 8 x 8 inches and brush the surface with oil. Place a spoonful of the filling in the center and then fold down the top of the 'fylla' to reach the bottom. You should now have the filling encased along the top and the edges closest to you. Now fold up the lower edges to meet the top, and you should have a flat tube 8 inches long with filling encased in the center. Using the center top of the filling as your point, fold over the two ends at 45 degree angles so that they cross over the top of the filling, and then turn them under and behind. You should now have a neat triangle with the filling in the center. If you use this method, the bourekas should be fried in fairly hot olive oil until they are crisp and brown.

Filling: 1 lb. ground beef  
2 medium size onions chopped fine  
1 clove of garlic, crushed  
2 haminsdos, finely chopped  
1 tbs. olive oil  
3 tbs. chopped dill leaves  
2 tbs. matsah meal  
1 egg  
salt and pepper

Sauté the chopped onion until it is transparent, then add the meat and fry until it begins to brown. Add to this the haminsdos, dill leaves, matsah, and stir in well. Remove from the heat and allow the mixture to cool for a few minutes and then stir in well the beaten egg. Mix well, salt and pepper to taste - use as filling.

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Spentzopountza - (Ioannina)

Dough: 1-2 tbs. sugar  
4 cups flour  
1 egg  
2 tbs. olive oil  
1 tsp. soda  
water

Mix the flour, soda, and sugar together. Then mix in the beaten egg, olive oil, and about 5 tbs. of water. Mix with a wooden spoon until a rich dough has formed and then turn out and knead for about five minutes.

Filling: 8 tbs. ground walnuts and almonds  
4 tbs. sugar  
2 tbs. honey or raisin syrup  
4 tbs. sultanas and black currants  
ground cinnamon and cloves to taste

Mix all this very well in a large mixing bowl.

Roll out the dough onto a large sheet about  $\frac{1}{4}$  inch thick, then cut it into strips about 8-9 inches long by 2 inches-2 $\frac{1}{2}$  inches wide. Along the center spread a length of the filling, and then carefully pull up the sides and pinch them together so as to make a 'spine'. Carefully bend the length around so as to have one end join the other and pinch well together to form a filled circle. Arrange on a well oiled baking tray, then bake at 250-300 degrees in a slow pre-heated oven until they are light brown.