

A painting of a village scene. In the background, a cluster of buildings, including a church with a tall spire, sits on a hill. A long, straight row of dark, conical trees leads from the village down a slope. The middle ground is a vast, open field with many small, bare trees and patches of orange and red, suggesting autumn or a dry landscape. In the foreground, there are more trees, some with dark foliage and others bare, and a few small figures or objects. The overall style is impressionistic with visible brushstrokes.

Bonhams

# Fine Judaica

Tuesday December 10, 2013  
New York

letty  
rubin



# Fine Judaica

Tuesday December 10, 2013 at 1pm  
New York

## **Bonhams**

580 Madison Avenue  
New York, New York 10022  
**bonhams.com**

## **Preview**

Thursday December 5, 10am to 5pm  
Friday December 6, 10am to 5pm  
Saturday December 7, 12pm to 5pm  
Sunday December 8, 12pm to 5pm  
Monday December 9, 10am to 5pm  
Tuesday December 10, 10am to 12pm

## **Bids**

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 21388

Lots 1 - 232

**Catalog:** \$35

## **Inquiries**

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Automated Results Service  
+1 (800) 223 2854

Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/21388](http://www.bonhams.com/21388)**

Please see pages 2 to 6  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment.

## **Illustrations**

Front cover: Lot 16  
Session page: Lot 111  
Back cover: Lot 67

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

## CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

### Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

### Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.



## BUYER'S GUIDE

### BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\square$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number.

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below

the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot.

Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that all oversized lots listed below, that are not collected by 5pm on Thursday, December 19 will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, that if buyers of listed lots also buy other nonlisted items, these other lots will also be removed to the warehouse of Cadogan Tate, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

For buyers wishing to collect from Cadogan Tate the week of December 23, please note that Bonhams will need to receive and clear payment by noon on Friday December 20 in order for Cadogan Tate to release purchases. Bonhams offices are closed for the holidays from December 23 through the 27.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



## Important Notice to Buyers

### Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Thursday, December 19** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

For buyers wishing to collect from Cadogan Tate the week of December 23, please note that Bonhams will need to receive and clear payment by noon on Friday December 20 in order for Cadogan Tate to release purchases. Bonhams offices are closed for the holidays from December 23 through the 27.

**Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Monday, December 23.**

Address:  
Cadogan Tate Fine Art Storage Limited  
41-20 39<sup>th</sup> Street  
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

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c.more@cadogantatfineart.com

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## Oversized Lots

27	66
30	67
64	68
65	69

While various departments at Bonhams have long offered works by Jewish artists or with Jewish themes and significance, this is the first time that Bonhams US has organized a complete sale of Judaica. To do so, we have reached across the artistic spectrum, and in these pages you will see examples of fine art, decorative art, folk art, ceremonial works of art, printed and manuscript material, and even kitsch. Historically the sale covers the pre-modern to the post-Independence world, celebrating among other things, the creation of the first synagogue in the United States, the independence of the State of Israel, and the establishment of the Israel Museum.

Highlights from this sale include an important piece by the Israeli artist Reuven Rubin's "Harvest in the Galilee," accompanied by four letters from Rubin to the owner documenting the transfer of the piece (est. \$100,000-\$150,000). We are also pleased to offer Robert Motherwell's "The Walls of the Temple ... Study for the Congregation B'nai Israel Synagogue, Millburn, New Jersey," executed in 1951 (est. \$20,000/30,000).

Our decorative and ceremonial works of art section includes a broad selection of material: textiles, including beautiful examples of Torah mantles and parochets; Jewish folk art, including the early 20<sup>th</sup> century carved wood ark pediment of gilded lions flanking the decalogue produced by the workshop of M.C. Illions (\$30,000/35,000); a circumcision (Brit Milah) set, comprising a knife and carved wood case dated to 1793 and 1794 (est. \$7000- \$10,000); fine silver including tzdekah boxes and passover trays; a wide sampling of Bezalel artwork; and even a driftwood walking stick, carved Dec. 1940 by Yakutiel ben Zev in honor of his making aliyah (\$500- \$700).

Our Books, Manuscripts and Ephemera section begins with a selection of early printed works in Hebrew, including the Pentateuch, prayer books, and important early theology texts. As our examples move through the 19<sup>th</sup> century, we see printed histories of the Jewish people and Palestine, as well as social and cultural texts, many of which focus on the rise of Zionism. Our 20<sup>th</sup> century examples include important political texts like those relating to the Palestine Mandate, as well as gorgeous examples of the fine press movement, such as Arthur Szyk's *Haggadah* (est. \$20,000/30,000). Our sale closes with a group of early American newspapers with important Jewish content, the most significant being the September 15, 1790 issue of the *Gazette of the United States* which includes the report of George Washington's visit to Newport, RI and a transcription of both the address of Moses Seixas and Washington's response, both of which echo the most profound statement of non-discrimination in early American history: "the government of the United States gives to bigotry no sanction, to persecution no tolerance...."

Bonhams will be holding two lectures on Jewish history in our New York gallery during our preview weekend. Prof. Murraray Zimiles will give a talk on "Carousel and Synagogue Carvings as Jewish Folk Art" in our galleries at 6pm on Monday, December 2. Dr. Rachael B. Goldman will be giving a talk on "Considering Jewish Folk Art" in our galleries at 2pm on Sunday December 8, 2013. Please contact [events.us@bonhams.com](mailto:events.us@bonhams.com) if you are interested in attending either event.

I hope you will join me and find this walk through the history of the Jewish people entertaining and nostalgic in its scope.

From strength to strength,

Dr. Rachael B. Goldman

## Order of sale:

Fine Arts .....	1 - 30
Prints and Poster .....	31 - 51
Decorative and Ceremonial Arts.....	52 - 136
Books, Manuscripts and Ephemera.....	137 - 232



**Fine Judaica**

**Lots 1 - 232**





1

## Fine Arts

1

ITALIAN SCHOOL, 17th century

A set of six gouaches, scenes from the Bible each painted in gouache and watercolor with figural scenes in landscape settings within a niche, with Italian inscription above and Italian text on the reverse, later double-sided giltwood frames.

each 25 x 17.5 cm (11 x 8 7/8 in )

\$4,000 - 6,000

2

AMERICAN SCHOOL, 19th Century

Noah's Ark

oil on panel

grain-painted wood frame

66 x 82.5 cm (26 x 32 1/2 in)

\$5,000 - 7,000

3

AMERICAN SCHOOL, early 19th century

Daniel in the Lion's Den

oil on canvas, giltwood frame

46 x 52 cm (20 3/4 x 22 1/2 in)

\$3,000 - 5,000





2



3



4



5

4  
**ABEL PANN (Israeli, 1883- 1963)**  
 Hagar and Ishmael  
 signed (lower left)  
 pastel on paper  
 43.1 x 58 cm (17 x 23 in)  
 \$7,000 - 9,000

5  
**ABEL PANN (Israeli, 1883-1963)**  
 David  
 signed (lower left)  
 pastel on paper  
 51 x 71.1 cm (20 x 28 in)  
 \$7,000 - 9,000

Abel Pann (1883- 1963) was born in Latvia and studied art in Odessa and in Paris. He came to Palestine in 1913 and taught at the Bezalel School of Arts and Crafts in Jerusalem for one year and again from 1920-1924. His paintings were mostly focused on biblical themes which he often depicted as part of an oriental atmosphere and culture.



6

6  
**ABEL PANN (Israeli, 1883-1963)**  
 Hagar  
 signed (lower left)  
 pastel on paper laid down on board  
 40.6 x 55.2 cm (16 x 21 3/4 in)  
 \$20,000 - 30,000

*Provenance:* with Safrai Art Gallery, Jerusalem.





7

7

**ARTUR MARKOVITZ** (Polish, 1872-1934)

Family Discussion

signed and inscribed "Artur Markovitz / Krakow" (upper left)

pastel on board

37.8 x 54 cm (14.9 x 21 1/4 in)

\$5,000 - 7,000

8

**BERNARD TREBACZ** (Polish, 1861- 1941)

Argument of the Scholars

signed (lower right)

MEDIUM?

40.6 x 51 cm (16 x 20 in)

\$1,500 - 2,000

9

**MOZART ROTTMANN** (Hungarian, b.1874)

Yeshiva Student Studying

signed (upper right)

oil on panel

23 x 18 cm (9 x 7 in)

\$2,000 - 3,000

*Provenance:* Private Collection,  
San Rafael, California.

10

**SEWERYN SZEREJER** (Polish, 1899-1947)

Kidosh

signed (upper left)

oil on canvas

70.6 x 50.3 cm (27 3/4 x 19 3/4 in)

\$500 - 700





8



10



11

11  
**ROSINE POUR** (French, b.1923)  
 Menorah and Talit  
 signed (lower right)  
 oil on canvas  
 64.5 x 81.5 cm (25 1/2 x 32 in)  
 \$500 - 700



12

12  
**ALBERT GOLDMAN** (Israeli b.1922)  
 Landscape of Jerusalem, 1973  
 signed and dated (lower left) and inscribed (lower right)  
 oil on canvas board  
 80 x 100 cm (31 1/2 x 39 1/2 in)  
 \$600 - 800

13  
**MARK MORDECHAI JOFFE** (American, 1864-1941)  
 Herzl's Dream  
 signed (lower right)  
 oil on wood  
 20 x 30 cm (8 x 12 in)  
 \$500 - 700

*Provenance:* Rami and Uri Nechushtan Museum, Ashdot Ya'akov, Israel.



14

14

**MORRIS GOTTLIEB** (Polish, 1856-1879)

Ocalenie Rechy

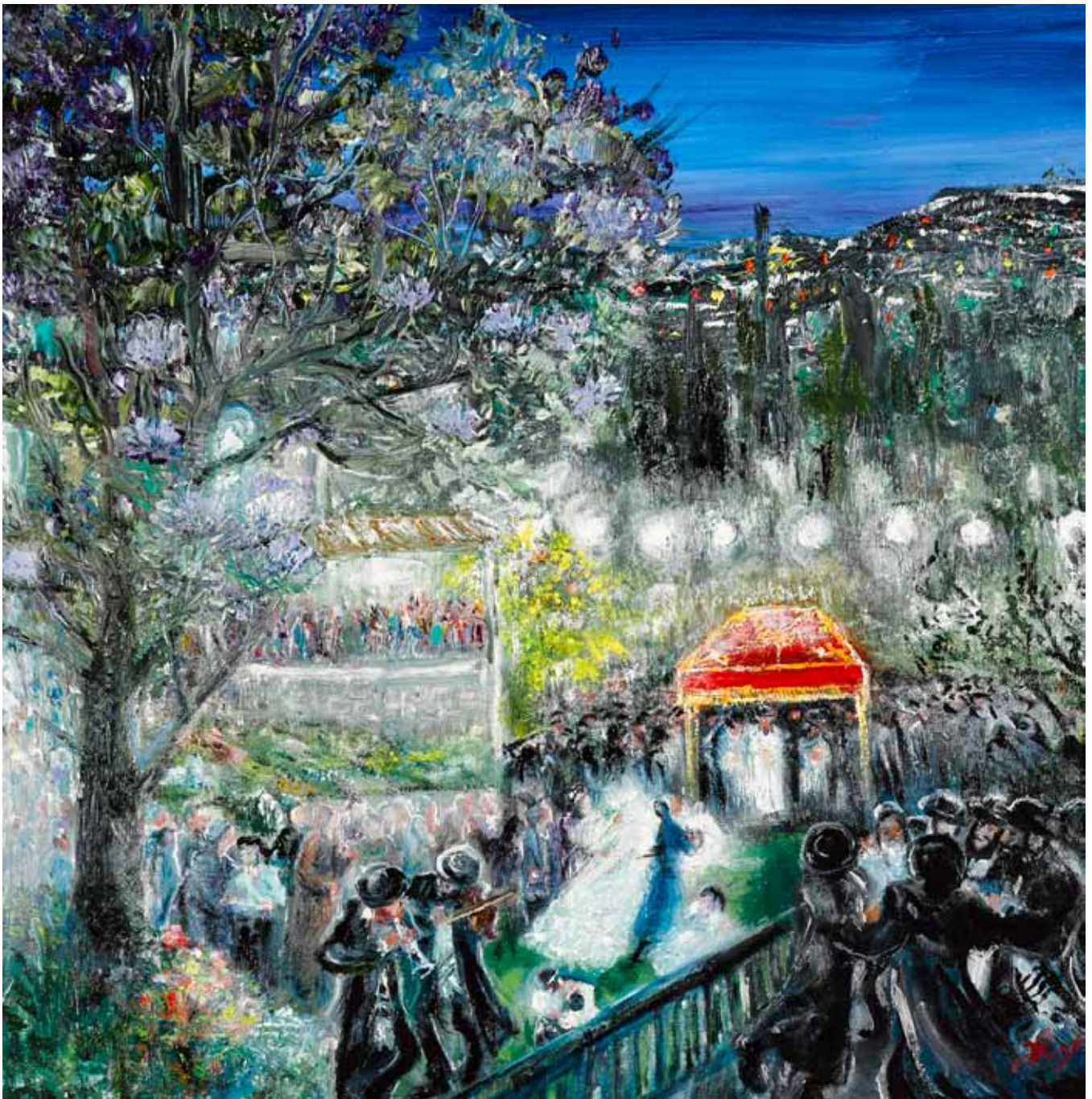
signed (lower right) and inscribed (on the reverse)

oil on panel

32.3 x 23.4 cm (12 3/4 x 9 1/4 in)

**\$12,000 - 18,000**





15

15

**AHUVA (HUVY) ELISHA (Israeli, born 1927)**

Jerusalem Wedding

signed (lower right)

oil on canvas

40 x 40 cm (15 3/4 x 15 3/4 in)

\$15,000 - 20,000

Wedding scenes are a common subject for Huvy, who often features wedding couples under the chuppah amidst flourishing gardens and crowds of people. Trained in Europe, Huvy was largely influenced by impressionist and post-impressionist techniques. After living in Europe with her family for many years, Huvy and her family returned to Israel to the coastal town of Herzliyah Pituach. As her children grew and her at-home time became more available, Huvy rekindled her life as an artist of Jewish themes. Her work has been exhibited in solo shows, group shows, and galleries in Israel, Europe, Scandinavia, and the United States.





16

16

**REUVEN RUBIN (Israeli, 1893-1974)**

Harvest Time in Galilee, 1967

Signed "Rubin" and signed again in Hebrew (lower right)

oil on canvas

63.5 x 86.3 cm (25 x 34 in)

**\$100,000 - 150,000**

3 Typed Letters Signed and 2 Cards Signed by Reuven Rubin to the first purchaser accompany this lot.

*Provenance:* Reuven Rubin to Lawrence Katz of Pennsylvania; by descent to the present owner.

Reuven Rubin was a Rumanian émigré who became Israel's first ambassador to Rumania. Rubin was one of the first Israeli artists to achieve international recognition while alive. He studied briefly at the Bezalel school and mounted his first one man show in 1924 in Jerusalem. Commenting on his new country Rubin said: "Here in Jerusalem, Tel Aviv, Haifa and Tiberias I feel myself reborn. Only here do I feel that life and nature are mine. The gray clouds of Europe have disappeared. My sufferings and the war too are ended. All is sunshine, clear light and happy creative work. As the desert revives and blooms under the hands of the pioneers, so do I feel awakening in me all the latent energies... I have pitched my tent on these ancient hills and my desire to tie together the ends of the thread that history has broken" (Rubin, 1926).

17

**REUVEN RUBIN (Israeli, 1893-1974)**

Man with a Basket, 1956

signed in ink

watercolor on paper

52 x 76.2 cm (20 1/2 x 30 in)

\$3,000 - 5,000



17

18

**REUVEN RUBIN (Israeli, 1893-1974)**

Horses, 1960

signed and dated in red pencil in Hebrew and

English (lower left)

watercolor on paper

63.5 x 48 cm (25 x 19 in)

\$3,000 - 5,000



18



19

19

**LARRY RIVERS (American, 1923-2002)**

David and Goliath, 1982

signed and dated (lower right)

graphite and colored pencil on paper.

63.5 x 84 cm (25 x 33 in)

**\$5,000 - 7,000**

*Provenance:* Collection of Dr. and Mrs. Steven B. Yablon.





20

20

**ROBERT MOTHERWELL (American, 1915-1991)**

The Walls of the Temple (Decalogue, Jacob's Ladder, The Ark, the Diaspora & Burning Bush): Study for the Congregation B'nai Israel Synagogue, Millburn, New Jersey.

initialed (lower right) further signed and dated on a label affixed to the reverse  
gouache on paper, framed.

12 x 24 in (31 x 61 cm); dimensions of frame 24 x 36 in (61 x 91 cm)

**\$20,000 - 30,000**

*Provenance:* Tannenbaum Gallery, New York 1986; Dr. Montague Ullman, New York; Private Collection, Florida.

In 1951 Congregation B'nai Israel of Millburn, New Jersey commissioned a mural by Robert Motherwell. This gouache composition represents one of several studies developed with regard to symbols and forms. In 2010, the Jewish Museum in New York curated "Modern Art, Sacred Space: Motherwell, Ferber and Gottlieb," chronicling the unique collaboration among these artists and their connection with abstract expressionism.

This work will be included in the forthcoming catalogue raisonnée of the drawings by Robert Motherwell being prepared by the Dedalus Foundation. We gratefully acknowledge assistance from the Dedalus Foundation in authenticating this lot.

See Karen Rosenberg, "Audacious Expressions on the Walls of the Temple," *New York Times*, Friday, April 9, 2010. C26; Matthew Baigell, *Jewish Art in America: An Introduction*, p. 108 (Rowman & Littlefield, 2006); Janay Jadine Wong, "Synagogue art of the 1950s: A New Context for Abstraction," *Art Journal* (Winter 1994).



21

**21**  
**ARNOLD ZADIKOW (Polish, 1884-1943)**  
 Bronze Bust of Berta Kirschner, 1915  
 signed and dated (on base)  
 30.5 x 23 x 20 cm (12 x 9 x 8 in)  
 \$1,000 - 1,500

Arnold Zadikow was born in Kolberg, Ostseebad and had a traditional training as a pupil of Heinrich Wadere. As a sculptor, he worked in multiple media including silver, natural stones, glass and precious metals. He settled in Prague, but met his untimely demise in Theresienstadt. A brass Chanukah lamp featuring the Twelve Tribes of Israel by Zadikow is currently housed at The Jewish Museum of New York.



22

**22**  
**OSCAR MIESTCHANINOFF (Russian, 1886-1956)**  
 Displaced person, 1952  
 incised "O. Miestchaninoff" and with C. Valsuani foundry seal  
 Height 9 3/4 in (25 cm)  
 \$5,000 - 7,000

*Provenance:* Collection of Oscar Miestchaninoff; thence by descent to present owner.

Oscar Miestchaninoff was a Russian émigré sculptor who achieved fame during the second wave of École de Paris and sculpted likenesses of artists such as Diego Rivera, Amedeo Modigliani and Chaim Soutine. They, in turn, created paintings of his portrait. During and after World War II he lived in the United States where huge exhibitions of his works were held in New York (1944) and Los Angeles (1955). His work "Displaced person," is a strong reaction to events related to the Holocaust. See Waldemar George, *Oscar Miestchaninoff* (Paris: Arts et Métiers Graphiques, 1966), pp. 37; Miestchaninoff, *Sculpture and Drawings: A Loan Exhibition* (Los Angeles County Museum, 1955), 22.



23

23

**BENNO ELKAN (German, 1877-1960)**

A fine and important bronze menorah cast in the form of Adam and Eve standing on a lotus support entwined with a large serpent, the scrolled and ribbon-tied structure with six lights, the serpent's head supporting the seventh, greenish-brown patina; inscribed on the reverse *BENNO ELKAN*.

height 23 1/4 in (59 cm); width 22 in (56 cm); depth 7 1/2 in (19 cm)

**\$15,000 - 20,000**

*Provenance:* Sotheby's New York, December 6 1984, lot 213; private Florida collection.

Jewish sculptor Benno Elkan created numerous monuments and busts in Britain and pre-Nazi Germany. Born in Germany, produced a monument in that country for the victims of the first World War which was removed by the Nazis and later restored by U.S. occupation troops. In 1954 he emigrated to Britain where he executed busts of Winston Churchill, Chaim Weizmann, Arturo Toscanini and Lord Salisbury. He also cast the huge bronze menorah which was presented to the Israel Parliament by the British people in 1956, and now stands near the Knesset building in Jerusalem. He was made an Officer of the British Empire in recognition of his contribution to British art.

Read more at <http://www.jta.org/1960/01/12/archive/benno-elkan-noted-jewish-sculptor-dead-in-london-at-82#ixzz2hqC0FGWd>





24

24

**AVIGDOR ARIKHA (Israeli, 1929-2010)**

Self portrait

signed "ARIKHA" and in Hebrew (upper right)  
pencil on hand made paper heightened with white

31.7 x 49.5 cm (12-1/2 x 19 1/2 in)

**\$3,000 - 5,000**

*Provenance:* Marlborough Gallery, New York, NY. Acquired directly from the above by a private collector on November 11, 1974.

25

**EMANUEL MANÉ-KATZ**

**(Ukrainian, 1894-1962)**

Portrait of a Woman

signed "Mane Katz" (lower left)

oil on canvas

50.8 x 27.9 cm (20 x 11 in)

**\$4,000 - 6,000**



25

26

**EMMANUEL MANÉ-KATZ**

**(Ukrainian, 1894-1962)**

Portrait of a clown, c. 1940

signed ("Mane-Katz"), framed

30.5 x 25.4 cm (12 x 10 in)

**\$5,000 - 7,000**

*Provenance:* Robert Schwartz, an Inspector with the U.S. Department of Justice Immigration and Naturalization Services who handled VIPs. Schwartz likely met Mane-Katz when the latter lived in the United States to escape Europe from 1940 to 1945.

27

**EMANUEL MANÉ-KATZ**

**(Ukrainian, 1894-1962)**

Wedding Scene, c. 1967

signed (lower right)

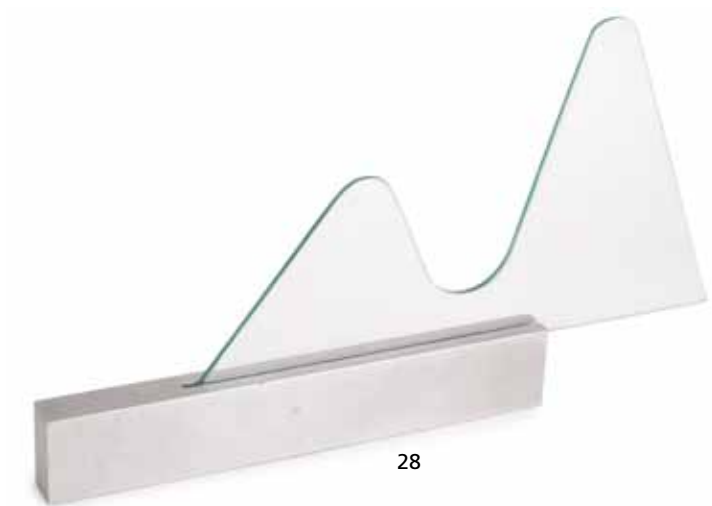
oil on canvas, framed

142.2 x 160 cm (56 x 63 in)

**\$5,000 - 7,000**







28

**MENASHE KADISHMAN (Israeli b. 1932)**

Untitled

signed on base

metal and glass sculpture

28 x 49.53 cm (11 x 19 1/2 in)

\$2,000 - 3,000



29

**MENASHE KADISHMAN (Israeli b. 1932)**

Untitled

signed on base along the edge of the base

and inscribed and numbered "Paris 9/9" along

another edge of the base

metal sculpture

27.94 x 49.53 cm (11 x 19 1/2 in)

\$2,000 - 3,000



30

**YA'ACOV AGAM (Israeli/ French b. 1928)**

Touch Me

signed "Agam" on base

chrome and wood

66 x 38 x 33 cm (26 x 15 x 13 in)

\$3,000 - 5,000



## Prints and Posters

31

**T. PRATTENT (English, fl. 1810s)**

Jew's Hospital, Mile End Road, Whitechapel  
tinted lithograph published in *Gentleman's Magazine* (London: December 1, 1819).

13.7 x 21.5 cm (5 1/4 x 8 1/2 in)

\$600 - 900

*Provenance:* Judaica Collection of David H. and Betsy Wice.



31

32

**ABEL PANN (Israeli, 1883-1963)**

In the Garden of Eden, 1924

lithograph

signed (lower right) in pencil

35 x 31 cm (13 1/2 x 12 3/4 in)

\$700 - 1,000



32

33

**ILYA SCHOR (American, 1904-1961)**

Marching with Torot at Simchat Torah  
woodcut

signed in pencil (lower right)

49.5 x 39 cm (19 1/2 x 15 1/2 in)

\$3,500 - 4,500

Ilya Schor was born in Zloczow, Poland in 1904 to a Chassidic family. He studied art in Warsaw and Paris, earning educational support from the Polish government. In 1941 he immigrated to the United States, where he created a diverse body of work with Jewish themes.



33



34

34

**HERMANN STRUCK (Israeli, 1876-1944)**

Collection of 10 etchings

each signed and marked in pencil, variously numbered out of an edition of 50

sizes vary: 7.62 x 10.2 cm to 21.5 x 28 cm (3 x 4 in to 8 1/2 x 11 in)

\$4,000 - 6,000

35

**HERMANN STRUCK (Israeli, 1876-1944)**

Portrait of Oscar Wilde, 1907

etching

signed and numbered in pencil (lower left) 7/100

16 x 11.5 cm (6 1/2 x 4 1/2 in)

\$1,000 - 1,500

36

**HERMANN STRUCK (Israeli, 1876-1944)**

Seated portrait

etching signed and inscribed: "Nach Jozef Israels: Ein Sohn des Alten Volkes"

79 x 59 cm (31 1/8 x 23 1/4 in)

\$1,000 - 1,500

An etching by Struck after the painting "A Son of an Ancient Race" by Josef Israels. Shows a touching tribute to the second-hand clothes maker, Jakob Stadler, whose pathos is able to transcend his poverty. See Jewish Museum Catalog, *Treasures* (1986), pp. 160-161.

37

**HERMANN STRUCK (Israeli, 1876-1944)**

Jewish Pretzel Peddler

etching

signed in pencil at lower left

18 x 23.8 cm (7 x 9 1/2 in)

\$1,000 - 1,500

Hermann Struck was born Chaim Aaron ben David in 1876 in Germany. He is best known as a master etcher, lithographer and early Zionist.

He studied for five years at the Berlin Academy and in 1908 wrote *Die Kunst des Radierens* (The Art of Etching) while mentoring artists such as Marc Chagall, Max Liebermann and Lesser Ury. His art was included in an exhibition at the Fifth Zionist Congress and he helped establish the religious Zionist movement called Mizrahi. Struck was an Orthodox Jew but believed that culture and religion could thrive cooperatively in Israel. He immigrated to Haifa where he created an artistic community and participated in the development of the Tel Aviv Museum and the Bezalel art school in Jerusalem. He died in 1944.



35

38

**BEN SHAHN (American, 1898- 1969)**

Hallelujah, 1970-1971

lithograph

signed in pencil lower right

18.7 x 38.7 cm (7 1/8 x 15 1/4 in)

\$1,200 - 1,900

39

**STEFAN MARTIN (American, 1936-1994)**

Portrait of Ben Shahn, 1970

wood engraving on Japan paper

signed in pencil, titled, dated and numbered 43/150, published by Kennedy Graphics, New York, printed by the artist, with margins, in good condition aside from light surface soiling, framed.

12 1/4 x 9 in; sheet 20 1/2 x 15 in

\$400 - 600



36



37



38

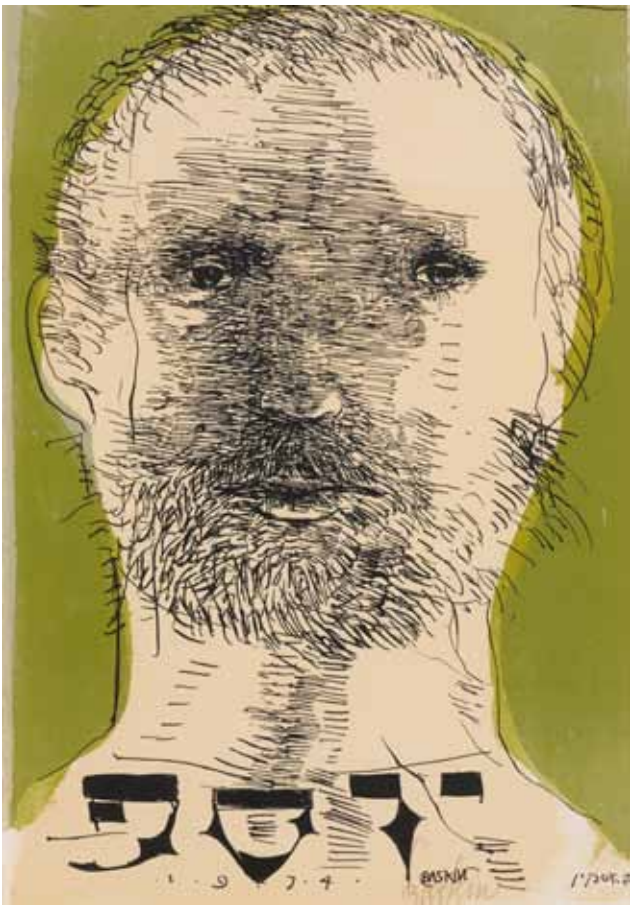


39





40



41



42



43

40

**LEONARD BASKIN (American, 1922- 2000)**

Abraham, 1970

lithograph

signed in pencil and dated

56 x 45.7 cm (22 x 18 in)

\$1,000 - 1,500

41

**LEONARD BASKIN (American, 1922- 2000)**

Joseph, 1974

lithograph

signed in pencil

34.2 x 23.5 cm (13 1/2 x 9 1/4 in)

\$400 - 600

42

**LEONARD BASKIN (American, 1922- 2000)**

Gavriel

lithograph

signed in pencil and numbered 125/217

47 x 31.75 cm (18 1/2 x 12 1/2 in)

\$400 - 600

43

**BEN-ZION (American, 1897-1987)**

*The Epic of Gilgamesh and Enkidu*. New York: Graphophile Associates, [1966]. Folio (381 x 448 mm). 36 etchings. Loose plates and preliminary text leaves in khaki cloth portfolio, printed paper label.

\$1,200 - 1,800

Ben-Zion, who dropped his last name Weinmann when he began painting, was a member of the "The Ten" along with Mark Rothko and Adolph Gottlieb.

44

**YOSL BERGNER (Israeli, born 1920)**

Still life of table with lamp and portrait

color lithograph

signed and numbered A.P.

52.1 x 40.6 cm (20 1/2 x 15 1/2 in)

\$5,000 - 7,000

45

**YOSL BERGNER (Israeli, born 1920)**

Portrait of a child

color lithograph

signed and numbered 55/80

38.1 x 45.7 cm (15 x 18 in)

\$5,000 - 7,000



44



45





46

46

**REUVEN RUBIN (Israeli, 1893-1974)**

Hagar

lithograph

signed and numbered 139/200

61 x 48.2 cm (24 x 19 in)

\$2,000 - 3,000

47

**LUIS CAMNITZER (Uruguayan, b. 1937)**

*Luis Camnitzer Illustrates Martin Buber*. New York: JMB Publishers, 1970.

10 woodblock prints, each signed by Camnitzer.

Folio (649 x 521 mm), contents loose as issued in portfolio; linen and chemise slipcase, some bending and separation to the edging of the slipcase.

\$1,000 - 1,500

*NUMBER 2 OF 100 COPIES*, from a total edition of 150. Features an artistic display of woodblock prints of the famed Jewish philosopher Martin Buber (1878-1965). Camnitzer captured the essence of Buber's practice and personality through these engaging black and white woodcuts, create a starkness that is characterized by his portrait. This complete set also shows an artistic version of Buber's dialogue, "I and Thou," through the repeated image of him on various pages.

48

**VISIT PALESTINE, THE LAND OF THE BIBLE, c.1947**

Lithographic poster

published in Mandate Palestine by The Tourist Office of the Jewish Agency for Palestine, Jerusalem

40.6 x 56 cm (16 x 22 in)

\$400 - 600

49

**JAFFA'S PARDESS, SELECTED LATE ORANGES, c.1950**

lithographic poster printed by Levin Epshtein

23 x 20 cm (9 1/16 x 7 7/8 in)

\$300 - 500

50

**JAFFA'S SOLEX, SELECTED SEEDLESS GRAPEFRUIT, c.1950**

lithographic poster

printed by Levin Epshtein

23 x 20 cm (9 1/16 x 7 7/8 in)

\$300 - 500

51

**TIP TOP COLA SYRUP, c.1965**

lithographic poster

by Mizi Israel

in Hebrew and English

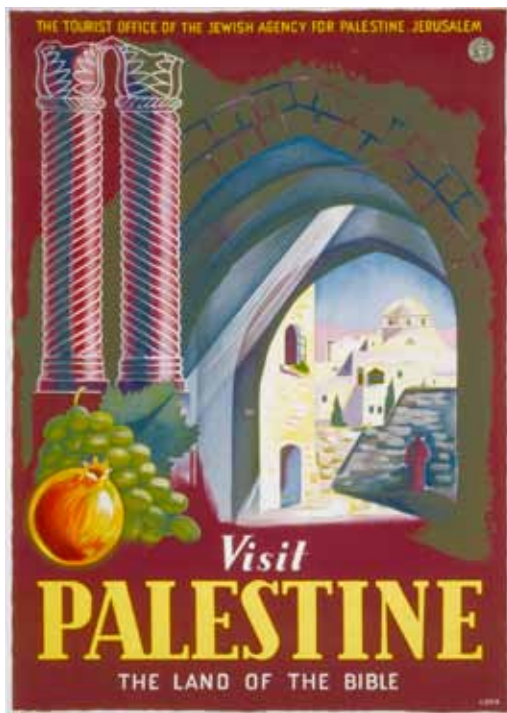
32.4 x 23 cm (12 3/4 x 9 in)

\$400 - 600



47





48



49



50



51

## Decorative and Ceremonial Arts



52

52

### A fine needlework of a Jewish moneylender scene

English, 16th-17th century

Featuring a Jewish man wearing a turban, counting out coins as he writes in a ledger. While he is collecting the money in a tent with a canopy, four wide-eyed Christians surround him in this exchange. Embroidered on linen with colored silk and hair.

31.75 x 35.5 cm (12-1/2 x 14 in)

\$3,000 - 5,000

53

### A Charles II silk-embroidered picture: The Judgment of Solomon

17th century

Worked in a variety of intricate stitches with numerous figures in an interior setting, framed in metallic thread panels, carved wood frame.

dimensions of frame 57 x 66 cm (22 1/2 x 26 in)

\$3,000 - 5,000

The story is recounted in 1 Kings 3:16-28. Two young women who lived in the same house and who both had an infant son came to Solomon for a judgment. One of the women claimed that the other, after accidentally smothering her own son while sleeping, had exchanged the two children to make it appear that the living child was hers. The other woman denied this and so both women claimed to be the mother of the living son and said that the dead boy belonged to the other.

After some deliberation, King Solomon called for a sword to be brought before him. He declared that there was only one fair solution: the live son must be split in two, each woman receiving half of the child. Upon hearing this terrible verdict, the boy's true mother cried out, "Oh Lord, give the baby to her, just don't kill him!" The liar, in her bitter jealousy, exclaimed, "It shall be neither mine nor yours—divide it!"

The king declared the first mother as the true mother and gave her the baby. King Solomon's judgment became known throughout all of Israel and was considered an example of profound wisdom.



53

54

### A mashed silk "Jewish" rug

Northeast Persia

depicting Moses holding a stone tablet within the landscape of Mount Sinai.

154 x 109 cm (60-5/8 x 42-5/8 in)

\$2,000 - 3,000

Portraits of Moses were often used during the manufacture of "Jewish" rugs. For further information, see *Jewish Carpets* by Anton Felton.

*Provenance:* Bonhams, Antique & Decorative Rugs & Carpets, London & Knightsbridge Sale #11364, Lot 1016 July 21, 2004.



54



55

**An English needlework picture: Rebecca at the Well**

18th century

worked in tones of red, blue, green and off-white with the figures of Rebecca and attendants at the well before Eliezer and his camels, rabbits and vegetation in the foreground, framed.

*dimensions of frame 20 1/2 x 36 in (52 x 91 cm)*

**\$2,500 - 3,500**

*Provenance:* Lillian B. Cogan, Farmington, Connecticut.



55

56

**A Pennsylvania German Scherenschnitte picture: Cain and Abel**

19th century

intricately cut-out with flowering vines flanking a central group of Adam and Eve above figures of Cain and Abel, two peasants to one side with dialogue reading "I have nothing" and "Neither have I any thing," a lengthy verse below, inscribed "C. Francis"; framed.

*dimensions of frame 34 x 42 cm (13 1/4 x 16 1/2 in)*

**\$2,000 - 3,000**

*Provenance:* Sotheby's New York, December 8 1984, lot 17.



56

57

**A red Hungarian parochet (Torah Ark curtain)**

replete with decorative gold braid embroidery, which may have been remounted.

*124.4 x 157.4 cm (49 x 62 in)*

**\$6,000 - 8,000**

For a comparable see Joy Ungerleider-Mayerson, *Jewish Folk Art: From Biblical Days to Modern Times* (New York: Summit Books, 1986), p. 42.



57





58

58

**A green parochet (Torah Ark curtain) and valence**

dated to 5700/1920

featuring images of the lions flanking the crown of the Torah, which are composed around the Decalogue. The very phrase of Keter Torah is features on the valence of the composition. This drapery is known as "pruchat aron" and is used to cover the sacred cabinet that houses the Temple's Torah, in the form of a massive scroll. Along the upper section are the main symbols of First Temple: The Torah Crown; a pair of wings belonging to the "karuvim," or angels, who were believed to overlook the sacrificial altar; a seven-light menorah (as opposed to the eight-light Hanukkah menorah); the robe worn by the great "cohen," or priest, who would be commanding the Temple; the tablets with the Ten Commandments; and the sacrificial altar. Collectively, these symbolize the holiest of the elements pertaining to the Temple.

81.2 x 135.89 cm (32 x 53-1/2 in)

\$1,500 - 2,500



59

59

**A gilt-embroidered velvet Torah mantle**

featuring an inscription in Biblical Hebrew from the book Micah 6.4, a phrase associated with the redemption of the Jewish people and rescue of the Hebrews from Egypt: "I brought you up out of Egypt and redeemed you from the land of slavery. I sent Moses to lead you, also Aaron and Miriam."

48.2 x 81 cm (19 x 32 in)

\$1,500 - 2,500



60

60

**A Continental ecru gilt-embroidered silk brocade Torah mantle**

dated 5638/1878

with crown at the top, flanked by the Hebrew letters representing the phrase "Crown of Torah" embroidered in maroon and gold. The mantle is inscribed in Hebrew: "This is a gift in honor of the Torah given by Gershon Shakamperal, precious in the eyes of God, and his partner (wife Gittel). May they continue in a good life."

48.2 x 81 cm (19 x 32 in)

\$1,000 - 1,500



61

**61**  
A Kelly green embroidered velvet  
Torah mantle  
Europe, c.1880.  
81.28 x 135.89 cm (32 x 53-1/2 in)  
\$1,000 - 1,500



62

**62**  
A Hungarian cobalt blue silver and gilt  
embroidered silver velvet Torah mantle  
dated to 5642/1882  
the center is decorated with the classical motif  
of the entrance to the Temple in Jerusalem,  
often reproduced on the frontispieces of  
Hebraica books. The pillars of Jachin and Boaz  
flank the entrance. A flower and grapevine  
motif is underneath. A crown flanked by the  
Hebrew letters representing the phrase "Crown  
of Torah," is within the archway, followed by  
this inscription in Hebrew: "From Gadiel, the  
son of Joseph and Mrs. Nechama Toyb, of  
blessed memory, and my beloved and modest  
Mrs. Rivka, the daughter of Mordecai Hirsch of  
blessed memory and Mrs. Livia Miller, may she  
continue to live."  
79.3 x 47 cm (31-1/4 x 18-1/2 in)  
\$1,500 - 2,500

For a similar example, see Barbara Kirschenblatt-  
Gimblett, *The Jewish Fabric of Life*, 1977.



63

**63**  
A European gilt-embroidered red  
Torah mantle  
19th century (exact date obscured from loss)  
this mantle composed of Standard Ashkenazic  
(or East European) style features a sheah open at  
the bottom and closed at the top except for two  
openings for the Torah (etz hayyim). The crown  
at the top is flanked by the Hebrew letters  
representing the "Crown of Torah." Under the  
crown, encircled by a wreath, is the dedication:  
"In honor of the Torah, Sir Yehuda Wyler,  
precious of God, with his partner (wife) Hannah,  
may we prosper. The central wreath is composed  
of needlework with pastel seed pearls.  
85 x 44.45 cm (33-1/2 x 17-1/2 in)  
\$1,000 - 1,500



64

64

A carved wooden ark pediment: gilded lions flanking the Decalogue

artist unidentified

paint on wood with traces of gold leaf.

length 189.23 cm (74-1/2 in); width 96 cm (38 in); height 21.59 cm (8-1/2 in)

\$8,000 - 12,000

Another example of a carving designed for a synagogue ark pediment made by an artist who also created carousel carved horses and similar decorative pieces.

See Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007), p. 129.





65



66

**65**  
A paint-decorated panel: lions flanking Decalogue and Torah crown  
artist unidentified  
New York State, c.1920  
height 86.3 cm (34 in); width 201.29 cm (79-1/4 in); depth 5.72 cm (2-1/4 in)  
\$5,000 - 7,000

Examples of the painted lions flanking the Decalogue are more common. They represent a different type of convention as the synagogue could not afford to have carvers and settled instead for a detailed three-dimensional painting of the lions.

See Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007). p. 131.

**66**  
A large red paint-decorated, gilt-heightened wood crown  
artist unidentified  
Danzig 1818  
54 X 32 cm (21-3/4 X 12-3/4 in)  
\$1,000 - 1,500

The crown is often found between two lions and functions as symbol of strength, representing the "majestic sovereignty of the law."

See Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007). 131.

Exhibited: Mobley, Beth. "Ceremonial Objects from the Collection of Rabbi David A. Whiman" (2009), Paper 1 <http://digitalcommons.tourolaw.edu/exhibits/1>



67



Image courtesy of the Smithsonian Institute

67

A paint-decorated, gilt-heightened, carved wooden ark pediment: gilded lions flanking the Decalogue

attributed to the workshop of M. C. Illions

New York City (lower east side), c.1920

height 70.48 cm (27- 3/4 in); width 165.1 cm (65 in) ; depth 4 1/2in (43 cm) (27-3/4 X 65 X 4-1/2in)

\$30,000 - 35,000

These wood carvings are early examples of Jewish American folk art in the 20th century. They show how a form of art initially designed for carousel decoration evolved into a liturgical form reserved for the interiors of synagogue decoration. The symbols of these decorations are found throughout all of Jewish art and material culture from gravestones to paper and print craft.

See Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007). p. 129.

Cf. Joy Ungerleider-Mayerson, *Jewish Folk Art: From Biblical Days to Modern Times*. (New York: Summit Books, 1986), 220-221.



68

68

A paint-decorated, gilt-heightened wood carving of lions flanking a Decalogue, surmounted by a Torah crown

artist unidentified

New York City (lower east side); c. 1920

length 189 cm (74-1/2 in); height 96.5 cm (38 in); depth 21.6 cm (8-1/2 in)

\$3,000 - 5,000

This lot features the hands of the high priest, the Kohan, above the carving. This image is intended to give the temple a blessing and is a common motif on arks, grave-stones and papercuts.

Reference: Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007). 128.





69

69

A paint-decorated, gilt-heightened wood carving of lions flanking Decalogue

artist unidentified

New York City (lower east side), c.1920

height 59 cm (23-1/4 in); width 97 cm (38-1/4 in); depth 11 cm (4-1/2 in)

\$10,000 - 15,000

The dedication band below the carving in gold reads: "In Memory of Reb Eliezer the son of Abraham Stavsky. May his memory be for a blessing." Most telling about this carving is the combination of red, white, blue and gold suggesting a patriotic alliance and kinship with American Jewry at the turn of the century.

Reference: Murray Zimiles, *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel, Jewish Carving Traditions* (Waltham, M.A.: Brandeis University, 2007). p. 131.

70

**An articulated silver besamim havdala fish-form spice box**

the articulated body with stylized fins and overlapping scales, with hinged head and paste eyes.

length 5 1/2 in (14 cm)

\$2,000 - 3,000



70

71

**A silver tzedakah box with handle**

of domed rectangular form, cast overall with religious scenes within foliate scroll borders, the front with amorini-form clasp, the lid with bale handle, opening to a gilt interior, raised on four ball feet.

height 3 1/4 in (8.4cm); length 4 in (10cm); depth 2 1/2 in (6.5cm)

\$800 - 1,200



71

72

**A Continental bronze Judenstern (hanging lamp)**

19th century

turned support with star-form lamp above a drip-pan, with ratchet support

height 55.8 cm (22 in)

\$1,000 - 1,500

73

**A German bronze hanging Judenstern (Sabbath lamp)**

19th century

trefoil loop, six pointed star-form oil container; drip bowl hangs from base of shaft. The whole attached to cylindrical shaft pierced with architectural motif, suspended by a segmented shaft.

height 25 cm (10 in)

\$2,000 - 4,000



72



73

For visual context of this classical lamp, see Moritz Daniel Oppenheim's imagery in his *Bilder aus dem Altjüdischen Familien-leben*; Plate IX: Sabbath Nachmitag.



74

74

**A Polish (Galician) brit milah (circumcision) set**

knife, 1794; wooden engraved case 1793

the box completely hand-carved of sandalwood; divided into two partitions, one compartment for the knife and the other compartment for the flask (missing). Box has a Hebrew date of 1793 on the front center, flanked by two birds with an additional two birds by lid and the reverse displaying two stylized griffins. With period brassware and handmade nails. All connected with two brass latches and loop that are period, corresponding to the date.

*length of knife 12.2 cm (4-3/4 in)*

*width of shield 4.5 cm (1-3/4 in)*

*length of box 20 cm (8 in)*

**\$7,000 - 10,000**

The knife is dated to 1794 with period inscription alluding to Abraham and his son in the Biblical Akeidah story. The name of the owner is Schmuel son of Meir. Top portion is removable, which is a useful compartment for the circumcision ceremony.

See Norman Kleeblatt and Vivian Mann, *Treasures of the Jewish Museum* (New York: Universe Publishing, 1986), p. 36.





75



76



77



78

75

**A sterling silver lobed oval Sabbath platter**

20th century

chased with crenellated rim, centering a border inscribed in Hebrew: "Remember the Sabbath and Keep it Holy," and "Honor the Sabbath." Further chased with fruiting, grapevine and scalloped shell, all on a hammered surface, weight approximately 54 oz. troy, struck on one side, sterling.

60 x 30 cm (23-1/2 x 2 in)

\$1,500 - 2,500

76

**A fine Polish silver filigree spice tower**

20th century

of square section, the stem on a domed square based, pennant marked "12."

height 19 cm (7-1/2 in)

\$2,000 - 4,000

77

**A fine German silver Havdalah compendium**

Nuremberg, circa 1750

maker's mark "GAB" in heart. With a domed base, square spice drawer, and movable handle socket.

height 21.5 cm (8-1/2 in)

\$4,000 - 6,000

78

**A Continental Rococo silver Tzedakah box**

German, 19th century (inscription dates to 1836)

for a child's use, incised with floral decorations throughout in hanging fruit motifs. Inscribed in English on underside, "to our beloved daughter Paula."

height 8.25 cm (3-1/4 in)

\$2,000 - 4,000



79

**79**  
**A silver-plated spice tower**  
 Polish, late 19th century  
 Highly unusual Aesthetic Movement style decoration at center including fish, swans and vegetation. Door with latch mimics Japanese bamboo shutters. Unmarked, as typical for brass spice towers from Poland.  
*height 25.4 cm (10 in)*  
**\$1,500 - 2,500**

See comparable example in Ewa Martyna's *Judaica w zbiorach Muzeum Narodowego w Warszawie*, (Warszawa, 1993), p. 180 fig. 157.



80

**80**  
**A Continental silver Tzedakah box**  
 Moscow, 1879  
 of barrel shape with an inscription in Yiddish.  
*height 14 cm (5-1/2 in)*  
**\$2,000 - 4,000**



81

**81**  
**A fine German silver marriage belt**  
 20th century, apparently unmarked.  
 Decorated with Renaissance style ornaments at three intervals, connected to a heavy curb-link chain, weight approximately, 23 oz troy.  
*length 107 cm (42 in)*  
**\$3,000 - 5,000**

**82** No lot



83

**83**  
 A Continental gold marriage ring  
 17th century  
 with band applied with bosses and graining; surmounted by a plaque  
 with a Hebrew inscription.  
*Diameter 1 in; ring size 8*  
**\$5,000 - 7,000**

Cf. Stephen Kayser, *Jewish Ceremonial Art* (Philadelphia, P.A.: Jewish Publication Society). Fig. 166.



84

**84**  
 A Continental gold and enamel marriage ring  
 20th century  
 in 16th century style, the broad band with Hebrew inscription,  
 surmounted by a roof.  
*diameter 1-5/8 in; ring size 11*  
**\$1,000 - 1,500**





85



86



88



87



88

- 85**  
**A Continental pewter marriage plate**  
 19th century  
 The center chased with a marriage scene. Shows a woman wearing a marriage belt with Eastern European custom.  
*diameter 23.4 cm (9-1/4 in)*  
**\$600 - 800**
- 86**  
**A gilt copper bridal tray**  
 probably Persian, 20th century  
 engraved with birds and fruits.  
*diameter 15 cm (6 in)*  
**\$300 - 500**
- 87**  
**A silver yad (Torah pointer)**  
 Dutch, 19th century  
 of simple form, terminating in a hand  
 approximately 3 oz. troy.  
*length 24.1 cm (9-1/2 in)*  
**\$1,000 - 1,500**
- 88**  
**A group of two silver yads (Torah pointers)**  
 both Near Eastern  
 chased and formed to resemble keys.  
*length 17.7 to 33 cm (7 to 13 in)*  
**\$300 - 500**



89



90



91



92

89

A 20th century silver Torah case with a late 19th century Italian Torah mounted on associated silver, wood, and bone rollers; in an associated silver case, 20th century, decorated in Polish style with flora and fauna.  
45 x 19 cm (18 x 7-1/2 in)  
\$3,000 - 5,000

90

A Continental pewter presentation plate engraved with lengthy inscription.  
diameter 31 cm (12-1/4 in)  
\$600 - 900

91

An Eastern European large cast brass Hanukkah lamp late 19th century standing lamp with baluster support. Upper portion made of branches and interlaced tendrils adorned with stylized birds, surmounted by a crowned eagle.  
height 66 cm (26 in)  
\$1,500 - 2,500

See Israel Museum Catalog, The Stieglitz Collection (1987), no. 149.

92

An Indian brass Hannukah lamp 20th century with star of David back plate.  
height 19.6 cm (7-3/4 in)  
\$700 - 900



93



94



95



96

93  
A Syrian brass Hannukah lamp  
20th century  
the pierced hand applied with two columns.  
height 24 cm (9-1/2 in)  
\$700 - 900

94  
An Algerian cast brass Hanukkah lamp  
20th century  
the back plate interconnected with rosettes, arches, and birds  
height 37 cm (14-1/2 in)  
\$1,000 - 1,500

95  
A North African cast brass Hannukah lamp  
20th century  
the back plate decorated with scrollwork, fronted by four double oil pans.  
height 15 cm (6 in)  
\$1,200 - 1,900

96  
A Dutch cast brass Hannukah lamp  
19th-20th century  
decorated with tulips, storks, and lions.  
height 19 cm (7-1/2 in)  
\$1,000 - 1,500





97

97  
A Polish cast iron Hannukah lamp  
20th century  
the back plate with lions flanking a crown.  
*height 12.7 cm (5 in)*  
\$700 - 900



98

98  
A Polish small cast brass Hanukkah lamp  
20th century  
the back plate with a lion inside a crown above a Hebrew inscription.  
*height 15 cm (6 in)*  
\$600 - 900



99

99  
A German 800 standard silver menorah  
by William Weinranck, Hanau, c.1900  
*height 7in; length 7 1/4in; weight approximately 14 oz troy*  
\$600 - 800

100  
A Continental pewter Passover plate  
late 18th century  
decorated with a star and paschal lamb.  
*diameter 35 cm (14 in)*  
\$600 - 900



101



102



103



104

101

A matzah presentation plate by Royal Copenhagen with Hebrew inscription, "The Commandments of the Lord Enlighten the Eyes."

diameter 25.4 cm (10 in)

\$300 - 500

102

A Continental pewter Etrog container

20th century

ovoid with neoclassical decoration.

height 10 cm (4 in)

\$600 - 900

103

A brass Mezuzah, with scroll

20th century

rectangular with flip-top covering for scroll marked in Hebrew

"Menashe Ravit."

length 15 cm (6 in)

\$1,000 - 1,500

104

A pair of Polish silver Tefilin case holders

second half 19th century

each of typical form pierced with pillars and foliage along the sides, the tops with lions and cartouches enclosing Hebrew initials, 12 oz. troy.

length 9.5 cm (3-3/4 in)

\$3,000 - 5,000



105



107



106



108

**105**  
**A group of eleven Near Eastern amulets**  
 19th-20th century  
 comprising one gold and ten silver examples in various forms, all engraved with Hebrew inscriptions.  
*various sizes from 11 cm to 20 cm (4-1/2 in to 7-7/8 in)*  
**\$2,000 - 4,000**

**106**  
**An Austrian silver-cased Esther scroll (megillah)**  
 Vienna, 1852  
 the case engraved with flowers, with snake-form thumb-piece, enclosing finely written scroll.  
*13 x 6.35 cm (5-1/2 x 2-1/2 in)*  
**\$1,500 - 2,500**

**107**  
**A near eastern silver-cased Esther scroll (megillah)**  
 late 19th century  
 the interior with late Israeli parchment scroll.  
*18.4 x 5 cm (7-1/4 x 2 in)*  
**\$300 - 500**

**108**  
**An early German pewter Purim plate**  
 late 19th to early 20th century  
 tooled with the scene from the Book of Esther of Haman leading Mordechai on a horse through the streets of Shushan, stylized fruits around the central scene, rim with Hebrew inscription reading: "For the sending of portions one to another and gifts to the poor" (Esther 9:22).  
*diameter 24.1 cm (9-1/2 in)*  
**\$2,000 - 3,000**





109



111



110

**109**  
**A Continental silvered pewter Purim plate**  
 c.1774  
 engraved with a band of Hebrew inscriptions, enclosed with a star with Mordechai and Haman.  
*diameter 24.3 cm (9-1/2 in)*  
**\$1,000 - 1,500**

**110**  
**An Esther megillah**  
 Manuscript scroll on vellum in a fine Hebrew hand, 2433 x 50 mm (in twelve sewn sections), [19th century?], being the text of the Book of Esther, minor wear to a few sections, stains to verso of first section; with original linen pouch, now with tearing and loss.  
**\$1,500 - 2,000**

**111**  
**A Berlin (K.P.M.) porcelain plaque: Ruth**  
 Late 19th century  
 signed "Meinelt" lower right; impressed sceptre above KPM; numbered S 407 966 and with printed JGSL mark; in elaborate giltwood frame.  
*dimensions of plaque 16 x 10in; dimensions of frame 30 1/2 x 26 1/2in (77.5 x 67.4cm)*  
**\$5,000 - 8,000**

**112**  
**An assortment of five Delft tiles**  
 18th century  
 showing Biblical scenes with various Old Testament subjects including a scene from Exodus 8.1 of Moses and Aaron warning the Pharaoh of Egypt about the impending plague; a scene from Genesis 27.9 of Isaac ordering Jacob to bring him two goats; a scene from Genesis 32.24 of Jacob wrestling with an angel; a scene from Genesis 40.12 of Jacob and his lineage becoming a great nation; and a scene from the book of Esther as the Persian King responds to Queen Esther and Mordechai.  
*12.7 x 12.7 cm (5 X 5in)*  
**\$2,000 - 4,000**



112



113



114



115

113

**A German Merschaum and amber cheroot holder, portraying a recognized Anti-semitic scene**

c.1880.

the center featuring an engraving of the classic caricature, "Jews on a Bench." Behind the bench is a sign upon which is engraved "Carlsbaden Idylle." Apparently, the scene is a reference to Orthodox Jews who liked to visit the spas of Carlsbad in Czechoslovakia. In original fitted case, imprinted on the case lining is the maker, their location in Berlin (Fr. Rosenstiel), and in the center "Hoflieferant," which translates to "purveyors to the Royal Court."

width 14 cm (5-1/2 in)

**\$4,000 - 6,000**

114

**A group of three pieces related to the 100th birthday of Moses Montefiore**

comprising:

1. Two clear glass platters featuring a pressed, scalloped, and stippled glass rim inscribed "Sir Moses Montefiore," with an elaborate portrait of the famous Anglo-Jewish philanthropist. Hebrew letters Mem. Tet. "Mazel Tov," incised below portrait.

diameter 26.5 cm

Jay Weinstein describes this piece as "a commemorative plate showing Sir Moises Montefiore in his old age, probably on the occasion of his birthday in 1884, or to mark his death in 1885...."

2. An English parian portrait bust of Sir Moses Montefiore marked on back in ink "W. Ballard Royal Albion Stationery Bazaar, Ramsgate."

height 13.2 cm

**\$800 - 1,200**

See Jay Weinstein, *A Collector's Guide to Judaica* (London: Thames & Hudson, 1985), p. 229; Sotheby's, *Important Judaica*, Tel Aviv, April 1997, lots 99, 100.

115

**A German wood grogger**

20th century

carved with sectioned handle and eight-spoked noisemaker wheel.

length 28 cm (11 in)

**\$300 - 500**



116



117



118



119

116

**A carved wood Passover tray**

20th century

incised with a benediction over the Matzah on the rim, terminating in a sheaf of wheat decoration.

diameter 41 cm (16 in)

**\$500 - 700**

117

**A group of two rare Trench Art shell cartridge vases**

Jerusalem, 1915

each inlaid with copper, both featuring beautifully rendered depictions of the Tomb of Rachel within ovoid frames.

Smaller example is dated 1915 on back.

height 27.5 cm; 15 cm

**\$800 - 1,000**

For a similar example, see Sotheby's, *Judaica: Books, Manuscripts and Works of Art*, Jerusalem, May 5-6, 1988, lot 25.

118

**A Bezalel batik art on fabric**

Rachel's Tomb

42 x 24cm (16-1/2 x 9-3/4in)

**\$600 - 900**

Batik works are created by wax-resist dyeing and afterwards soaking in paint, so that areas which are not covered with wax absorb color. Miram Nuessenholz founded and managed the Batik department of "Bezalel." She was the first "Bezalel" student who learned the batik technique in Vienna in the early 1920s.

119

**A Bezalel wool rug**

Jerusalem, c.1910

the Decalogue frame centered with an Art Nouveau central seven branch candelabra set on an elaborate base decorated with stars of David enclosing the word "Zion," set against a field of mounting menorahs, the borders decorated with further similar stars of David, signed "Bezalel Jerusalem."

134 x 109 cm (53 x 43 in)

**\$5,000 - 7,000**

See Jerusalem, The Israel Museum, *Bezalel, 1906-1929*, December 1982-1983, no. 7 p. 9 illustrated. For a similar example see Anton Felton, *Jewish carpets* (Suffolk: 1997), no. 27, p. 94 illustrated.





120



122

120

**A Bezalel silver-plated Passover tray**

Jerusalem, 1920

marked on the reverse "Made in Palestine" within a circle centered with a Star of David, double walled and hollow, hook attached on back for hanging, featuring five vignettes designed by Ze'ev Raban (1890- 1970) relating to the story of Passover, and with the blessing of the "Four Questions" in the central roundel, which is a notable portion of the Passover Seder in the Hagaddah.

*diameter 32 cm (12-1/2 in)*

**\$2,000 - 3,000**

A very similar brass plate with vignettes designed by Ze'ev Raban sold at Sotheby's Tel Aviv, May 1998, Lot 36.

121

**A Bezalel brass plaque**

Jerusalem, c.1920

In wood frame, reverse paper backing still sealed by original label stating "Sharar Bezalel" in Hebrew and English. Depicts religious Jews at the Wailing Wall.

*diameter 5 cm (2 in)*

**\$300 - 500**



121



123

122

**A nickel-plated relief plaque by Bezalel**

Depicting a chalutz, or pioneer, farmer tending his field with two bulls in the early countryside of Palestine. On the lower right side it is written in Hebrew "Oved admato isba lehem" ("The one working his land shall be sated with bread"). Stamped on the bottom: "Bezalel Jerusalem" in Hebrew, and "Made in Palestine." In original wood frame.

*height 9.5 cm; width 22.9 cm*

**\$600 - 800**

123

**Chava (Eva) Samuel (Israeli, 1901-1989)**

A group of two porcelain figurines of a married couple, c.1960 glazed in hues of blue, yellow and beige.

*height 25 cm (10 in)*

**\$1,000 - 1,500**



124



125



126



127

124

**Chava (Eva) Samuel (Israeli, 1901-1989)**  
one-handed jug, c.1960  
with a central scenes featuring an abstract figural image.  
*height 19 cm (7-1/2 in)*  
**\$500 - 700**

125

**Chava (Eva) Samuel (Israeli, 1901- 1989)**  
A glazed pottery Hanukkah lamp, c.1960 incised with her Hebrew initials  
in clay decorated with soldiers, Hebrew inscription.  
*height 7.6 cm (3 in)*  
**\$1,000 - 1,500**

126

**Chava (Eva) Samuel (Israeli, 1901- 1989)**  
Mother and Child, c.1960  
blue and yellow glazed porcelain figure of a mother and child.  
*height 11 cm*  
**\$400 - 600**

127

**Chava (Eva) Samuel (Israeli, 1901-1989)**  
A group of three porcelain figurines, c.1960  
glazed in pastel hues of purple, blue, yellow and flesh tones.  
*height 28 cm (1 1in)*  
**\$1,000 - 1,500**



128



129



131

128

**Chava (Eva) Samuel (Israeli, 1901-1989)**

Purim plate, c. 1960

incised with her Hebrew initials in clay featuring central scenes from the Book of Esther with Haman leading Mordechai on horseback in finery; surrounded by a quote from Book of Esther.

*diameter 32.58 cm (12-3/4 in)*

**\$500 - 700**

129

**An eastern European wooden handled kosher stamp**

20th century

featuring the Hebrew word "Kosher" outlined in bronze terminating in a wooden handle.

*length 7 cm (3 in)*

**\$300 - 500**

130

**A Jewish Folk Art walking stick carved from driftwood**

1940

with Hungarian inscriptions, lightly burned and carved by Yakutiel Ben Zev on top portion next to a six pointed star, through the vertical length: "283/44 T.V M. Sz. Dec. 1940 / Rado Istvan Hadnagy / Emlek: Malomret Mrocsko[A Memorial to Malomret Mrocsko]"; continuing in Hebrew "L'zikron Lagut Yisroel..."

*length 46 in*

**\$500 - 700**

This walking stick was created by a pioneer to Palestine, or chalutz.

131

**A Wilno "double bubble" kosher clock, 1950s**

in working condition with light bulbs.

*diameter 38 cm (15 in)*

**\$600 - 800**





132



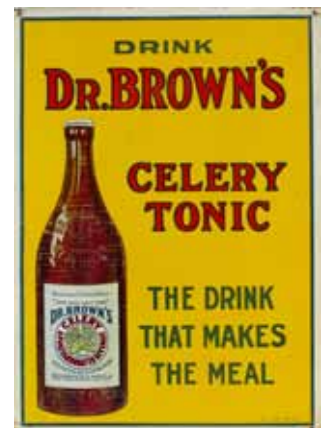
133



134



135



136

**132**  
Zion Kosher Company double bubble light up clock  
Chicago 1950s  
in working condition with light bulbs.  
*diameter 38 cm (15 in)*  
**\$500 - 700**

Zion Kosher Company was responsible for producing cured meats and appetizers from 1930s-1950s in Chicago, Illinois. Clocks were a form of advertisements for the suppliers of this meat product.

**133**  
A group of kosher marked china from the *Queen Mary*  
comprising four 22 cm salad plates and five 24 cm soup bowls in the first class pattern; three 18 cm main course plates in the 3rd class pattern.  
**\$1,000 - 1,500**

**134**  
A tin lunch box featuring images from the State of Israel  
after 1947  
painted with scenes and symbols of Israel, with the Proclamation of the State of Israel on the top cover.  
*28 x 10 x 21 cm (11 x 4 x 8-1/4 in)*  
**\$200 - 300**

**135**  
Two toys from Israel  
c.1950  
1. A Gamda metal toy armoured car painted beige tank marked on the underside with "Gamda" in English and Hebrew, made in Israel.  
*length 7.62 cm (3 in)*  
2. Plastic painted male Israeli soldier in army fatigues marked "Trademark Israel, Leda" in English and Hebrew, Tel Aviv.  
*length 15 cm*  
**\$200 - 300**

**136**  
A group of two advertising items  
20th century  
1. A color-embossed tin sign for Dr. Brown's Celery Tonic Drink, 1915-1925, featuring the glass bottle, produced by L.D. Nelke Signs, New York  
*25.4 x 34.29 cm (10 x 13-1/2 in)*  
This sign predates the change in name and appearance of the drink from Celery to the now recognized "Cel-ray" drink. This drink was so popular among New York City's Jewish population in the 1930s that it was nicknamed "Jewish Champagne."  
2. A glass ashtray from Schmulka Bernstein's  
from the now-defunct restaurant, established in 1959 and closed in the early 1990s, represented the first Kosher Chinese eatery on the Lower East Side of New York.  
*Diameter 10.16 cm (4 in)*  
**\$500 - 700**

## Books, Manuscripts and Ephemera

137

**KIMCHI, DAVID BEN JOSEPH c. 1160-1235.**

[Hebrew] *Sefer ha-shorashim*. Venice: C. Adelkind for D. Bomberg, 1546. Folio (295 x 205mm). [144] ff. 1-16<sup>8</sup> 17<sup>10</sup>. Text in Hebrew in double columns, title within architectural woodcut border, woodcut chapter initial, a few hand-colored in red. Contemporary blind-stamped vellum over boards, hinges cracked. Vellum soiled, title substantially trimmed and re-mounted, adhesive stains at gutter to of first leaf of text. *Provenance*: Johannis Henricidae of Hamburg; Matthai Willen of Hamburg; Joh. Herm. Wille of Guestphalo (ownership inscriptions); contemporary annotations to title leaf and 5 pp manuscript account of the mythical story of Eldad Hadani and the crossing of the Sambation River bound in after text in same hand.

Second Bomberg edition of this Biblical lexicon. "Kimchi's most important work is his 'Miklol,' in two parts: the first containing a comprehensive exposition of Hebrew grammar; the second, a dictionary of the Bible. The second part, however, having been later considered as a separate work, under the title 'Sefer ha-Shorashim,' the title 'Miklol' has been given exclusively to the grammar. In these works Kimchi, while not original, can not be considered a mere compiler. He digested and assimilated his material most thoroughly; and everywhere there is evident the remodeling and rearranging hand of one who is conversant with the entire range of his science and who surveys the whole with the glance of an adept. Above all he possesses in a high degree the power of systematization and of popular exposition. He excerpted from his predecessors copiously and circumspectly, and arranged his material with such comprehensiveness, clearness, and lucidity of exposition that, while he popularized the opinions of his illustrious forerunners, he at the same time made their works superfluous and helped to sink them into an oblivion from which they were not rescued until the nineteenth century" (*Jewish Encyclopedia*). see Amram *The Makers of Hebrew Books in Italy* p. 180; Adams K45; Steinschneider, *Catalogus* col. 874, no 48.

**\$3,000 - 5,000**

138

**[LEVITA, ELIAHU BACHUR. c.1469-1549.]**

[Hebrew] *Dikdukim*. Venice: Daniel Bomberg, 1546.

8vo (160 x 104 mm). 1<sup>4</sup> 1-6<sup>8</sup> 7<sup>3</sup>. Seventeenth century calf, covers with blind-stamped floral panels, remnants of ties. Extremities rubbed, two small worm holes, a few small spots and stains.

*Provenance*: Siméon de Muis Aurelianensis (ownership inscription to title, extensive marginalia throughout in Latin and Hebrew, glossary of terms from Hebrew to Latin to front fly-leaf); T. Capelli (ownership inscription title, notes to fly-leaf dated 1564).

Second edition. Includes works by Rabbi Moses Kimchi, Mahalach Shvilei Ha'Da'at; [Anonymous], Petach Dvarai; Rabbi Abraham ibn Ezra, Zachut, Me'azne Lashon Hakodesh; and Hebrew grammar treatises with four title pages.

Levita was a philologist, grammarian, and lexicographer who worked as a proofreader for Daniel Bomberg. Although Levita's name does not appear in the present edition, he is identified as the author as his name is in the first edition published by Mahalach Shvilei Ha'Da'ats (Pesaro, 1508), and the commentaries are nearly identical to his earlier lecture notes.

Siméon Marotte de Muis (1587-1644) was the Archdeacon of Soissons and a noted Hebraist and biblical scholar. Supported and encouraged by the Cardinal de Richelieu, de Muis published numerous works and commentaries on various books of the bible, numerous criticisms of the translations and commentaries of his contemporaries, and was embroiled in the Paris Polyglot. Adams I 129; Steinschneider, *Handbuch*, no 1051; Vinograd, *Venice* 265; Zedner p 574.

**\$1,200 - 1,800**



137



138

139

**MEIR BEN ABRAHAM OF PADUA and EZRA DE FANO, editors.**

[Hebrew] *Sefer Tanhuma*. Mantua: Giacomo Ruffinelli, 1563. Folio (280 x 198 mm). 1-17<sup>6</sup> 18<sup>4</sup>. Text in Hebrew in double columns. Title within woodcut architectural border, woodcut chapter initials and manicules, woodcut device with lion as tail-piece. Modern red leather-backed boards, new end-papers. Occasional spotting, final leaf strengthened at margin. *Provenance*: Fra. Luigi da Bologna of the Dominican order (censorship notation dated December 1599), with his ink censorship notations throughout; illegible 17th century ownership inscription to final leaf.

Third edition of the Sefer Tanhuma. The editor, Ezra, added an index of the halachic decisions and parables and epigrams to this edition. Steinschneider 3797; Cowley 439; Zedner 543.

**\$2,000 - 2,500**

140

**BACHIAH ben JOSEPH Ibn PAQUA. 1040-1080.**

*Sefer Chovoth HaLevavoth*. Mantua: Meir ben Ephraim of Padua and Jacob ben Naphtali ha-Kohen of Gazolo, Ventuin Ruffinello, 1559.

4to (230 x 175 mm). 1-24<sup>4</sup>. Text in Hebrew in double columns. Title within woodcut architectural border. Sewn into contemporary limp vellum, both covers with faint early ink annotations. Title detached but present, scattered spotting and soiling (heavier to title), first few leaves dog eared and edge-worn.

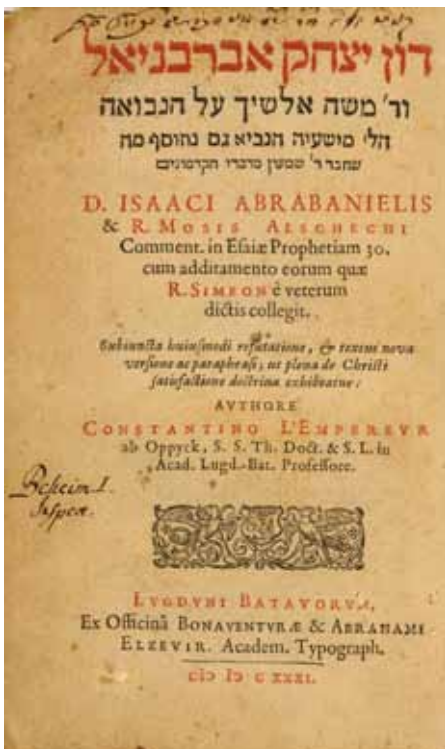
*Provenance*: Hebrew inscriptions to title in a contemporary hand, 6-line *payrush* (commentary) to verso of title.

This text, "Duties of the Heart," concerns the subject of ethics and pietism and was the first critical edition printed in Italy. R. Bachiah attempted to create a system of teaching ethical Judaism. He explained that the Torah is divided into two separate duties: the duties to be performed by the body (Chovat Ha'evarim) and duties to be performed by the heart (Chovat Halev). This text was translated into Hebrew by R. Judah ibn Tibbon in 1161, and had a profound influence on all subsequent Jewish pietistic literature. The text was also widely translated into Spanish, Portuguese, Arabic, Italian and Yiddish. Vinograd, Mantua 95, Weinberg 279, n24a.

**\$600 - 900**



142



143

141

# KOL BO [HALACHIC COMPENDIUM].

Venice: Giorgio di Cavalli, 1567.

Folio. (281 x 200 mm). [4], 51, [1 blank]; 53-131, [1]; 133-194; [1], 196-236 ff. P<sup>4</sup> 1-25<sup>9</sup> 26<sup>8</sup>. Text in Hebrew in double columns, title within woodcut architectural border. Modern black leather-backed boards with new end-papers, light wear to extremities, small burn-hole to title, a few small spots, damp-stain touching upper and lower margins of last few leaves.

*Provenance:* Fra. Luigi da Bologna of the Dominican order (censorship inscription dated December, 1598); Fra. Ronan (ownership inscription dated 1626); Camillo Jagbo? (ownership inscription dated 1613).

Fifth edition. The *Kol Bo* (literally, "everything is within it") contains almost 150 sections pertaining to blessings, prayer, the synagogue, Sabbath, holidays, marriage, monetary matters, forbidden foods, visiting the sick and mourning. The *Kol Bo* was written at the end of the 13th or beginning of the 14th century. Scholars are still debating the identity of the author and the relation of the book to R. Aaron HaKohen of Lunel's Orchorh Chaim, whose contents overlap the material in the *Kol Bo*. There are those who maintain that the *Kol Bo* is by the same author — but an earlier draft of the Orchorh Chaim. *Kol Bo* draws on the works of many halachic authorities — be they R. Eliezer b. Nathan, R. Peretz of Corbeil, or R. Baruch b. Isaac, author of *Sepher ha-Terumah*. S.Z. Havlin suggests, "the original material in the *Kol Bo* is negligible; almost all of it was taken from various sources" (EJ Vol. X, cols. 1159-1160). See also D. Avram, *The Makers of Hebrew Books in Italy* (1909) p 346. Vinograd, Venice 545; Zedner 191; Cowley 226; Roest 75 \$1,200 - 1,800

142

# PENTATEUCH.

*Megillah Tre Asar* [13 Minor Books of the Pentateuch]. WITH: *Shir Ha-shirim* [Song of Songs]. Geneva: Pierre De La Rouviere [Cephas Ilan], 1617-1618

Two books in one. 12mo (110 x 70 mm). 1-12<sup>8</sup>; 1-8<sup>8</sup>. Titles within woodcut architectural borders. Modern calf, last leaf soiled.

*Provenance:* Contemporary inscriptions in Hebrew to title.

A complete reprint of the Biblical books of Justiniani of Venice. M. Steinschneider, C.B., col. 69, no. 420; D. and M. 5118. \$2,500 - 3,500

143

# ABRAVANEL, DON ISAAC, and MOSES ALSHEKH.

*D. Isaaci Abrabanielis e. R. Mosis Alschechi Comment. in Esaiæ Prophetiam* 30. Leiden: Bonaventure & Abraham Elzevir, 1631. 8vo (150 x 92 mm). t<sup>8</sup> a-t<sup>8</sup>. [16], 291, [13] pp. Text in Latin and Hebrew. Title in red and black, woodcut head and tailpieces. Contemporary calf, re-backed with portion of original spine laid down, covers rubbed. Scholarly marginalia attributed to Solomon Freihoff.

*Provenance:* Hebrew annotations to title and fly-leaves in a contemporary hand; Aaron Cappel of Hoekberg (early ownership inscriptions); Solomon B. Freehof (ownership inscription dated 1922); Samuel Freihoff (bookplate).

*FIRST EDITION* translated by Constantin L'Empereur (1591-1648), a prominent Dutch Hebraist, whose goal was "to give a complete understanding of the satisfaction of Christ." Both Abravanel and Alshekh deal with the nature of the Messiah and the messianic era. Vinograd, Leiden 36, Fuks, Leiden 47, Willems 35, Aaron L. Katchen, et. al. *Christian Hebraism: The Study of Jewish Culture by Christian Scholars in the Medieval and Early Modern Times.*, 91. \$2,000 - 3,000

144

# ROBERTSON, WILLIAM. fl.1650-1680.

*Sha'ar Ha Shini 'o Petach Taphnimu 'el LeShon HaKodesh [in Hebrew]. The First Gate, or The Outward Door to the Holy Tongue. WITH: The Second Gate, or the Inner Door to the Holy Tongue.* London: Evan Tyler, for Humphrey Robinson and G. Sawbridge, [1654?-1655]. 2 volumes bound in one. 8vo (146 x 85 mm). In Hebrew and roman type. Modern full red morocco gilt, all edges gilt. pi4 and 2N3 re-margined, small rust-hole to 2A5, scattered minor repairs.

*Provenance:* S.R. Brooke (early ownership inscription to title); Hannah Colborne (inscription dated 1721 to verso of a pi4); Brent Gratton-Maxfield (penciled bibliographic notes, small ownership stamp to binding).

*FIRST EDITION*, second issue, an attractive copy. This issue has the undated title-page and 3 additional preliminary leaves, being commendations from Thomas Symson and others. Symson points out that Hebrew is very likely the lingua franca of heaven. Wing R1611 & R1618. \$500 - 800



145

**MANUSCRIPT—SEFIRAT HA'OMER.**

Manuscript in Hebrew, Sefirat Ha'Omer (codex), 28 leaves, 90 x 65 mm, Italian, [1797], with decorative title-page. Bound in period red morocco gilt with flowers, acorns and oak leaf stamps, initials "SMP" with interpuncts between each letter. Boards slightly bowed, light wear, very good.

In a rare example of an illuminated manuscript showing the counting of the Omer, the title page shows an attention to floral elements which is not common. The book further functioned as a travel book so that one could count the days of Omer leading up to Shavuoth since that was the time during which business commenced after Passover. EJ Vol XII, 436-437. **\$3,000 - 5,000**

146

**EPSTEIN, JEHIEL MICHAL ben ABRAHAM, ha-LEVI. d. 1706.**

*Sefer Kitsur Shene Lufot*. Amsterdam: Imanuel ben Yosef Attias, 1707.

4to (202 x 156 mm). <sup>2</sup> 1-29<sup>4</sup> 30<sup>2</sup>. Title within woodcut border with woodcut vignette, woodcut tailpiece featuring female grotesques. Old vellum, re-backed and with modern label to upper cover. Browned and spotted with occasional damp-stains.

*Provenance*: Ink notations to 29.4 in an early hand.

Given the differences of opinion on the Shulhan Arukh, this text represents a compilation of Kabbalistic tradition in a time of great dissent between Ashkenazim and Sepharadim. This volume is one of the first books to address these differences in the communities of Poland and Northern Europe. The book was composed of a range of subjects including Kabbalistic dialogues, halakhah, ethic, and even novellae on Talmudic tractates. Zinberg, VI.38, 156.

**\$3,000 - 5,000**

147

**WOLF, JOHANN CHRISTOPH. 1638-1739.**

*Bibliotheca Hebraea, sive notitia tum auctorum Hamburg & Liepzig*: Christian Liebezeit; Theodore Christoph Felginer, 1715, 1721, 1727, 1733.

4 volumes. 4to (205 x 165 mm). [6], 40, 1161, [33], 24; [10], 1484; [8], 1126, [60]; [14], 1226, [72] pp. Titles in red and black, volume 2 with engraved frontispiece portrait. Volume 1 in vellum with overlapping edges, volumes 2 and 3 in early vellum, covers paneled in blind with central lozenges, volume 4 in new vellum. Vellum of vols 1-3 soiled, upper hinges on vols 2-3 cracked, occasional spotting and browning. *Provenance*: Jos. Platt (ownership inscription dated 1721); Pittsburgh Theological Seminary (bookplate, with de-accession stamp)

*FIRST EDITION* of this important and rare bibliography of Hebrew books, serving as a reference tool for over 10,000 titles, compiled by the scholar and theologian, Johann Christoph Wolf. Wolf amassed a magnificent library of books and manuscripts, with particular emphasis on Oriental and Rabbinical studies, and a fine collection of autograph letters. He bequeathed this library to the city of Hamburg. Furst III, 529-30; Brisman 13-15, 31.

**\$3,000 - 5,000**

148

**TROKI, ISAAC BEN ABRAHAM [THE KARAITE]. 1533-1594.**

*Sefer Chizzuk Emunah*. Amsterdam: 1717.

Small 8vo (149 x 96 mm). [x], 134 [i] pp.

Contemporary quarter vellum over boards.

Upper hinge cracked, some wear, one leaf torn with lacking text, some repairs, new spine labels.

*FIRST (AND ONLY) YIDDISH EDITION*. This text, translated as "Faith Strengthened," was extremely popular in Rabbinic literature as it was a strong defense of Judaism against Christianity. It professed that one should strengthen one's faith and was characterized as an anti-Christian disputation. Troki was a well-known and respected Karaite scholar whose work was well circulated. As a result of the anti-Christian polemics in the *Chizzuk Emunah*, his apology of Judaism, the work was circulated only in manuscript until 1681 when printed by J.C. Wagenseil in his "Tela ignea Satanae." Many versions of this text exist, as copyists modified and changed portions of the text with relative frequency. After this first edition of Wagenseil, only the Hebrew text was reprinted for Jewish use in Amsterdam in 1705. The name of the printer, however, is not mentioned. A Yiddish translation was published in Amsterdam in 1717. It is possible that the name of the printer remained unknown because of church policy. This text represents the first Yiddish translation. Vinograd, Amsterdam 1101; Steinschneider 5301.4; Cowley 259; Zedner 362; Roest 463; Wiener 4023; see also *Jewish Encyclopedia* vol. XII pp. 265-66.

**\$3,000 - 5,000**



145



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147



148



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149

**PENTATEUCH.**

*Seder Parasiyot We-haftarot kol hashanah...quinque libri Mosis.*  
Amsterdam for Samuel Rodrigues Mendes, Moses Sarfati and David Gomes da Silva, 1726.  
8vo (173 x 110 mm). Recent leatherette gilt.

Early Sephardic version of the Pentateuch; one of the first to be printed in Amsterdam. Vinograd, Amsterdam 1292; Steinschneider, CB no. 865, cols. 143-5; Zedner p. 110; Kayserling p. 80-1; not in Darlow & Moule.  
**\$3,000 - 5,000**

150

**MANTUAN BIBLE.**

*Pentateuch.* Mantua: Jedidiah Shlomo Mi Norzi, 1720.  
4to (262 x 190 mm). Title printed in red and black. Additional engraved title with numerous vignettes. Period mottled calf. Page corners folded and a trifle worn; covers rubbed with corners just showing, lacking free endpapers.

Venice and Mantua led the way for Hebrew publishing in the 18th century. This edition is significant because the publisher tried to unify the present text with older editions. Vinograd, Mantua 51, 61, and 69; Wiener 3384; not in Adams.  
**\$1,500 - 2,500**



150

151 No lot

152

**SEPHARDIC PRAYER BOOK.**

*Seder HaMoshe* [prayers for the entire year]. According to the rite of the Sephardic regions]. Amsterdam: Abraham son of Raphael Hezekiah Athias, 1740.  
24mo (93 x 50 mm). 240 ll. Recent pebbled morocco. Minor toning and thumbing.

A standard example of a small Sephardic prayer book. Vinograd 1513.  
**\$400 - 600**





153



155

153

LEV, ITSAK. fl.1767.

*Mahzor*. Sulzbach: Meshulam Zalman ben Aaron, 1767.  
4to (240 x 175 mm). 1-74<sup>4</sup>. Blind-stamped pigskin remboitage with later clasps and labels; recased with new endpapers, text browned.  
*Provenance*: Contemporary Hebrew inscriptions to title.

This text represents an early attempt by a publisher in Ashkenazic lands to produce a prayerbook in Ashkenazic scripts. Weinberg 145.  
\$5,000 - 7,000

154

MENDELSSOHN, MOSES. 1729-1796.

*Phaedon*. Berlin: Friedrich Nicolai, 1795.  
12mo (149 x 96 mm). Modern cloth, spine gilt, overall very good condition.  
*Provenance*: Dr. Moritz Peritz (ownership stamps to title and last leaf); contemporary inscriptions in Hebrew to title.

*FIRST EDITION* of Mendelssohn's commentary of the Platonic dialogue *Phaedo*, on the immortality of the soul, or *sharat ha nefesh*. "The work that would establish Mendelssohn's world-wide renown and win him the title 'the German Socrates'; was the dialogue *Phaedon*" (A. Altmann, *Moses Mendelssohn: A Biographical Study* (1973), p 140; Meyer, *Mendelssohn Bibliographie*, no 138.  
\$1,000 - 1,500



154



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155

ITALIAN MAHZOR, 18TH CENTURY.

*Mahzor shel kol ha-shanah*. Venice: Nella Stamparia Bragadina, 1772.  
Volume 1 only. 8vo (162 x 105 mm). 224 [284] ll. Period dark green leather gilt; later clasps. Title-page silked, light foxing.

The Italian prayer rite is among the few that retained some significant relics of the pre-Crusader Palestinian rite. There is a great interest in retaining the liturgical piyyutim and midrashic compilation. In this rite, "the exegetical and liturgical interests of the two major Centers are ... seen to ... come together nicely" (S.C. Reif, *Judaism and Hebrew Prayer* 1993, pp 164-5). Cowley p 571; Zedner p 484; Vinograd, Venice 1988.  
\$1,000 - 1,500

156

ISAAC, JACOB BEN (ASHKENAZI, OF YANOV).

*Tse'enhah U-Re'enhah*. Sulzbach: Aaron and His Son Zekel, 1796.  
4to (203 x 177.8 mm). Numerous wood-cut text illustrations.  
Contemporary paste-boards, re-backed, boards worn, text age-toned and worn at edges, a few small damp-stains, title soiled.

This text is recognized as the first feminist Bible in Yiddish. It was designed to teach women and men how to pray and read the words. Widely published. Weinberg 154; Zinberg VII. 7-8.  
\$3,000 - 5,000





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# 157 MAHZOR.

*Mahzor: Helek Sheni: Ke-Minhag Ashkenaz Ve-Polin: 'Im Perush Leshon Ashkenazi Ve-Dine Me-Hadrat Kodesh Ve-Kavanat Ha-Paitan.* Lunéville: Avraham Frisecque, 1797.  
4to (235 x 195 mm). [ii] 30 [\*]2 1-74 82 1-44 32 4-244 252 pp. Title with ruled border. Full calf rebaked. Spotting and some minor dampstain throughout; lacking free endpapers, corners worn.

This fine mahzor was printed in the French city of Lunéville, whose Jewish population was established in 1470-1472. Lunéville was the home of two Jewish printing presses in this period, that of Avraham Frisecque and that of Likkutei Tzvi. Frisecque also produced a Likkutei Zevi in 1798 and a Pentateuch in 1807-1809. Freimann 47; Vinograd, Lunéville 24, EJ, Vol. XI, cols. 567-8.  
\$3,000 - 5,000

# 158 ILLUMINATED MANUSCRIPT—KETTUBAH.

Sephardic/Dutch illuminated marriage contract, watercolor and ink on vellum, 1 p, folio (724 x 535 mm), 19th century (dated to the 11 of Elul, 1818), decorated in two columns, separated by designs found in Persian manuscripts, including peacocks and carnations. Top register features the phrase "B'Semana Tovah u b'mazlah ma'ayalah," wishing the newly married couple good wishes, the bottom register features a central motif of a golden domed palace with a portrait of the bride on the left, husband on the right.

The text details the marriage between David Chaim Roiso and the bride Betulah, all signed in Latin script at the base of each column.  
\$3,000 - 5,000

# 159 BEHR, A[LEXANDER].

*Tefilot Yi ra'el mi-kol ha-shanah: Tagliche Gebete der Israeliten.* Munich: E.A. Fleischmann, 1827.  
8vo (110 x 130 mm). xvi, 514, xvii-xxvi, [4] pp. Period calf, all edges gilt. Nice margins, minor toning, title-page started, corners and spine worn.

Featured on the engraved title the ark of the new synagogue in Munich (1824). Also it was considered a year round Hebrew-German prayerbook following the Ashkenazic rituals, with Polish customs referenced. The work carries the approbation of R. Abraham Bing, Rabbi of Wurtzburg. EJ, Vol. VIII, col. 45.  
\$5,000 - 7,000

# 160 TOLERATION LAWS, JAMAICA.

*Return to an Address of The Honourable The House of Commons; dated 24 June 1831; for Copies of the Laws by the several Colonial Legislatures for the Relief of the Catholics, the Removal of the Disabilities of the Jews, and of Free Persons of Colour, during the last Six Years. (As far as relates to the island of Jamaica.)* London: 1831.  
Folio (330 x 229 mm). 10, (1) pp. Disbound, sewn.

This document contains six laws passed by the Jamaican legislature from 1826 to 1830 expanding the rights of the Island's Jews, Catholics, Indians and blacks. Two laws deal exclusively with the Jewish community. The first (1827) was "an act to entitle Jews, born within the legiance of the King's to the rights and privileges of other natural born British subjects." The second Act (1830) repealed an earlier law that limited the right to vote and hold office in Kingston to professing Christians: "Whereas doubts have been entertained whether persons professing the Jew Religion are entitled to exercise and enjoy the same rights, privileges and immunities and advantages to which His Majesty's other natural born subjects are entitled within this island ... Such doubts ought no longer to exist."  
\$2,000 - 3,000



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161

**SCHWARZ, JOSEPH, RABBI. 1804-1865.**

*A Descriptive Geography and Brief Historical Sketch of Palestine.*

Philadelphia: A. Hart, 5610-1850.

8vo (223 x 133 mm). xxii, [2], [17]-518, [1] pp. Lithographed portrait frontispiece after S. Schuster, 2 folding maps, and 12 lithographed plates. Original brown cloth pictorially stamped in gilt. Foxing, short stub tear to second map, rebacked with most of original spine laid down.

*FIRST EDITION IN ENGLISH*, translated from the Hebrew by Isaac Leeser. Schwarz's work is the most important Jewish geography of the Holy Land it was originally published in Hebrew as *Tebu'ot ha-Arez*.

**\$800 - 1,200**

162

**HEBREW PRAYER BOOK.**

*Sefer Tehillim [Book of Psalms]*. Livorno: Moses Joshua Tuviano, 1856.

24mo (90 x 55 mm). Title with ornamental border. With meditative prayers by Chaim Joseph David Azulai (CHiD "A). Full morocco-grained sheep, gilt tooling, rubbed.

This text represents the work of a publishing family that has North African roots. It would not have been uncommon to have a traveling prayer book that had an apotropaic function and a protective mechanism as the person encountered possible hardships en route.

E. Toaff, "Hayyim Joseph David Azulai," in Jung (Ed.) *Guardians of Our Heritage* (1958) p 161-62. Vinograd, Leghorn 1175; Yudlov, 991.

**\$800 - 1,200**

163

**CIVIL WAR—GIRL'S JOURNAL.**

Manuscript journal of Clara Hirsch, [66] ff on pink, blue and green paper, 4to, Richmond, Virginia, August 1860-November 2nd 1862, with 7 steel engraved plates, contemporary blindstamped calf (A *Gentle Reminder* to upper covers)re-backed with new end-papers, in gilt to both covers. Calf rubbed.

A fine example of a young Jewish girl's journal kept during the early Civil War, replete with 7 engravings, and a chronicle of her experiences. She does not comment on the historical events of the day and her opinions of the war are noticeably absent, but it was known her family was on the Union side. This includes her poetry, an unfinished list of her friends and her romantic interests. Clara Hirsch was raised in Richmond, Virginia and later settled in New York and married Siegmund Hollander.

**\$5,000 - 7,000**

164

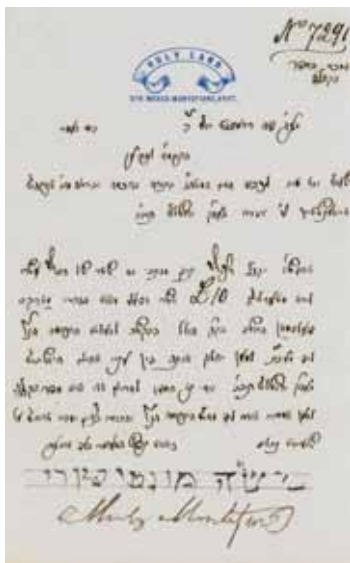
**LITURGY.**

*TEFILAT ISRAEL. Israelitisches Gebetbuch*. Frankfurt a/Main: J. Kauffmann, 1864.

4to (176 x 130 mm). Bound in blue velvet boards with gilt clasps.

One of the first translations of the daily prayer book into German in Frankfurt am Main. EJ Vol. XII, Cols. 1200-1.

**\$3,000 - 5,000**



165

165

**MONTEFIORE, MOSES H. 1784-1885.**

Holograph Letter Signed ("Mose Montefiore") in Hebrew and Roman script, 1 p, 8vo, [London], n.d., on "Holy Land" stationery, regarding a contribution of 10 pounds to the Moses Montefiore foundation for distribution among the brothers residing in Jerusalem

Moses Haim Montefiore amassed his fortune in the London Stock Exchange, then devoted himself to philanthropic endeavors. This letter relates to one of his foundations.

**\$1,000 - 1,500**

166

**KALISCH, ISIDOR. 1816-1886.**

*Sepher Yetzirah. A Book on Creation; or The Jewish Metaphysics of Remote Antiquity. A Sketch of the Talmud. The two works are included in one.* New York: L.H. Frank, 1877. 4to (150 x 120mm). 57, (1); 38 pp. Original boards.

Scholar-rabbi Isidor Kalisch was born in Krotoschn, Germany in 1816 and died in Newark in 1886. His politically liberal views forced him to leave Germany for the United States in 1849. Besides *Sepher Yezirah*, he translated into English *Sepher ha-Tapuach* (attributed to Aristotle) and the Book of Antiochus. See JE, Vol. VII, pp. 419-420; Singerman 2635.

**\$600 - 900**



167

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**ILLUMINATED MANUSCRIPT—KETTUBAH.**

Italian illuminated marriage contract (kettubah), Ancona, 1879 (Tuesday, 21st of Iyar, 5639), 58 X 41 cm (23 X 16-1/4 in), composition Divided into two sections. Upper portion shows a large vase with floral elements growing upwards and surrounded by palm trees, possibly of the local species. Gilt ink on the border and the two columns has faded extensively. The lower centralized motif represents a marriage canopy (chuppah) with the contractual agreement written in Hebrew.

For the wedding of Avner ben Avraham and Leah bat Moshe. The three witnesses were Ya'akov ben Arav Meir, Alter ben Shmu'el and Eliahu ben HaRav Akbaba. This last name, possibly the Rabbi, has a name of Sephardic origins. Another of the witnesses could be related to the couple as a cousin, which makes this an unusual type of contract. The Jewish community of Ancona dates back to 967 C.E., which was fully established by the 12th century. The Jews of Ancona received emancipation rights in 1861, when Ancona was included in the Kingdom of Italy.

**\$2,500 - 3,500**



168

168\*

**HERZL, THEODOR. 1860-1904.**

BEN-ZEV, B., trans. *Evreiskoe gosudarstva (The Jewish State, a study of the latest resolution of the Jewish Question)*. St. Petersburg: 1896. 8vo (190 x 130 mm). Paper boards. Spotting throughout, broken spine and separated first pages from binding, fair condition with blue library stamping.

First Russian edition of the text by Theodor Herzl, *Der Judenstaat (The Jewish State)*, Herzl's philosophical treatise about the formation and establishment of the first state for the Jewish people. Herzl, the founder of Zionism, proposed that the formation of the Jewish state was a political matter rather than a religious matter. He further considered that the matter should be settled by a world council of nations. This book was translated and published in the same year as the first German edition printed in Vienna. This significant text was also published in English, French, Hebrew and Romanian. Two editions were printed of the Russian edition – Odessa and St. Petersburg. *Printing and the Mind of Man* 381.

**\$2,000 - 3,000**

169

**HERZL, THEODOR. 1860-1904.**

Letter Signed ("Herzl"), in German, 1 p, 8vo, Vienna, November 18, 1890, to Herru A. Just, on personal letterhead, with original envelope.

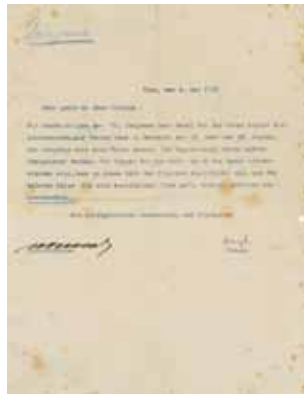
Herzl describes his satisfaction with a number of songs and dances that he heard in Vienna. He mentions the 5-6 songs that he really enjoys and will send 50 fl (florin) as soon as he heard back. His concerns about the songs and their rights involve the issue of including them in a song book. The titles and melodies, and even their purpose are not known from this letter. Herzl, however, wants the songs to be distributed to those around him. Ending the letter he apologizes: "Please excuse me for writing such a materialistic letter."

**\$2,000 - 4,000**





169



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**HERZL, THEODOR. 1860-1904.**

Typed Letter Signed ("Herzl"), 1 p, in German, 203 x 292mm Vienna, May 4, 1903, to his "very esteemed colleagues" of the Zionist movement, countersigned by Alexander Marmorek, secretary of the Action Committee. Some foxing, but fine and clear articulation of letters.

A circular sent to approximately 30 rabbis and those involved with the foundation of Zionism, the letter reads: "We plan to summon the VI Congress in Basel in August of this year, the 16th or the 23rd being possible dates. The Congress will last for one week. The agenda will be decided on later. May we inquire whether you agree that the Congress should take place around that time of year, and which of the dates you prefer. May we kindly ask for an immediate answer by return mail. With the greatest respect and greetings of Zion, Herzl, Chairman." Theodor Herzl is considered the father of modern Zionism. His experience as a young journalist in France covering the Dreyfus trial greatly influenced his belief that anti-Semitism was unavoidable, and that the only solution was for Jews to immigrate to their own land. His reaction was to publish *Der Judenstaat* in 1896, which argued that the "Jewish problem" required a political solution—the establishment of a Jewish State. One year later, he convened the First Zionist Congress in Basel, Switzerland, where he boldly declared, "Zionism seeks to establish a home for the Jewish people in Palestine secured under public law." His efforts came to fruition only 50 years later, when David Ben-Gurion read Israel's Proclamation of Independence in Tel Aviv, beneath a picture of Theodore Hertzl.

Alexander Marmorek (1865-1923) was a pioneering bacteriologist and Zionist leader. His medical accomplishments include a study leading to the modern treatment of typhus and diabetes. A member of Kadimah, the first students' society to join Herzl after the publication of *Der Judenstaat*, he went on to chair the French Zionist Federation, to found the Jewish Popular University in Paris and to co-found *L'Echo Sioniste*, a Paris monthly. He and his brothers Oscar and Isidor were among Herzl's closest friends, and Herzl repeatedly consulted him on political measures. Marmorek was elected to the Zionist General Council at the first 11 Zionist congresses. He vehemently opposed the "practical" Zionists who assumed leadership in 1911.

**\$3,000 - 5,000**

171

**MEO, BOULOS. fl. 1895.**

*Photographies de Terre Sainte*. Jerusalem: Boulos Meo, [1899].

Oblong folio (240 x 320 mm). With 48 full page photographs mounted on heavy card stock. Olive wood boards with carved Jerusalem cross backed in calf, spine worn and chipped at foot, crack in wood to lower cover, some chipping to mounts, front hinge cracked, text block shaken.

*FIRST AND ONLY EDITION* of this collection of fascinating photographs of the Holy Land. Published by Meo, owner of the renowned Boulos Meo rug and antique shop which stood next to the Jaffa Gate in Jerusalem.

**\$800 - 1,200**

172

**WERYTUS, ANTONI [PSEUD. OF ANTONI SKRZYNECKI]. 1853-1923.**

*Skukaj Żyda. Obrazek z życia*. Warsaw: 1900.

8vo. 63 [1] pp. Condition generally good.

A rare and influential early Polish novella with Jewish themes.

**\$500 - 700**

172A

**SZPILMAN, WLADYSŁAW. 1911-2000.**

*Śmierć Miasta* [Death of a City]. Warsaw: Spółdzielnia Wydawnicza, 1946.

8vo. 204, [8] pp. Original pictorial wrappers. Yellowed, crease to spine, light edge-wear to wrappers.

WITH: *The Pianist. The extraordinary Story of One Man's Survival in Warsaw, 1939-45*. London: Victor Gollancz, 1999.

*FIRST EDITION* of this very scarce book published not at all long after the end of the war and suppressed by the Stalinist Polish authorities, and *FIRST BRITISH EDITION* of its translation into English, under the title of *The Pianist*. Szpilman's memoir was the inspiration for Roman Polanski's film *The Pianist*. The book's suppression was due to the positive depiction of the German officer who found Szpilman hiding in an abandoned building in November, 1944 and aided him for the rest of the war.

**\$1,200 - 1,800**



173

173

**SANDBERG, ERNST and GEORG REINBACH.**  
*Das Israelitische Krankenhaus Zu Breslau (The Israelite Hospital in Breslau).* Breslau: Germany, 1904.

Tall 4to (305 x 242 mm). [58] pp. 14 plans "grundrissplanen," 39 crisp half-tone reproductions and 15 plates of architectural plans. Original Art Nouveau cloth gilt-lettered. Hinges cracked, corners just showing, small holes to spine.

**FIRST EDITION.** An unusual example of an elaborate monograph on a Jewish hospital. It features a detailed description of the care that was available at the turn of the century in this community, suggesting that the Jewish community was no longer an exclusively religious organization but also one that embraced cutting-edge health practices.

**\$1,000 - 1,500**



175

174

**BALFOUR DECLARATION CIRCULAR.**

*Resolution adopted by the Central Conference of American Rabbis....* Chicago: July 4, 1918. Broadside. 4to (215 x 279 mm). Fine.

An early piece declaring appreciation for Balfour, "expressing appreciation and gratitude to the British Government and Balfour for statements, favorable to Jewish interests and the creation of Palestine as a homeland."

Still, this document expresses clearly non-Zionist views: "We hold that Jewish people are and of right ought to be at home in all lands ... We are opposed to the idea that Palestine should be considered the homeland of the Jews. Jews in America are part of the American nation...."

**\$500 - 700**

175

**ISRAEL—CREATION OF THE PALESTINE MANDATE.**

4 items:

1. *Draft Mandates for Mesopotamia and Palestine. As Submitted for the Approval of the League of Nations [Cmd 1176].* London: HMSO, 1921.

8vo (33 cm). 9 pp. Original wrappers, very good condition.

The terms of the Mandate were agreed between Great Britain and the League of Nations; this was an iterative process until the mandate was finalized. There were 3 documents that directly related to the process: The Drafts Mandates (this document), The Final Draft Mandates and the Palestine Mandate. At the beginning of this process Palestine was both sides of the River Jordan but by the time the Mandate was finalized it comprised only the land to the West of the Jordan and did not include Transjordan. These documents are important as they chart that evolution and refinement of the terms of the Mandate.

2. *Mandate for Palestine: letter from the Secretary of the Cabinet to the Secretary-General of the League of Nations on July 1, 1922, enclosing a note of reply to Cardinal Gasparri's letter of May 15, 1922, addressed to the Secretary-General of the League of Nations. [Cmd 1708].* London: HMSO, 1922.

8vo (330mm). 10 pp. Original wrappers.

This document deals with interpretation of the terms of the Palestine Mandate. It deals with several aspects of the Mandate but in particular Article 14 which deals with the administration and protection of holy places under the Mandate.

3. *Convention between the United Kingdom and the United States of America representing the Rights of the Governments of the two Countries and their respective Nationals in Palestine, signed at London, December 3, 1924, ratifications exchanged at London, December 3, 1925 [Cmd 2559, Treaty Series No. 54].* London: HMSO, 1925. 8vo (24.5 cm). 11 pp. Original wrappers.

4. *Palestine: Statement with Regard to British Policy [Cmd 3582].* London: HMSO, 1930.

8vo (246 x 155 mm). 10 pp. Original wrappers.

This is known as "The White Paper on the Shaw Report." In 1929, the Shaw Commission was sent to Palestine following the Arab riots. The Commission published its report in March 1930, although one of its four members, Lord Snell, wrote a dissenting opinion. The major recommendations of the commission were the demand for an immediate statement of British Palestine intentions, a re-examination of immigration policy, the establishment of a scientific inquiry into land usage and potential, and a clarification of the Zionist Organization's relationship with the Mandate.

**\$1,500 - 2,000**



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# JEW IN EGYPT BETWEEN THE WORLD WARS.

An archive of 340 autograph letters, postcards and telegrams between Aaron "Alec" Alexander and his fiancée (later wife) Victoria Mosseri, 1914-1930, including 340 handwritten letters (many with envelopes), 7 black and white postcards, a small booklet of photographs, and 54 telegrams between Aaron "Alec" Alexander and his fiancée, later wife Victoria Mosseri in Alexandria, Egypt between the years of 1914 through 1930, various sizes.

This extensive correspondence illuminates the time period before the establishment of the state of Israel. Often "Alec" suggests his opinions about the political climate saying: "The atmosphere is so charged with suspicion and prejudice ... I am representing the Zionist commission and the Jewish council of Jerusalem. Also there are further cases pending before military courts. It is impossible to remain indifferent under such circumstances and I am all protest and disgust." Throughout the remaining letters, written in the 1930s, it is possible to discern that Alexander had a vital role in the Zionist and Palestine negotiations. Victoria, being of Mosseri descent, was also significant as her family were of the powerful business concern in Alexandria. In a letter dated to March 30, 1929, Alec recounts a meeting with Dr. Weizman: "the atmosphere was rather clouded though as it is rumored that the Palestine report is to be published on Monday, and I believe it is anti-Zionist in its findings. When I returned to the club I find an invitation from the Lord Chancellor on behalf of the British Government..." further showing his allegiance as a British-Jewish citizen living in Egypt. This incredibly powerful exchange illustrates a delicate and fragile mood that swept through the interwar year period.

\$1,000 - 1,500

177

# YIDDISH SHEET MUSIC.

3 items:

1. RUSSOTTO, H.A. Composer. "Licht Benshen." New York: The Hebrew Publishing Company, 1909. Folio (340 x ?? mm). 4, [1] pp. Lyrics in Romanized Yiddish, with sepia-tone cartouche featuring a woman lighting candles for Shabbat.

2. LILLIAN, ISIDORE and JOSEPH RUMSHINSKY. 1881-1956 *Chantsche in America*. New York: Hebrew Publishing Company, 1913. Folio (350 x ?? mm). 5, [1] pp. Tear at centerfold, chipped edges.

Decorated in the Art Nouveau style, with a sepia photograph of a young man dancing. From the libretto by Nahum Rackow: "What a Lady is Chantsche. They laughed at her, but now she is admired. She's a suffragette, and is for women's rights and independent."

3. ALTMANN, HYMAN, ARNOLD PERLMUTTER, and HERMAN WOHL. *Bist Mein Kroin Mein Welt*. New York: The Hebrew Publishing Company, 1911. Folio (350 x ?? mm). 4, [1] pp. Printed in bright hues of pinks and blue, central scene features a young girl with high boots playing the upright piano. Surrounding the scene are floral decorations of clematis flowers in an Art Nouveau style.

Libretto, "You are my crown, my world," from *The Country Girl*, libretto by Boris Thomashefsky. Performed by Bernard Bernstein and Bessie Thomashefsky.

See Irene Heskes, *Yiddish in American Popular Songs, 1895-1950*.

\$300 - 500

178

NILUS, SERGEI ALEXANDROVICH. (Russian, 1862-1929)

*Baczność! Przeczytajidaj innym*. Warsaw: n.p. 1920.

4to. (280 x 110mm). 62 pp. Newsprint.

Covers worn.

FIRST POLISH EDITION of the Protocols published during the Jewish occupation. Currently the only edition of this copy is housed at the Jewish Theological Seminary Library.

\$1,000 - 1,500



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### THREE OLIVE WOOD BOOKS.

[Jerusalem. Ephantimos Frères: Jerusalem & Port Saïd, 1921.]

1. Folio (229 x 305 mm). [12] pp (each). Each with covers made of olive wood, title engraved in Hebrew to upper cover, red calf spine showing some wear. Each of the 18 folio plates has a different pressed flower from the "Holy Land." Tissue paper between each of the pages protects the flowers. Pages are labeled in French, German and English. Several leaves match flowers to the geographical location, i.e. Flowers from Jerusalem, Flowers from Nazareth, and Flowers from the Tomb of the Kings.

2. Another copy.

3. [Book of Daily Prayers. Ephantimos Frères: Jerusalem & Port Saïd, 1921.]

8vo (108 x 165 mm). [285] pp. Engraved olive wood covers. Some chipping to the wood front cover.

These types of olive wood covered floral and prayer books functioned as tourist gifts prior the Independence of the State of Israel and were used also a way to promote the exotic and nature of the Bible lands. It was hoped that the flowers, as they were carefully arranged, could have scent as well.

**\$600 - 800**

180

### CHAGALL, MARC, illustrator.

AUSLANDER, NAUM, et al. *Shtrom* [The Stream]. Number 1. Moscow: 1922.

4to (245 x 150 mm). 78 [1] pp. Wrappers heavily trimmed, light chipping. Modern cloth.

*FIRST EDITION OF 2000, WITH COVER DESIGN BY CHAGALL.* Represents one of Chagall's attempts at incorporating political commentary into graphic design.

**\$1,200 - 1,800**

181

### BIALIK, HAYYIM NACHMAN. 1873-1934.

*Shirim –Poems.* Berlin and Vienna: Benjamin Hirsh, 1923.

4to. [360] pp. Original boards, spine lacking, some foxing and staining throughout.

*SIGNED BY THE AUTHOR ON THE TITLE PAGE.* Bialik's poetry expresses his influential views on early Zionism. In 1921 he moved to Berlin and established his own publishing house. This collection represents his first attempt at poetry before his emigration to Palestine.

**\$600 - 900**

182

### ARONSON, BORIS. 1900-1980.

*Sovremennaya evreiskaya graphika [Contemporary Jewish Graphics]*

Berlin: Petropolis, 1924.

4to (323 x 249 mm). 28 full-page plates and illustrations in the text by Marc Chagall, El Lissitzky, Natan Altman, David Shterenberg, Aronson, and others. Original thick brown paper wrappers, stamped in gilt. Some faint foxing, mainly to plate guards, crease to upper corner of front wrapper.

*LIMITED EDITION,* out of series copy aside from edition of 300. A rare publication that focuses on modern Russian-born Jewish artists.

**\$4,000 - 6,000**

183

### LITVAKOV, MOYSHE. c.1875-1939.

*Finf yor melukhisher yidisher kamer-teatr: 1919-1924* [Five Years of The State Yiddish Chamber Theater: 1919-1924]. Moscow: Shul un bukh, 1924.

4to (220 x 160 mm). [138] pp. Cover design by Epshteyn. Original wrappers. Faint foxing to covers, backstrip chipped and with stain at foot affecting first few pages.

See Nahma Sandrow, *Vagabond Stars: A World History of Yiddish Theater* (New York: Harper & Row, 1977) pp 246.

**\$1,000 - 1,500**

184

### STRAUSS-PEYTON PHOTOGRAPHY.

Silver print photographic portrait of Fanny Brice, 19-7/8 by 17 inches, c.1925, with photographer's signature ("Strauss-Peyton") at lower right.

See *Strauss-Peyton: Celebrity and Glamour. Portraits From The Early 1900s* (Sunswept Press, November, 2006), 85.

**\$3,000 - 5,000**

185

### STRAUSS-PEYTON PHOTOGRAPHY.

Silver print photographic portrait of Lew Brice, brother of Fanny Brice, 19-7/8 x 17 inches, with photographer's signature ("Strauss-Peyton") at lower right, inscribed by Lew Brice to the photographer at lower left, signed "A Jewish boy," 1917.

See *Strauss-Peyton: Celebrity and Glamour. Portraits From The Early 1900s* (Sunswept Press, November, 2006), 31.

**\$3,000 - 5,000**

186

**STRAUSS-PEYTON PHOTOGRAPHY.**

Silver print photographic portrait of Cantor Josef Rosenblatt, 19-7/8 x 17 inches, with photographer's signature ("Strauss-Peyton") at lower right, also inscribed by Rosenblatt at lower left: "To Strauss-Peyton with best wishes from Cantor Josef Rosenblatt / Kansas City June 2, 1927."

See *Strauss-Peyton: Celebrity and Glamour. Portraits From The Early 1900s* (Sunswept Press, November, 2006), 119.

**\$3,000 - 5,000**

187

**KIPNIS, ITSIK. 1896-1974.**

2 titles:

1. *Mesjatsy i dui (khronika)*. [Months and Days: The Chronicle]. Kiev: Kulturlige, 1926. 4to (220 x 150 mm). 149 [iii] pp. New binding and boards. Foxing and staining through wrappings, rebound cover and binding with cardboard, separated throughout.

*AUTHOR'S COPY*, with ownership inscription in Yiddish.

2. *Arbet un Frejd* [Works and Joy]. Kiev: Kultur-Lige, 1925. 4to (247 x 177 mm). 228 [iii] pp. Pages torn, foxed throughout, both front and back covers torn and separated.

*PRESENTATION COPY, INSCRIBED* by the author to his nephew in Yiddish, May 18, 1946.

Both titles feature some of Kipnis' earliest work celebrating the shtetl as well as the modern urban existence. Incorporating an optimistic tone and minimalist poetic language, Kipnis explores the forging of new Jewish character after World War I.

**\$1,000 - 1,500**

188

**HERLITZ, GEORG and BRUNO KIRSCHNER.**

*Jüdisches Lexicon*. Berlin: Jüdischer Verlag, 1927-1930.

5 volumes. 4to (226.7 x 203.2 mm).

[xxxvii] 1467 [1]; [xvi] 1711 [1]; [xvii] 1563 [1]; [xvi] 1590 [1]; [xxi] 1495 [1] pp. Cloth. Excellent condition, brilliant colors to images.

The *Jüdisches Lexicon* is recognized as the first comprehensive reference work related to all aspects of Jewish culture, religion, history and art. This five volume set predates the *Encyclopedia Judaica* and covers more topics such as socialist Jewish movements and Hasidism. The editors of the *Jüdisches Lexicon* emphasized new sub-disciplines such as statistics and folklore and stressed a stronger allegiance to the Zionist cause. Since the introduction of this publication, the *Jüdisches Lexicon* has been one of the best sellers for the Jüdischer Verlag. See <http://www.gwu.edu/~gelman/spec/kyev/treasures/lexicon.html>.

**\$3,000 - 5,000**

189

**TARSKI, ALFRED.**

*Projeci prawdy w jezykach nauk dedukcyjnych (The Concept of Truth in the Languages of Deductive Sciences)*. Warsaw: 1933.

4to (203 x 279 mm). [vii] 116 [1] pp. Original wrappers. Good condition.

Lvov-Warsaw School for Scientific academy was one of the most influential schools of the first half of the 20th century. It gathered both Polish and Jewish philosophers. *Pojecie prawdy* is considered to the one of the most important intellectual treatises of the school. Tarski's work was translated into German in 1935, and into English in 1956.

**\$500 - 700**



185



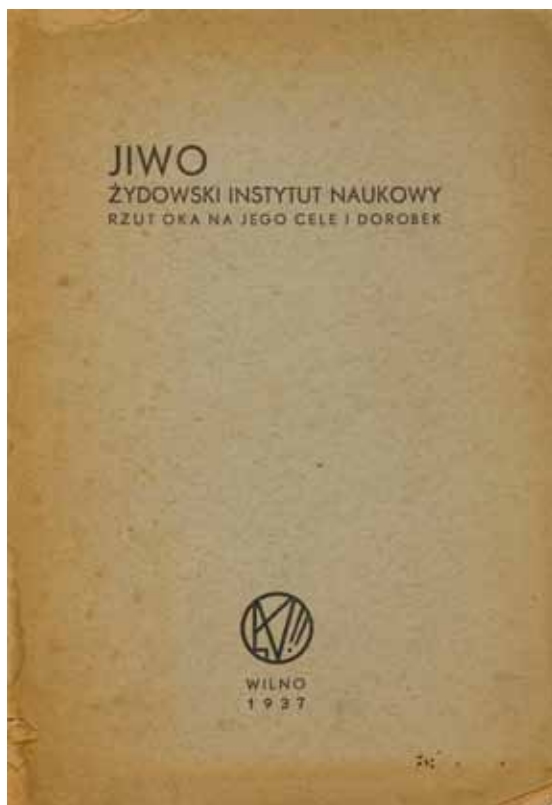
186



188



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190

HEBREW LEGAL SIGN.

*Azhara Hamura [Stern Warning].* Jerusalem: Publisher: P. Anav and Sons, 1934. Broadside, 348 x 250 mm. Light age-toning, framed.

This broadside written in formal halackhic Hebrew (so that it reads like a law) is a warning to shopkeepers to be sure their weights and measures are correct. It is issued by the bedatz of the anti-Zionist Orthodox community and includes an enlarged stamped signature of the newly arrived chief Rabbi of that community Rav Joseph Zvi Duschinsky. \$600 - 900

191

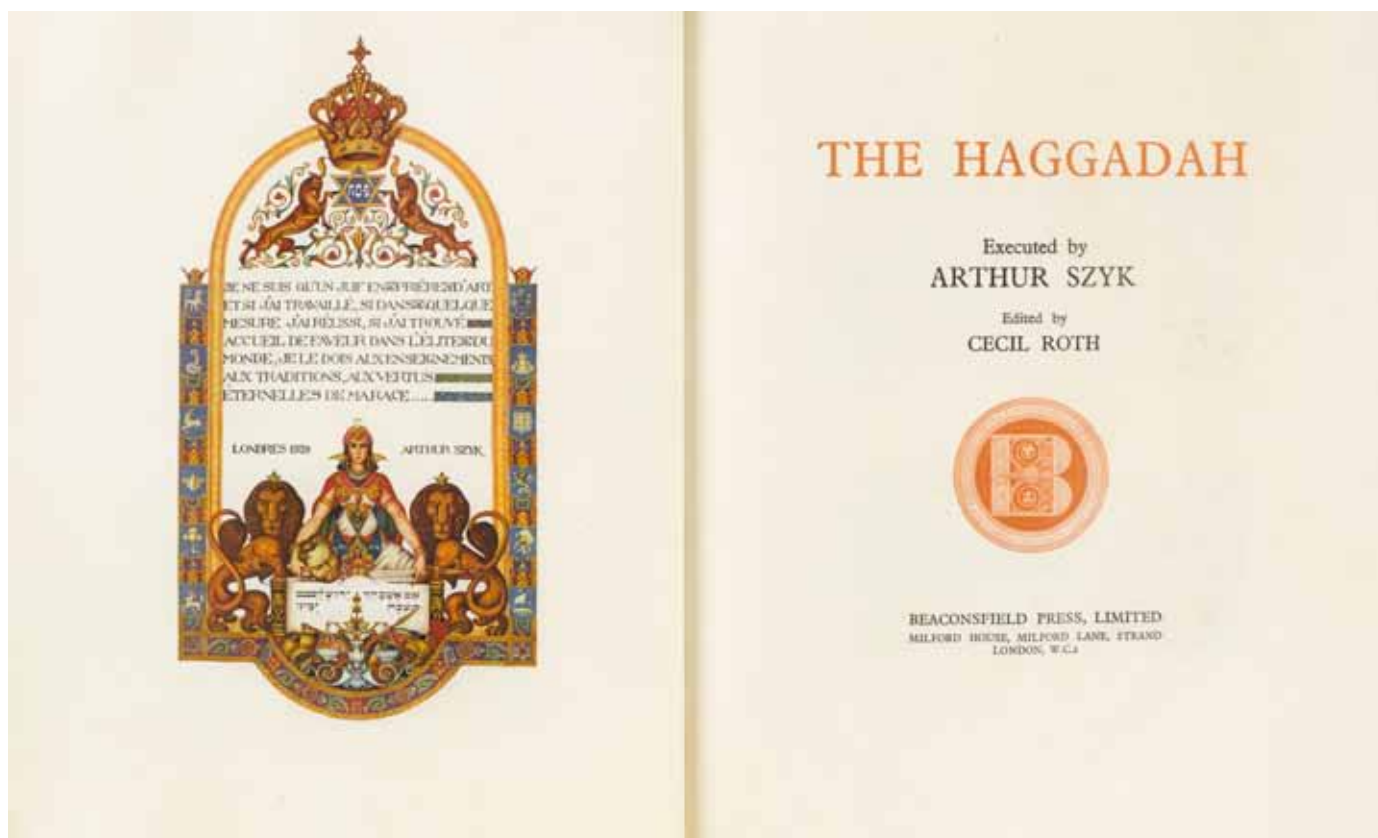
PALESTINE MANDATE BROADSIDE.

GEORGE VI, KING OF ENGLAND. *Va'ad HaKahalat Ha'Ivrit B'Yisrael* [The Committee of the Hebrew Congregation In Israel]. Jerusalem: 1937.

Folio. 4 pp. Very good, with 2 major folds and one minor one; a minor tear at the top of vertical fold and small hole at the center horizontal fold.

Prince Arthur George became King George VI of England (1895-1952) on December 1936 after his brother, Edward VIII, abdicated to marry Wallis Simpson. He was crowned in May 1937 at a time when European dictators were beginning to rattle their swords. This broadside announces the new king to the citizens of the Palestine Mandate on May 12, 1937. \$500 - 700





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192

**YIVO.**

*YIVO. Żydowski Instytut Naukowy. Rzut ako najego cele i dorobek.* Vilna: Towarzystwo Przyjaciół Żydowskiego Instytutu Naukowego, 1937. Small 4to ( 220 x 190mm). 31 [1] pp. Original wrappers, some chipping to wrappers and interior.

An early brochure giving a comprehensive description of goals and achievements of YIVO. YIVO was established in Vilna, Poland in 1925 for the study of Jewish literature and language.

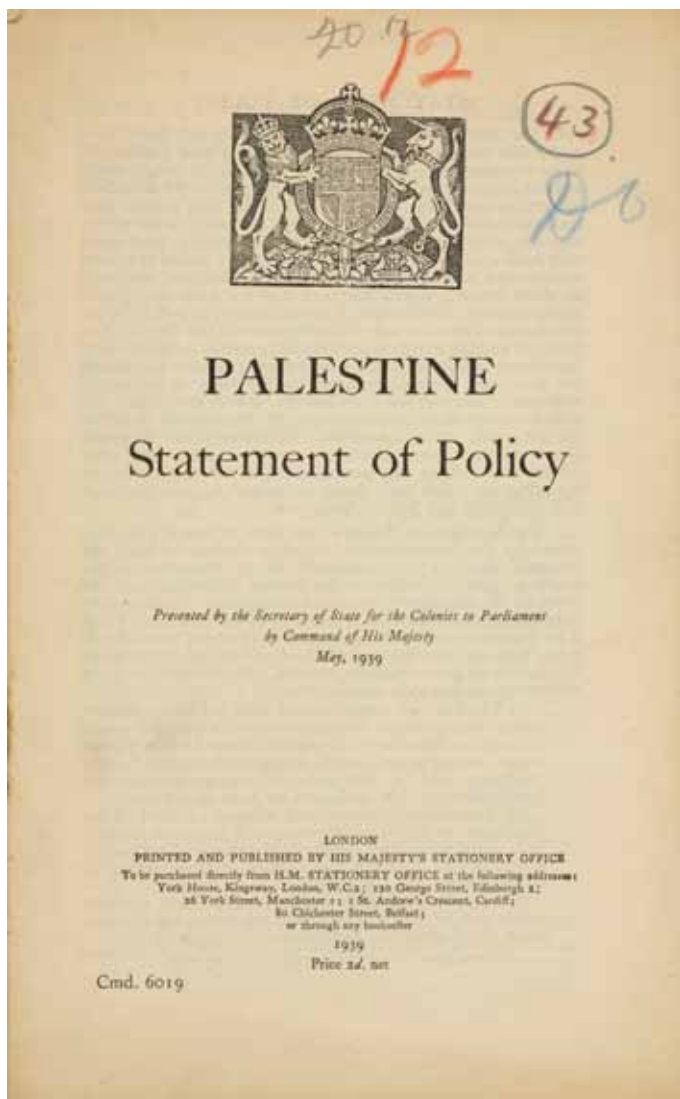
**\$500 - 700**

193

**SZYK, ARTHUR, illustrator. 1894-1951.**

ROTH, CECIL. *The Haggadah*. London: Beaconsfield Press, 1939. 4to. Original blue crushed morocco gilt by Sangorski and Sutcliffe, illustrated vellum doublures in original blue half-morocco velvet-lined drop-back box. Spine repaired, some foxing throughout, slight damp-wrinkling; box with damage to spine.

*NUMBER 118 OF 125 COPIES PRINTED ON VELLUM*, signed by the editor and artist. This sumptuous Haggadah was dedicated by Szyk to King George VI of England. Scholars and collectors alike have commented on the beauty and stunning craftsmanship of this book. "*The Times Literary Supplement* recognized Szyk's masterpiece as one of the most beautiful works ever produced by human hands. When one considers the brilliant multi-layers not only of illumination and color, but of themes and sub-themes, Szyk's *Haggadah* stands among Hebrew illuminated manuscripts in a moment in time, for all time, in a class by itself" (I. Ungar, *Justice Illuminated: The Art of Arthur Szyk* (1998) p. 15). Yudlov 3861; Yaari 2285. See also J.P. Ansell, *Arthur Szyk: Artist, Jew, Pole* (2004), 96-100. **\$20,000 - 30,000**



194

194

**BRITISH STATEMENT OF POLICY ON PALESTINE—THE "WHITE PAPER."**

*Presented by the Secretary of State for the Colonies to Parliament by Command of His Majesty.... May: 1939.*

Folio. 12 pp. Disbound. Sewn.

The infamous "White Paper" in which the British Government declared that "it was not part of British policy that Palestine should become a Jewish State." Sir Winston Churchill delivered against this White Paper one of the greatest speeches of his long parliamentary career. The White Paper imposed severe immigration restrictions. During the next five years Jewish immigration would be limited to 75,000, bringing the Jewish population up to approximately one-third of the total population of Palestine. After the end of the five-year period, further Jewish immigration would not be permitted "unless the Arabs of Palestine are prepared to acquiesce in it," and the government "will not be under any obligation to facilitate the further development of the Jewish National Home by immigration regardless of the wishes of the Arab population." The White Paper was regarded by the Zionist movement and many outside it as a final betrayal of Britain's obligations to the Jewish people under the Balfour Declaration and the Mandate. The announcement of this policy at the outset of the Jewish mass flight from Europe became the starting point for the active struggle of the Yishuv against the Mandatory regime in Palestine. See the first Issue of the "Iton Rishmi, The Official Journal" of the New Israeli Government on May 15th, 1948.

**\$1,500 - 2,000**

195

**GERMAN EMIGRE FAMILY ARCHIVE.**

A fascinating archive that traces the life in Germany and the escape to America of the wife and son of a German doctor just before all doors were shut. Arthur Drucker served in WWI and married Johanna at the end of the war. His wife Hannah was a Polish Jewish woman from Silesia. They lived in Dortmund where Drucker practiced. He died in 1933. In 1934, she got a passport and began to travel in Europe. Her son Peter got a passport in 1935. In January 1939, just before the gates closed, the emigrated to the United States, where Mrs. Drucker remarried a Mr. De Vere. Peter then became Peter De Vere.

This lot features three albums of photographs of Peter Drucker, Hannah Drucker and other family members during their travel through Europe in the 1930s. One has a note on the photographs in Peter's hands with his sarcastic comments, but showing various family members identified. Another album features photos of the infant Peter in 1923. Another album approximately 15 items relating to Arthur Drucker's military and early medical career, including a 1912 RR card; several original articles on medicine including his dissertation; and miscellaneous obituaries and documents related to his 1933 death. A final album shows the Drucker's 1935 holiday; 40-50 vintage photos of the family in Germany; and approximately 150 later snapshots showing Peter with his partner at their Los Angeles home and on a trip to Germany.

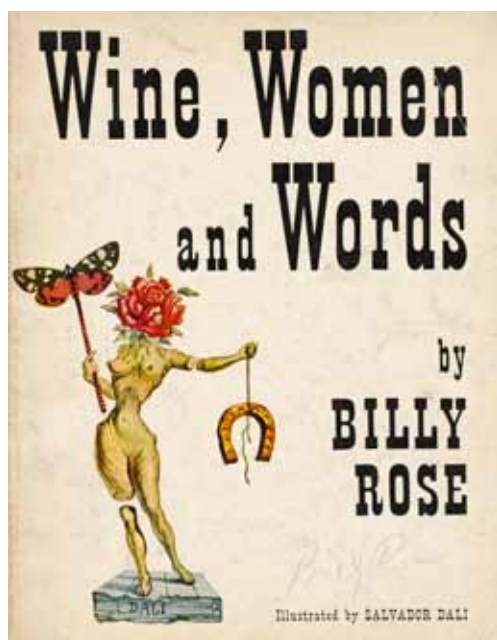
This complete archive demonstrates the complete naturalization process as immigrants came to the United States on the eve of World War II.

*All material measures approximately from 7.62 x 10.16 cm to 21.5 x 27.94 cm (3 x 4 in to 8-1/2 x 11 in)*

**\$3,000 - 5,000**



195



196

196

ROSE, WILLIAM "BILLY." 1899-1966.

An archive of letters, photographs, manuscripts, and business documents relating to Billy Rose's empire, 1938-1950. Theodore Reade Nathan's years as an executive assistant to Billy Rose, 1938 to 1950, produced an intimate and previously unknown correspondence with this highly public figure. The details found in this group suggest a great deal about the inner workings of Rose's entertainment empire. Beginning with the development of Casa Manana (still in use) built for the 1936 Texas Centennial to the famous Diamond Horseshoe Club in New York City to the spectacular Acqucade at the 1939 New York World's Fair, Nathan was intimately involved in the execution of Rose's remarkable vision. This lot includes 12 typed letters signed and one autograph letter signed of Rose; a program and other memorabilia from the Aqucade and the Diamond Horseshoe; handwritten notes from Rose's Olympian wife, Eleanor Holm and 7 photographs; as well as 12 original typed articles written by Theodore R. Nathan about Billy Rose, including an essay later published in the 1943 *Saturday Evening Post* regarding the Diamond Horseshoe, and 6 other essays published in *Look Magazine* in 1939. Other ephemera from the collection includes a copy of a check from Billy Rose's Diamond Horseshoe, and related publicity materials. Present also is a copy of Rose's 1946 memoir *Wine, Women and Words* signed on the cover by Rose.

Later in life, Billy Rose donated a portion of his fortune for the creation of the Billy Rose Art Garden at the Israel Museum in Jerusalem, designed by Isamu Noguchi.

All materials measure between 7.62 x 10.16 cm to 21.5 x 27.94 cm (3 x 4 in to 8-1/2 x 11 in).

\$3,000 - 5,000



197

197

[PRAYERS FOR HOLOCAUST VICTIMS.]

*Order of Service on the Day of Fasting Mourning and Prayer for the Victims of Mass Massacres in Nazi Lands.* London: For the Polish Ministry of Foreign Affairs, December 1942.

Slim 8vo. 12 leaves. Printed wrappers, stapled, all sides printed.

A fragile, poignant pamphlet of prayers specially selected for this service of honoring the victims of Nazi persecution; printed in Hebrew with English translations on facing pages. Instructional readings for the congregation for responsal recitation and directions such as "The shofar is sounded" and "Congregation sitting." This document places particular emphasis on the recent deportations from the Warsaw Ghetto to the death camp at Treblinka.

\$2,000 - 4,000

198

B[ERNARD], MARK. YEARS UNKNOWN.

*Powstanie w ghetcie warszawskiem.* Moscow: Związek Patriotów Polskich w ZSRR (Union of Polish Patriots in USSR). 1944.

8vo (170 x 90mm). 70 [2] pp. Original paper wrappers designed by Mieczysław Berman. Small stain to the front wrapper, small red stain to the margin of the first two pages.

The first printing of the history of the Warsaw Ghetto Uprising.

\$2,000 - 4,000



198

199

ZYDOWSKI KOMITET NARODOWY, publisher.

*Z otchłani: Poezje.* Warsaw: Jewish National Committee in Poland (Z.K.N.), 1944.

16mo. 145 x 190 mm. [i] 23 pp. Original printed wrappers. Top edge trimmed at a slant, wrappers good, with faint damp stain to the paper cover, interior clean.

*Z otchłani* ["From the Abyss"] is a collection of poetry that was secretly assembled and printed by the Zydowski Komitet Narodowy (Z.K.N., Jewish National Committee in Poland) in March of 1944 – just after the Warsaw Ghetto Uprising of 1943 and before the Warsaw Uprising of 1944. It is the first Jewish anthology of poems about the Polish Jews' fight and resistance, and was edited by Tadeusz Sarnecki, a writer from Łódź connected with the Bund, at the request of Adolf Berman from the Jewish National Committee. Besides other important verses, it includes the first printing of Czesław Miłosz's "Campo di Fiori," written in Easter 1943. See E. Czarnecka, "Prodrozny świata. Rozmowy z Cz. Miłoszem. Komentarze," New York, 1983, p. 11.

\$2,000 - 3,000





200

200

# **CREATION OF ISRAEL, 1947.**

*Ha-Aretz.* Jerusalem: November 30, 1947.

Folio (571 x 431 mm). 4 pp. In Hebrew. Folding, toning and staining throughout.

The headline reports that on November 30, 1947, the UN General Assembly approved Resolution 181, which would partition Palestine and establish a Jewish state. The resolution passed with 33 votes in favor, 13 against, and 10 abstentions. Most significant about this piece is the names of each country written in Hebrew. The front pages features photographs of Dr. Chaim Weizman (from 1917) and Dr. Theodor Herzl (from 1896); also a map of the two nations in a partitioned land, and a photo of the masses waiting for the historic announcement. The articles include David Ben-Gurion's message and a speech by Gromyko.

**\$1,500 - 2,500**

201

# **SHUSTER, JOE. 1914-1992.**

An archive of drawings and ephemera relating to Joe Shuster, co-creator of the DC comic book series *Superman* and friend and neighbor of Theodore Reade Nathan. Collection includes 4 original drawings of Superman by Shuster. Other items include other drawings from the 1940s-1970s; two black and white prints with inscriptions to the daughters of Nathan; 1 pencil sketch, autographed to the grandsons of TRN; 1 signed autographed head shot of Joe Shuster; 1 black and white print inscribed to the grandsons of TRN; five assorted holiday greeting cards inscribed by Joe Shuster to the family of TRN, including a Jewish New Year card and a Passover card; a complete accounting of the financial statements from Joe Shuster; an affidavit concerning the copyright of Superman dated to April 18, 1966; at least 8 handwritten letters written by Joe Shuster explaining his state of affairs, which includes a substantial letter dated October 10, 1965 where Shuster inscribed TRN as his "best friend" and wishes him a Jewish New Year. One letter in particular is dated to May 3, 1970 explains why the payment for money has been delayed.

*INCLUDING FOUR ORIGINAL DRAWINGS OF SUPERMAN*; all sketched against the backdrop of Shuster's life in Queens and Manhattan. It is evident from the exchange of letters that there was a strong emotional bond between the Nathan family and Shuster, and accordingly, Shuster is keen to send greetings to all members of the family.

Present also are many signed letters and copies of his signed, cancelled checks written to TRN with explanations for the delayed payment, a relic of the financial difficulties that Shuster endured while creating Superman. Included also in this archive and memorabilia are New Covenant and Agreement between the creators of Superman and National Periodical Publications, Inc., a renewal of the copyright claim signed by Joe Shuster on April 18, 1966. Original legal papers include a rare 1099 form dated to 1962 for Joe Shuster.

**\$30,000 - 35,000**

202

# **CHILDREN'S BOOKS.**

1. *Mesek Li Katan: Sefer L'Ziur V'Kriah.* N.p.: Zvi Publishing, c.1950. Oblong 4to. Original color wrappers.

2. AMIR-PINKERFELD, ANDA. *Gad-gamad veba-pitriyah: sipur ba-haruzim* [Gad the Mushroom Dwarf: A story in verse]. N.p.: Eshkol Publishing, 1940. *First edition.*

One of the first books by an Israeli pioneer. The author was known for writing stories for children about how to deal with loss.

3. *Judisches Jugendbuch: Funfter Jahrgang Judischen Jugend Kalenders.* Berlin: Judischer Verlag, 1935. *First edition.* Missing calendar.

4. PROPS, M. *Haggadah Shel Pesach.* Tel Aviv: Samuel Simson, 1961. Folio. Plush velour with gilt. Full color illustrations.

**\$1,000 - 1,500**

203

# **DISNEY STUDIOS.**

*Mickey Mouse Comic Book.* Tel Aviv: Neidat and Sons, 1947.

[8] pp. 250 x 177 mm. Original self-wrappers. Custom clamshell box. Usual age-toning, light edge-wear including a closed tear at bottom right corner through pages; very good.

*FIRST HEBREW EDITION OF THIS MICKEY MOUSE COMIC BOOK*, published in Israel.

**\$400 - 600**



202



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#### ISRAEL MUSEUM ARCHIVE, 1948-1961.

This lot features a complete archive chronicling the expansion of the Israel Museum in Jerusalem, predating the establishment of the museum as the National Museum of Israel in 1965. It includes approximately 250 photographs from the former Bezalel Art Collection and Fine Arts Wing, including images of the Billy Rose Garden designed by Isamu Noguchi as well as images of the artists Marc Chagall, Jacques Lipchitz, Henry Moore, Louise Nevelson and Jacob Epstein; the architectural blueprints by Alfred Mansfield, detailing the transition of each wing of the museum developing into a cohesive institutional of higher learning and Israel's cultural artistic background. Each wing is represented through the following categories, with 5 manila envelopes for each, clearly labeled: Modern art; Ancient Art including Biblical artistic pieces; Sculpture; Sculptural Garden; Bezalel; and Religious Art. Another folder is filled with future plans including the full-scale 2nd Temple Model, which is still a prominent attraction today. This archive documents the attempt to bring all of these smaller institutions together, and establish a solid record keeping system for donations as well. Present also are detailed appraisals of the museum's artwork from 1951-1961, with current marketplace values realized, plus a 26 pp typed document detailing board member election results, curatorial appointments and salaries, and hiring procedures.

This body of material shows the in depth transition of the Israel Museum from an unrecognized artist's enclave to an international and well-recognized interdisciplinary artistic institution.

All material measures approximately from 7.62 x 10.16 cm to 21.5 x 27.94 cm (3x 4 in to 8-1/2 X 11 in).

\$7,000 - 10,000





205

205

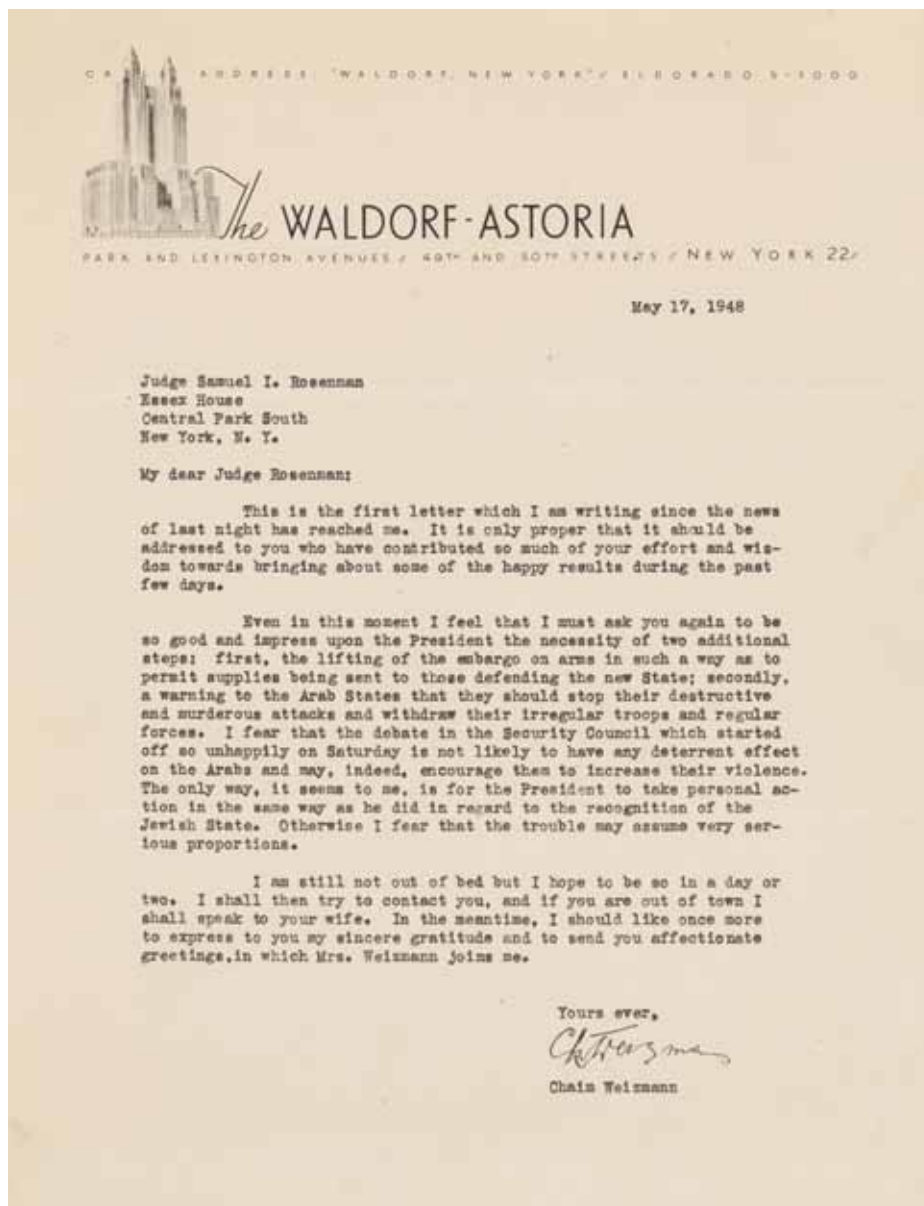
STATE OF ISRAEL BORDER SECURITY.

[*Medinat Yisrael*. The State of Israel]. Jerusalem: Israeli Government Forces, May 14, 1948.

Broadside, 39 x 27 inches. Linen-backed.

This broadside declares that with the Independence of the State of Israel, necessary force will be used at borders to protect themselves as a nation. It urges the neighboring countries to heed this warning as the State of Israel declared by then President David Ben-Gurion.

\$1,000 - 1,500



206

206

**WEIZMANN, CHAIM. 1874-1952.**

Typed Letter Signed ("Chaim Weizmann"), 1 p, New York, May 17, 1948, to Judge Samuel I. Rosenman, on Waldorf-Astoria letterhead.

Chaim Weizmann was a distinguished scientist and first prime minister of the independent State of Israel from 1948-1952. He had been president of the World Zionist Organization in the years 1920-1931 and 1935-1946. During the years prior to Israel's independence, Weizmann was often at odds with the British government because of what he saw as its abandonment of its obligations toward the Zionists. At the end of his life, Weizmann remained bitter, lonely, and rarely consulted by the government. Prime-Minister Ben Gurion visited Weizmann about once a month, but perceived him as a figurehead.

Written from New York three days after the UN resolution, this is the first Weizmann letter offering his opinions concerning the Arab response to the resolution. In part: "My dear Judge Rosenman: / This is the first letter which I am writing since the news of last night has reached me. It is only proper that it should be addressed to you who have contributed so much of your effort and wisdom towards bringing about some of the happy results during the past few days ... I am still not out of bed but I hope to be so in a day or two. I shall then try to contact you, and if you are out of town I shall speak to your wife. In the meantime, I should like once more to express to you my sincere gratitude and to send you affectionate greetings, in which Mrs. Weizmann joins me. Yours ever, Chaim Weizmann."

**\$35,000 - 55,000**

207

NEY, STEFANIA [PSEUD. OF STEFANIA GRODZIENSKA].

KRAMSZTYK, ROMAN, illustrator. *Dzieci getta* (*Children of the Ghetto*). Warsaw: Panstwowy Instytut Wydawniczy, 1949.

4to. 51 [1] pp. Original wrappers. Unopened. Very good.

Initials and typography are by Ignacy Witz. see Halina Birenbaum, *Hope is the Last to Die* (Oswiecim, 1967).

\$1,000 - 1,500

208

AHARON MEGGED. b. 1920.

*Hagadat ha-Atzma'ut* [*Haggadah of Independence*]. Tel Aviv: Moshe Shoham, 1952. 8vo (177 x 127 mm). 40 pp. Original wrappers. With period photographs in black-and-white. Elegant Hebrew typography. A few decorative frames in color.

*INSCRIBED BY THE AUTHOR.* This very rare example of post-Independence religious artwork is shown through this Haggadah for Passover. It recounts in bold shapes, photographic realism and abstract expressionism the Birth of the State of Israel's Independence in imitation of the Passover Haggadah.

\$1,200 - 1,500

209

AMICHAÏ, YEHUDA. 1924-2000.

18 pages total, including 6 pages of autograph manuscripts, folio and quarto, [1970s], numbered here and in the printed version 65, 67, 68, 69, 70 and 72, the manuscripts with light revisions, the typescripts with substantive revisions in another hand, six of the typescripts marked up for the printer *WITH SOME 20 REVISIONS BY HIS FRIEND TED HUGHES* in his block print hand in blue ballpoint, some revising stages between the autograph and typescript versions and also between the two typescript versions for each poem, preserving reconsidered readings. *Provenance:* Yehuda Amichai through Ted Hughes.

*AUTOGRAPH MANUSCRIPTS AND REVISED TYPESCRIPTS OF SIX POEMS FROM HIS COLLECTION "TIME."*

Yehuda Amichai is rightly considered to be the foremost twentieth-century Israeli poet. This collection, *Time*, was translated by the author with Ted Hughes and published in 1979. Ted Hughes wrote that Yehuda Amichai was "the poet whose books I still open most often, most often take on a journey, most often return to when the whole business of writing anything natural, real and satisfying, seems impossible. The effect his poetry has on me is to give me my own life—to open it up somehow, to make it all available to me afresh, to uncover all kinds of riches in every moment of it, and to free me from my mental prisons ... I see two main currents—the play of his metaphor or rather his worlds of experience and wisdom on the one hand and, on the other, oceanic feeling, the feeling he wields in the play of his metaphor and in the tone of his voice, the big music that accompanies his play."

*From page 70 of the manuscript:*

*"In this valley which many waters  
have carved out in endless years  
so that the light breeze may now  
pass through it to cool my forehead,  
I think about you. From the hills I hear  
voices of men and machines wrecking and  
building...*

*But this valley is a hope  
to start anew without having first to die,  
To love without forgetting the other love,  
And to be like this breeze  
which passes through it now,  
without being destined for it."*

The other poems are as follows:

(i) 65: "The house in which I had many thoughts / When I was young, fell to pieces..."

(ii) 67: "We walked together you and me / Like Abraham and his son Isaac [sic]..."

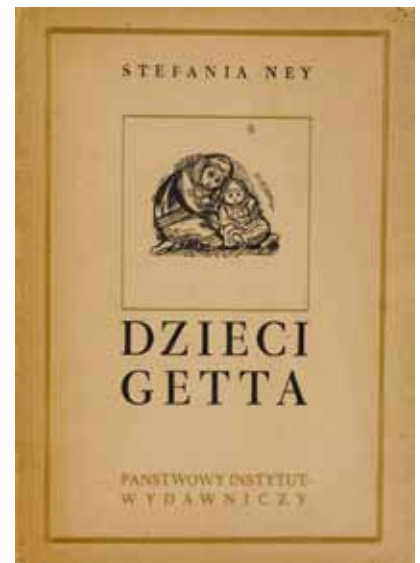
(iii) 68: "Small and fragile you stand in the rain, / A small target for rain drops in winter..."

(iv) 69: "My son, in whose face there already is a sign / of first eagle-like daring, prefix to your life..."

(v) 72: "My ex-pupil has become a police woman. / There she is standing at the crossroads in town..."

See Yehuda Amichai, *Selected Poems*, edited by Ted Hughes and Daniel Weissbort, 2000.

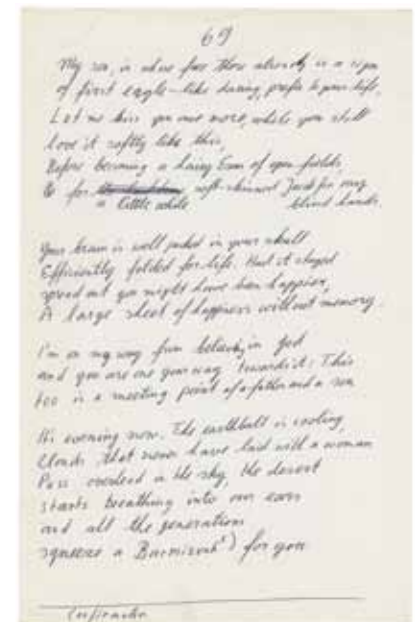
\$4,000 - 6,000



207



208



209





210



211

210

**EBAN, ABBA.**

*My Country: The Story of Modern Israel.* [New York: Summit Books, 1972.]

4to (197 x 247 mm). [304] pp. Original boards with dust jacket. Fine condition.

*FIRST EDITION, SIGNED* on the half-title with 2 Typed Letters Signed of Abba Eban to Theodore R. Nathan, commenting on his recent publication and the future state of Israel's affairs. Both are letters of gratitude for receipt of Mr. Nathan's poem "Song of My People."

**\$1,000 - 1,500**

211

**VISHNIAC, ROMAN. 1897-1990.**

*A Vanished World, with a Foreword by Eli Wiesel.* New York: Farrar, Straus, Giroux, 1983. 4to (280 x 355 mm). Original cloth; dust jacket.

*FIRST EDITION, SIGNED* by Vishniac. Catalog for the 1983 exhibition at the International Center for Photography, one of 1000 copies. An original photograph of the author signing this book is laid in.

**\$500 - 700**

212

**MOSS HAGGADAH.**

MOSS, DAVID, artist. *A Song of David: A Limited Edition Facsimile of the Moss Haggadah.* [Rochester, NY:] Bet Alpha Editions, 1987.

2 volumes, facsimile plus commentary. Folio. Facsimile: 51 ff (numbered 2-52) + limitation page. Offset photolithography in up to 10 colors plus silver and gold foils. Full goat with gilt rule and decorative border. Commentary: 75, [104], 55 pp, including duotone facsimile. 2 copies of prospectus laid in. Original cloth. Both volumes housed in cloth slipcase. Fine.

*LIMITED EDITION, NUMBER 117 OF 550*

*COPIES, SIGNED BY THE ARTIST* on the limitation page of the facsimile volume. A lavishly produced facsimile of a privately commissioned Haggadah created by David Moss. The text volume includes the artist's commentary in both English and Hebrew.

**\$7,000 - 9,000**



212

213

**KAUFMAN, BEL. b. 1911.**

Photograph Signed and Inscribed ("Bel Kaufman") to Theodore Reade Nathan, 215 x 279 mm silver print portrait, n.d., together with a signed card.

As of this date, Bel Kaufman, the granddaughter of the Yiddish writer Sholem Aleichem, is 102 years old. She is the writer of the well-received 1965 novel "Up the Down Staircase."

**\$1,000 - 1,500**

214

**CELEBRITY CORRESPONDENCE TO THEODORE NATHAN.**

This lot features a selection of signed letters and inscribed photographs, all to Theodore Nathan, including: 1. An expense account signed by Jimmy Durante, with name and address, receipt from the New York Hilton, with address, written in pencil.

2. An Autograph Letter Signed of Shelley Winters, May 27, 1967, on personal stationery

3. An Autograph Letter Signed of Anne Baxter, n.d., on personal stationery

4. An Autograph Letter Signed of Mimi Benzell, n.d., on personal stationery

5. A Typed Letter Signed and a Typed Note Signed of Gypsy Rose Lee, May 16, 1957, on personal stationery, together with 1 photograph

6. B&W Photograph Signed of Billy Gilbert, 330.2 X 228.6mm inscribed to Joy and Gay Nathan; together with a Signed Contract between Gilbert and Theodore Nathan.

7. Photograph Signed and Inscribed by Louella Parsons.

8. Photograph Signed by Yehudi Meunin (American-Swiss-English Violinist and conductor 1916-1999).

All material measures approximately from 3x 4 to 8-1/2 X 11 in.

**\$2,000 - 4,000**



213



214

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from the above tavern at 6 o'clock, A. M. on Mondays, Wednesdays, and Fridays, and returning Tuesdays, Thursdays, and Saturdays. No baggage belonging to passengers, or others, will be entitled to a place in the stage, unless delivered the preceding evening at the stage-office; but if taken in on the morning the stage goes off, the owners are to pay double freight, as it is attended with many inconveniences. Match 29.

Haym Solomons 3

**T**A KES this method to acquaint all those, who possess full sets of BILLS of EXCHANGE, drawn in his favour, and indorsed by him, on Mons. Bouting, Treasurer of Marine department of France, that they shall on application, have the Money refunded; and for Bills of the above description which may have already been sent to France, satisfactory assurances will be given to the proprietors that they shall be paid agreeable to their respective tenors in Paris. April 25. 1783.

215

102 NILES' REGISTER—OCTOBER 15, 1833—MISCELLANEOUS.

There are no cases of dangerous sickness in the colony, but several of troublesome indisposition. Peace, order and industry, with a very unusual attention to matters of religion, prevail amongst us.

There have been two deaths since I wrote by the *Fidelity*, June last, both from decays of age. We are commencing the settlement in the St. Paul's territory are disappointed, by the very great increase of the slave-trade, from getting our usual supply of rice from the colony—and I fear shall be still too dependent on a supply of provisions from home the next season.

My health is good—no news from the United States since the 1st February, 1833.

Mr. Nelson, our minister in Madrid, has sent, per the *Cyano*, the following articles, for the colony, which I beg may be duly acknowledged, viz: 4 kegs tobacco, 2 kegs rice, 10 barrels flour, 84 barrels bacon. All this moment received.

I have employed a carpenter to build several houses, as authorized by the secretary of the navy—to whom I have apprenticed three African youths. This provision is exclusive of the ordinary routine of building—and I presume it thus, in haste, to give the request for more timber—wood and plank.

Very have, sir, founded an empire. Heaven help you in the means of sustaining the happy beginnings.

I send a small list of papers which happen to be on hand. You will appreciate the circumstances under which I write, and except, sir, the assistance of that which respect, with which I am, &c. J. A. Allen.

Gen. HILL. As a faithful "chronicler," it is our duty to say, that General Hill, who recently partook of a pulmonary attack at Boston, has been treated with success at Derby, in Connecticut, of which town he is a native.

Mr. NATHAN, who has nominated himself "governor and judge of Israel," which he tells us is the same as king and high priest, laughs at some person in New York, who offers himself, self-nominated, to the people of one of the counties for the office of sheriff. Why should an elephant regard the mouse he trod upon as a mouse? The difference between them is not greater than that of the king of the Jews and the hangman of a county. The eagle scoffs little birds to naught.

POSSIBILITIES OF ENLIGHTENMENT. Smith H. Salisbury, formerly editor of the Buffalo Gazette, has become editor and proprietor of the Black Hawk Gazette. Mr. Salisbury founded the Buffalo Gazette, in 1811, at which time it was the second newspaper in the large district of this state, west of Cumberland. Now twenty-two papers are published in the same district of country.

RE-EXAMINED. A new lithographic invention is announced, at Brussels, by which the French papers are to be copied and re-printed, within two hours after the arrival of the mail.

DEATH. Judge Fessenden, late agent of the United States in Chili, and it will be recollected, died at a military post house, on the road to Queros. On learning the event, Mr. Clark left Lima, and found that his body had been thrown out of the boat and left exposed on the desert shore, it being desired a grave because that he was a heretic! It will take the people of the late Spanish colonies many years to get rid of the vile doctrines which a prodigal priesthood have inculcated.

TRAGEDY. At the late races, near New York, a fifty-year-old Arab, by Calypso, three years old, beat a Virginia colt of the same age named Lafayette—hence the following couplet were given:

Lafayette—Who, this day, was, for the first time in this country, caught running after the fair sex.

Arab—Though not overtaken to-day by the general, yet, on a different course, she may not be so easy.

Virginia—Though beat, she never felt backward in coming forward.

HEAT. A very aged and scientific gentleman of Salem, Mass. has ascertained that the heat of the last summer, exceeded that of any year since 1784, in which the Mercury, for two days, stood as high, in the shade, as 110, when the air was like a furnace, and it was relief to avoid the insupportable heat of the house.

LAW OF NATIONS. The court of Cassation, at Paris, has lately decided a point of some importance in regard to approaching the colonial dominions of France. In former times, regulations forbade every vessel to approach the coasts of the colonies nearer than one league. Lately M. Lardency, governor of Guadeloupe, extended this restriction to three. Six English vessels, and one American vessel, were detained, under this order, and condemned by good prize by the colonial authorities. But this decision was annulled, on the 23th of November, 1834, in consequence of a regulation of the minister of marine. Afterwards, a French vessel, the *Adela*, returning from St. Thomas to Martinique, was seized within three leagues of Guadeloupe and confiscated. Against the confiscation, the owners appealed, and the question was to ascertain, if M. Lardency was authorized to make the regulation which the vessel had violated; and, if the regulation of 1784, commanding vessels that were coming into any of the ports to make themselves known, at the distance of three leagues, had not been falsely applied by the colonial tribunal. After a profound and luminous discussion, the court decided that the colonial legislature had wrongly applied the law of 1784, as that was only applicable to vessels entering the ports, and had no relation to vessels passing along the coasts pursuing their voyage. It, accordingly, annulled the decision of the court below. (Courier Francaise.)

ALPHABET. The English alphabet contains twenty-four letters; in which, if we add j and v, consonants, there will be twenty-six; the French contains twenty-three; the Hebrew, Coptic, Syriac and Samaritan, twenty-two each; the Arabic twenty-eight; the Persian thirty-one; the Turkish thirty-three; the Georgian thirty-six; the Coptic thirty-two; the Muscovite forty-three; the Greek twenty-four; the Latin twenty-two; the Sclavonic twenty-seven; the Dutch twenty-six; the Spanish twenty-seven; the Italian twenty; the Ethiopic and Tartarian, each two hundred and two; the Indians of Bengal twenty-one; the Burmese nineteen; the Chinese have, properly speaking, no alphabet, except we call their whole language by that name; their letters are words, or rather hieroglyphics, amounting to eighty thousand.

CANADA IS RAPIDLY IMPROVING. A late traveller says: A vast host of emigrants have arrived in Upper Canada this season. The last detachment, about 1200 were landed at Cobourg a few days since, and are now, I presume, on their new lands, near the Rice Lake. The population of Upper Canada is rapidly increasing, and, as your readers may wish some information of this interesting country, I avail myself of a late work of Mr. Fothergill, to give the following sketch. The population, from the most accurate returns, recently made, is 211,712. The lands under cultivation are 589,204 acres. There are 304 grist mills and 286 saw mills, 284 merchants stores, 65,774 houses, 27,644 oxen, 87,844 milch cows, 69,000 calves. There are a vast number of sheep of that

216

## 215 REVOLUTIONARY WAR ERA JEWISH MERCHANTS.

*Pennsylvania Journal and Weekly Advertiser.*  
Philadelphia, PA: April 26, 1783. Folio. 4 pp.  
Folds, light wear.

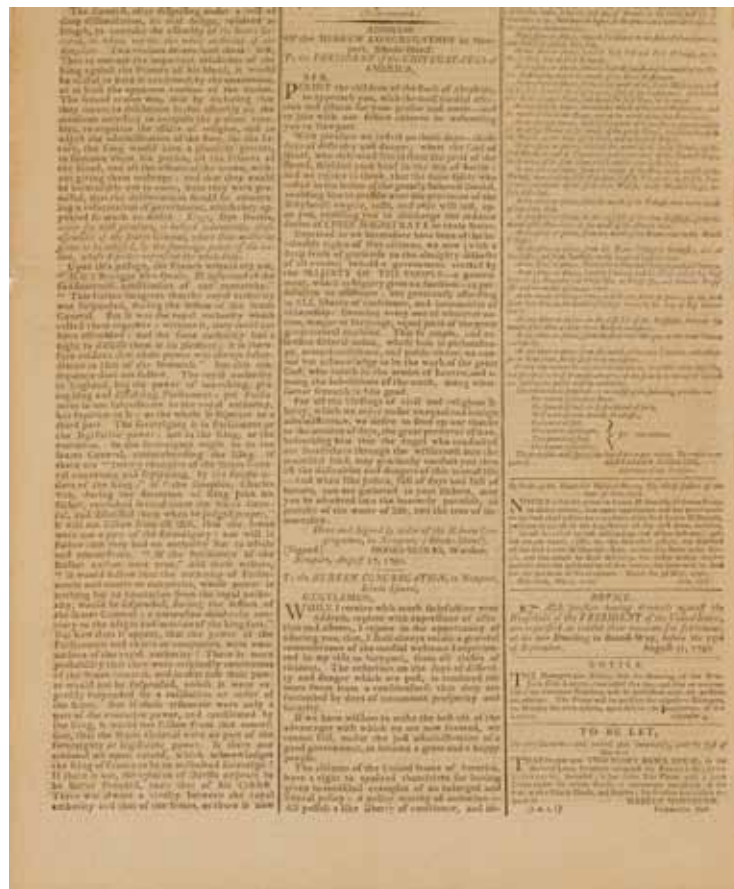
Two Jewish brokers run advertisements in this issue. Haym Solomon (1740 -1784) (P3 C1) informs readers that he arranges for Bills of Exchange with France. Isaac Franks (1759 – 1822) (P4 C2), also invites the public to his office on Front Street, two doors from the coffee house, where he buys and sells Bills of Exchange from Europe and the West Indies. In addition, Franks buys and sells houses and land.  
\$800 - 1,200

## 216 REVOLUTIONARY WAR ERA JEWISH MERCHANT.

*The Independent Gazetteer; or, The Chronicle of Freedom.* Philadelphia, PA: August 2, 1783. Folio. 4 pp.

In a front page advertisement (C2) "To Be Sold," Moses Cohen, a broker, living "at the corner of Chestnut and Second-Streets," announces an "elegant" two-story brick house for sale at Pennington, "eight miles above Trenton." Cohen adds that they would be willing "to exchange" this house for merchandise.  
\$1,000 - 2,000





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# WASHINGTON ON RELIGIOUS FREEDOM.

*Gazette of the United States.* Philadelphia, PA: September 11 and September 15, 1790. 4 pp. Folio.

*"THE GOVERNMENT OF THE UNITED STATES GIVES TO BIGOTRY NO SANCTION, TO PERSECUTION NO ASSISTANCE...."*

The September 11 issue of the *Gazette* gives the news of Washington's address to the Newport Hebrew congregation. The September 15 issue of the *Gazette* contains the text of Mose Seixas' "Congratulatory Address to George Washington on Behalf of the Hebrew Congregation of Newport, Rhode Island," immediately followed by Washington's response, "Letter to the Hebrew Congregations of Newport" (P4C2-3). Together, these are considered to be two of the most valuable newspaper items in Americana Judaica, as well as a bedrock expression of national religious liberty. The phrase describing a government that "gives to bigotry no sanction, and to persecution no assistance," was originally coined by Seixas in his moving, Biblically toned greeting to the president, and was repeated by Washington in his reply, assuring it a place among the most cherished in the American historical vocabulary.

George Washington's visit to Newport, Rhode Island, August 17-18, 1790 ranks among the seminal episodes in the history of American Jewish religious liberty. Washington left Rhode Island off his travel itinerary the previous year in response to the state's failure to ratify the Constitution. By 1790, after becoming the last state to ratify, Washington visited Newport along with members of his administration, including Thomas Jefferson. Moses Seixas (1744-1809) a Newport merchant, warden of Kaal Kadosh Yeshuat Israel (Newport Hebrew Congregation), and a prominent Mason, was one of the civic leaders who met with Washington. Seixas had a long history as a revolutionary patriot: he remained in the city after it was occupied by the British during the war and signed a document during the occupation pledging loyalty to the patriotic cause. Additionally, his brother Rabbi Gershon Mendes Seixas, minister of New York's Shearith Israel Congregation, known as the "patriot rabbi" was one of fourteen clergymen officiating at

Washington's 1789 Presidential inauguration. Finally, as a fellow Mason, he and Washington would have had a natural connection.

Seixas' eloquent message reads in part: "*Deprived as we heretofore have been of the invaluable rights of free Citizens, we now with a deep sense of gratitude to the Almighty disposer of all events behold a Government, erected by the Majesty of the People — a Government, which to bigotry gives no sanction, to persecution no assistance — but generously affording to all Liberty of conscience, and immunities of Citizenship: — deeming every one, of whatever Nation, tongue, or language equal parts of the great governmental Machine: — This so ample and extensive Federal Union whose basis is Philanthropy, Mutual confidence and Public Virtue, we cannot but acknowledge to be the work of the Great God, who ruleth in the Armies of Heaven, and among the Inhabitants of the Earth, doing whatever seemeth him good.*"

Washington, in his response, takes care to echo Seixas' language regarding religious freedom: "*The Citizens of the United States of America have a right to applaud themselves for having given to mankind examples of an enlarged and liberal policy: a policy worthy of imitation. All possess alike liberty of conscience and immunities of citizenship. It is now no more that toleration is spoken of, as if it was by the indulgence of one class of people, that another enjoyed the exercise of their inherent natural rights. For happily the Government of the United States, which gives to bigotry no sanction, to persecution no assistance, requires only that they who live under its protection should demean themselves as good citizens, in giving it on all occasions their effectual support.*"

See JE, Vol. IX, pp. 294-295; EJ. Vol. XIV, p. 1117; J.L. Blau and S.W. Baron, *The Jews of the United States 1790-1840, A Documentary History*, Vol. 1 (1963), pp. 8-10.

**\$80,000 - 100,000**





221

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#### NAPOLEON AND THE JEWS.

*United States Gazette for the Country.* Philadelphia, PA: December 11, 1806. Folio. 4 pp. Fine.

European Jewry enthusiastically greeted Napoleon Bonaparte's conquests, believing that they would enjoy greater freedom from his progressive policies that they were experiencing under the monarchs who governed them. This article (P4C2), "The Jews of Bonaparte," translated from the original Hebrew and published in a London newspaper, expresses the rejoicing stemming from Napoleon's deliverance. "The bondage of Israel is terminated, the shackles are burst asunder. A mighty deliverer hath appeared in splendour." Moreover, declares this article, the French Emperor actually stemmed from Jewish stock traceable to the House of David. His real name was "Ben-ab-har, the Son of the Father of the Mountain, in illusion to Sion." In order to conceal this "cabalistic" Jewish name, the French Emperor "Italianised" it to Napoleon.

**\$900 - 1,200**

222

#### JEWS ABROAD.

*Salem Gazette.* Salem, MA: June 17, 1817. Folio. 4 pp.

A front page article in this Salem, Massachusetts newspaper, "The Jews' Leap," reported a battle to the death between a group of six Jews traveling with loaded mules and a company of Moors on a narrow pass between Santa Cruz and Mogadore (column 3).

**\$700 - 900**



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#### JEWS IN AMERICAN JOURNALISM.

*National Advocate.* New York: January 7, 1824. Folio. 4 pp.

Jews were drawn to journalism in the early decades of the nineteenth century. Among the more prominent journalists were Isaac Harby (1788-1820) who edited Charleston's *Southern Patriot* and *The Investigator*; Mordechai M. Noah (1785-1851), editor of many newspapers, and the most well known Jews of his day; and Naphtali Phillips (1773-1870), proprietor and editor of *The National Advocate*. Phillips was the son of the patriot Jonas Phillips (b. Germany, 1736; d. Philadelphia, 1803), a signer of the 1770 Non-Importation Agreement protesting British taxation, and president of Philadelphia's Congregation Mikveh Israel in its year of consecration, 1782.

Significantly, these three Jewish journalists also played an active role in Jewish community affairs. Harby advocated introducing more English in the services of Charleston's Congregation Beth Elohim; Noah founded Grand Island in New York state which was designed as a pre-Zionist city of refuge for Jews; and Phillips wrote a history of New York's Congregation Shearith Israel.

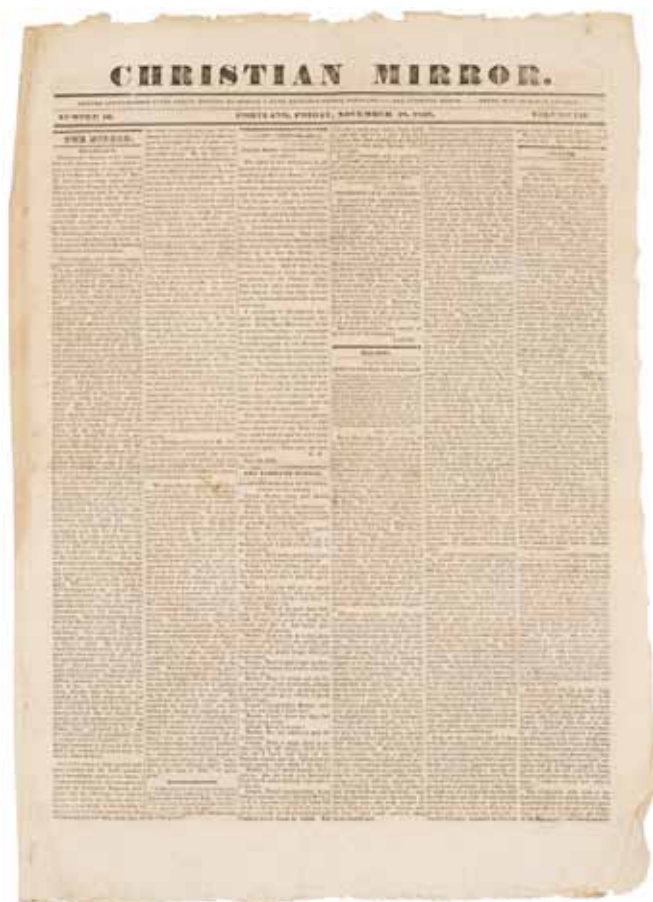
Phillips became the proprietor of the *National Advocate* in 1801. This newspaper was the favorite of New York City's anti-Federalists, and the political mouthpiece of the city's "Society of Tammany," the regional political machine of the Democratic-Republicans. Returning to New York City, Noah succeeded his uncle Naphtali Phillips, as the newspaper's editor. At the outset, Noah continued the newspaper's pro-Tammany editorial policy. By 1826, however, Noah had shifted his political ground, and that year resigned from the paper. In this January 7, 1824 issue (P4 C1), the masthead, at the bottom of the page, notes N. Phillips as the publisher, and in the same column are separate ads for two New York City Jewish brokers, William S. Hart and John I. Hart.

**\$1,000 - 1,200**

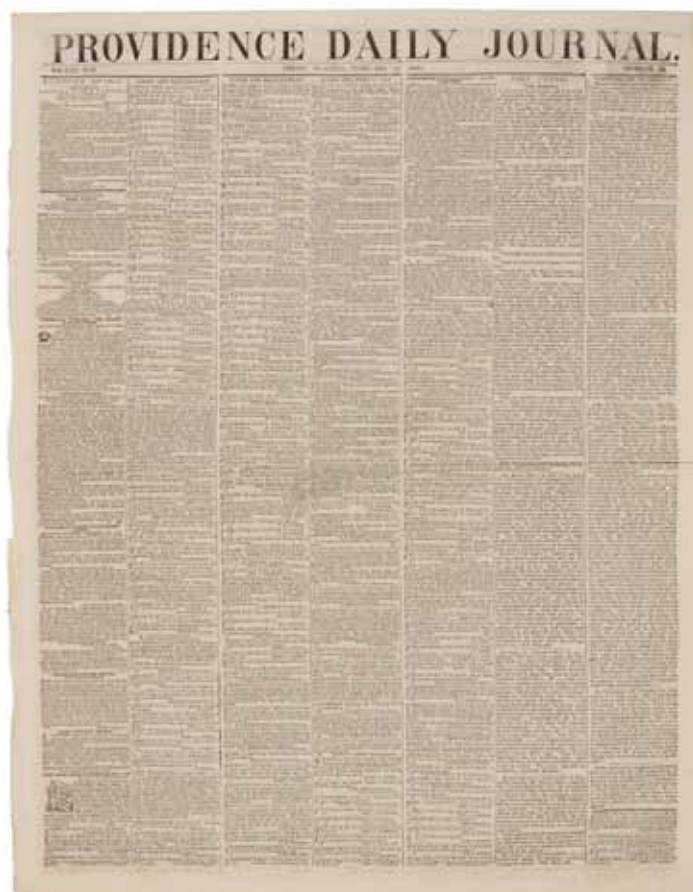


223





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226

224

# AMERICAN SOCIETY FOR MELIORATING OF THE JEWS.

*Christian Mirror*. Portland, Maine: November 28, 1828. Folio. 4 pp.

A front-page two-column (C 4, 5) article, "Jews in Prussia and Poland," discusses the goals and the problems of the American Society for Meliorating of the Jews in converting Jews in those nations. The article recognizes that these Jews live in "a state of great poverty and wretchedness. They are all lovers of gain, but at the same time unenterprising and lazy; and the only learning among them consists of getting by heart portions of the Hebrew Scriptures and as much of the Talmud as possible." The article proposes as a possible solution the establishment of an institution in Berlin where those Jewish converts would both learn the Gospels and a mechanical trade.

\$900 - 1,200

225

# [MORDECHAI M. NOAH.]

*Christian Mirror*. New York: November 3, 1838. Folio. 4 pp.

The *Mirror* was a publication "devoted to literature and the fine arts." In this issue (P. 149), Mordechai Manual Noah (b. Philadelphia, 1785; d. New York, 1851), one of the most versatile Jews of the day, reviews the work of N.P. (Nathaniel Parker) Willis (1806-1867), "A Poet in the Country," among the *Mirror*'s most popular correspondents. This issue also published a seventeen stanza poem (P. 147), "Judea," by J. G. (James Greenleaf) Whittier (1807-1892), the influential Quaker poet and abolitionist.

\$900 - 1,200



227

226

**PROFESSOR E.C. WINES ON THE HEBREW COMMONWEALTH.**

*Providence Daily Journal*. Providence, Rhode Island: February 11, February 14, and March 1, 1848. Folio. 12 pp.

Professor E. C. Wines, a Christian scholar, published an admiring defense of the Mosaic code in his *Laws of the Ancient Hebrews*. In fact, his knowledge and Judaic sympathies were so highly regarded that he was invited to lecture before Jewish groups, as he did in New York in 1843, as reported in *The Occident and American Jewish Advocate*. Five years later, Professor Wines delivered a series on the Hebrew Commonwealth before the New York Theological Seminary. These three issues report on the lecture series (P2), where he discusses such subjects as the moral force and "philanthropic" aspect of the laws of Israel, the nature of the Mosaic covenant, and a comparison between the leadership qualities of Moses and George Washington.

**\$1,000 - 1,500**



228

227

**[RABBI RAPHALL.]**

*New York Times*. New York: February 2, 1860. Folio. 4 pp.

The first Rabbi to open a session of Congress was Morris Raphall (b. Stockholm, Sweden, 1798; d. New York City, 1868), of New York's Congregation B'nai Jeshurun, reports the *Times* on the front page (C2). The prayer "abounded with fervently expressed patriotic and religious sentiment."

**\$800 - 1,200**

228

**[RABBI RAPHALL.]**

*New York Herald*. New York: January 5, 1861. Folio. 4 pp.

Rabbi Morris J. Raphall (b. Stockholm, Sweden, 1798, d. New York 1868) was a controversial figure for not automatically endorsing the prevailing Northern opinion on the issue of slavery on the eve of the Civil War. Rabbi Raphall expressed his argument of the complexities of slavery in a sermon on at the Green Street Synagogue on the Fast Day called for on January 4, 1861 by President James Buchanan on P1. Rabbi Raphall took his text from the Book of Jonah, iii, verses 5 and 10.

**\$1,000 - 2,000**



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**CIVIL WAR--JEWS IN CHARLESTON, SC.**  
*Charleston Daily Courier.* Charleston, South  
 Carolina: February 4, 1863. Folio. 4 pp.

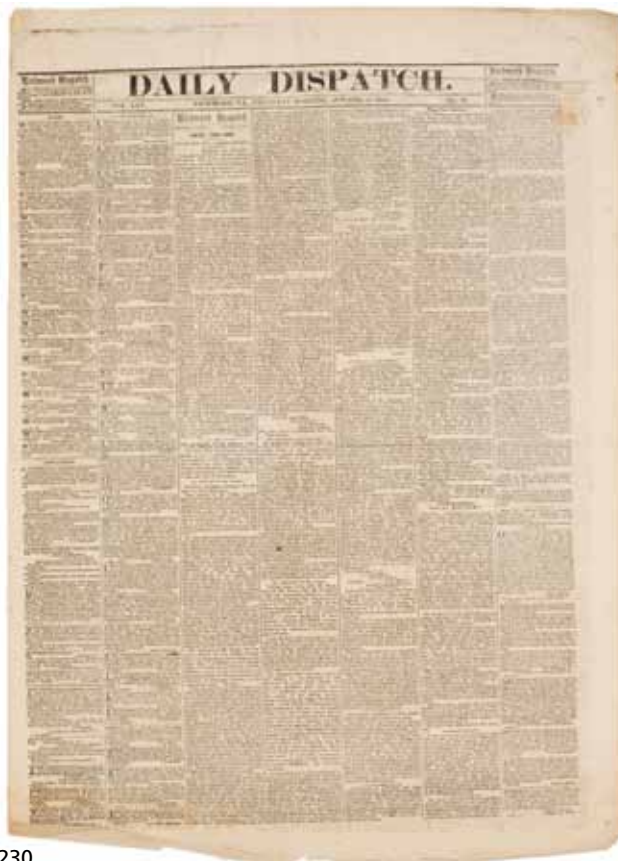
At the height of the Civil War the press run of newspapers of besieged Southern areas was limited. Testifying to the continuing nature of Charleston commerce, Jacob Cohen & Son advertise an auction (P3 C4) to take place the following day for a house and lot on Spring St. It is reasonable to assume that Jacob Cohen was a descendant of the Sephardic Cohens who arrived in Charleston from London in 1750.  
**\$800 - 1,200**

230

**[JUDAH P. BENJAMIN.]**

*Daily Dispatch.* Richmond, VA: October 15,  
 1863. Folio. 4 pp.

In this abbreviated four page newspaper issue, three columns on the front page deal with the correspondence between Judah P. Benjamin (b. St. Thomas, Virgin Islands 1811, d. Paris, 1884). Secretary of State of the Confederacy, and British Consuls situated within the Confederate States. Benjamin calls for the dismissal of these Consuls from the Confederacy. Benjamin, who before the Civil War served in the United States Senate from Louisiana, was among the best known American Jews in the first half of the nineteenth century.  
**\$600 - 900**



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231

# LINCOLN ASSASSINATION.

*New York Herald.* New York: April 21, 1865.

Folio. 4 pp.

In this black bordered issue taken up exclusively with the aftermath of the assassination of President Abraham Lincoln, an entire column reports on the reaction of "The Synagogues" in the New York neighborhood. Services and sermons at the following four synagogues are reported in detail — two congregations known as B'nai Israel, Congregation Bikur Cholim U-Kadisha, and Congregation Shaari Zedek. \$800 - 1,200

232

# ANTI-SEMITISM—PHRENOLOGY.

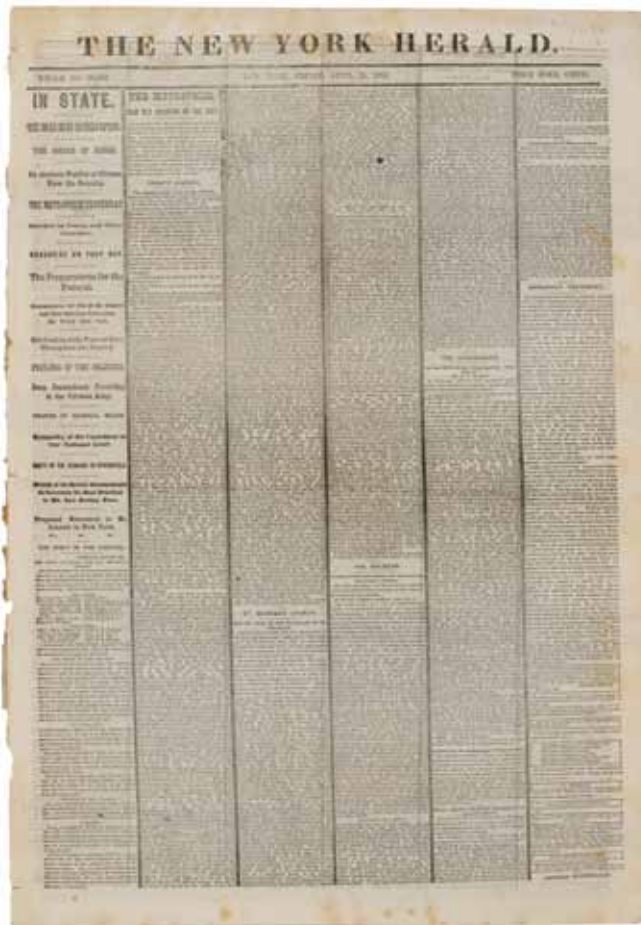
*American Phrenological Journal and Life Illustrated.*

New York: February, 1869. Folio. 4 pp.

Phrenology, the study of how facial structure and features impact personality and character, offers the following appraisal of Baron James De Rothschild (1792-1868), pp 72-73: "Observe the face... As a whole it seems to say, 'I am a banker' I love money and myself ' If you want a favor you must pay for it.' 'I lend money for my own benefit — for the interest it brings me.' 'You will do yourself a kindness by bringing grists to my mill.'"

\$700 - 900

End of Sale



231



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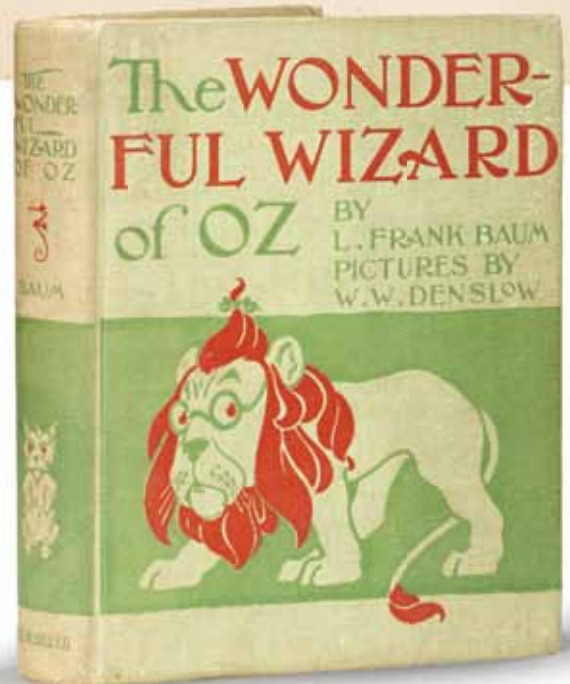
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