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*Sefardic art collections including medallic art*

A tombstone image shared at the three cemeteries of Altona, Curaçao, Ouderkerk shows Rachel with her flock. One might suppose that the design for it belonged to one of the commissioning families, and was shared. We know that stones prepared in Amsterdam were shipped to Curaçao and to Hamburg. At Curaçao the stone dated Kislev 21, 5484/December 25, 1723, commemorates Rachel Hana (de David Carilho) wife of Mordechay Hisquiau Namias de Crasto. At Ouderkerk, a similar stone, dated Tishri 1, 5464/1704, is for Rachel de Selomoh Rocamora. At Altona, three images of Rachel as shepherdess are for Rachel wife of Daniel da Fonseca, dated 28 Iyar, 5482/1722; and Rachel wife of Abraham Sarfaty de Pinna, dated 24 Nisan, 5476/1716, both in this study, plus that for Rachel, daughter of Joseph Fidanque, dated 19 Hesvan, 5463/1702. Our knowledge of art collections of Hamburg Sefardim is limited. By contrast there are numerous records of art collections, large and small, owned by Dutch Sefardim. The collection of 60 paintings owned by Dr. Salomon Rocamora (d. 1719), inventoried in 1721, is said to have included only two biblical scenes: Pieter Lastman's «Barsheba» and a «David met het hooft van Goliat». What deserves further study is the subject matter of the other paintings and the prints and drawings he owned, one of which could have served as the model for the beautiful tombstone of the daughter who predeceased him. As I have suggested, the Rachel scene could as easily been derived from pastoral motifs in classical or contemporary literature as from the Bible. Two other recently examined inventories had 'engel en dans' (1648 estate of Abraham Abenjacar/Duarte Dias Brandon) and 'de leer Jacobs' (1654 estate of Salvatore Rodrigues) which might suggest dancing angels or putti and Jacob's ladder, motifs found at Altona.<sup>47</sup>