

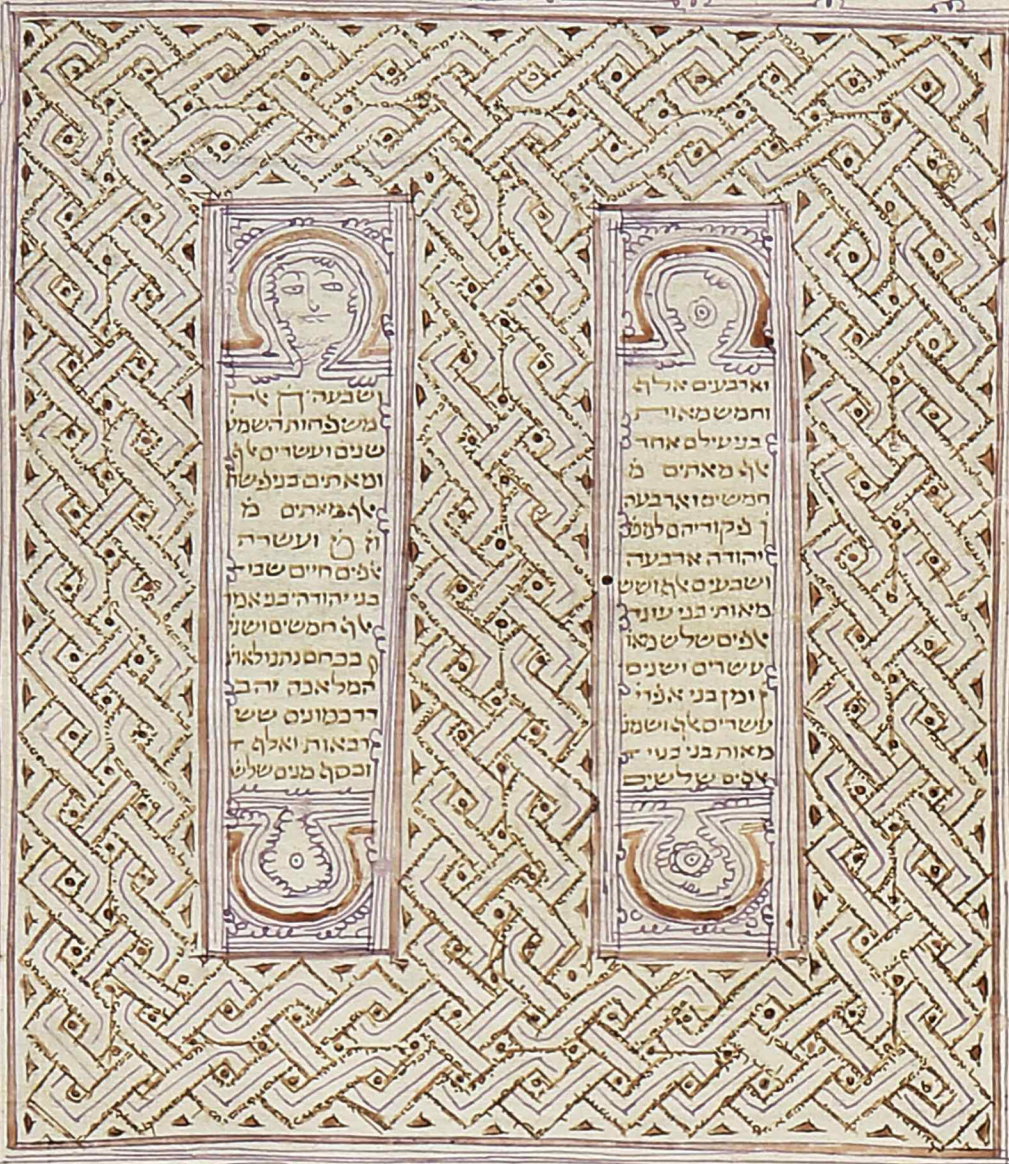


IMPORTANT
JUDAICA

NEW YORK 20 DECEMBER 2017

ומחולפים בכתב כמות אלה העברים נקרא

לקראת בני שבתימיים ימי



ענין כסף וזהו ימי

אוי, אוא, אוא, אוא, אוא, אוא, אוא

FRONT COVER
LOT 191
BACK COVER
LOT 104
THIS PAGE
LOT 191



IMPORTANT JUDAICA

AUCTION IN NEW YORK
20 DECEMBER 2017
SALE N09687
10:00 AM

EXHIBITION

Thursday 14 December
1 pm-5 pm

Friday 15 December
10 am-5 pm

Saturday 16 December
10 am-5 pm

Sunday 17 December
1 pm-5 pm

Monday 18 December
10 am-5 pm

Tuesday 19 December
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LOT 9 (DETAIL)

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1

PROPERTY FROM
THE ESTATE
OF BLANCHE
SHAPIRO,
NEW YORK

SOLD TO BENEFIT FRIENDS OF
BEZALEL

LOTS 1-2

Romie and Blanche Shapiro founded the Friends of Bezalel Academy of Arts & Design, Jerusalem in 1977. Romie was President, Chairman and Chairman Emeritus and Blanche was an esteemed Member of its Board of Directors. The Blanche and Romie Shapiro Department of Fine Arts of the Bezalel Academy is an enduring tribute and legacy to an extraordinary couple. Blanche and Romie, who were married for 80 years, were ardent philanthropists, patrons of the arts, and supporters of Jewish education.

1

BEZALEL SCHOOL

A Bezalel plaque, showing the Return of the Spies from the Land of Israel

inscribed in Hebrew *Bezalel* (lower right) and *Jerusalem* (lower left)

metal plaque on wooden base

plaque: 4 $\frac{1}{8}$ by 14 $\frac{1}{4}$ in.; 10.4 by 36.2 cm

overall: 5 $\frac{3}{8}$ by 15 $\frac{3}{4}$ in.; 13.7 by 40 cm

\$ 2,000-3,000

2

BORIS SCHATZ

1867 - 1932

Self-Portrait

signed in Hebrew with the artist's device (lower right)

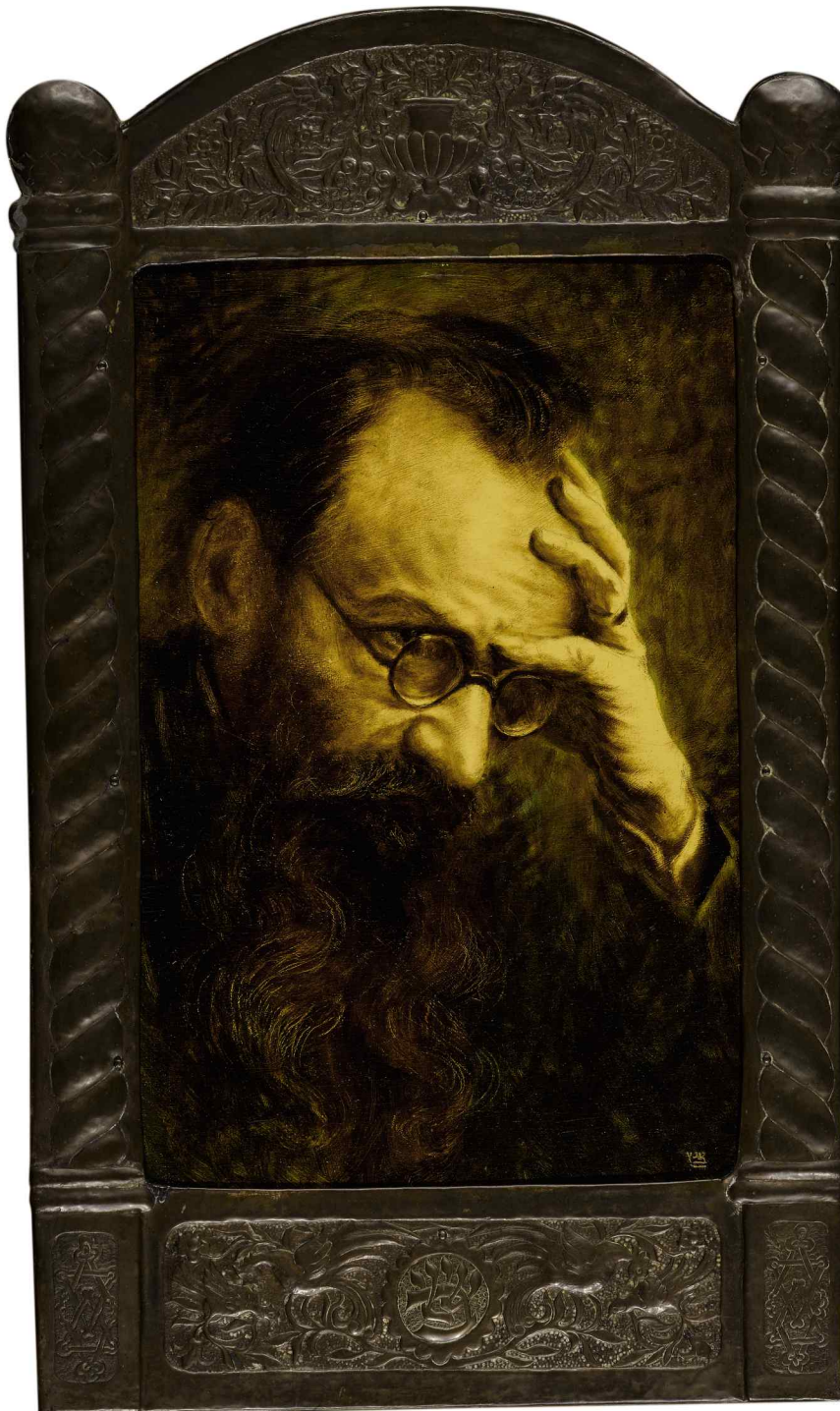
oil on panel, in an inscribed Bezalel-designed metal and wood frame

panel: 16 by 10 $\frac{1}{2}$ in.; 40.6 by 26.7 cm

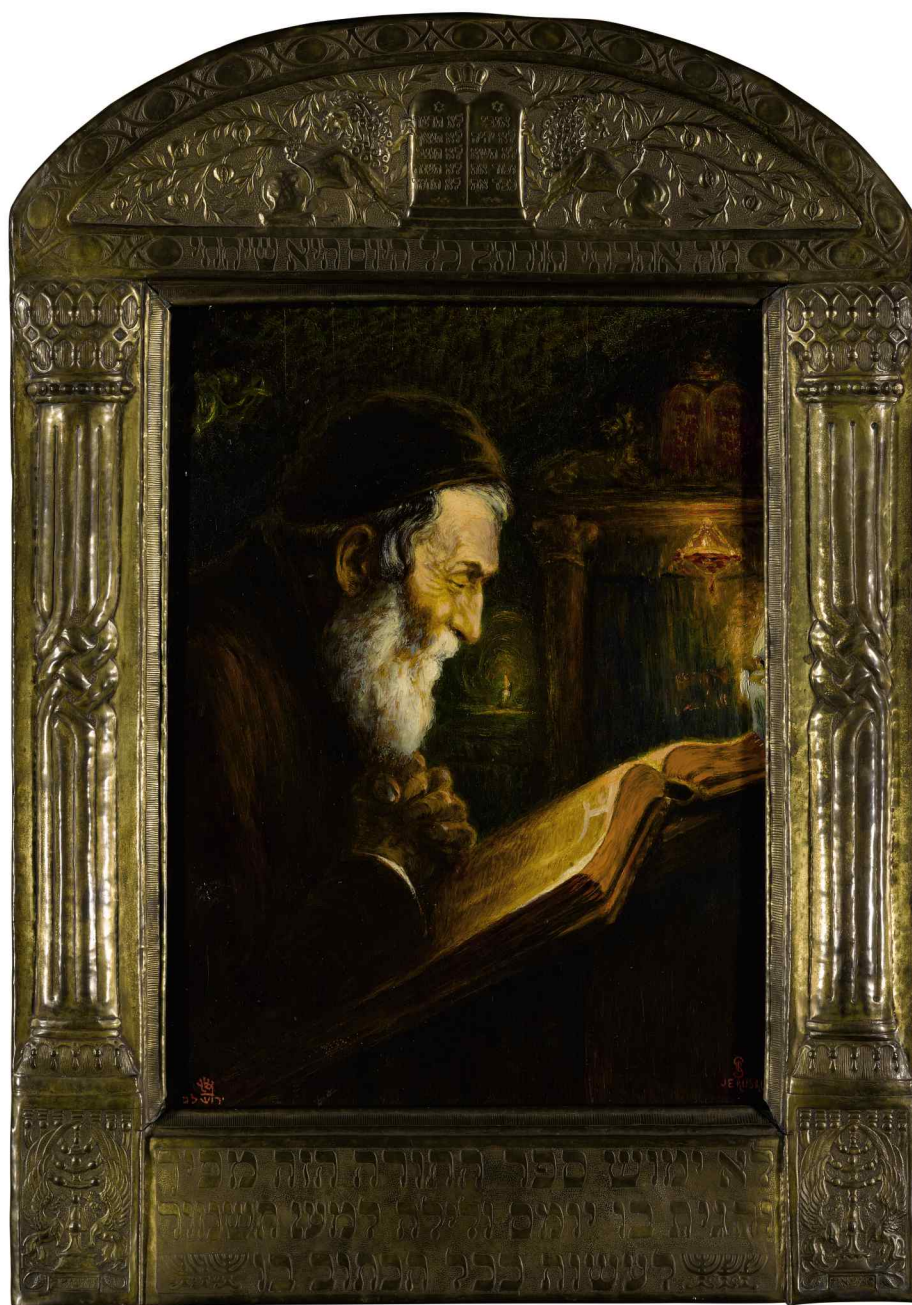
frame: 23 $\frac{3}{4}$ by 13 $\frac{3}{4}$ in.; 60.3 by 35 cm

We would like to thank Benjamin Jimmy Lewensohn, of the Schatz Estate, for his assistance researching this work.

\$ 15,000-20,000



2



3

3

BORIS SCHATZ

1867 - 1932

Before the Gemarrah

signed with the artist's initials *BS* and inscribed *Jerusalem* (lower right) and signed again in Hebrew with the artist's device and again inscribed *Jerusalem* (lower left)

oil on panel, in an inscribed Bezael-designed metal and wood frame

panel: 21 by 16 in.; 53.3 by 40.6 cm

frame: 32 $\frac{7}{8}$ by 23 in.; 83.5 by 58.5 cm

PROVENANCE

Leon Rosenthal, California, by the late 1920s
Thence by descent in the family of the present owner

EXHIBITED

Boris Schatz, 31 Oil Paintings, 1929, no. 28 (with incorrect dimensions)

Inscribed in Hebrew in the pediment of the frame:
How I love your Torah, I speak of it all day long
(Psalms 119:97)

Inscribed in Hebrew in the lower section of the frame:

This book of the law shall not depart out of thy mouth; but thou shalt meditate therein day and night, that thou mayest observe to do according to all that is written therein
(Joshua 1:8)

We would like to thank Benjamin Jimmy Lewensohn, of the Schatz Estate, for his assistance researching this work.

\$ 18,000-25,000



4

ARTHUR SZYK, ARTIST AND ACTIVIST

LOTS 4-6

Arthur Szyk was one of the most unique figures in the art of the 20th Century. Espousing a style of painting that is reminiscent of medieval manuscript illumination and Persian miniatures, he is said to have worked without a magnifying glass and sometimes with the single hair of a brush. His current show *Soldier in Art*, at the New York Historical Society through January 29, 2018, has been called a "jewel box" (J. Hoberman in *Tablet Magazine*).

Having left his native Poland in 1909 to study in Paris, Szyk continued to feel a powerful connection to Poland's deep Jewish culture and to the plight of its people, as evidenced in his painting of a young Yeshiva student, possibly a war refugee, painted in London in 1940 (lot 4). Szyk's genius found full expression in his illustrations for bible stories and other tales (lot 5), his illuminated Haggadah, (lot 155), and his seminal political satires, which took on the Nazi menace and the Axis allies (lot 6).

4

PROPERTY OF AN INSTITUTE

ARTHUR SZYK

1894 - 1951

A Young Scholar

signed *Arthur Szyk* and dated *London 1940* (lower right)
gouache, pen and ink, pencil and gum arabic on heavy paper
13 $\frac{3}{8}$ by 7 $\frac{3}{4}$ in.; 34.6 by 19.7 cm

\$ 8,000-12,000

5



5

ARTHUR SZYK

1894 - 1951

Solomon and Sheba

signed *Arthur Szyk* and dated *N.Y. 46* (lower right) and
inscribed *SALOMON AND SHEBA*. (lower left) and *XXIII* (lower
right)

pen and ink and pencil on paper within a printed border
9 $\frac{1}{2}$ by 7 $\frac{3}{8}$ in.; 24.1 by 18.7 cm

PROVENANCE

Private Collection

Acquired from the above by the present owner, 1991

Together with a silver Menorah, Henryk Winograd, New York,
1994, signed and dated 1994 and inscribed © 1991 / HW / 925
(on the bottom) decorated with the Decalogue and Aaron, Hur
and Moses (Exodus 17:12). 2 WORKS.

\$ 10,000-15,000

PROPERTY FROM
THE JACQUELINE FOWLER
COLLECTION



6

6

ARTHUR SZYK

1894 - 1951

The Red Bogy

signed *Arthur Szyk* and dated *N.Y. 43* (lower right), titled *The Red Bogy* and inscribed *Made in Germany* (center) and inscribed *COPROSPERITY SPHERE / (BACKSTAGE)* (upper left)

gouache and tempera on paperboard
15½ by 9¾ in.; 38.5 by 25.2 cm

PROVENANCE

Sale: Sotheby's, New York, January 30, 1987, lot 421
Acquired at the above sale

\$ 12,000-18,000



7

7

EDOUARD BRANDON

1831 - 1903

Morning Prayer in the Paardenmarkt
Synagogue, Antwerp

signed *Ed. Brandon*, dated *Anvers 1892* and
indistinctly dedicated to *l'ami Puvis de Chavannes*
(lower right)

oil on canvas

7½ by 12¼ in.; 19 by 31 cm

EXHIBITED

Brussels, Musée Juif de Belgique, *175 ans de vie
juive en Belgique*, October 18, 2006 - March 22,
2007, illustrated in the bulletin, p. 4

REFERENCES

Aimée Brown Price, *Pierre Puvis de Chavannes, I:
The Artist and His Art*, New Haven, 2010, p. 225,
under footnote 296

This painting is distinguished not only by the
beautiful rendering of the scene, but by the fact
that it is dedicated to Brandon's friend and fellow
artist, Pierre Puvis de Chavannes.

Brandon and Puvis de Chavannes had a long
association and each owned several works by the
other (see Aimée Brown Price, *Pierre Puvis de
Chavannes, I: The Artist and His Art*).

\$ 50,000-70,000



8

8

CIRCLE OF HENDRIK JAN
AUGUSTYN LEYS

Interior of the Amsterdam Synagogue

oil on canvas, unframed
46 $\frac{7}{8}$ by 32 in.; 119 by 81.3 cm

PROVENANCE

Private Collection, Belgium

The Belgian artist Hendrik Leys is known to have painted two other scenes of synagogues: *The Women's Balcony in the Prague Synagogue*, 1855, and *The Entrance to the Prague Synagogue*, 1852, now in the collection of the Musée des Beaux Arts, Brussels.

\$ 25,000-35,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JEAN-LÉON GÉRÔME

1824 - 1904

Moses on Mount Sinai

signed *J.L. GEROME* (lower left)

oil on canvas

29¼ by 49½ in.; 74.3 by 125.7 cm

PROVENANCE

Sale: Sotheby's, New York, *Property of a Southern Private Collector*, February 28, 1990, lot 34

Borghgi & Co., New York

Private Collection, United States (purchased from the above in 1991 and sold: Sotheby's, London, May 30, 2008, lot 326)

Acquired at the above sale

EXHIBITED

Paris, *Cercle de L'Union artistique*, 1895

REFERENCES

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme with a Catalogue Raisonné*, Paris, 2000, p. 344, no. 437.2, illustrated p. 345

Painted circa 1895-1900, Gérôme's interpretation of Moses on Mount Sinai is an impressive demonstration of his mastery of color and complex compositional elements. The overall effect is a powerful evocation of one of the greatest moments in Jewish history. The setting for Gérôme's painting derives from descriptions of the Revelation in the Books of Exodus and Deuteronomy:

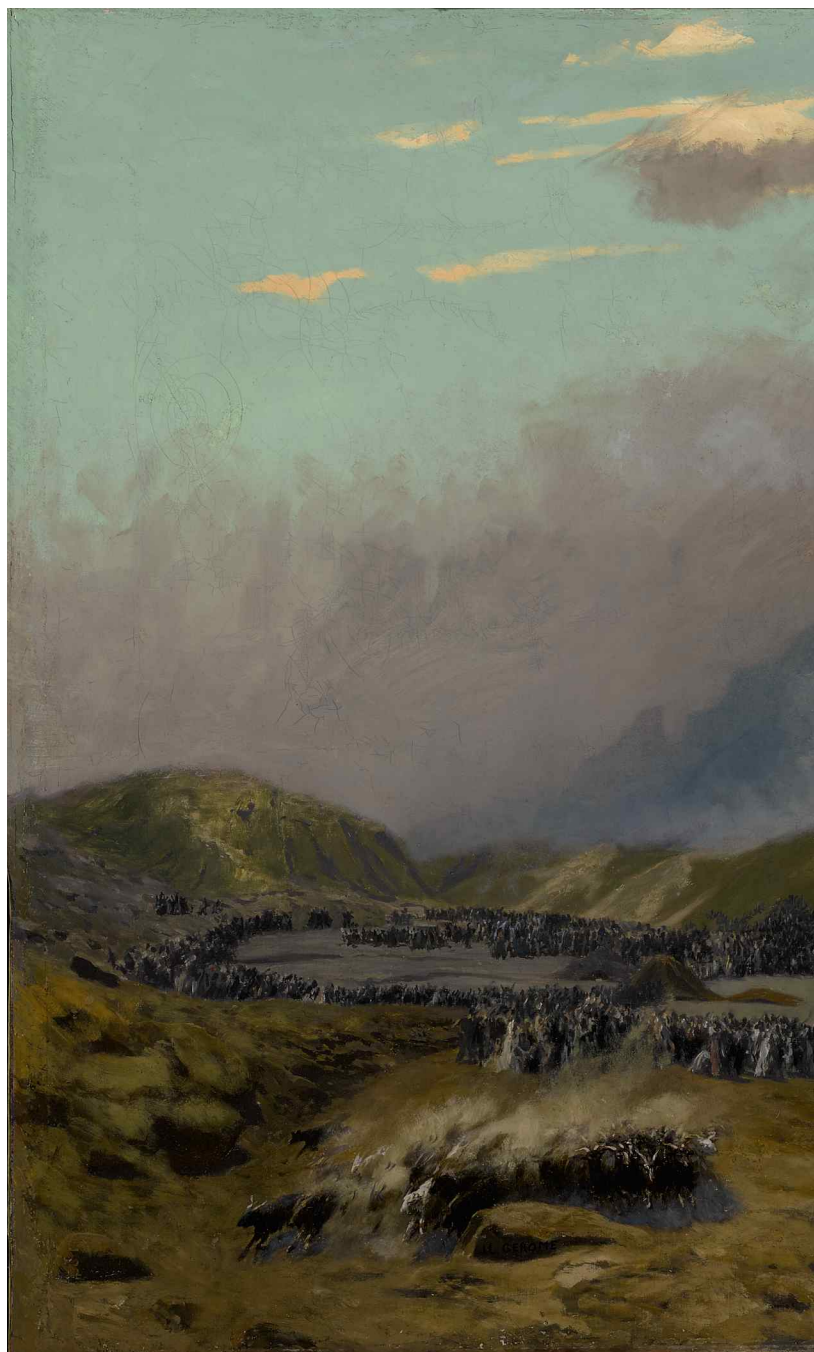
"On the third day when it was morning, there was thunder and lightning and a heavy cloud on the mountain, and the sound of the shofar was very powerful, and the entire people that was in the camp shuddered. Moses brought the people forth from the camp toward God, and they stood at the bottom of the mountain. All of Mount Sinai was smoking because the Lord had descended upon it in the fire; its smoke ascended like the smoke of the furnace; and the entire mountain shuddered exceedingly" (Exodus 19).

"The Lord said to Moses: Ascend to Me to the mountain and remain there, and I shall give you the stone Tablets and the teaching and the commandment that I have written..." (Exodus 24).

Gérôme situates his portrayal at the moment of high drama, when Moses appears with the tablets, and the massed children of Israel are overcome with awe and wonder. While Gérôme clearly imbues the scene with a heightened imagination, it is informed by an understanding of the text and the holy site itself: the artist completed studies of Sinai on expeditions in the 1870s, and the particular characteristics of the mountain are well described. As a whole, the descriptive nature of the work, in conjunction with the splendid massing of the crowds, the precision with which the figures are articulated, the sure handling of the highlights in the drapery, and the effects of clouds and dust, are all splendid characteristics of Gérôme's late style.

The present work is a larger version of a painting *en grisaille*, which Gérôme executed for reproduction in photogravure. Ultimately the illustration was bound along with ten similar works by Gérôme and other renowned artists of the period in *La Biblia nell'Arte*, published in Bergamo in 1917. A preparatory study for the present work, measuring 29 by 45 inches, in color but with a less detailed composition, is in a Private Collection.

\$ 100,000-150,000





9



10

10

JACQUES JOSEPH MAQUART

1803 - 1873

A Jewish Wedding

signed *J.J. Maquart* (lower right); inscribed 26
JUIN 1872 and *Hommage affectueux / à Madame*
Ernest Baze. and signed again *J.J. Maquart* (on
the mat)

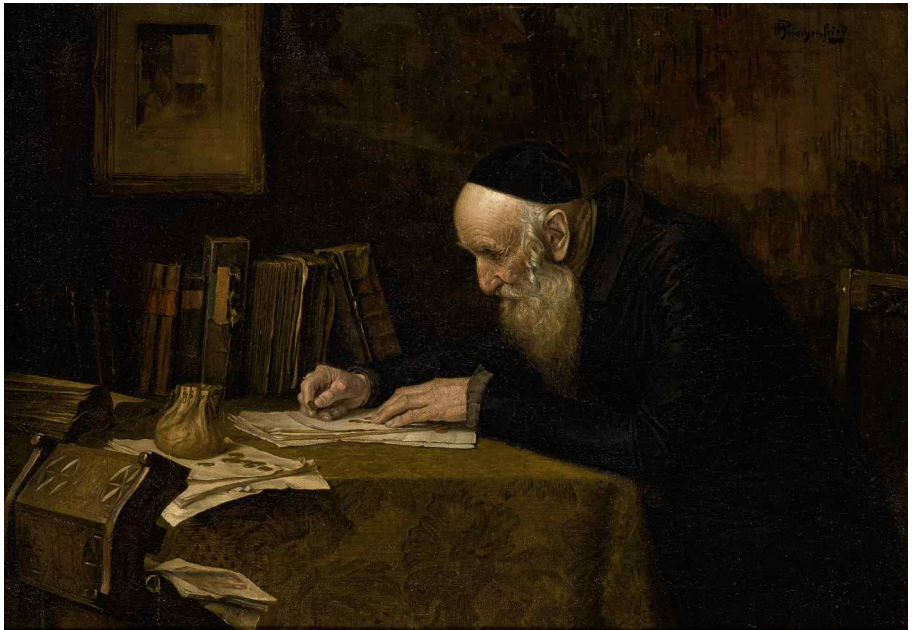
watercolor and gouache on paper with gum
arabic

sheet: 12 by 9 in.; 30.5 by 22.9 cm; mat: 22 $\frac{5}{8}$ by
18 $\frac{1}{8}$ in.; 57.5 by 46 cm

Jacques Joseph Maquart was a painter and
engraver best known for his views of architectural
landmarks. He worked in pastels as well as other
mediums.

He was born in Reims, which by the 1870s
boasted a sizable Jewish community, many of
whom migrated there from Alsace and Moselle. In
1875, the community named its first Rabbi and a
large new synagogue was consecrated in 1879.

\$ 6,000-8,000



11



12

11

ALOIS HEINRICH PRIECHENFRIED

1867-1953

Balancing the Accounts

signed *APriechenfried* (upper right)

oil on canvas

18 $\frac{7}{8}$ by 27 in.; 48 by 68.5 cm

PROVENANCE

Private collection, Austria (by the 1970s)

Thence by descent to the present owner

\$ 15,000-20,000

12

FRENCH SCHOOL

Circa 1800

Elijah and the Prophets of Baal

oil on canvas

30 $\frac{5}{8}$ by 44 $\frac{3}{4}$ in.; 77.8 by 113.7 cm

PROVENANCE

Dr. Helen Carter Anderson, Santa Barbara,

California

The Newark Museum, Newark, New Jersey (gifted

by the above in 1931 and deaccessioned in 2016)

This expansive painting depicts in minute detail the scene at Mt Carmel where the Prophet Elijah challenges the people to recognize the Lord and to reject the false divinity of Baal (Kings 18:20-39).

\$ 6,000-8,000

13



13

PROPERTY FROM THE COLLECTION OF MIRA SCHOR, NEW YORK

ILYA SCHOR

1904 - 1961

Rabbi with Torah

signed *I. Schor* and in Hebrew and with the artist's device (lower right)

oil on canvas

25 by 18 $\frac{7}{8}$ in.; 63.5 by 48 cm

PROVENANCE

The artist

Thence by descent

EXHIBITED

Philadelphia, Kenmore Galleries

Painted in the early 1950s.

\$ 7,000-8,000

14



14

PROPERTY FROM THE COLLECTION OF MIRA SCHOR, NEW YORK

ILYA SCHOR

1904 - 1961

Musicians in the Village

signed *Ilya Schor* and with the artist's device (lower right)

gouache on paperboard

9 $\frac{7}{8}$ by 8 in.; 25.2 by 20.3 cm

PROVENANCE

The artist

Thence by descent

The pink building in the central background of the present work likely represents the synagogue in Schor's hometown of Złoczów. When Schor was born, the town was part of Austrian Galicia; after the Peace of Riga in 1921, Złoczów was recognized as a part of Poland. Złoczów was occupied by the Nazis on July 2, 1941, who began a systemic pogrom, followed by the establishment of a ghetto on December 1, 1942. By July 1944, Złoczów was occupied by the Red Army, and it was absorbed into the USSR in the aftermath of the war. Since 1991, the town has been part of Ukraine.

There is a pencil drawing on the backing board which is likely a design for an unidentified sculpture from the mid-1950s.

\$ 5,000-7,000



15

15

PROPERTY FROM THE COLLECTION OF MIRA SCHOR, NEW YORK

ILYA SCHOR

1904 - 1961

You Shall Sit in the Sukkah Seven Days

signed with the initials *I.S.* (lower right) and titled in Hebrew (lower edge); signed *Ilya Schor* and dated *1958* (in green on the backing board)

gouache with gold leaf on board
sight: 7 $\frac{5}{8}$ by 9 $\frac{5}{8}$ in.; 19.5 by 24.5 cm

PROVENANCE

The artist
Thence by descent

EXHIBITED

New York, Yeshiva University Museum, *Life of the Old Jewish Shtetl: Paintings and Silver by Ilya Schor*, November 1975 - January 1976, no. 45

The present work is the basis for a woodcut; the woodcut is illustrated in the YIVO Encyclopedia of Jewish Art.

\$ 6,000-8,000



16

16

A PAIR OF ENGLISH PARCEL-GILT SILVER TORAH FINIALS, LONDON, 1921

baluster form, chased with bands of flowers and hung with gilt bells, applied with a row of deer and eagles, crowned top with later eagle finials, the staves with inscription marked throughout with maker's mark M.S., the small eagles with maker's mark S & K, the eagle finials unmarked, three bells also unmarked height 15½ in.; 40 cm

The inscriptions both in Hebrew and English read "In Loving Memory of our dear son Joseph Cushelson who was killed in action, July 26, 1917, from his loving parents."

\$ 3,000-5,000



17

17

THE BENEDICTIONS RECITED OVER THE READING OF THE TORAH, IN SILVER-PLATED CASE, SOL NODEL, NEW YORK, CIRCA 1955

the case in the form of a Torah scroll applied with inscriptions and opening to reveal the text of the blessings at the reading of the Law, printed in colors within a border of scrolling flowers with vignettes of appropriate emblems signed at the base, Sol Nodel FRSA, New York; the case apparently unmarked length 20½ in.; 52 cm

Sol Nodel (1912-1976) was known for the revival of manuscript art, and also as a miniaturist and calligrapher. A similar manuscript version of this lot was sold Sotheby's New York, December 17, 2013, lot 160.

\$ 5,000-7,000

FROM THE COLLECTION OF ADRIENNE WILSON,
DISPLAYED AT TEMPLE REYIM, NEWTON, MA

AN AMERICAN BRONZE STATUE OF LIBERTY HANUKKAH LAMP, 1986

of tree form with baluster stem, the sconces each in the form of the Statue of Liberty and entitled "Exodus of Egypt, Babylonian Exile 597-538 BCE, Judah Maccabee 168 BCE, 2 Revolts Against Rome 68-70 CE, 132-135 CE (these dates engraved on reverse side), Galut, Herzl Zionist Congress Basel 1897, Holocaust 1939-1945, Israel 1948", the detachable servant light engraved 1886-1986, eagle finial
unsigned, one sconce stamped "Made in U.S.A."
height 22⁵/₈ in.; 57.5 cm

The individual statues were cast from 19th century souvenirs used to raise money for the Bertholdi Fund to provide the base for the statue. Fifty-two of these menorahs have been made in bronze since 1986 and three in silver. Examples of this well-known lamp are in many public collections, and one is on the cover of the catalog of the Skirball Museum in Los Angeles.

Manfred Anson escaped Nazi Germany with the help of the Australian Jewish community and later emigrated to the United States. This lamp was purchased directly from him and it is accompanied by a photograph of the lamp, signed by Manfred and with a note to "Dear Adrienne - a memento of your visit to our home," also signed Manfred, and a photograph of Manfred with the consignor's mother.

\$ 5,000-7,000



PROPERTY FROM THE COLLECTION OF MIRA
SCHOR, NEW YORK

TWO SILVER BROOCHES, ILYA SCHOR, PARIS AND NEW YORK, CIRCA 1938 AND CIRCA 1955

the first oval depicting a full-skirted girl with long tresses flanked by her dogs, a bird above, the border of flowering foliage enclosing two children and animals, *signed on back I. Schor, Paris above a bird*; the second circular depicting an elegant young couple (possibly Esther and King Ahaseurus) within scrolling foliage and discs, *signed in Hebrew and in English I. Schor, N.Y.*
height 1⁷/₈ in. and diameter 2¹/₄ in.; 4.8 and 5.7 cm

\$ 3,000-5,000



PROPERTY OFFERED BY A DESCENDANT OF THE SILVERSMITH (LOTS 20-23)

A SET OF FOUR AMERICAN SILVER LARGE PLAQUES OF JEWISH CEREMONIES AFTER OPPENHEIM, HENRYK WINOGRAD, NEW YORK, 1991

after Moritz Daniel Oppenheim, comprising: Brit Milah, with figures waiting as the babe is brought through the door (1); the Blessing of a child, in elaborate synagogue interior (3); Bar Mitzvah, with a youth discoursing before an assembled group in detailed home interior (5); and an Ashkenazic wedding ceremony, with elegant bride and groom (6)

each with engraved signature H. Winograd, 1991 on back

134 oz 4167 g

diameters 14½ to 15½ in.; 37 to 39.5 cm

Henryk Winograd was born in Poland in 1918, and learned silversmithing as a teenager. He emigrated to the United States in 1972, and under the patronage of Belle Rosenbaum focused on Judaic ritual pieces.

She conceived Winograd's first work after Oppenheim's series on Jewish life, done as silver-gilt plates with cloisonné enamel surrounds. These were shown at the Yeshiva University Museum in 1992, and the numbers in the description correspond to this sequence of subjects. Shortly before, the silversmith expanded the centers of these plates into these larger, stand-alone plaques of the scenes, which have descended in the Winograd family.

\$ 6,000-8,000

A SET OF FOUR AMERICAN SILVER LARGE PLAQUES OF JEWISH CEREMONIES AFTER OPPENHEIM, HENRYK WINOGRAD, NEW YORK, 1991

after Moritz Daniel Oppenheim, with the lighting of the lamp of Shabbat eve (7); the blessing of the children on Shabbat eve (8); and families at rest at home (9) and before their closed shop (10), all in detailed settings

each with engraved signature on back H. Winograd 1991

135 oz 4198.5 g

diameters 14 in. (2) and 15 in. (2); 35.6 cm and 38 cm

See note to lot 20.

\$ 6,000-8,000



20



21

A SET OF FOUR AMERICAN
SILVER LARGE PLAQUES
OF JEWISH CEREMONIES
AFTER OPPENHEIM, HENRYK
WINOGRAD, NEW YORK, 1991

after Moritz Daniel Oppenheim, depicting in detail
Purim, with music and masks (12), a Passover
Seder (13), Shavuot, with Torah displayed at
temple entrance before worshipers (14), and Yom
Kippur, with figures entering the temple from the
street (15), all in detailed settings
each with engraved signatures on backs H.
Winograd, 1991 (one without date)

136 oz 4230 g

diameters 13½ to 16 in.; 34.3 to 41 cm

See note to lot 20.

\$ 6,000-8,000



22

A SET OF FOUR AMERICAN
SILVER LARGE PLAQUES
OF JEWISH CEREMONIES
AFTER OPPENHEIM, HENRYK
WINOGRAD, NEW YORK, 1991

after Moritz Daniel Oppenheim, showing: Sukkot,
with dining in a sukkah (16); Hanukah, with
children playing (17); Tzedakah, with a child
offering alms as his parent touches the mezuzah
(18); and a Sephardic wedding, with guests and
onlookers, all in detailed settings.

each with engraved signature H. Winograd, 1991

110 oz 3421 g

diameters approx. 14¼ in.; 36.3 cm

See note to lot 20

\$ 6,000-8,000



23

AN EARLY AMERICAN SILVER
B'NAI B'RITH PRESENTATION
CUP, PROBABLY NEW YORK,
DATED 1853

the bell-shaped bowl chased with cartouches of grapevine, oak and olive enclosing inscriptions, domed foot chased to match, gilt interior apparently unmarked
7 1/8 in.; 18 cm

This inscription reads "Presented to M. Thalmessinger, as an acknowledgement of his merits and as a mark of esteem. Oct 30th, 1853. By members of New York Lodge No. 1. U. O. B. B." The bowl of the goblet contains the names of the 21 members "A. Emanuel., J. Strauss., T. Emanuel., A. Gutman., L. Meyer., S. Sarn., S. Kahn., L. Southeim., A. Hirschbaum., Westheimer., Theobald., L. C. Cohen., Reitzenstein., A. Polk., Chuck Bros., Sonnenberg., W. Schloss., Hamburger., Freudenreich., Frommk., S. Heule., Sd Schiele."

M. Thalmessinger was President of the Mechanics and Traders Bank, New York, and a promoter of Jewish education in America. A mid-19th century print of him is in the collection of the New York Public Library.

The nineteenth-century silver goblet belongs to the small body of pre-Civil War American Judaica that is rarely seen outside of public institutions. The goblet is distinctive for its early connection to the first Jewish fraternal brotherhood founded in the United States, the B'nai B'rith (Sons of the Covenant) - and specifically its first established lodge, New York Lodge No. 1. The lodges had historical significance for the central roles they played in arguably the most significant Jewish organization in nineteenth-century America and New York Jewish cultural history. Inscribed a mere ten years after the B'nai B'rith was established, this commemorative goblet embodies the forging of a new American Jewish identity and the ascent of the German-Jewish community in New York and the United States.

\$ 8,000-12,000



A RARE AMERICAN PAINTED TIN VOTING BOX, CIRCA 1900

rectangular top fitted with a curved screen and with one drawer at front and another one at back, painted black and gold borders with the initials *I.O.S.I.* and with Star of David
height 12 $\frac{1}{3}$ in.; 32.4 cm

The initials are those of the Independent [Order of Free] Sons of Israel. This is one of the oldest national Jewish fraternal orders, founded in New York, January 10th, 1849, originally formed of Masons and Odd Fellows with the motto "Friendship, Love and Truth" and organized in lodges governed by a Grand Lodge.

\$ 3,000-5,000



25

TWO SILVER MEGILLAH SCROLL CASES

the first decorated in relief with seven scenes of the story of Esther with filigree borders *marked Jerusalem in Hebrew, circa 1950*, lacks finial; the second chased with a bouquet in diamond openwork borders, *later pull, probably Polish, mid-19th century*, both fitted with scrolls
apparently unmarked
length of first 7 in.; 18 cm

\$ 3,000-5,000



26



A FRENCH SILVER TWELVE-SIDED
TORAH CASE, CARDEILHAC,
PARIS, DATED 1881

of substantial silver weight, in Near Eastern taste, the sides mounted with alternating pierced arched panels of Arabesque strapwork on oxidized ground, also mounted with chased Hebrew inscription, the base with further strapwork panels, the decoration applied with numerous screws and with two hinges at back marked throughout with French control marks for export and signed Cardeilhac, Paris
260 oz 8086 g
height 22¼ in.; 57.2 cm

Maison Cardeilhac was founded by Antonie-Vital Cardeilhac in 1804. He traded at 14 and then 4 Rue du Roule, Paris, and specialized in silver tablewares. Maison Cardeilhac exhibited at national and international exhibitions and received many awards, beginning with the Bronze Medal in 1823 and Silver Medals in 1827, 1834 and at the Parisian Universal Exhibition in 1867. They were ultimately honored with a Gold Medal at the 1878 Universal Exhibition which gave them international renown. After more than a century of success, the company was acquired by Christofle in 1951 who continued the Cardeilhac patterns.

The translated inscription reads "Dedicated to the memory of the pleasant and beautiful young woman Miriam Cohen, who was plucked in the spring of her youth. She flew up to the heaven to behold the honor of G-d, Torah scroll will memorialize her name. Consecrated to G-d in the month of Tammuz in 1881, May her soul be bound up in the Bond of Life."

The decorative vocabulary, marks for export, and French origin of this piece all suggest it may have been made for a North African community, such as Morocco. It may have enclosed a traditional wooden tikh rather than been fitted for a scroll itself.

\$ 35,000-45,000



28

28

A NORTH AFRICAN ROSE GOLD AND DIAMOND TORAH POINTER, TUNISIA, 1905-17

9 karat gold, the baluster handle with beaded borders, the blade bright cut with foliage, set with faceted rose diamonds, the hand with diamond-set index finger and ring, the back with presentation inscription
marked on handle and suspension ring
 length 11 in.; 80 cm

The Hebrew inscription reads "In memory of the modest maiden Rachel Moatti, may she abide in Eden, who passed away 5 Heshvan 5669 [October 30, 1908]. May her soul be bound up in the Bond of Life."

\$ 10,000-15,000

29

A PAIR OF NORTH AFRICAN SILVER-GILT AND ENAMEL TORAH FINIALS, 20TH CENTURY

of baluster form chased with quatrefoils in strapwork highlighted by translucent blue and green enamel, each hung with two rows of bells, elongated acorn-shaped finials
apparently unmarked
 height 13¾ in.; 50 cm

\$ 6,000-8,000



29



30

30

A NORTH AFRICAN GOLD
SABBATH LAMP, DJERBA, 1905-
1917

the back plate pierced and engraved with foliage,
engraved with inscription, topped by faceted red
glass "jewel", flanked by fish, with two detachable
shelves for lamp and drip pan
marked on each piece
height 6¼ in.; 16 cm

\$ 8,000-12,000



31

31

A SILVER TORAH CROWN, NEAR
EASTERN, POSSIBLY GREEK,
SECOND HALF OF THE 19TH
CENTURY

flat-chased with scrolling foliage on matted
ground, the base with a band of lozenges
alternating with flowerheads, the top with riveted
serrated leaf-tip rim, the front with gilt plaque
with knot motif
apparently unmarked
diameter 7½ in.; 90 cm

This crown recalls one in the Jewish Museum,
New York, catalogued as possibly Rhodes,
1839/40, see Rafi Grafman, *Crowning Glory,
Silver Torah Ornaments of the Jewish Museum,
New York*, no. 500, p 285 and illustrated on the
dust jacket.

\$ 4,000-6,000



32 (part) Hungarian stamp, 1984



32

32

A BEZALEL BRASS SCONCE-FORM HANUKAH/SABBATH LAMP, JERUSALEM, CIRCA 1910

of crowned cartouche form, the center embossed with the Biblical Spies of Canaan within Hebrew inscription surrounded by eight detachable sconces (*two later*), and a servant light backed by graduated concave ovals and set with colored glass "jewels"
signed near base
 height 14½ in.; 35.5 cm

REFERENCES

Dr. Ilona Benoschofsky, *Hungarian Jewish Art*, The Jewish Museum of Budapest, 1985

This design was used on a Hungarian postage stamp in 1984, one of which accompanies the lot (see illustration). Another lamp of this model was sold Sotheby's Tel Aviv, November 9, 1998, lot 51.

\$ 8,000-12,000

33

A BEZALEL SILVER SMALL FILIGREE ESTHER SCROLL, JERUSALEM, CIRCA 1915

typical form with crown finial, fitted with scroll with engraved signature on the pull
 length 7 in.; 18 cm

\$ 3,000-5,000



33



34



35



36

34

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF
(LOTS 34-47)

A PAIR OF DAMASCENED BRASS HANGING
LAMPS, NEAR EASTERN, CIRCA 1920

obelisk form, pierced with scrollwork and Hebrew inscriptions,
with glass wells (one replaced), hung from cast chains with
damascened balls at intervals.
height 30 in.; 72.6 cm.

\$ 2,500-3,500

35

AN OLIVEWOOD HANUKAH LAMP,
PROBABLY JERUSALEM, 20TH CENTURY

baluster stem carved with a view of the Western Wall, turned
cups and fixed servant light.
height 21 in.; 53.4 cm.

\$ 800-1,200

36

A PAIR OF BEZALEL SILVER SMALL TORAH
FINIALS, JERUSALEM, CIRCA 1920

applied with filigree and hung with bells, staves etched with
pomegranates, lacking finials, *signed in Hebrew at base*.
height 8¼ in.; 21 cm.

\$ 3,000-5,000



37

A MONUMENTAL ISRAELI SILVER
HANUKAH LAMP, HAZORFIM, LATE 20TH
CENTURY

dome base and vase-shaped stem, chased with shells and foliage on matted ground, detachable top, faceted scroll form branches and leaf-chased urn sconces, detachable matching servant light and ewer.

189 oz 5878 g
height 39 in.; 99 cm.

\$ 5,000-7,000

38

A NORTH AFRICAN SILVER HANGING
MEMORIAL LAMP, MOROCCAN OR
TUNISIAN, DATED 1899

pierced and engraved with Hebrew inscription including name and date, suspended from canopy with openwork brackets by five chains, lacking glass.

height 26 in.; 56 cm.

Pierced with the words "the wise, the teacher Elijah Bibas may his memory..." and engraved with "In memory of Elijah Bibas, son of Solomon passed 23 Tammuz in the year 1899"

\$ 1,500-2,500





39

39

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF (LOTS 34-47)

A PAIR OF NORTH AFRICAN
PARCEL-GILT SILVER TORAH
FINIALS, EARLY 20TH CENTURY

hexagonal with applied plaques of the Twelve Tribes, menorah finials, wide ribbed shafts.
height 13¾ in.; 35 cm

\$ 1,500-2,500



40

40

A PAIR OF SILVER BAROQUE-
STYLE FINIALS, PROBABLY
NORTH AFRICAN, EARLY 20TH
CENTURY

baluster form pierced and chased with flowers,
the staves stamped 999 and with Arabic mark.
height 13½ in.; 34.2 cm.

\$ 1,500-2,500



41

41

TWO SIMILAR SILVER TORAH
FINIALS, NORTH AFRICAN, EARLY
20TH CENTURY

each with two spheres, one chased with
flowerheads, the other with birds and fish,
openwork metal scroll finials, *one stave engraved
Comité, probably Algerian.*
heights 20¾ in.; 18¾ in.; 52.7 cm. ; 47.7 cm.

\$ 800-1,200

A CONTINENTAL SILVER EIGHT-LIGHT CHANDELIER, 20TH CENTURY

the spherical base encased in acanthus foliage and with presentation Hebrew inscription, the branches linked by embossed flowers and urns, with a further circle of embossed flowers rising from the upper gallery, openwork cage top, stamped with pseudo marks.

height 31½ in.; 80 cm.

A similar chandelier described as Russian, 19th century, is in the Stieglitz Collection in the Israel Museum, cat. no. 143, pp. 190-191.

\$ 10,000-12,000



42

A PAIR OF PARCEL-GILT SILVER CIRCUMCISION BEAKERS, LATE 19TH CENTURY

inset with earlier coins of Francis I and Francis II of Austria, chased with flowers between engraved Hebrew inscriptions.

height closed 3⅞ in.; 9.2 cm.

\$ 2,000-3,000



43

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF (LOTS 34-47)

A PAIR OF PARCEL-GILT SILVER FILIGREE FLOWER VASE BIMAH ORNAMENTS, PROBABLY BULGARIAN, MID 19TH CENTURY

formed as two-handled vases with elaborate displays of cut sheet and filigree flowers, some set with colored glass, and with Hebrew inscription, "This silver is a gift of those who support the synagogue Ohev Shalom in the year... 1891."

height 17½ in.; 44.5 cm

PROVENANCE

Sotheby's Tel Aviv, September 29, 1994, lot 155
A Treasured Legacy: The Michael and Judy Steinhardt Judaica Collection, Sotheby's New York, April 29, 2013, lot 228

\$ 7,000-8,000



44

A 'GEM'-SET SILVER TORAH CROWN, PROBABLY AUSTRIAN, CIRCA 1840

the base band with Hebrew inscriptions within interlaced ribbons of red pastes, mounted above cast rosettes, the ribs also set with faceted and cabochon pastes, associated filigree crown finial, apparently unmarked except for French control mark, losses.

height 13½ in.; 34.3 cm.

\$ 5,000-7,000



45

46

A POLISH MONUMENTAL BRONZE
SYNAGOGUE HANUKAH LAMP,
MID-LATE 19TH CENTURY

rising from rectangular base with lion paw feet,
lower stem applied with acanthus, arms with
knops and drip pans
height 55½ in.; 141 cm.

\$ 7,000-10,000



47

A CONTINENTAL PEWTER
HANUKAH LAMP, PROBABLY
AUSTRIAN, CIRCA 1920

covered rack of lamps fronted by lion mask
spouts and flanked by seated lions, openwork
backplate cast with crowned double-headed
eagle and Hebrew inscription, "In memory of the
Hanukah miracle"
height 10¾in.; 27.4 cm.

\$ 800-1,200



48



DETAIL

48

PROPERTY OF A PRIVATE COLLECTOR

**AN AUSTRIAN SILVER-PLATED
SEDER COMPENDIUM, EARLY
20TH CENTURY**

of drum form, the side with die-stamped bands of foliage, applied with roundels of the Twelve Tribes, the top mounted with six figures holding bowls or baskets, possibly repositioned, with four posts topped by spread-wings eagles, with Hebrew inscriptions
15 in.; 38 cm

PROVENANCE

Stated to have been purchased by the grandfather of present owner in 1945 and engraved with his name.

\$ 8,000-12,000

PROPERTY OF AN INSTITUTE

AN AUSTRIAN SILVER HANUKAH LAMP, CIRCA 1900

on stepped square base, two handled vase-form stem, detachable swiveling branches with eagle finial and detachable servant light, all engraved with scrolling foliage and strapwork, the stem monogrammed *R.H.*, the base by *Josef Kurzweil*, the branches by *Eduard Pill*
height 28 in.; 71 cm

\$ 6,000-8,000



49



50

50

A PAIR OF AUSTRIAN SILVER TORAH FINIALS, MAKER'S MARK ?H.S POSSIBLY FOR HEINRICH SCHUTZ, VIENNA, LATE 19TH CENTURY

of baluster form, the central section pierced and chased with flowers, stylized crown finial, each hung with three small bells
marked on top of bases with maker's mark and Austrian standard mark, the latter also on central sections
height 12 $\frac{1}{4}$ in.; 31.4 cm

\$ 5,000-7,000



51

51

A GERMAN SILVER FESTIVAL
KIDDUSH CUP, HIERONYMUS
MITTNACHT, AUGSBURG, 1759-61

octagonal bowl, chased with band of flowers
and scrolls and engraved with an inscription
punctuated by flowerheads, dome base chased
with shellwork

marked on bowl and foot

height 4 $\frac{3}{8}$ in.; 10 cm

The inscribed verse is from Leviticus 23:44 "And
Moses declared unto the children of Israel the
appointed festivals of the LORD."

\$ 7,000-9,000

52

A PEWTER PASSOVER DISH,
PROBABLY GERMAN, THE DISH
EARLY 18TH CENTURY, THE
ENGRAVING DATED 1783

the wide rim engraved with a crowned spread
eagle, lion rampant, birds, and deer among
flowering plants, the center engraved with
Hebrew in crowned circle above crossed fronds

*marked on back with maker's mark DVB with
crowned rose*

diameter 14 $\frac{1}{2}$ in.; 67 cm

The inscription in the center reads "Aryeh Leib,
son of Joseph and Breina, daughter of David" all
within the blessing over the matzah, and an outer
border of the order of the Passover Seder, dated
below cartouche 1783.

Compare the maker's mark with that of Diederich
von Bremen of Stade, *Hintze Norddeutsche
Zinngiesser*, no 2054.

\$ 5,000-7,000



52



53

53

A GERMAN PARCEL-GILT SILVER TORAH SHIELD, MAKER'S MARK AF ABOVE B, ALTENBURG, CIRCA 1830

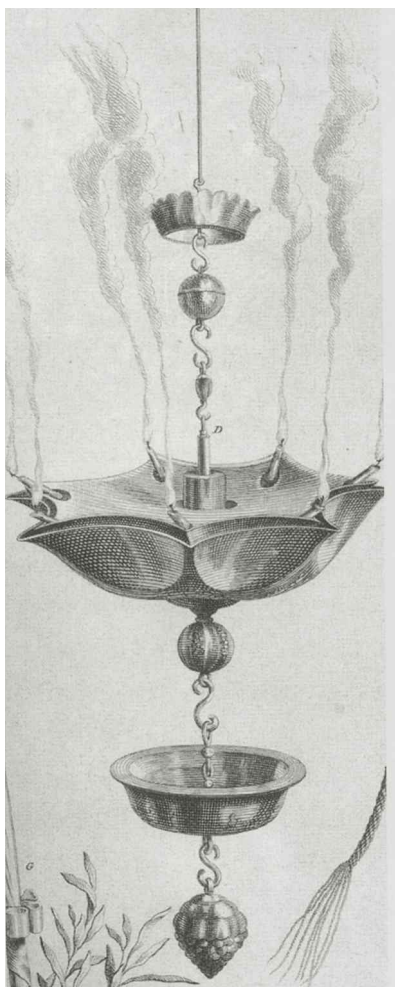
centered by the Decalogue flanked by gilt lions holding a crown, the top with wreath of flowers, the sides with flower-entwined columns, the base with compartment for four later reversible portion plaques above a screw-on later presentation

plaque, flanked by oak sprays, with three pendant bells, originally five marked on back with maker's mark and city mark height 13 $\frac{3}{8}$ in.; 40 cm

Engraved "Joel, son of David Weintraub."

A similar shield by this maker was sold Sotheby's New York, December 15, 2010, lot 43.

\$ 25,000-35,000



Detail from Bernard Picart.

54

A DUTCH SILVER HANGING SABBATH LAMP, HENDRIK SWIERINCK, AMSTERDAM, 1756

in six parts, the seven-spouted lamp suspended by a distance piece from a basket-form canopy, pierced with formal foliage and applied with a rococo rim of shell and scrollwork, the rim repeated on the drip pan, with fluted drop-shaped finial, the connecting rods with molded borders

fully marked on the lamp, maker's mark and lion rampant on canopy and drip pan, Dutch ax control mark on all parts except links and hook

height 42¾ in.; 108.5 cm

Hanging Sabbath lamps were such an established feature of Dutch Jewish life that one was carefully illustrated by Bernard Picart in his *Ceremonies et Coutumes Religieuses de Tous les Peuples du Monde*, Amsterdam, 1723-38, both individually and as part of the Passover Seder scene. A similar example by Michiel Deriée, The Hague, 1764 is in the Jewish Historical Museum, Amsterdam; for an example by Hendrik Nieuwenhuys, Amsterdam, 1780, see Sotheby's New York, December 13, 2006, lot 87.

Comparable shell and scrollwork appear on two salvers also by Hendrik Swierinck, 1758, in the collection of the Amsterdam Historical Museum, catalogue No.68 and No. 69, pp. 165, 166.

\$ 80,000-120,000



A POLISH EMPIRE-STYLE GILT-BRONZE
PRESENTATION PIECE FOR NAHUM
SOKOLOW, SEGAL BROTHERS, WARSAW,
CIRCA 1912

of column form, die-rolled borders of anthemia and entrelac on matted ground and engraved with Hebrew inscription, on patinated square base, the cover with ball finial rising from spreading leaves

signed on base in Hebrew Workshop of the Segal Brothers, Leszno 18

height 10 in.; 25.5 cm

Inscription reads: "To the editorial board of Ha-Zefirah and its editor Nahum Sokolow, on the occasion of its Jubilee 5622-5672 (=1862-1912) from Tzeirei Zion, Warsaw." Tzeirei Zion was a Zionist youth movement, which met every Sabbath eve for lectures and readings on Zionist and literary subjects.

Nahum Sokolow (1859-1936) was a multi-lingual journalist, editor of the Warsaw periodical *Ha-Zefirah*, author of one of the earliest accounts of Zionism, Secretary General of the World Zionist Organization from 1907-1909, head of the Zionist delegation at the Paris Peace Conference in 1919, President of the World Zionist Organization from 1931-1935, and honorary President till his death.

Leszno Street in Warsaw, signed as the address of the suppliers of this piece, would later be one of the main thoroughfares of the Warsaw Ghetto.

\$ 5,000-7,000



55

A CONTINENTAL SILVER TRAVELLING
BOOK-FORM HANUKAH LAMP, 20TH
CENTURY

in Polish style, the covers pierced and engraved with menorahs flanked on one side by a pair of deer and the other by a pair of birds among flowering foliage, the spine with Hebrew inscription, the interior with rectangular lamps hinged to extend, the interior of the cover with Hebrew inscription spaced by flowers on hatched ground

apparently unmarked

length 3½ in.; 9 cm

\$ 1,200-1,800



56

A POLISH PARCEL-GILT SILVER TORAH
SHIELD, FRANCISZEK CMOCH, WARSAW,
CIRCA 1910

of cartouche form, centered by an arch enclosing Torah scrolls above a compartment for portion plaques, all within a gilt canopy, topped by lions and a deer, above which are the Tablets and crown supported by lions, rococo borders

marked on shield and on all applied parts

height 12¾ in.; 32.4 cm

The inscription reads "Open the gates of righteousness for me that I may enter them and praise the Lord", Ps. 118:19.

\$ 3,000-5,000



57

58

A PAIR OF POLISH SILVER TEFILLIN BOXES,
PROBABLY MOJZSEZ PRINCENTHAL OF
WARSAW, CIRCA 1910

the hinged bases with Hebrew inscriptions, one plain and the other with lines and Hebrew letter shin.

marked on bodies and bases M.P. and a running animal
length 2 7/8 in.; 7.3 cm

The inscriptions read "An eternal memorial for our grandson, David, on the occasion of his 13th birthday, may he live a long life." and "Hillel and Elka Alterman, 1913".

\$ 5,000-7,000



58



59

59

A POLISH PARCEL-GILT SILVER FILIGREE
BAAL SHEM TOV HANUKAH LAMP, MID-
19TH CENTURY

of typical form, the backplate centered by double eagle with gem-set eyes, flanked by columns topped by birds, all surmounted by a bird-topped crown, the base plate engraved with lozengework, two detachable sconces marked on top of the base with a running animal and 12, one sconce marked 84 height 11 in.; 28 cm

PROVENANCE

Sotheby's New York, Important Judaica, December 14, 2011, lot 10

\$ 8,000-12,000



60

A GALICIAN SILVER YOM KIPPUR BELT AND
BUCKLE, THE BUCKLE MAKER'S MARK
?AD SCRIPT, LEMBERG, 1841

two-piece buckle of cartouche-form pierced and engraved with flowering foliage on gilt ground, the center with possibly later panel with Hebrew initials M.S., the belt metallic thread length of buckle 5 in.; 12.7 cm

\$ 3,000-5,000

61

A POLISH SILVER LAVER CUP, CIRCA 1865

cylindrical form, two faceted scroll handles topped by monster's heads, the front engraved with Hebrew inscription in shield, topped by a flower and family name Katz within crossed foliage sprays

marked on base 12

height 6 1/4 in.; 16 cm

The inscription reads "This is a vessel suitable for the ritual washing of the hands, 1865."

\$ 8,000-12,000

62

A FINE POLISH PARCEL-GILT SILVER
MEGILLAH WITH LATER SILVER OUTER
CASE, CIRCA 1820

the body pierced and chased with pairs of birds among flowering foliage topped by a pair of lions holding a shield with Hebrew date for 1820, all on gilt ground, the pull with animal handle, with matched finial and handle, fitted with parchment scroll, *marked with script maker's mark and 12*; the later outer cylindrical case engraved the band of flowering foliage and with beaded border, *unmarked, 19th century* length 12 3/4 in. 32.4 cm

\$ 12,000-18,000



61



62



63

63
 A SILVER FILIGREE BAAL SHEM
 TOV HANUKAH LAMP, PROBABLY
 POLISH, EARLY 19TH CENTURY

with arched back and curved side panels, the base plate engraved with lozenge tile work, on four scroll feet, the ewer-form lamps and two servant lights with twisted wire handles and each with applied lobed calyx
 marked 12 on base plate
 length 10¹/₄ in.; 60 cm

\$ 6,000-8,000



64

64
 A SILVER AND STEEL
 CIRCUMCISION KNIFE, PROBABLY
 POLISH, EARLY 19TH CENTURY

the handle of tapered oval section engraved on both sides with lengthy Hebrew inscription, double-sided steel blade
 apparently unmarked
 length 7 in.; 70.8 cm

The engraved text is the verses from the liturgy for circumcision and blessings for the child.

\$ 7,000-10,000



65

65

PROPERTY OF AN AUSTRALIAN PRIVATE COLLECTOR

AN UNUSUAL POLISH SILVER HANUKAH LAMP WITH MUSIC MOVEMENT, ANTONI REIDEL, WARSAW, 1891

of typical form with festooned gallery mounted with chained posts, two topped by leaping deer, the center with eagle and orb, baluster lamps in front of two palm trees topped by pairs of birds, the backplate chased with border of scrolls and flowers, centered by an applied menorah flanked by maces supporting lions rampant regardant holding a crown topped by a seated stag, two later detachable servant lights, the base fitted

with music movement with front panel chased to match

the base marked with Warsaw city mark and maker's mark of Antoni Reidel, the backplate with slightly later Warsaw mark and incuse mark M, Russian Imperial control mark on menorah, lions, crown, the music signed Qualité Excelsior 3178

height 11¾ in.; 30 cm

PROVENANCE

Zipporah Bendet (1880-1911), Frankfurt, Germany, and by descent to present owner

Zipporah Bendet, b. 1880, married in Vilna 1904 Aharon Marczsalkowicz, died of cholera 1911 in Frankfurt, leaving three children including

father of the present owner Shmu'el, b. 1910. Zipporah subsequently married Rabbi Josef Lipman Gurewicz in Vilna 1913. Rabbi Gurewicz became de facto Chief Rabbi of Melbourne, Australia, establishing Semikah for the first time in Australia, and the first modern international Bet Din. In 1949, he was offered the post of Chief Rabbi of Petah Tikva, but refused because of blindness. He died in Melbourne in 1956. During the years following Kristallnacht, his wife sold her properties in Vilna and Eretz Israel to finance the rescue of many refugees. Further notes on the family accompany this lot.

\$ 15,000-25,000



66



67



68



69

66

A CONTINENTAL SILVER FILIGREE SPICE TOWER, EARLY 19TH CENTURY

of square section on scroll feet, the chamber pierced with filigree stemmed flowers, upper compartment with a bell, with five gilt pennants, the top pennant stamped 1818
apparently unmarked
 height 11⁷/₈ in.; 30.4 cm

\$ 7,000-9,000

67

AN ITALIAN SILVER SPICE CONTAINER, PROBABLY ROME, 18TH CENTURY

of double gourd-form pierced and embossed with shells, formal foliage and entrelac, bud finial, vase-shaped stem and domed foot chased to match
apparently unmarked
 height 7 in.; 17.7 cm

\$ 10,000-15,000

68

A CONTINENTAL SILVER SPICE TOWER, PROBABLY POLISH, MID-18TH CENTURY

chased with masonry and pierced with trellis, the spire chased with tiles with five pennants, fluted domed base chased with foliage
apparently unmarked
 height 10¹/₂ in.; 26.8 cm

\$ 8,000-12,000

69

PROPERTY OF A PRIVATE COLLECTOR
A PARCEL-GILT SILVER FILIGREE BAAL SHEM TOV HANUKAH LAMP, MAKER'S MARK A DEER, PROBABLY POLISH, MID-19TH CENTURY

the back plate overlaid with double-headed eagle displayed below a bird-topped crown and flanked by birds above columns and two detachable candle branches, with die-rolled borders of flowers, the base plate chased with lozengework and mounted with baluster lamps, on six scroll supports
marked on base plate
 length 11¹/₂ in.; 29.4 cm

PROVENANCE

Falk Goldschmidt, b. April 28, 1836 in Grebenstein, d. June 4, 1901 in Frankfurt am Main, to his son;
 Julius Goldschmidt, b. November 27, 1882 in Frankfurt am Main, d. November 18, 1964 in London, to his son;
 the present owner

\$ 8,000-12,000



70



71

70

PROPERTY OF A PRIVATE COLLECTOR

A GALICIAN SILVER AND GILT-METAL TORAH CROWN, DATED 1811

the gilt-metal frame applied with cast rococo silver bands, the top supported by eight lions rampant regardant alternating with birds, the matching top with five lions rampant supporting a canopy with spread eagle finial, hung with a lower row of bells and an upper row of drops, and with one large and one small bell within, the top with Hebrew inscription, fitted with sliding sockets and with velvet-covered stand
10 $\frac{7}{8}$ in.; 70.6 cm

PROVENANCE

Falk Goldschmidt, b. April 28, 1836 in Grebenstein, d. June 4, 1901 in Frankfurt am Main, to his son;

Julius Goldschmidt, b. November 27, 1882 in Frankfurt am Main, d. November 18, 1964 in London, to his son;
the present owner

The inscription reads "The crown of Torah, the crown of priesthood, the crown of kingship and the crown of a good name." The date is inscribed as [5]571 = 1811.

This crown is similar to two in the Jewish Museum, New York, cat. nos. 469 and 470, pp. 270, 273, inscribed with dates 1809/10 and 1810/11 respectively.

\$ 20,000-30,000

71

AN ITALIAN SILVER BOOK BINDING, ASSAY MASTER ZUANE PREMUDA, VENICE, EARLY 18TH CENTURY

boldly embossed with baroque ornament of scrolls, fruit pendants and shells, and with crowns above gilded cartouches chased with armorials, lacks clasps, marked with city mark and assay master on both covers and spine, now fitted with a later Bible of the Old and New Testaments published by C.J. Clay Cambridge University Press for the New York Bible and Common Prayer Book Society
length 8 $\frac{1}{8}$ in.; 20.6 cm

The arms are those of the Trieste and Del Monte families.

\$ 8,000-12,000



PROPERTY FROM THE ESTATE OF JACK LUNZER

CUSTODIAN OF THE
VALMADONNA TRUST LIBRARY

LOTS 72–98

During the first part of the twentieth century, the family of Jack Lunzer's wife acquired a representative library of Hebrew books printed in Italy during the sixteenth century, a period often referred to as the golden age of Hebrew printing. This cabinet of splendid Hebrew imprints was acquired by the Valmadonna Trust shortly after the end of World War II, and while Mr. Lunzer expanded the number of original volumes many times over (from a few hundred to nearly 13,000), the aim of the Custodian was never to simply assemble a large library, but a great one. Towards that end, Mr. Lunzer sought the finest possible

copies of books that are not only rare but truly significant for illustrating and understanding the Jewish Diaspora.

Because this collecting criteria has been consistently applied by a single person, every volume in the library had a reason for being there, from the most beautifully printed and accurate texts of the illustrious scholar-printers of the sixteenth century to the rough and ephemeral pamphlets produced by itinerant job printers in nineteenth-century Calcutta. Jack Lunzer's career may have been spent as a diamond merchant, but his life's work was mining far different jewels.

72

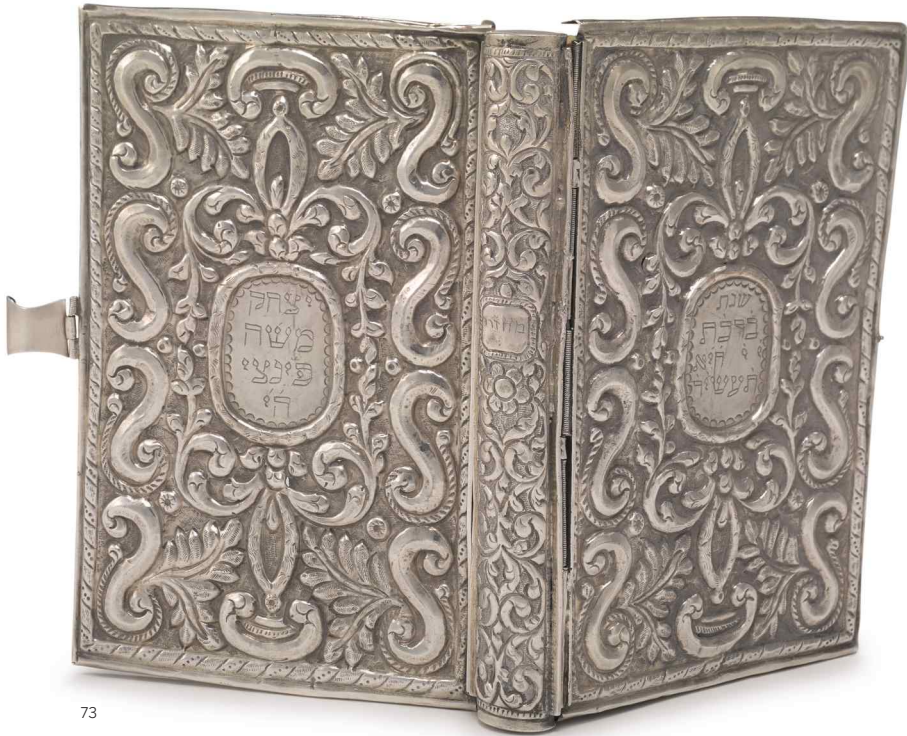
THREE SILVER-MOUNTED FABRIC BINDINGS, 19TH CENTURY

the first with silver-gilt engraved strapwork by *Rawlings & Summers, London, 1846*, fitted with Hebrew text; the small velvet-bound book applied with two filigree panels, one engraved with the name *F.P. Hunter*, with Hebrew text; the third of velvet, the rim mount chased with flowers and scrolls, figural clasp, the front with monogram, *maker's mark AC, London, 1884*, fitted with Hebrew text
lengths 6 1/2 in. to 3 7/8 in.; 16.5 cm to 9.8 cm

\$ 1,500-2,000



72



73

73

PROPERTY FROM THE ESTATE OF JACK LUNZER,
CUSTODIAN OF THE VALMADONNA TRUST
LIBRARY (LOTS 72-98)

AN ITALIAN SILVER BOOK BINDING, CIRCA 1900

embossed with scrollwork and flowering plants
on matted ground and engraved on both sides
in oval cartouches with Hebrew inscription, the
spine also with Hebrew inscription, fitted with
Sefer Hadrat Zekenim, printed by Solomon
Belforte, Livorno, 1881
apparently unmarked
length 7⁵/₈ in.; 19.3 cm

The inscriptions read "Isaac Moses Finzi" and the
Hebrew date for 1907.

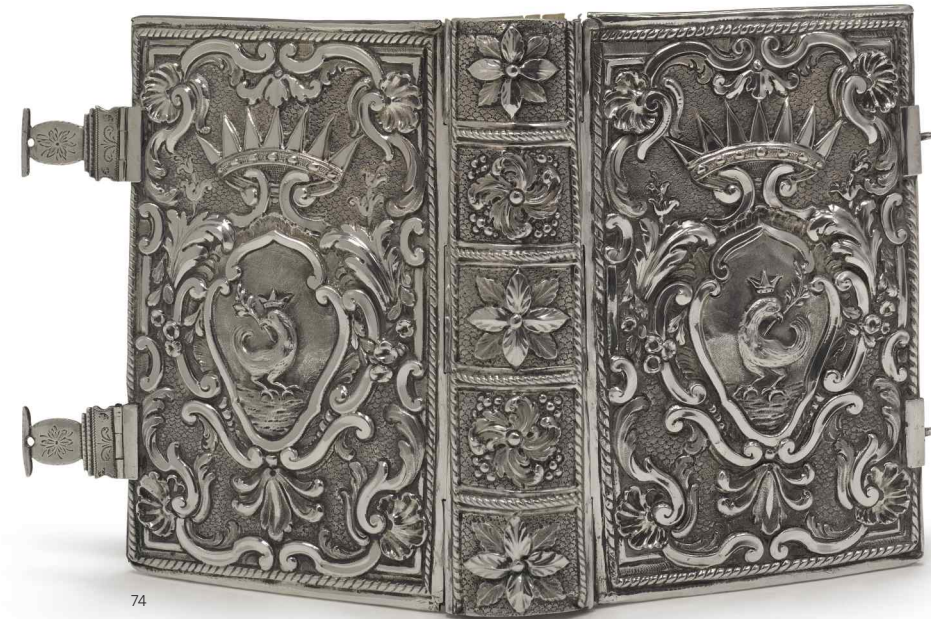
\$ 5,000-8,000

74

AN ITALIAN SILVER BOOK BINDING

both covers embossed with a crowned
bird holding a sprig in crowned cartouches
surrounded by baroque ornament on
pricked scalework ground, the spine with five
flowerheads, corded borders, fitted with a
Sephardic prayer book for Rosh Hashanah,
printed by Jacob Ashkenazi, Livorno, 1841
*marked with maker's mark a tree, CF Bulgari
Roma, No. 1163*
length 7⁵/₈ in.; 19.3 cm

\$ 7,000-10,000



74

75

AN ITALIAN SILVER BOOK BINDING, LATE 18TH CENTURY

pierced and chased with rococo ornament over leather, one cover with name Luzzatto and date 1770, the other with coat of arms of a cockerel with crescent and star, fitted with a Hebrew book of Psalms, *missing title page*
apparently unmarked
length 5 $\frac{3}{8}$ in.: 13.6 cm

The coat of arms is that of the Luzzatto family.

\$ 5,000-8,000



75

76

TWO SILVER BOOK BINDINGS, 19TH CENTURY

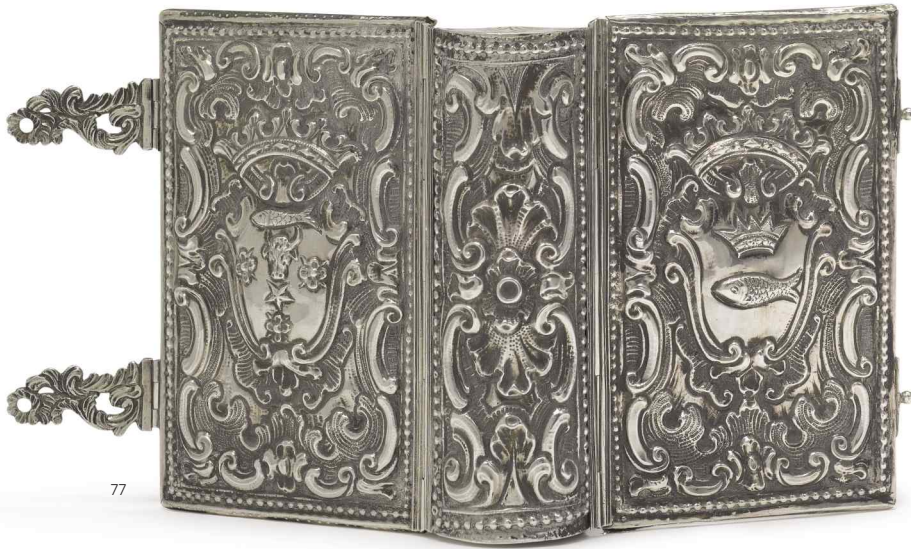
the first pierced and chased with birds and demi-monsters in Renaissance style, *by Judah Rosenthal & Samuel Jacob, London, 1886*, fitted with a Hebrew prayer book, Amsterdam, 1731; the second with Renaissance style mounts on red velvet covers, *apparently unmarked*, fitted with Seder Moed David. Together with a silver purse-form notebook, engine-turned and chased with flowers, *apparently unmarked*, mid 19th century. 3 pieces.

length of first 5 $\frac{1}{8}$ in.: 13 cm

\$ 6,000-9,000



76



77

77

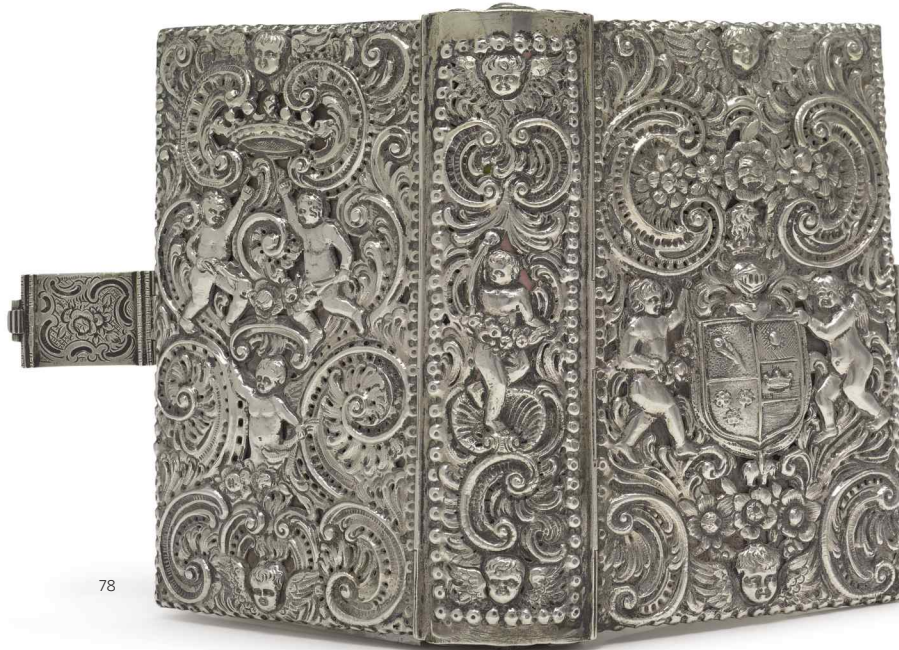
PROPERTY FROM THE ESTATE OF JACK LUNZER, CUSTODIAN OF THE VALMADONNA TRUST LIBRARY (LOTS 72-98)

AN ITALIAN SILVER BOOK BINDING, 19TH CENTURY

the front embossed with a shield enclosing ox head, fish, star and three flowerheads, the back with crowned fish, all surrounded by shells and scrollworks, fitted with a prayer book, Roman rite, vol. 2, printed in Mantua, 1559, with gilt-tooled leather binding
apparently unmarked
length 5¼ in.; 14.6 cm

The arms are those of the Aboab and Casterfranco families.

\$ 7,000-10,000



78

78

AN ITALIAN SILVER BOOK BINDING, CIRCA 1840

embossed and chased with putti within scrollwork, one cover with putti flanking a coat of arms with pendant elephant, fitted with Hebrew/Latin dictionary in order of the Bible, printed in Halle-am-Saxe, 1707, with book plate of J.R. Abbey
marked on clasp with maker's mark RA and ? tree
length 7 in.; 17.8 cm

Major J.R. Abbey (1894-1969) was a brewer who served in World Wars I and II and was appointed High Sheriff of Sussex from 1949-50. He assembled a 1300 volume library, specializing in private presses, modern bindings, and antiquarian books. The bulk of his collection was sold Sotheby's London, vols. 1-7, 1966-1970 for a total of £993,509.

\$ 6,000-9,000



79



80

79

AN ITALIAN SILVER BOOK BINDING,
VENICE, MID-19TH CENTURY

boldly embossed in baroque style and chased with two coats of arms in crowned cartouches, the spine with initials *F.S./L.*, fitted with leather-bound prayer book, Ashkenaz rite, with commentary by Isaiah Horowitz, printed by Orphans of Solomon Proops, Amsterdam, 1742

marked on both covers
length 8 in.; 20.3 cm

The arms are those of the Sanguinetti and Luzzatto families.

\$ 12,000-18,000

80

AN ITALIAN SILVER BOOK BINDING,
MAKER'S MARK A70G IN LOZENGE, ROME,
CIRCA 1830

both covers embossed and chased with lion couchant above flowers in crowned shields above initials *M.S.*, all surrounded by flowering foliage, the spine with quatrefoils, fitted with mahzor, Italian rite, vol. 2, printed by Bragadina, Venice, 1772

marked at base of each cover
length 7 $\frac{7}{8}$ in.; 18 cm

PROVENANCE

Sotheby's New York, December 18th 1989, Lot 82

\$ 8,000-12,000

PROPERTY FROM THE ESTATE OF JACK LUNZER, CUSTODIAN OF THE VALMADONNA TRUST LIBRARY (LOTS 72-98)

A SMALL SILVER BOOK BINDING, PROBABLY ITALIAN, EARLY 18TH CENTURY

the front engraved with the priestly hands flanking a tree and the back with a hand pouring water within strapwork cartouches, the spine with three flowers, the clasp with foliage strapwork, containing Hebrew text for the festivals, German and Polish rites, printed by Solomon ben Jacob Proops, Amsterdam, 1714
apparently unmarked
length 4¼ in.; 10.6 cm

PROVENANCE

Sotheby's Amsterdam, June 15, 1987, lot 1

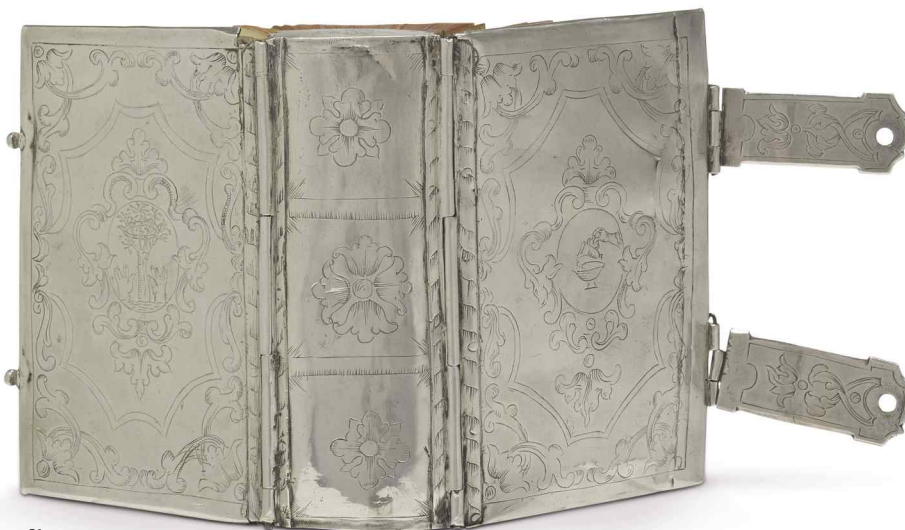
\$ 6,000-9,000

AN ITALIAN SILVER SMALL BOOK BINDING, GIACINTO VANGIOLI, ROME, CIRCA 1735

both sides engraved with pairs of lions rampant affrontés above sugar loaves, surrounded by high relief chased baroque ornament, each cover also engraved *AB/M*, fitted with book of Leviticus, with readings from the Prophets, printed by Gad Foa, Bragadina, Venice, 1753
marked on both covers
length 4¾ in.; 12 cm

Giacinto Vangioli, working in Rome 1724-1741, became 3rd consul in 1737 and 2nd consul in 1738.

\$ 8,000-12,000



A GERMAN SILVER SMALL BOOK BINDING, LATE 17TH CENTURY

pierced and engraved with flowering foliage on covers and spine, matching clasps, fitted with a book of prints from the Old Testament, by *Christiana and Magdalena Küslin, Augsburg apparently unmarked*
length 2¼ in.; 5.5 cm

The printers of this book were the granddaughters of Mathias Merian, whose engravings were the basis of the famous Amsterdam Haggadah of 1695.

\$ 7,000-10,000

A SILVER SMALL BOOK BINDING, PROBABLY ITALIAN, 19TH CENTURY

front chased with a coat of arms in crowned shield, the back with monogram in a similar shield surrounded by sprays of foliage, fitted with a Hebrew prayer book, printed by Anton Edler von Schmid, Vienna, 1835
apparently unmarked
length 3¾ in.; 9.5 cm

The arms are those of the Della Rocca family.

\$ 3,000-5,000

AN ITALIAN SILVER SMALL BOOK BINDING, ANTONIO FERUZZI, RAVENNA, CIRCA 1820

chased with classical foliage within beaded borders, engraved on both covers with monograms, the spine chased with interlaced foliage, fitted with kabbalistic prayers for Sabbath, Bragadina, Venice, 1716
marked on both covers and clasp
length 3⅝ in.; 9.2 cm

\$ 4,000-6,000

AN ITALIAN SILVER SMALL BOOK BINDING, MID-18TH CENTURY

embossed on both sides with crowned cartouches, one engraved with a building and sword hilt above, the spine chased with a rococo cartouche, fitted with Hebrew prayer book lacking title page
apparently unmarked
length 3½ in.; 9 cm

\$ 4,000-6,000

AN ITALIAN SMALL SILVER BOOK BINDING, VENICE, MID-19TH CENTURY

engraved on one side with urn, the other with a fountain surrounded by flowers and Hebrew inscription, fitted with Hebrew daily and Sabbath prayer book with gilt and gauffered edges
apparently unmarked
length 3½ in.; 9 cm

Inscription reads "More blessed than the women of the tents, Biancinna de Pomis."

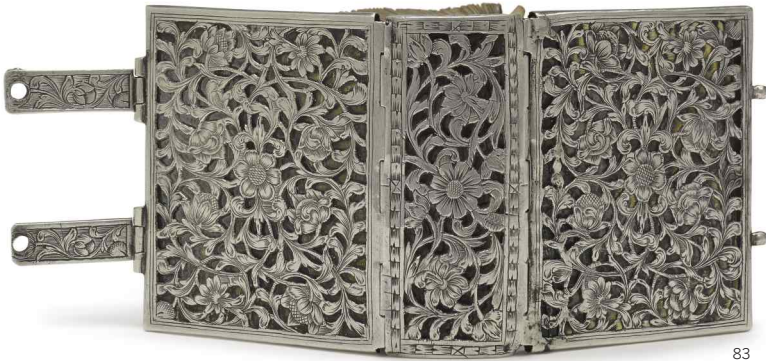
\$ 4,000-6,000



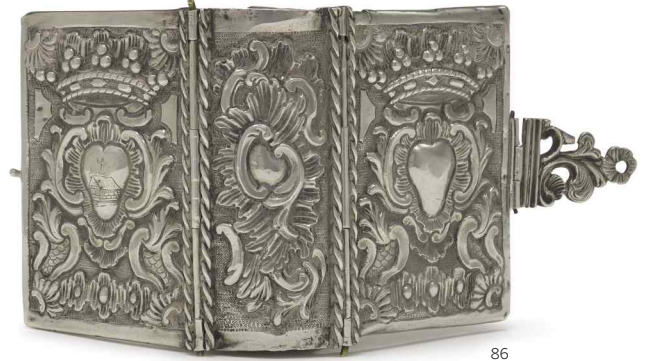
82



85



83



86



84



87

88

PROPERTY FROM THE ESTATE OF JACK LUNZER,
CUSTODIAN OF THE VALMADONNA TRUST
LIBRARY (LOTS 72-98)

A GERMAN SILVER BOOK
BINDING, HAMBURG, 18TH/19TH
CENTURY

the outer frame with engraved and serrated
leaf-tip borders, one clasp engraved *PAM, 1755*,
fitted with later rococo panels and later spine
embossed with Moses, fitted with Shulhan Arukh,
part I, printed by Emanuel Attias, Amsterdam,
1697, with annotations in ink
*marked on frame with city mark and maker's mark
not clear, Hamburg, mid 18th century*
length 7¼ in.; 17.3 cm

\$ 8,000-12,000

89

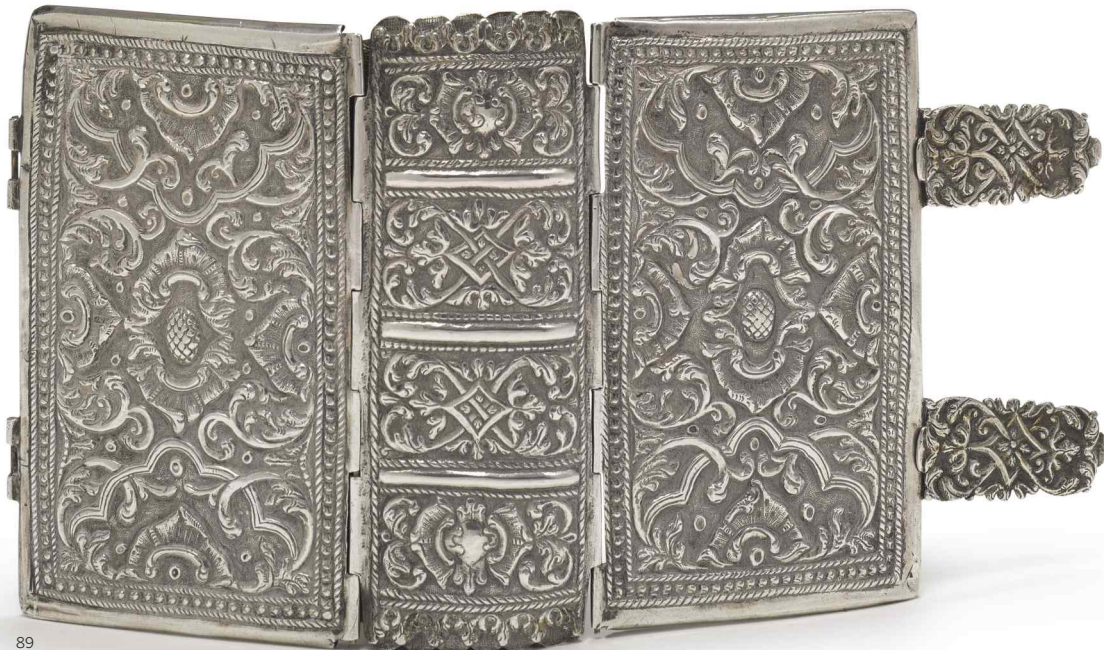
A CONTINENTAL SILVER BOOK
BINDING, EARLY 19TH CENTURY

chased with foliate strapwork on matted ground,
centered by a pine cone, fitted with a Sephardic
prayer book with Latin introduction printed by
Gasto, Florence, 1710
apparently unmarked
length 5¾ in.; 13.6 cm

\$ 6,000-9,000



88

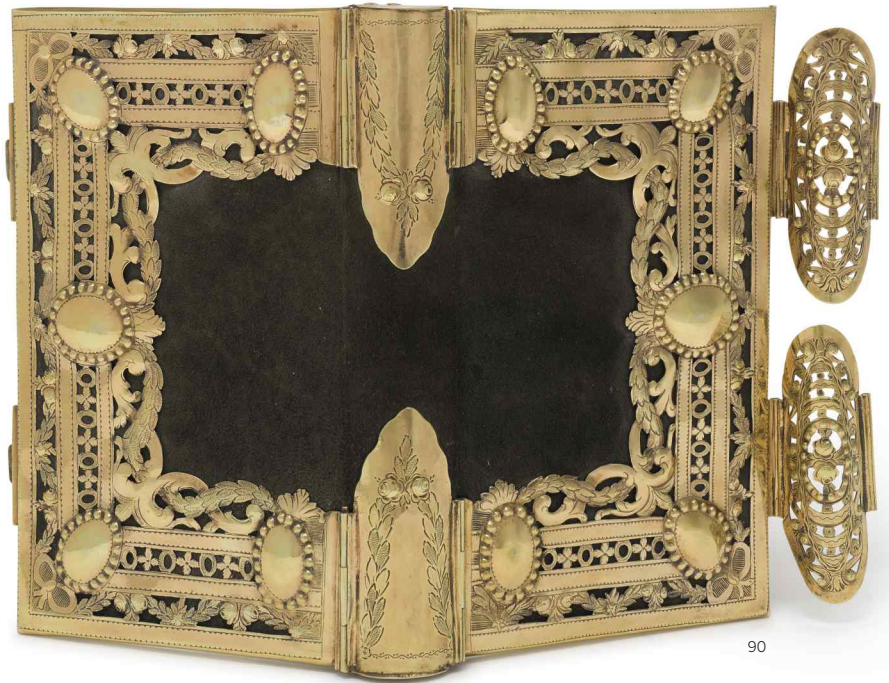


89

A RARE GOLD BOOK BINDING,
DUTCH OR NORTH GERMAN,
CIRCA 1780-1800

pierced and chased and engraved with an outer border of festoons of flowers and foliage, spreading from ribbon bows, the middle border of leaves and ovals linking oval cartouches, and inner border of interlaced strapwork and laurel, elaborate matching clasps, the spine mounts chased to match, fitted with *Sefer Keritut*, printed by Francesco Rossi, Verona, 1647
apparently unmarked
length 6 $\frac{7}{8}$ in.; 17.5 cm

\$ 12,000-18,000

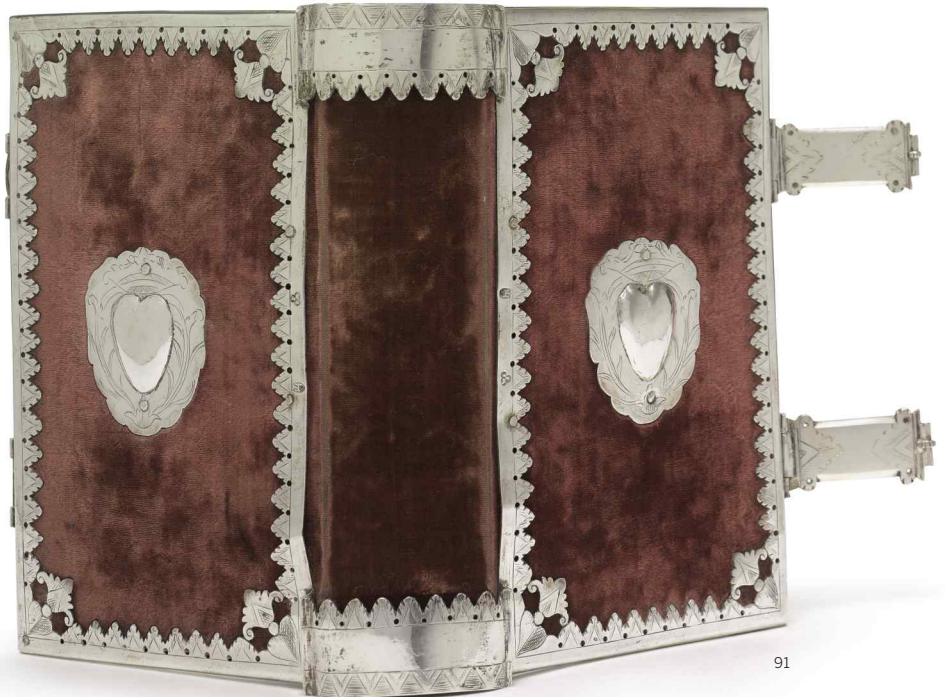


90

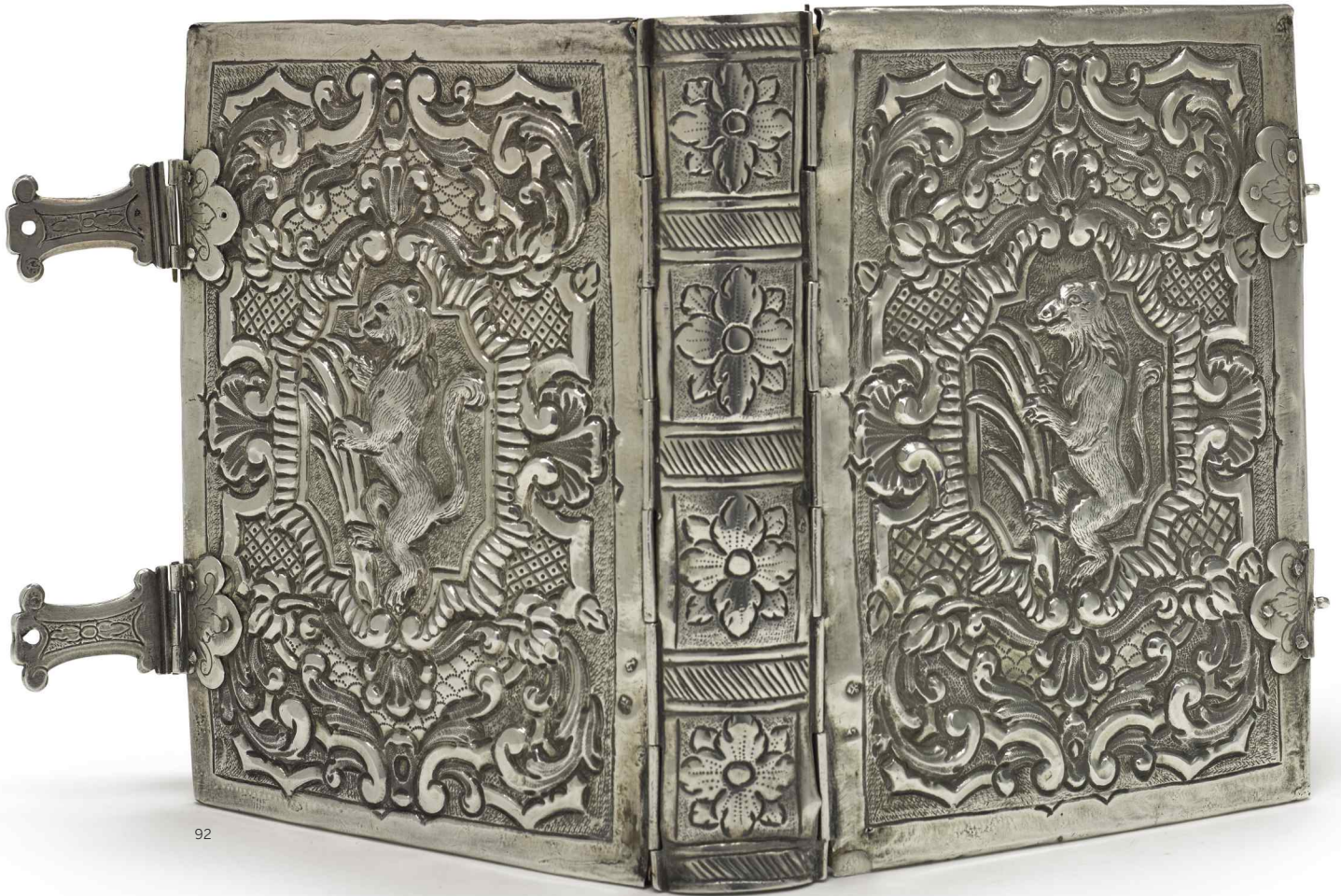
A NORTH GERMAN SILVER-
MOUNTED VELVET BOOK
BINDING, FRANZ JOCHIM
MARTSENSEN, ALTONA, CIRCA
1765

the cover applied with engraved shields, later applied with hearts with engraved and serrated leaf-tip borders, fitted with gilt-edged Ashkenazi prayer book for full year with instructions in Yiddish, 2nd edition, printed by Herz Levi Rofe and his son-in-law Kosman, Amsterdam, 1760
marked on both covers
length 7 $\frac{5}{8}$ in.; 19.4 cm

\$ 7,000-10,000



91



92

92

PROPERTY FROM THE ESTATE OF JACK LUNZER, CUSTODIAN
OF THE VALMADONNA TRUST LIBRARY (LOTS 72-98)

AN ITALIAN SILVER BOOK BINDING, TEOLI FAMILY, ROME, MID-18TH CENTURY

chased on both covers with a lion rampant holding foliage
spray, surrounded by baroque ornament on matted scale-work
and lozenge-work, the spine with four flowerheads, *maker's*
mark of either Giovanni or Bendeto Teoli, fitted with prayer
book for the full year, Italian rites, vol. 1, Vendramina, Venice,
1742, and with book plate of Oliver Henry Perkins
fully marked
length 7 in.; 17.8 cm

The arms are those of the Pincherle family.

\$ 20,000-30,000

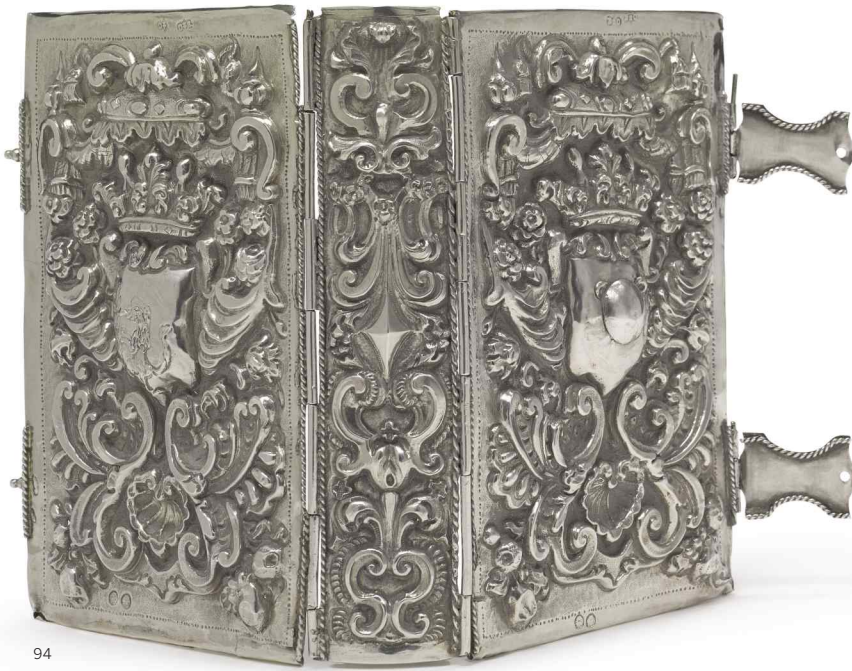


93

AN ITALIAN SILVER-GILT BOOK BINDING,
MAKER'S MARK PROBABLY ISEPO
LEVISATO OR LUZZO OF VENICE, CIRCA
1770

embossed and chased in high relief with crowned cartouches, enclosing a pointed hand and lion rampant with tree surrounded by baroque ornament including scrollwork, tassels and foliage. matching spine, fitted with Pentateuch, printed in Venice, 1547, missing pages and title page, rebound maker's mark only struck twice on each cover height 8 in.; 20.4 cm

\$ 20,000-30,000



94

94

PROPERTY FROM THE ESTATE OF JACK LUNZER,
CUSTODIAN OF THE VALMADONNA TRUST
LIBRARY (LOTS 72-98)

**AN ITALIAN SILVER BOOK
BINDING, ASSAY MASTER B.G.,
VENICE, CIRCA 1770**

the cover chased with lion rampant holding frond
in crowned cartouche, surrounded by baroque
ornament of scrolls, flowers, and shells below a
baldachin, the spine chased to match, the back
with central cartouche, applied with a disc, fitted
with an associated daily prayer book in English
and Hebrew, *printed by Eyre & Spottiswoode,
London, 1904*

marked on both covers

length 7¼ in.; 8.4 cm

The book is gilt-stamped "WOOLF S. JOEL" and
with dedication from the officers of the New West
End Synagogue for his Bar Mitzvah, also with pen
inscription from Simeon Singer, the translator
responsible for this book, minister of the above
synagogue.

\$ 10,000-15,000



95

95

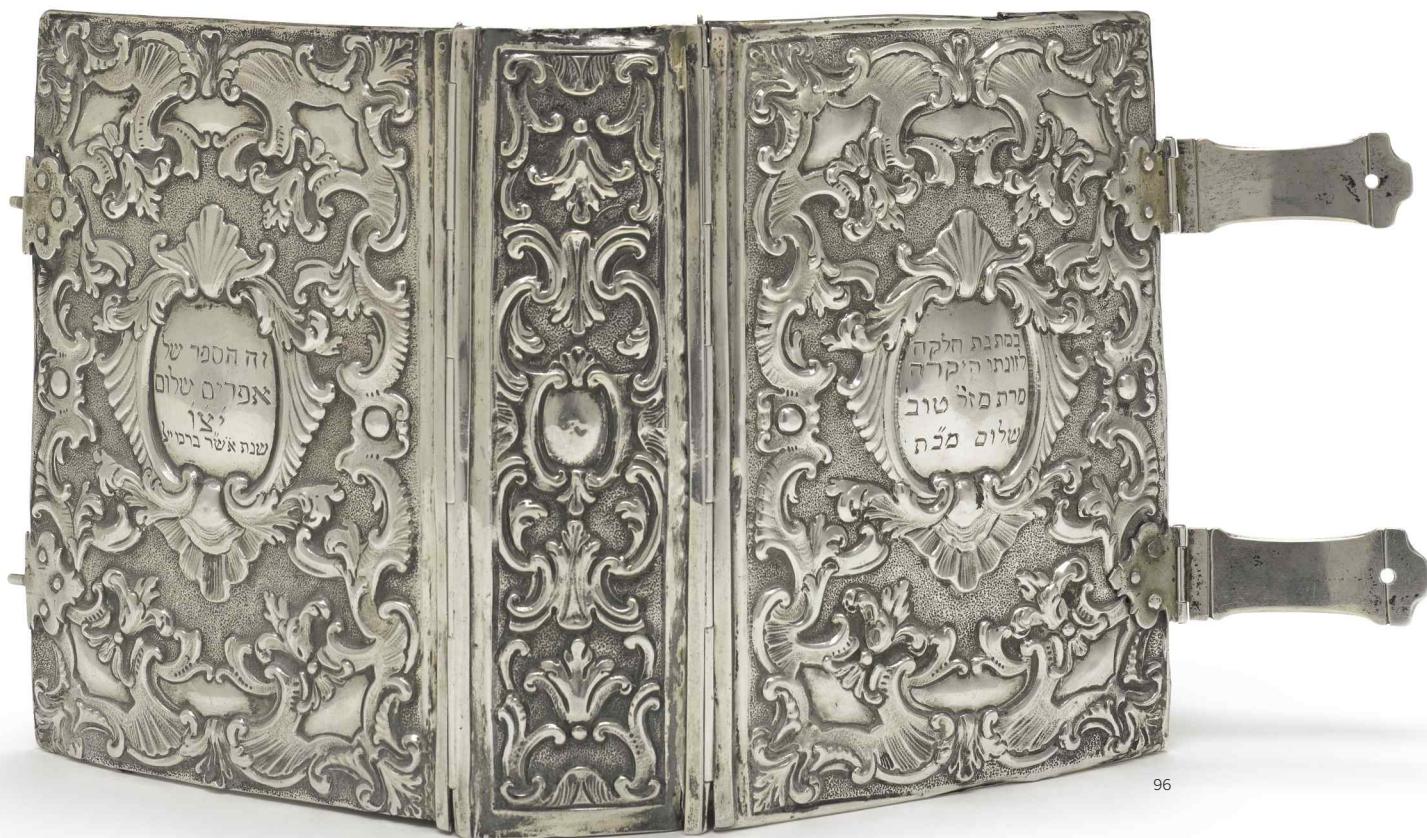
**AN ITALIAN SILVER BOOK
BINDING, ROME, 18TH CENTURY**

the silver pierced and chased over velvet ground
on both sides with pairs of lions holding palm
trees in crowned cartouches, surrounded by
baroque ornament, matching spine engraved
with initials A.S./P.A., *maker's mark possibly for
Leopoldo Rota, fitted with a prayer book for full
year, Italian rite, vol. 2, printed by Bragadina,
Venice, 1772*

marked on both covers

length 7¾ in.; 19.7 cm

\$ 7,000-10,000



96

96

AN ITALIAN SILVER BOOK BINDING, MID-18TH CENTURY

chased with early rococo ornament of shellwork and foliage on the matted ground and engraved on both sides with Hebrew inscription, fitted with a Hebrew prayer book for full year, Italian rite, printed by Bragadina, Venice, 1731
apparently unmarked
length 7 in.; 17.8 cm

The inscription reads "This book belongs to Ephraim Shalom, may his Rock and Redeemer keep him, in the year 1741" and "Given as a gift to his dear wife Mazal' Tov Shalom more blessed than the women of the tents".

\$ 10,000-20,000



97

97

PROPERTY FROM THE ESTATE OF JACK LUNZER,
CUSTODIAN OF THE VALMADONNA TRUST
LIBRARY (LOTS 72-98)

**AN ITALIAN SILVER BOOK
BINDING, MAKER'S MARK GC
OVER I?, ROME, CIRCA 1790-1800**

both covers embossed with a lion rampant
holding foliage spray in oval shields below crowns
and classical foliage, initialed *M.B.G.* and *S.G.*, the
spine chased with running berried foliage, fitted
with Italian rite prayer book for the full year, vol. 1,
Vendramina, 1742

marked on both covers

length 7¼ in.; 18.4 cm

\$ 9,000-12,000

98

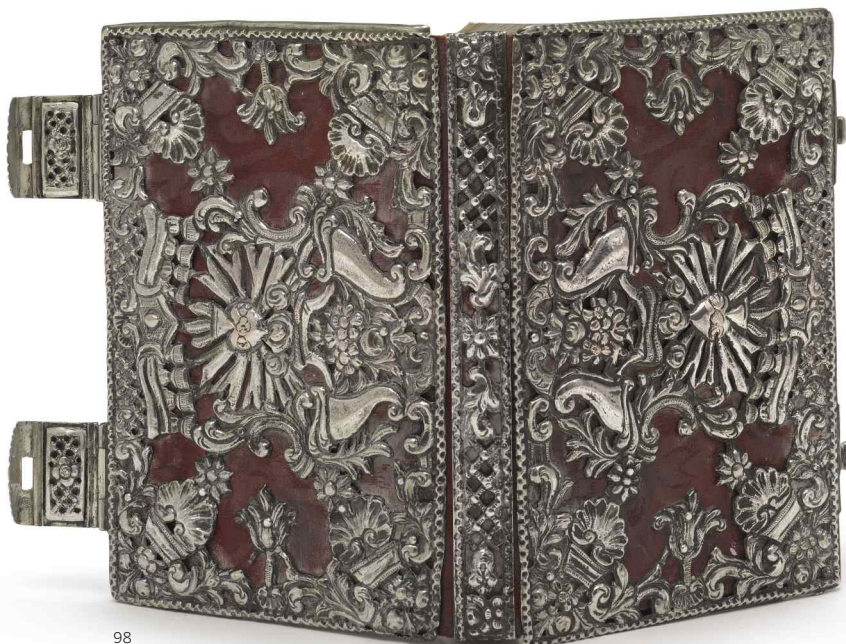
**AN ITALIAN SILVER BOOK
BINDING, MID 18TH CENTURY**

the mounts on both sides pierced and chased
with a radiant vase below a tasseled canopy,
surrounded by baroque ornament with tubs of
shells at the angles, fitted with German secular
text, printed 1779

marked on one clasp ?IC

length 6½ in.; 16.7 cm

\$ 4,000-6,000



98





99

AN EMBROIDERED TORAH BINDER, [ITALY]: 1686

Linen embroidery on linen with needle lace border (6 x 126 in.; 152 x 3200 mm).

Embellished with the Hebrew inscription: "Donation of Bat Zion, the wife of Abraham Trabotti, in the year [5]446 [1686]."

Torah binders from Italy were created by wealthy Jewish women who donated them to their synagogue. They were decorated with delicate floral motifs and elaborate stitching; a few are embroidered with dedicatory inscriptions indicating they were produced in honor of their husbands or in memory of a deceased relative. So highly valued was the creation of these beautiful objects for the synagogue that in the sixteenth century the rabbis of Italy introduced a prayer to be recited every Sabbath morning, praising "all the daughters of Israel who fashion covers in honor of the Torah."

\$ 1,000-2,000

100

AN EXQUISITE TORAH MANTLE, [BOHEMIA]: 1838

Gilt metallic thread on cream silk with metallic thread fringes (38 x 23 in.; 955 x 584 mm).

The Hebrew dedicatory inscription records that this magnificent textile was donated by "Solomon, son of the exalted, eminent leader Moses Jerusalem, in memory of his wife, Perele, daughter of the distinguished leader Aaron Baer Pribram [Przibram], in the year [5]598 [1838]."

Solomon, the wealthy individual who commissioned and donated this splendid Torah mantle, was a member of the renowned Jerusalem family, leaders of the Prague Jewish community in the eighteenth and nineteenth centuries. Moses, Solomon, and Leopold Jerusalem played a significant role in the development of the Bohemian textile industry by introducing modern machinery in the nineteenth century.

\$ 8,000-12,000



100



101

TWO SILVERED METAL AND FABRIC ATAROT, [LATE 19TH-EARLY 20TH CENTURIES]

Both stitched in formal floral and foliage designs. Together with:

Two others sewn with rows of silvered metal shells; as well as an embroidered panel depicting a vase and branches in gilt and silvered thread, the latter mid-nineteenth century. Five pieces in total.

Atarot are decorative panels used to embellish the neckpieces of *tallitot* (prayer shawls).

\$ 6,000-8,000

A SILK TORAH ARK CURTAIN (PAROKHET)

Multicolored silk stitching on a silk ground (95 x 80 in.; 2413 x 2030 mm).

The Torah Ark curtain, which is hung before the Ark, serves as a partition between it and the prayer hall, just as the biblical *parokhet* separated the Holy section of the Tabernacle and the Temple from the Holy of Holies. The curtain became a fixture in Ashkenazic synagogues during the Middle Ages. The present example, which once belonged to the Waltham Forest Hebrew Congregation located in northeast London, is embellished with floral and architectural imagery reminiscent of the Judaica produced by the Jews of Iran.

\$ 5,000-7,000

AN EMBROIDERED SABBATH CLOTH, [SAKHIZ, IRANIAN KURDISTAN: 19TH CENTURY]

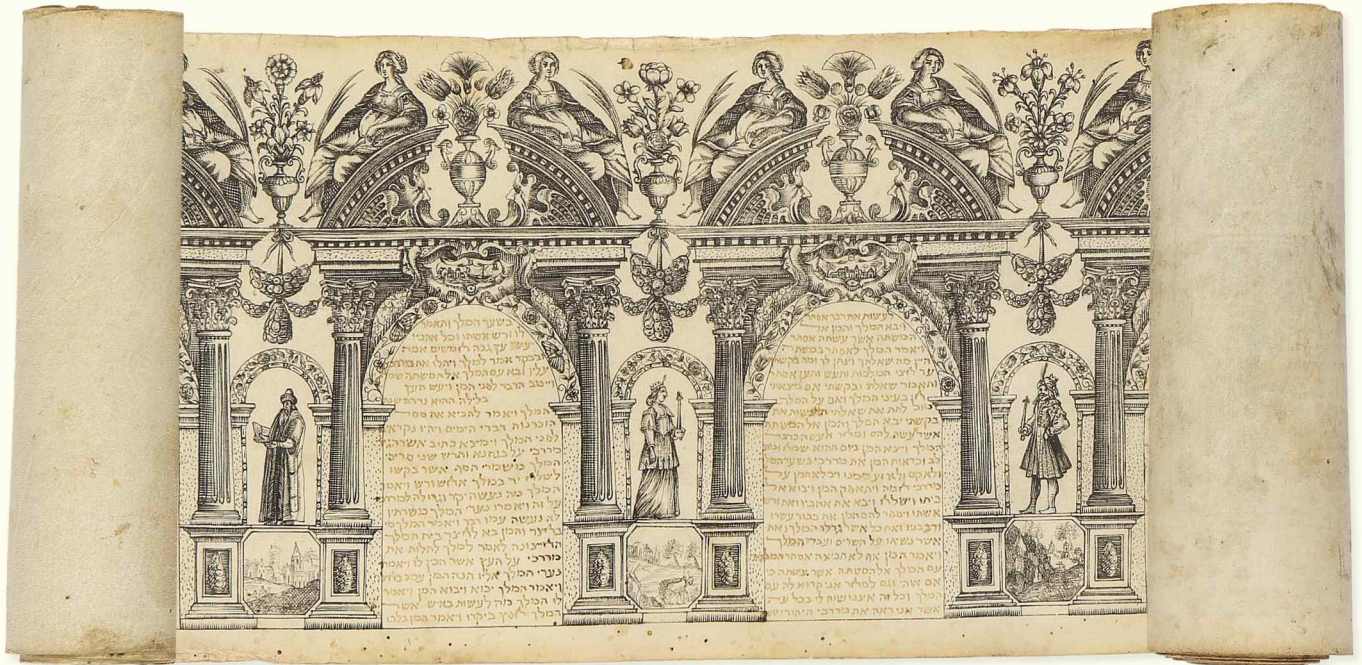
Cotton embroidered with multicolored silk, sequins, and a fringe border (diameter: 34 in.; 864 mm).

Festive and colorful large round cloths were used by the Jews of Kurdistan to decorate the Sabbath table. They were embroidered by women for their families, and some were initially created to cover the large brass trays which held the foods and gifts exchanged between the future bride and groom on the occasion of their engagement. Hebrew lettering was central to the scheme of decoration, and this cloth is embellished with the biblical verses of Psalm 23 and Hebrew text from *Pirkei avot* (Ethics of the Fathers) 3:3 and 6:4: "If three have eaten at one table and have spoken over it words of Torah, it is as if they had eaten from the table of God;" "Bread with salt shall you eat, water in small measure shall you drink." Also included is a central dedicatory inscription blessing the one who acquires the cloth.

A plaque sewn to the back of the textile indicates that it was owned by Isaac Sassoon, who lived in London in the early twentieth century. Sassoon was a significant collector of Judaica and lent over twenty-five items to the famous 1906 exhibition of Jewish art and antiquities in the Whitechapel Art Gallery, London. Related examples in public collections are in the Jewish Museum, New York (F 6033), and the Israel Museum (161/4).

\$ 8,000-12,000





AN IMPORTANT ILLUSTRATED ESTHER SCROLL, SHALOM ITALIA, [AMSTERDAM: CA. 1641]

Scroll (5 x 84 in.; 130 x 2130 mm) on parchment. Text written in square Sephardic script in brown ink; arranged in twenty-five columns with twenty to twenty-four lines to a column on three membranes stitched together.

AN EXTREMELY RARE EXAMPLE OF THE ARTWORK OF SHALOM ITALIA.

This illustrated scroll was designed by Shalom Italia, a renowned seventeenth-century Jewish artist. Italia was born in Mantua in 1619, and archival documents indicate that he had settled in Amsterdam by 1641. While in Amsterdam, he created a remarkable series of copperplate borders to embellish Esther scrolls. His innovative designs would have an unprecedented influence on the subsequent decoration and illustration of Esther scrolls throughout Europe.

Shalom Italia's work is characterized by the motifs of triumphal arches and depictions of the central characters of the Purim story – Ahasuerus, Esther, Mordecai, and Haman – in niches between the text columns. In addition, he employed a wide selection of contemporary artistic imagery, including classical ornamentation such as garlands and urns, as well as a broad array of flora and fauna.

The text of the Book of Esther is penned within an arcade frame topped by a broken pediment and adorned with profile masks facing a floral vase. Above each pediment is a pair of gracefully reclining women in classical garb holding palm fronds. This imagery, a symbol of victory, may allude to the triumph of the Persian Jews over their enemy Haman. Yet another visual reference conveying the notion of victory is that of the portals themselves. Scholarly research has suggested that the portal imagery is derived from contemporary triumphal arches, and it is likely that Italia's designs were specifically influenced by the ceremonial arches and theater stages erected in honor of the arrival of Marie de' Medici (1575-1642), the French queen mother, in Amsterdam in 1638. A series of landscape scenes serve as pedestals for the figures of the Purim story and are placed in cartouches above the text. The entire decorative program of this scroll is executed in a superb fashion, with careful attention to detail and minute imagery combined to splendid effect. This scroll is an exquisite example of the marriage of fashionable artistic motifs with a traditional Jewish text and attests to the creativity of an unparalleled seventeenth-century artist.

\$ 60,000-80,000

A FINE ILLUSTRATED ESTHER SCROLL, [CA. 1740]

Scroll (72¾ x 8½ in.; 1590 x 220 mm) on parchment.

AN EARLY MEGILLAH PRODUCED BY THE FAMED SCRIBE AND ARTIST ARYEH LEIB BEN DANIEL OF GORAY.

Aryeh Leib ben Daniel, the scribe and artist of this illustrated Esther scroll, was born in the town of Goray, about 60 km south of Lublin. His first known scrolls were produced in Poland in the early 1730s, and by 1737 he was working in Germany. Aryeh Leib's artistic career may be traced through the inscriptions found on his extant *megillot*, from which we learn that sometime before 1744 he immigrated to Italy and settled in the town of Brescello. Between 1746 and 1748, he is known to have written and decorated several scrolls in Venice. In all, there are a total of nine original illustrated scrolls signed by Aryeh Leib and another sixteen that are unsigned but attributed to him.

In the present scroll, scenes from the Purim tale are imaginatively drawn between each column of text. They appear as follows:



106

1. The feast of Ahasuerus;
2. Esther kneeling before Ahasuerus as the king extends his scepter to her;
3. Haman parading Mordecai through the streets of Shushan on horseback. At right, drawing on a narrative element found only in the *midrash* (*Megillah* 16a), Aryeh Leib depicts Haman's daughter pouring slop on her father from an open window;
4. Mordecai and Esther writing letters to be sent to all the provinces.

Images of the characters from the Purim story are positioned between the columns of text, and a lush border of dense foliage, birds, and flowering vines further decorates the scroll. Medallions placed above the text with the enlarged word *ha-melekh* (the king) are held aloft by pairs of lions rampant, deer, and hares – a decorative motif found in three of the early scrolls that Aryeh Leib created in Poland, before his arrival in Italy. Another feature indicative of the early phase of Aryeh Leib's work is the placement of the names of Haman's sons in the middle of a larger column of text. Although this is not the customary manner in which the names of Haman's sons are written, it is found in all five of the early scrolls produced by Aryeh Leib.

This charmingly illustrated work by Aryeh Leib ben Daniel of Goray demonstrates the early artistic style of one of the premier scribe-artists of *megillot* in the eighteenth century.

\$ 25,000-35,000

SEDER PURIM (THE ORDER OF PURIM), SCRIBE: NATHANIEL PADOVANI, PADUA: 1880

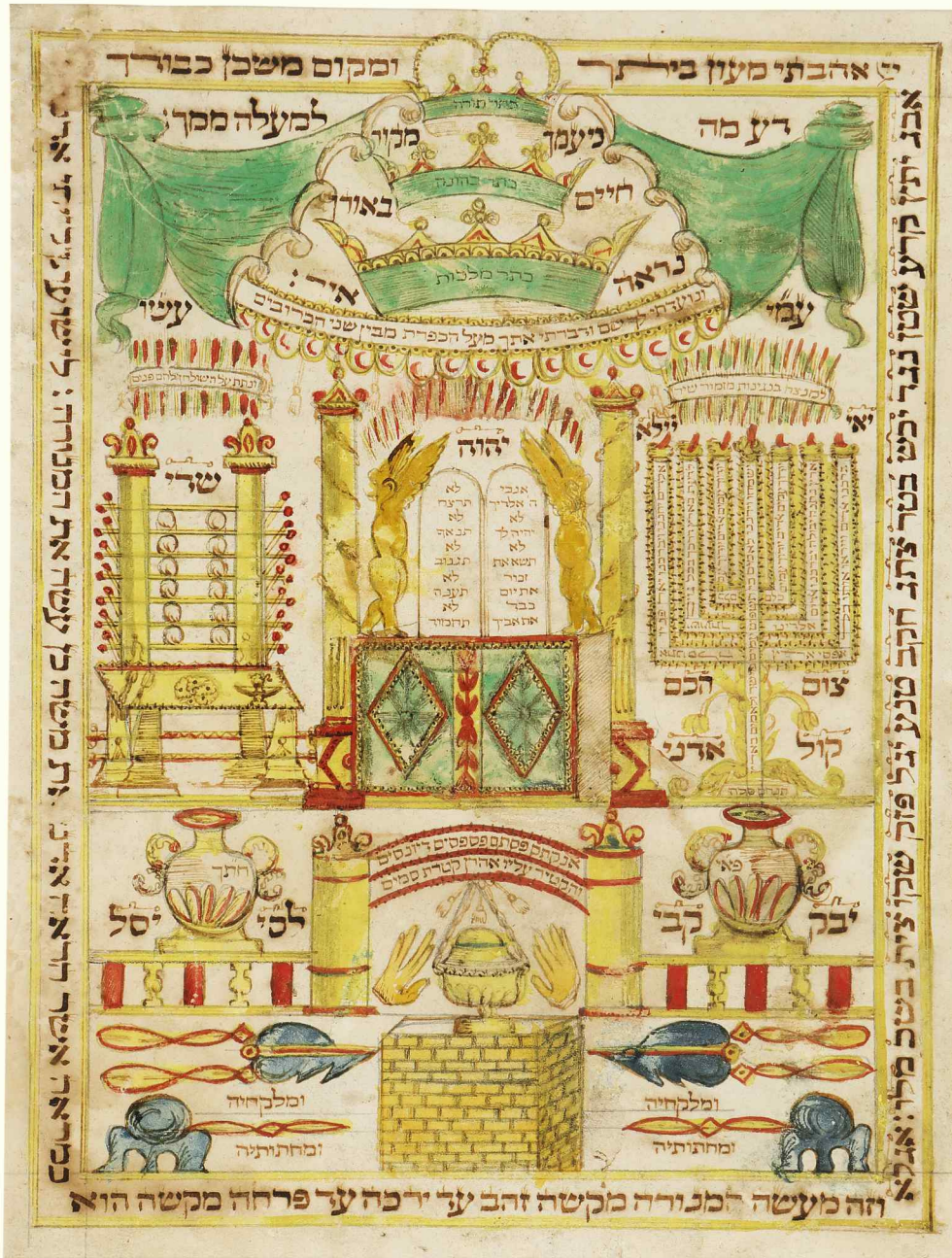
8 folios (8 x 10³/₈ in; 203 x 265 mm).

This illustrated volume contains the blessings recited before and after reading the Book of Esther on Purim, as well as selections from the liturgical hymn *Mi ka-mokha ve-ein ka-mokha*, essentially a poetic paraphrase of the Purim story, which is traditionally recited in some

communities on *Shabbat zachor*, the Sabbath before the holiday. The *piyyut* was composed by the preeminent Jewish physician, poet, and philosopher Rabbi Judah Halevi (ca. 1075-1141). The manuscript concludes with a summary of the laws and liturgy pertaining to the rituals of the search for, and destruction of, leavened foods that takes place on the day before Passover. Each page of text is decorated or illustrated by the artistic hand of the skilled scribe.

\$ 8,000-12,000





107

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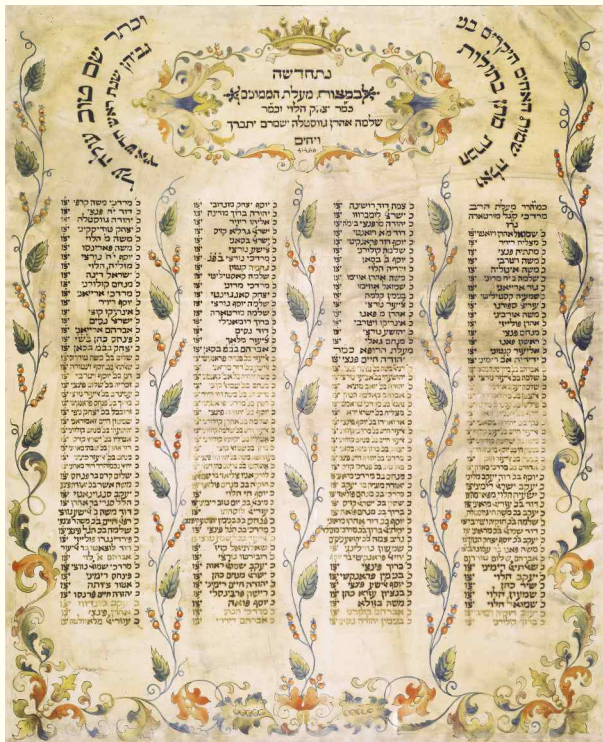
AN ELABORATE PAINTED SHIVVITI,
[AMSTERDAM: CA. 1800]

Ink and gouache on paper (10¼ x 8 in.; 260 x 205 mm).
Hinged and matted.

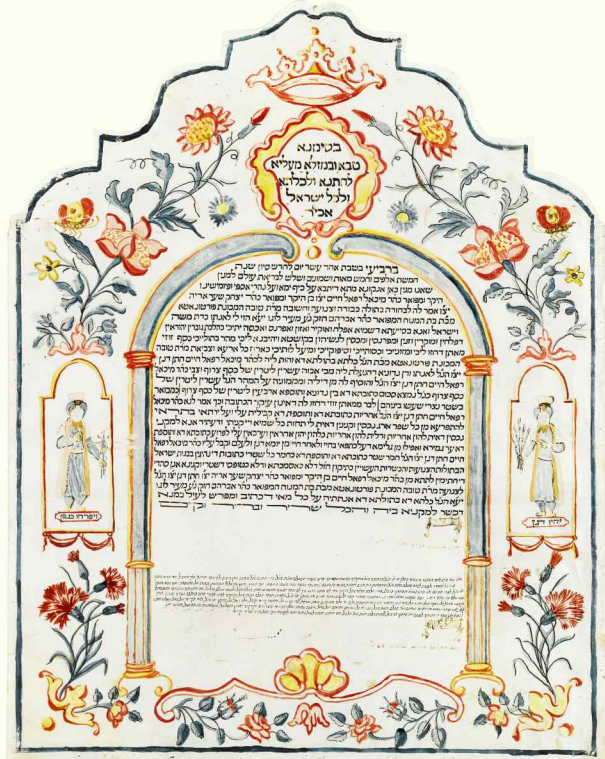
During the eighteenth and nineteenth centuries, it became common practice to hang a decorative plaque known as a *shivviti* in synagogues and private homes to serve as a visual and textual reminder of the constant presence of God. As seen here, these artworks often included the image of a stylized menorah and other implements used in the Temple in Jerusalem.

The present document, framed with biblical and mystical verses associated with both the menorah and the Temple, was created by the artist Zevi Hirsch ben David, who is known to have produced an extraordinary group of six micrographic plaques in Amsterdam between 1800 and 1823. Two nearly-identical *shivvitis* are held in the collection of the Beinecke Library at Yale University (Hebrew +93:14) and the Staats- und Universitätsbibliothek Hamburg (Codex Levy 45). A third exemplar, now lost, was once in the collection of Elkan Nathan Adler, London.

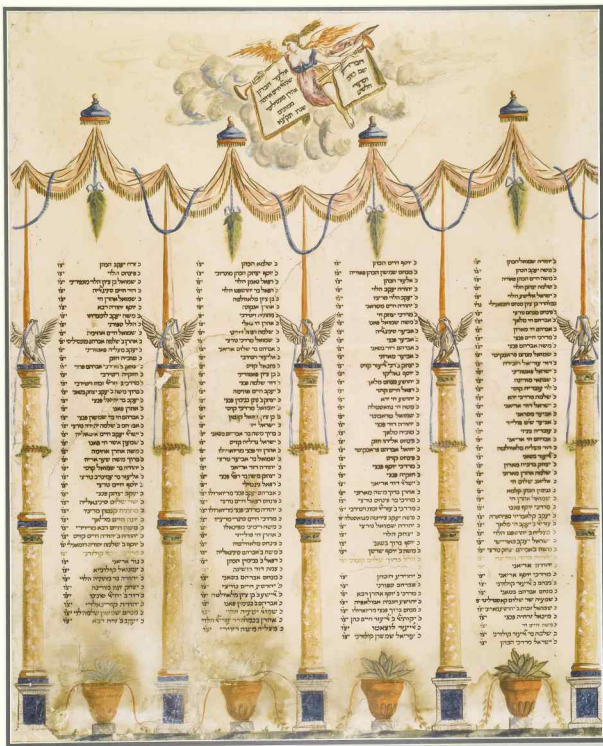
\$ 16,000-20,000



110



111



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TWO MONUMENTAL DECORATED CONFRATERNITY MEMBERSHIP PLAQUES, [MANTUA]: 1811 AND 1854

Ink and gouache on paper (33 x 27 in.; 838 x 686 mm). Matted, glazed, and framed.

While the *Hevrah Kaddisha* (Holy Society) of today is almost exclusively engaged in the rites and rituals surrounding death and burial, fraternal societies bearing that name in the early modern period assumed responsibility for a wide range of charitable works, including, but not limited to, supplying clothing and food to the Jewish poor and providing dowries for indigent brides. The elegantly decorated membership plaques of these two Mantuan confraternities, *Hevrat Mattan Betulot* (Society for Dowring Brides) and *Hevrat So'ed Halashim* (Society for Supporting the Weak), served to honor those in the community who dedicated themselves to these good works. Only a few rare examples of these Holy Society membership plaques remain extant.

\$ 5,000-7,000

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

A DECORATED KETUBBAH FROM ANCONA, 1823

Ink and gouache on parchment (25½ x 20 in.; 650 x 513 mm). Matted and framed.

Celebrating the marriage of Michael Raphael Hayyim ben Isaac Sha'ar Aryeh (Portaleone) and Tovah (known as Fortunata) bat Abraham Hazzak of Lugo in Ancona on Wednesday, 11 Sivan 5583 (May 21, 1823).

This elaborately decorated marriage contract was written and illustrated in the port city of Ancona, one of the most creative centers of *ketubbah* decoration in Italy. It features a floral border of entwined vines and lushly painted flowers. The text is flanked by two figures of turbaned men, the figure at right holding a sheaf of grain and the one at left a flowering grapevine. Beneath them are biblical phrases offering blessings to the bride and groom: "They shall bring to life new grain, they shall blossom like the vine" (Hos. 14:8). This unusual iconography is also found on a similarly-decorated *ketubbah*, presumably executed by the same artist and currently located in The Library of the Jewish Theological Seminary, New York (KET 62).

\$ 2,000-4,000

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

A COLLECTION OF TEN DECORATED KETUBBOT

One of the essential elements of a Jewish wedding ceremony is the writing and transfer of a marriage contract, or *ketubbah* (pl., *ketubbot*). The *ketubbah* was originally formulated to protect a woman's rights in marriage by establishing the financial obligations of the groom toward his bride in cases of divorce or death. These celebratory documents were often decorated with vibrant floral designs. The collection of *ketubbot* in this lot were produced for use at weddings in Europe, North Africa, and the Middle East and feature design motifs typical of the communities in which they originated: **Ancona, 1888; Gibraltar, 1910; Aleppo, 1862; Fez, 1873; Bukhara, 1873; Tiberias, 1917; Izmir, 1931; Tetuan, 1920; Bulgaria, 1924; Tangier, 1897.** For fuller details on these *ketubbot*, see the online cataloging available at <http://www.sothebys.com/en.html>.

\$ 4,000-6,000



112



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PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

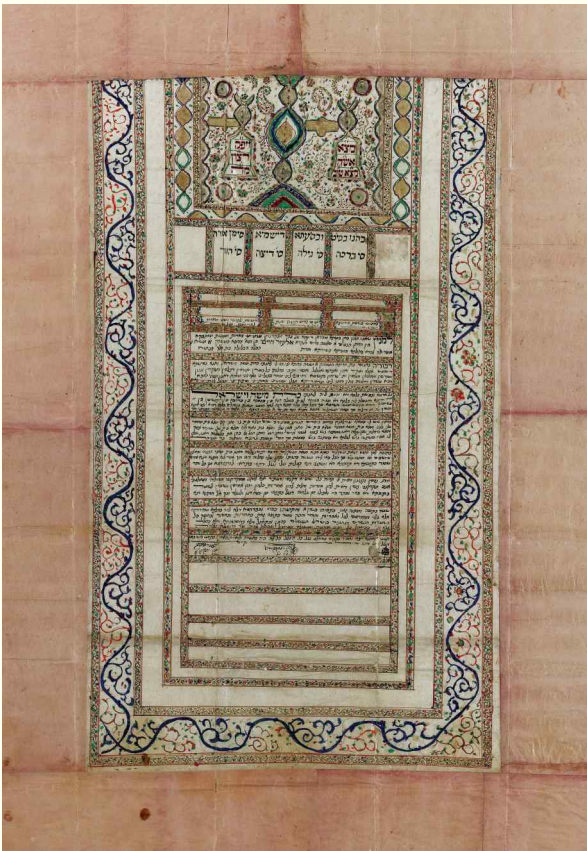
A DECORATED KETUBBAH FROM TEHRAN, 1873

Ink, gouache, and shell gold on paper (42 x 29½ in.; 1067 x 749 mm). Glazed and framed.

Celebrating the marriage of Eliezer Hayyim and Deborah bat Moses on Thursday, 8 Tammuz 5633 (July 3, 1873).

This elaborately decorated *ketubbah* is ornamented with a richly colored floral design that amply fills the document. The non-representational imagery is characteristic of *ketubbot* created in lands under Islamic rule where Jewish artists adopted the dominant artistic aesthetic and refrained from incorporating figural imagery into their *ketubbot* and *megillot*. Tehran was one of the most important centers of *ketubbah* decoration in the Near East and the composition of these marriage contracts consists of an ornamental panel at top and a series of frames below, each inscribed with a text.

\$ 7,000-10,000



113

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

A DECORATED KETUBBAH FROM TEHRAN, 1873

Ink and gouache on paper (31 x 21½ in.; 787 x 546 mm). Glazed and framed.

Celebrating the marriage of Isaac and Hannah on Wednesday, 4 Elul 5633 (August 27, 1873).

\$ 6,000-8,000



114

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

TWO DECORATED KETUBBOT FROM TEHRAN, 1867 AND 1870

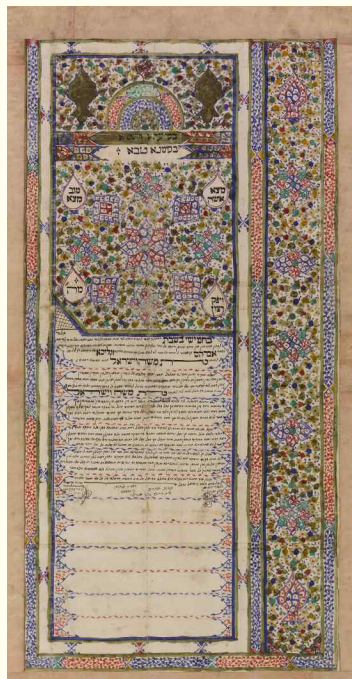
1. Celebrating the marriage of Ephraim and Toti on Thursday, 1 Tammuz 5627 (July 4, 1867). Ink and gouache on paper (42 x 26 in.; 1067 x 660 mm). Glazed and framed.

2. Celebrating the marriage of Abraham and Zulikha on Thursday, 8 Tammuz 5630 (July 7, 1870). Ink and gouache on paper (38 x 20 in.; 965 x 508 mm). Glazed and framed.

\$ 8,000-12,000



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PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF
TWO DECORATED KETUBBOT FROM
TEHRAN, 1890 AND 1892, AND AN ISLAMIC
MARRIAGE CONTRACT

1. Celebrating the marriage of Jacob Zemah and Sarah on Friday, 22 Av 5650 (August 8, 1890). Ink, gouache, and shell gold on paper (32 x 21½ in.; 813 x 546 mm). Glazed and framed.
2. Celebrating the marriage of Hayyim Isaac and Gohar on Thursday, 6 Marheshvan 5653 (October 27, 1892). Ink and gouache on paper (29 x 15½ in.; 737 x 394 mm). Glazed and framed.
3. An Islamic marriage contract from 1883/1884. Ink and gouache on paper (38 x 20½ in.; 965 x 521 mm). Glazed and framed.

\$ 4,000-6,000

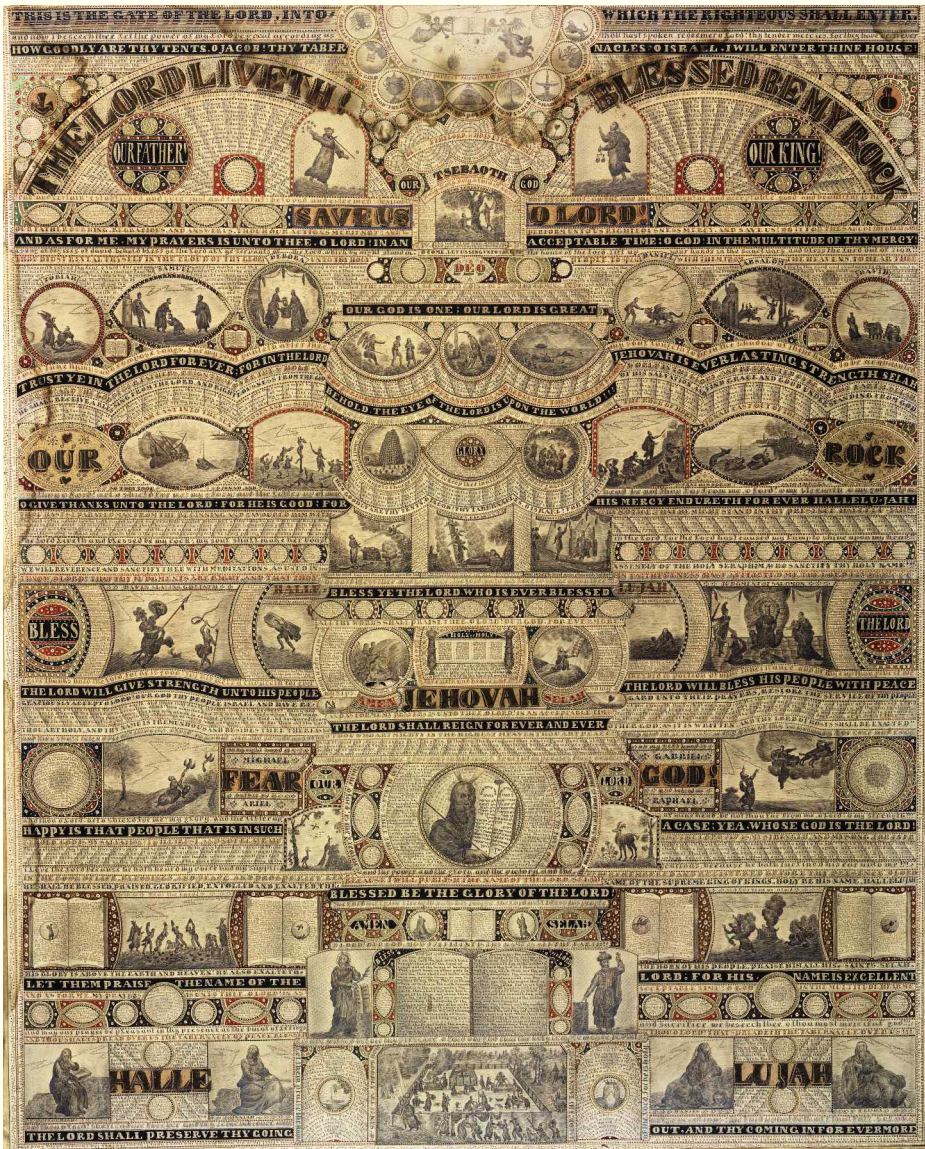
117

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF
TWO DECORATED BOOKLET-FORM
KETUBBOT FROM TEHRAN

1. Celebrating the marriage of Moses and Nabat on Friday, 28 Marheshvan 5674 (November 28, 1913). Ink and gouache on paper (8½ x 13½ in.; 215 x 340 mm). Framed.
2. Celebrating the marriage of David ben Jacob and Tiran bat Zemah. Ink and gouache on paper (8½ x 13½ in.; 215 x 340 mm). Framed.

These two *ketubbot* were created for members of the Jewish community of Tehran. Decorated marriage contracts in booklet form were popular among Muslims during the second half of the nineteenth century and their designs and forms undoubtedly exerted an influence on the early-twentieth-century Jewish marriage contracts produced in Tehran. In these booklet-style *ketubbot*, the initial leaves are the most richly ornamented, here with floral borders and gold highlights.

\$ 2,000-3,000



118

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A MONUMENTAL MICROGRAPHIC MANUSCRIPT PLAQUE, LEVI DAVID VAN GELDER, LIVERPOOL: 1853

1 plaque (44¼ by 37¾ in.; 1120 by 950 mm). Glazed and framed.

The talented artist Levi David Van Gelder (1815-1878) produced the earliest examples of his beautifully engraved micrographic *mizrah* plaques during the 1840s while working as a printer and lithographer in his native Amsterdam. It was there that he developed his characteristic style by imaginatively combining minuscule Dutch texts with oversize decorative word panels and biblical imagery.

After his arrival in the United States, Van Gelder produced two monumental lithographic masterpieces in English, each measuring nearly four feet in height. These lithographs were lavishly illustrated with dozens of biblical scenes and augmented by hundreds of related biblical texts. Several years ago, a monumental hand-drawn micrographic artwork by Van

Gelder was discovered. Highly similar in style and content to his American lithographs, it was believed to be the only known manuscript work by the artist. The present work, however, is a newly-found manuscript masterpiece and one of the earliest dated examples of a Jewish artist using English as the language of his micrographic work.

Van Gelder was a Freemason and served as the Captain General of the Siloam Masonic Lodge in Chicago. In this plaque, several Masonic symbols are depicted, including the *Eye of Providence* and the *Anchor*. In addition to his artistic endeavors and Masonic proclivities, Van Gelder was a Jewish mystic or Ba'al Shem (Master of the Name) who made amulets to ward off disease, notably during the epidemic of Yellow Fever which swept Louisiana and Tennessee in the Southeastern United States in 1878. In retrospect, this helps to explain his predilection towards large devotional plaques with clear kabbalistic antecedents.

\$ 40,000-60,000

A FINE ILLUMINATED SHIVVITI, LIVORNO: 1893

Ink, gouache, and shell gold on paper (26¼ x 19¾ in.; 670 x 500 mm).

This sumptuously decorated *shivviti*, illustrated with the Ten Commandments, two Temple menorahs, and a variety of biblical verses, was created in honor of the Italian philanthropist Raffaello Rosselli (1837-1926). The inscription below bestows a blessing upon him and his family. Rosselli was apparently a collector of antiquities and a man of excellent taste. In August of 1896, it was reported in *Il Corriere Israelitico*, the Italian monthly magazine devoted to Jewish history and literature, that he had donated to the Museum of Livorno "precious ancient objects of fine work."

\$ 8,000-12,000

120

PAPERCUT BIRTH AMULET, [EASTERN EUROPE: 19TH CENTURY]

Ink on paper (12¾ x 8⅝ in.; 325 x 22 mm). Framed.

Jewish birth amulets are designed to counter the effects of evil spirits, and in particular those of the demon Lilith, believed to strangle newborn infants and to cause pregnant women to miscarry. According to tradition, Lilith was Adam's first wife, and only after she rebelled against and abandoned Adam did God create Eve as a replacement. In response to Adam's initial request to retrieve Lilith, God sent three angels named Sanoi, Sansanoi, and Semangalof to find her. The three angels threatened her with the death of one hundred of her sons every day she did not return to Adam. When she refused, they adjured her not to harm baby boys accompanied by amulets on which their names and/or images were inscribed. In keeping with this tradition, many such texts were created throughout the Jewish world to ward off the potential evil that could attend the birth of a child. The present lot, designed to be hung in the birthing room or placed near the child's bed, is an intricate handmade papercut amulet decorated with an array of birds, beasts, and foliage, including a pair of lions rampant, which symbolize ideal human qualities.

\$ 7,000-10,000

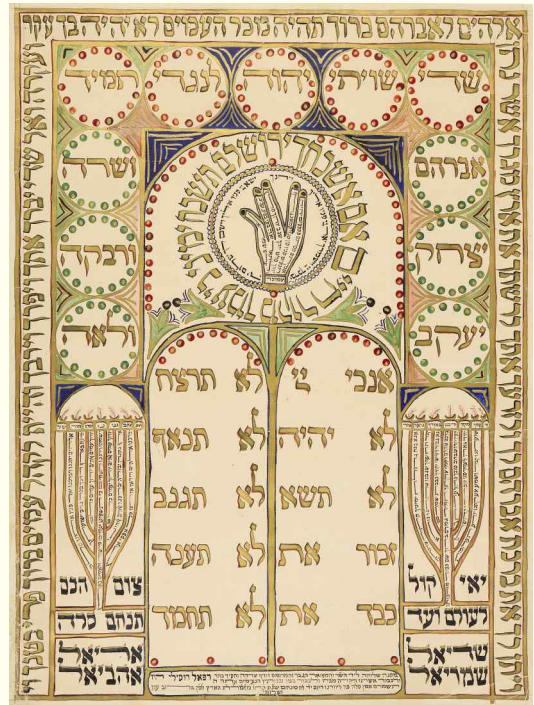
121

NEEDLEPOINT MIZRAH, 1886

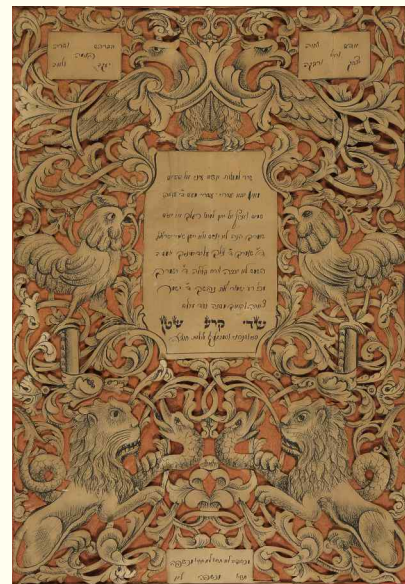
(22½ x 17¼ in.; 575 x 440 mm). Framed.

This needlepoint is a *mizrah* designed to be hung on the eastern wall of a home or synagogue to indicate the proper orientation for prayer. The tradition of facing east towards the site of the Holy Temple in Jerusalem during prayer has biblical origins beginning in the times of King Solomon and remains the custom of Jews around the world to this day. The present *mizrah* was created by Golda Grünbaum and inscribed with traditional texts taken from both biblical and rabbinic sources. It was further embellished with the Tree of Life, lions, deer, and roosters – floral and animal imagery often employed in the decoration of Judaica silver work, plaques, and textiles.

\$ 3,000-5,000



119



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121

A FINE COLLECTION OF SEVEN MAPS OF THE HOLY LAND, 16TH-18TH CENTURIES

1. *Palestinae sive totius Terrae Promissionis nova descriptio*; avctore Tilemanno Stella Sigensens, Antwerp: Abraham Ortelius, 1580.
2. *Palestinae sive totius Terrae Promissionis nova descriptio*; avctore Tilemanno Stella Sigensens, Antwerp: Abraham Ortelius, 1587.
3. *Chorographia Terrae Sanctae in angustiore formam redacta*, Antwerp: Jacobus Tirinus, 1632.
4. *Situs Terrae Promissionis S.S. Bibliorum intelligentiam exacte aperiens*, Amsterdam: Christian van Adrichem, [ca. 1635].
5. *Tabula Itineraria Patriarcharum Abrahami, Isaaci et Iacobi*, Amsterdam: Jan Jansson, 1652.
6. *Terra Sancta, sive Promissionis, olim Palestina*, Amsterdam: Frederik de Wit, [ca. 1680].
7. *Chorographia Terrae Sanctae in angustiore formam redacta*, Venice: Jacobus Tirinus, 1786.

For fuller details on these maps, see the online cataloging available at <http://www.sothebys.com/en.html>.

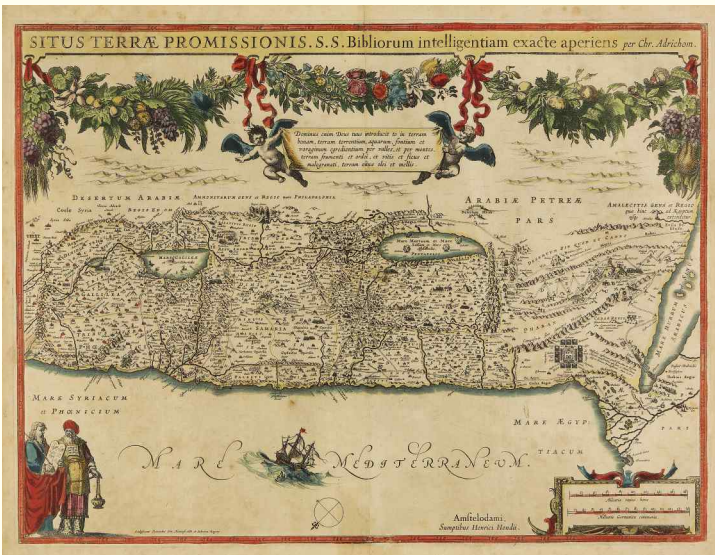
\$ 3,000-5,000

A MAGNIFICENT WALL MAP OF THE HOLY LAND, JAN JANSSON AND GEORG HORN, AMSTERDAM: [1658 OR LATER]

Engraved map on 6 sheets: 4 sheets approx. 16 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in.; 430 x 530 mm, 2 sheets approx. 16 $\frac{7}{8}$ x 27 $\frac{5}{8}$ in.; 430 x 702 mm, joined as intended in a wall map, overall 33 $\frac{7}{8}$ x 69 $\frac{3}{8}$ in.; 860 x 1762 mm; RICHLY HAND-COLORED with biblical scenes of the four burning cities (Sodom, Gomorrah, Admah, and Zeboiim) and topographical features. Matted, glazed, and framed.

This exceptional wall map of the Holy Land was modeled after Christian Kruij van Adrichem's (1533-1585) *Situs Terrae Promissionis*. It shows the region divided among the Twelve Tribes on both sides of the Jordan River, the shoreline running from Sidon to Alexandria. The Kishon River is depicted as connecting the Sea of Galilee with the Mediterranean, and the four burning cities have been placed in the midst of the Dead Sea. Inset maps in the upper corners depict the wanderings of the Israelites through the Wilderness (right) and Abraham's journey to Canaan (left). The maps first appeared in Jan Jansson's (1588-1664) *Accuratissima orbis antiqui delineatio* in 1652 (without Georg Horn's [1620-1670] text) and in 1653 (with the text).

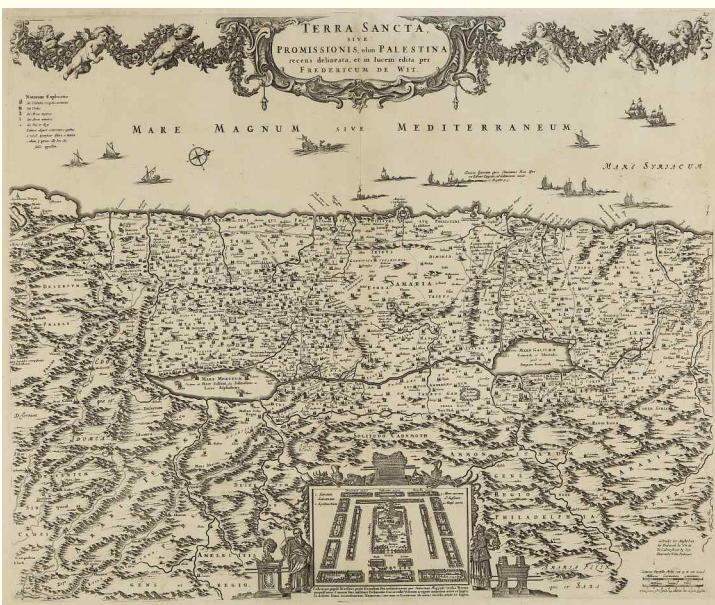
\$ 8,000-12,000



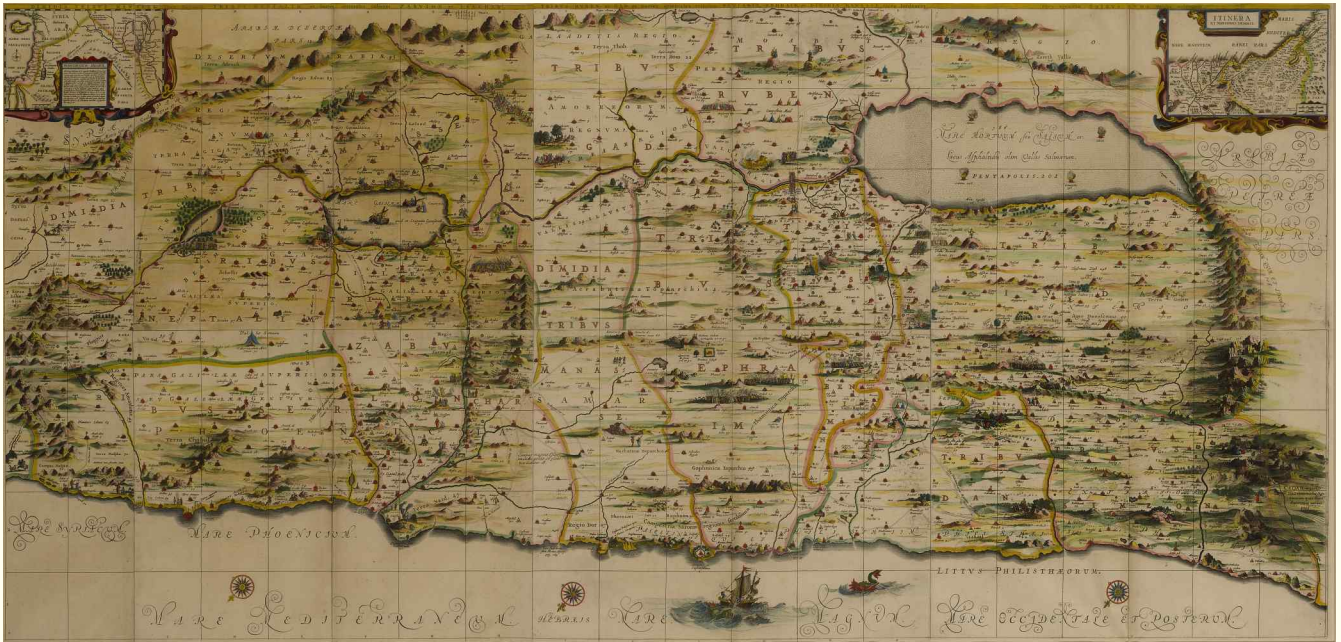
122



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LA PALESTINE, LODOVICO AURELI, [ITALY: CA. 1840-1850]

Pencil and watercolor on vellum (19 x 27¾ in.; 483 x 705 mm). Old wax seal. Matted, glazed, and framed.

HAND-DRAWN AND SIGNED PANORAMIC VIEW OF THE HOLY LAND FEATURING REPRESENTATIONS OF THE TOPOGRAPHY AND CITIES OF ANCIENT ISRAEL.

This manuscript map includes renderings of fifty-nine major sites of interest in and around the Holy Land – from Damascus in the north to Hebron in the south – each one numbered and labeled below in Italian and French. The *Benezit Dictionary of Artists* records that the map's creator, Lodovico Aureli (1816-1865), had the title of Professor of Ornamental Drawing at the Bologna Academy.

\$ 5,000-7,000



125

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THE HOLY LAND, SYRIA, IDUMEA,
ARABIA ... WITH HISTORICAL
DESCRIPTIONS BY THE REVD.
GEORGE CROLY, DAVID ROBERTS,
LONDON: F.G. MOON, 1842-1849

2 volumes (23¾ x 16¾ in.; 603 x 425 mm).
Lithographic portrait of Roberts by C. Baugnet on
india paper mounted; two hand-colored mounted
lithographic titles; 120 hand-colored lithographic
plates, all cut to the edge of the image and
mounted on card in imitation of watercolors, as
issued, all drawn on stone by Louis Haghe after
David Roberts. Publisher's half brown morocco
over brown pebbled cloth, upper covers blocked
in gilt; expert repairs to spines.

THE DELUXE HAND-COLORED EDITION OF ROBERTS'
MONUMENTAL WORK ON THE MIDDLE EAST: THE
HOLY LAND, SYRIA, IDUMEA, AND ARABIA.

Roberts' masterpiece (including his companion
work on Egypt) was issued in forty-one parts over
seven years and is the greatest lithographically-
illustrated work of the nineteenth century. In

the present example, the plates (and their
accompanying text) are bound in a logical but
unusual order and are all in particularly fine
condition. The plates were prepared with great
artistry and meticulous care by Louis Haghe,
to whom Roberts paid tribute in glowing terms:
"Haghe has not only surpassed himself, but all
that has hitherto been done of a similar nature.
He has rendered the views in a style clear,
simple and unlaboured, with a masterly vigour
and boldness which none but a painter like him
could have transferred to stone." J.R. Abbey
regarded the work as "one of the most important
and elaborate ventures of nineteenth-century
publishing."

In 1838, David Roberts (1796-1864) made plans
for his journey to the Middle East, inspired by a
love of artistic adventure. Departing in August
1839 for Alexandria, he spent the remaining part
of the year in Cairo, visiting numerous tombs
and sites. In February of the following year, he
set out to cross the desert for the Holy Land by
way of Suez, Mount Sinai, and Petra, arriving first
in Gaza and then moving on to Jerusalem. He
spent several months visiting the biblical sites of

the Holy Land and finally returned to England at
the end of 1839. The drawings of his tour were
submitted in 1840 to F.G. Moon, who arranged
to bring out a work illustrative of Scripture
History, paying Roberts £3,000 for copyright
to the sketches and for his labor in supervising
Louis Haghe's lithography. Both the exhibition
of his original watercolors and the subsequent
published work were an immediate success and
confirmed his reputation as an architectural and
landscape artist of the highest order.

Following the publication in parts, the work was
sold as both three-volume and two-volume sets
(as here), with the former including an additional
title page, as well as a map of the region.

PROVENANCE

Frederick Straker (armorial bookplate)

\$ 60,000-80,000





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THREE HAND-COLORED BROADSHEETS DEPICTING THE WANDERING JEW, [FRANCE: FIRST HALF OF THE 19TH CENTURY]

1. **Le vrai portrait du Juif-Errant**, Evreux: Imprimerie d'Ancelet fils; Chartres: Garnier-Allabre, [ca. 1820]. Hand-colored wood engraving attributed to Louis Allabre (1753-1828) (15 x 12 1/8 in.; 380 x 308 mm).
2. **Le Juif-Errant**, Epinal: Pellerin, [ca. 1826-1830]. Hand-colored wood engraving by famous engraver François Georjnin (1801-1863) (25 1/8 x 16 5/8 in.; 639 x 424 mm).
3. **Le vrai portrait du Juif-Errant**, Montbéliard: Deckherr, [ca. 1830-1840]. Hand-colored wood engraving (17 x 12 5/8 in.; 430 x 318 mm).

The figure of the Wandering Jew is based on a medieval Christian legend of a shoemaker in Jerusalem who refused to help Jesus carry the cross and, in some versions, ridiculed and even struck him on his way to the Crucifixion. For his sin, he was condemned to roam the earth ceaselessly until the Day of Judgment. In the centuries since its popularization, the story took on various layers of meaning depending on the historical context in which it was told. Beginning in the seventeenth century, the Wandering Jew was the subject of *complaintes*, or lyric laments, by French popular singers. During the period of Restoration following the fall of Napoleon, these compositions were often paired with depictions of the mythic figure, sometimes (as in the first print here) narrating the events surrounding his arrival at a particular locale.

\$ 2,000-3,000

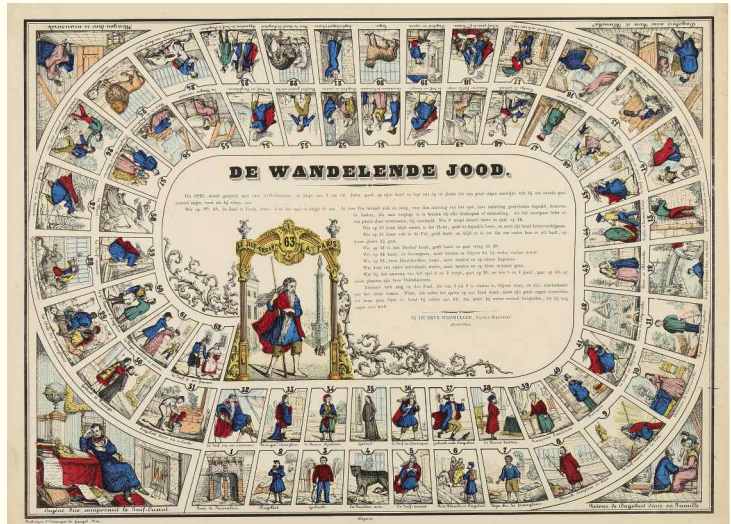
THREE MID-NINETEENTH-CENTURY BOARD GAMES

1-2. **Jeu du Juif-Errant**, [Metz: Fabrique d'Estampes de Gangel, ca. 1855], and **Jeu des Nations**, Metz: Fabrique d'Images de Gangel et P. Didion, [ca. 1859]. 2 sheets printed on paper, mounted back-to-back (19½ x 14¾ in.; 497 x 377 mm).

3. **De Wandelende Jood**, Amsterdam: Erve Wijsmuller; Metz: Fabrique d'Estampes de Gangel, [ca. 1855]. 1 sheet printed on paper (21½ x 17½ in.; 535 x 445 mm).

In 1844-1845, Marie-Joseph "Eugène" Sue (1804-1857) published his serial novel *Le Juif errant* (The Wandering Jew). Despite the work's name, the title character appears only occasionally in the story, stepping in to save various members of the Rennepont family from the hands of greedy Jesuits. This essentially anti-Catholic book inspired the popular Metz publisher Charles Nicolas Gangel (1835-1879) to produce a board game incorporating elements and scenes from the story in the mid-1850s. The present lot includes Gangel's original French-language game, "Jeu du Juif-Errant" (Game of the Wandering Jew), as well as an Amsterdam reprint with Dutch-language instructions produced by Erve Wijsmuller (1828-1913), an artist-illustrator known for his penny prints. "Jeu du Juif-Errant" is a variant on the Game of Goose, in which players make an initial ante and roll dice to advance along the coiled oval track of sixty-three stations. The last game, mounted back-to-back with "Jeu du Juif-Errant," is another Gangel board game called "Jeu des Nations."

\$ 3,000-5,000



127

J'ACCUSE...! (FAMOUS OPEN LETTER IN DEFENSE OF CAPTAIN ALFRED DREYFUS), ÉMILE ZOLA, PARIS: L'AURORE, JANUARY 13, 1898, WITH LA VÉRITÉ TRIOMPHE, PARIS: L'AURORE, JUNE 4, 1899

2 broadsheets (24 x 17½ in.; 610 x 445 mm).

THE MOST FAMOUS FRONT PAGE IN THE HISTORY OF JOURNALISM.

Captain Alfred Dreyfus (1859-1935), an Alsatian Jew and officer in the French army, was wrongly accused of spying for the Germans in the fall of 1894. He was tried before a court-martial, convicted, publicly degraded, and sentenced to life imprisonment on Devil's Island in French Guiana in December 1894. The open letter to French President Félix Faure (1841-1899) published by novelist and socialist-humanitarian Émile Zola (1840-1902) in Georges Clémenceau's radical daily *L'Aurore* charged the French government and army with conspiring to suppress the facts about the case and with committing "high treason against humanity." Zola's widely disseminated accusation made the Dreyfus Affair a public issue, led many to suspect that there had been a miscarriage of justice, and indirectly resulted in Dreyfus' retrial in 1899, emancipation, and ultimate vindication in 1906. The second article in this lot, entitled "The Truth Triumphs," reviews the timeline of events leading to the announcement of the retrial.

\$ 5,000-7,000



128

DE RUDIMENTIS HEBRAICIS,
JOHANNES REUCHLIN,
PFORZHEIM: THOMAS ANSHELM,
1506

628 pages (10 5/8 x 7 3/4 in.; 270 x 197 mm).

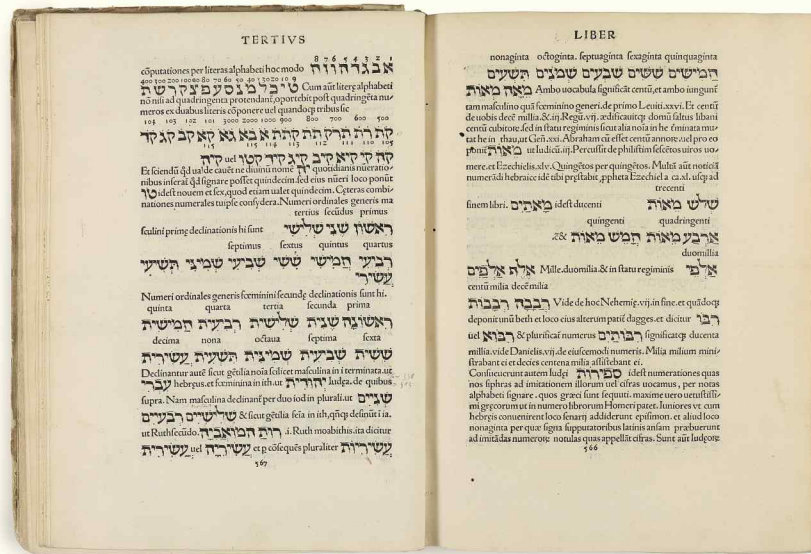
THE FIRST WORK PRINTED IN GERMAN-SPEAKING TERRITORY USING MOVABLE HEBREW TYPE.

Johannes Reuchlin (1455-1522) was a German classicist and Hebraist best known for his role in spreading knowledge of Greek and Hebrew throughout Western Europe, for his trailblazing expositions in the field of Christian Kabbalah,

and for his defense of Jewish literature against the attacks of those who sought to ban and destroy it as part of the early-sixteenth-century "Battle of the Books."

Reuchlin developed an interest in Hebrew in the early 1490s and published his first study of Kabbalah already in 1494. In 1496, he began turning his attention toward Hebrew linguistics and expanding his familiarity both with its philology and literature. The initial result of his studies was the epoch-making *De rudimentis hebraicis*, a Latin-language lexicon and students' guide to Hebrew grammar and pronunciation, imposed from right to left, that mainly followed the teachings of Rabbi David Kimhi (ca. 1160-ca. 1235) on the subject. This text was the pioneering work of its kind by a Christian intellectual and would have a profound influence on subsequent Christian Hebraist scholarship.

\$ 5,000-7,000



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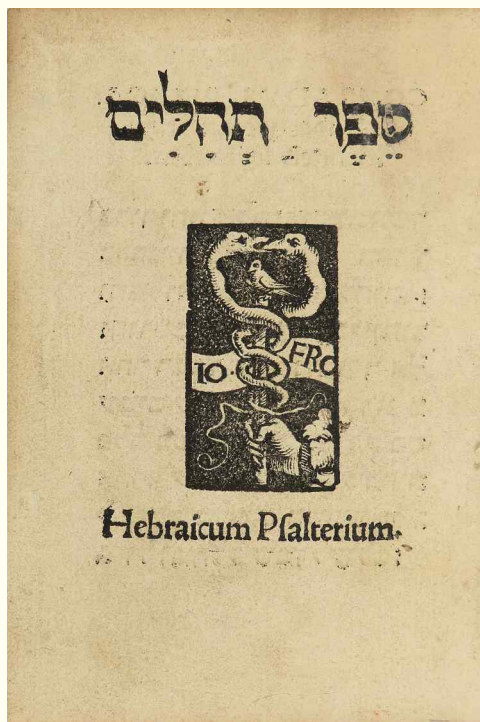
SEFER TEHILLIM (PSALMS), EDITED
BY KONRAD PELLIKAN, WITH
INSTITUTIUNCULA IN HEBRÆAM
LINGUAM, [WOLFGANG FABRICIUS
CAPITO], BASEL: JOHANNES
FROBEN, 1516

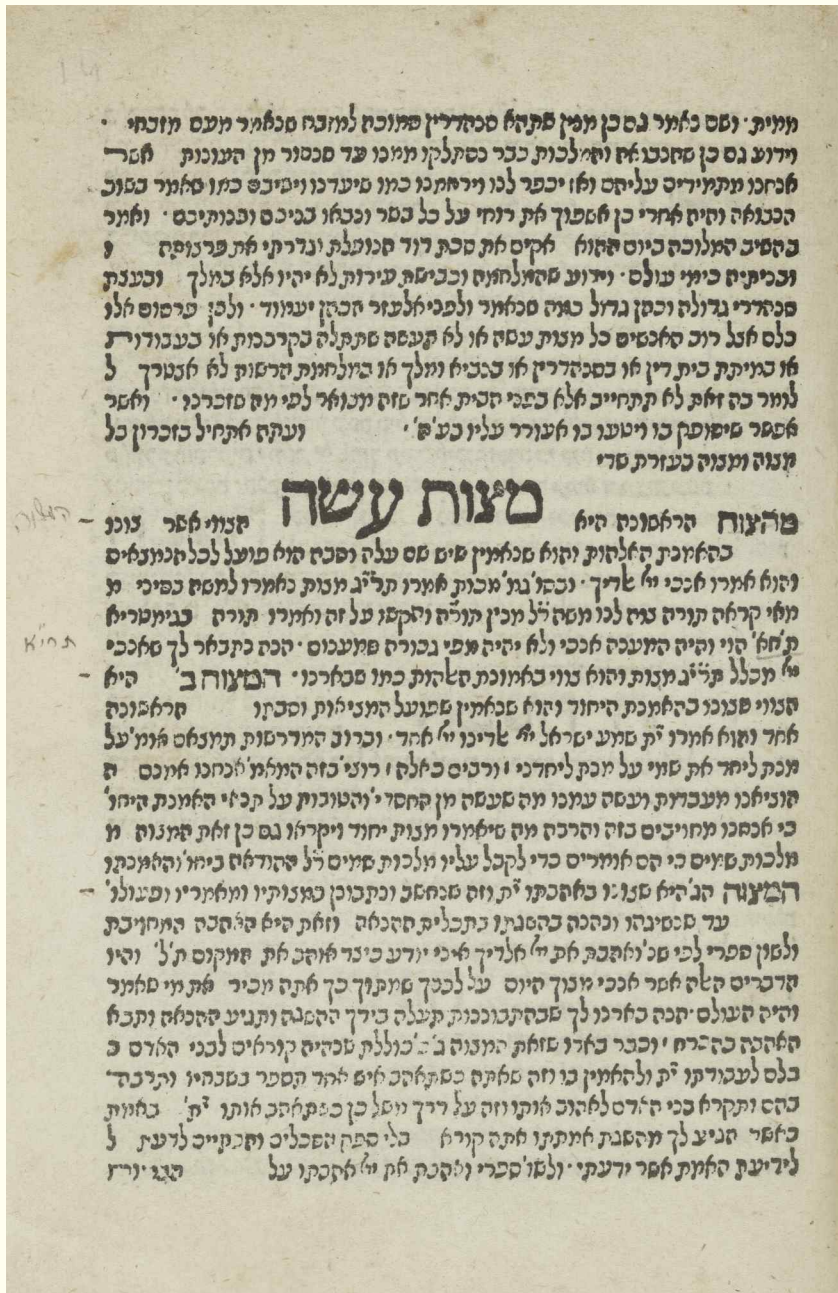
219 folios (4 1/9 x 2 7/8 in.; 105 x 73 mm).

A RARE EXEMPLAR OF THE FIRST POCKET-SIZE EDITION OF ANY PART OF THE HEBREW BIBLE AND THE FIRST INDEPENDENT HEBREW WORK PUBLISHED IN BASEL.

The present edition of the Hebrew Psalms, imposed from right to left, was printed by Johannes Froben (ca. 1640-1527), one of the most eminent humanist scholar-printers of his age and an anchor of the Basel book trade. At the rear is a short Latin introduction to the Hebrew language, entitled *Institutiuncula in Hebræam linguam* and imposed from left to right, that was compiled by Wolfgang Fabricius Capito (ca. 1478-1541), Professor of Theology at the University of Basel, under the pseudonym Volphango Fabro. In it, he expresses the wish, in the spirit of the Renaissance, that readers would memorize the Psalms in Hebrew, for then "the truth will pour into you most liberally, and from the purest sources." This important edition of the Psalms is exceedingly scarce. It appears that only one American college library owns a copy and that the book has never yet come to public auction.

\$ 15,000-20,000





131

131

SEFER HA-MITSVOT (BOOK OF THE COMMANDMENTS), RABBI MOSES MAIMONIDES, [CONSTANTINOPLE: CA. 1510-1525]

68 folios (7 1/2 x 5 1/4 in.; 190 x 130 mm).

RARE FIRST EDITION OF MAIMONIDES' SEMINAL WORK ENUMERATING THE 613 COMMANDMENTS.

The Babylonian Talmud teaches (*Makkot* 23b) that the Torah contains 613 commandments.

365 prohibitions corresponding to the number of days in a solar year and 248 positive mandates equal to the number of limbs in a human body. However, the Talmud does not specify which of the Bible's many directives should be counted toward the total of 613. In the Middle Ages, rabbinic scholars began drawing up lists of which commandments they felt should be included. The most famous of these, Rabbi Moses Maimonides (1138-1204), composed the *Sefer ha-mitsvot* in Judeo-Arabic as a type of introduction to his magnum opus, *Mishneh torah*, a comprehensive study of all of Jewish law. The present lot is a

copy of the rare first edition of this work, as translated into Hebrew by Moses ben Samuel ibn Tibbon (fl. 1244-1283), which was printed without a title page sometime between 1510 and 1525 in Constantinople. It has been noted that this printing preserved many correct readings of the work that were subsequently altered (consciously or unconsciously) and, at times, adulterated by later editors and publishers.

\$ 25,000-35,000

Bibliotheca S. Vedasti A. habalaufis 158

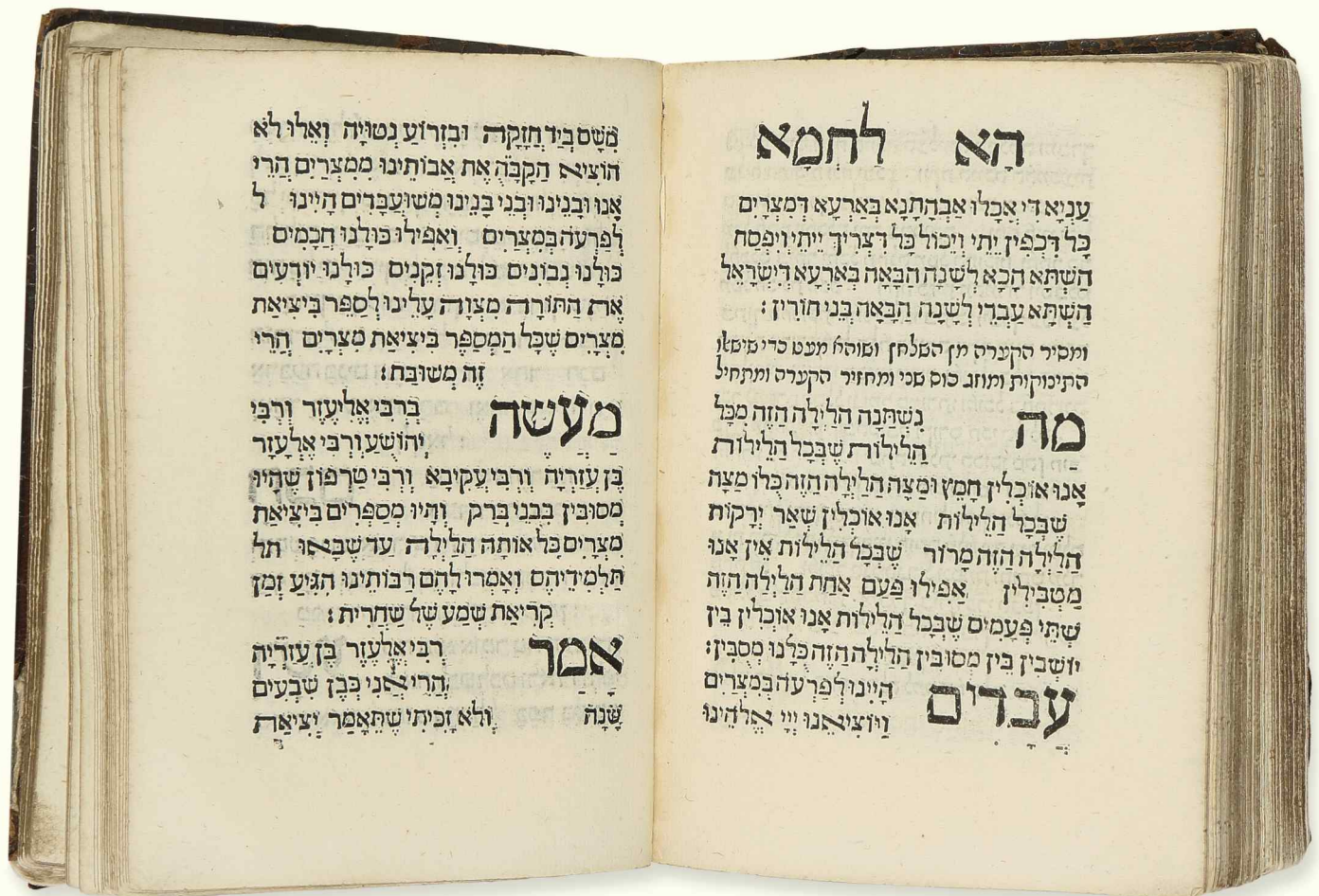
תפלה מכל השנה

כמנהג האשכנזים עם כל היוצרות והאופנים
והזולתות כסדרן: כדפס על ידי
דניאל בומבירגי מאכו"רטה
סנת ר'עט פה ויכזיאה 1587

*hic liber citatur in bibliotheca
rabbinica: pag. 427 libri de
abbreviaturis Buxtorfi, secundum
suum ordinem.*

R₂

שלום



TEFILLAH MI-KOL HA-SHANAH
KE-MINHAG HA-ASHKENAZIM,
WITH SEDER HA-HAGGADAH
SHEL PESAH (A PREVIOUSLY
UNKNOWN AND EARLIEST
EXTANT COMPLETE ASHKENAZIC
DAILY PRAYER BOOK AND
HAGGADAH), VENICE: DANIEL
BOMBERG, 1519-1520

232 folios (5¼ x 3¾ in.; 130 x 95 mm).
Contemporary sixteenth-century leather,
stamped with two panels and a central frieze on
both front and rear covers; paper edges gilt and
gauffered with pairs of fillets forming diamonds
with centered rosettes formed of six dots around
a central dot.

By their very nature, liturgical works, which
are utilized on a regular basis, are particularly
susceptible to the ravages of time and the wear

of extensive use. Thus, *siddurim* and *mahzorim*
from the early period of Hebrew printing have
generally survived in only a small number of
exemplars, if not fragments. By a stroke of good
fortune, however, the present *siddur* managed to
evade the fate of many of its liturgical cousins. In
fact, extensive searches through library catalogs
reveal that this prayer book is the earliest
surviving complete copy of the printed daily,
Sabbath, and festival liturgy, plus Haggadah for
Passover, according to the Western Ashkenazic
rite!

The publisher of this work, Daniel Bomberg
(1483-ca. 1553), was one of the most eminent
sixteenth-century printers of Hebrew texts.
Nearly two hundred Hebrew titles came off his
presses, including several first editions, most
notably the First Rabbinic Bible (see lot 133) and
the first complete editions of both the Babylonian
(see lots 135-136) and Jerusalem Talmuds. His
decision to issue the present *siddur* at this early
date points up his acute business sense and
demonstrates how attuned he was to the needs
of the Ashkenazic public.

In addition to the book's early date, extremely-
well preserved condition, and uniqueness as the
sole surviving exemplar of an entire Bomberg
print run, this *siddur* also boasts several other
fascinating features. First and foremost is its
Haggadah. The fact that the Haggadah is not
mentioned on the front title page, has its own
title page and printer's signatures, and starts
and finishes at the beginning and end of a quire
suggests that it may have been printed by
Bomberg as a standalone publication that could
either be included in the *siddur* (between the
main text and the *piyyutim* [liturgical poems])
or sold separately. Indeed, while Bomberg is not
otherwise known to have published a freestanding
edition of the Haggadah, he was operating at a
time when such books were beginning to appear
at other presses. It is tempting, then, to speculate
that Bomberg the businessman might have made
a foray into this growing market at this point in his
career. **The present lot includes the only known
copy of one of the earliest printed Haggadot.**

continued

Other interesting aspects of this text relate to some of the nuances in the wording of the prayers themselves, particularly with respect to censorship. For instance, one of the blessings recited after the *haftarah* (reading from the Prophets) preserves the uncensored text *la-aluvat nefesh tinkom nakam bi-meherah be-yameinu* (avenge the vengeance of the downtrodden [nation] quickly, in our days) and the *Av ha-rahamim* prayer includes the line *be-yameinu le-einenu nikmato ve-nikmat torato ve-nikmat dam avadav ha-shafukh* ([may He avenge], in our days and in front of our eyes, His vengeance, the vengeance of His Torah, and the vengeance of His servants' spilled blood). We also find a number of unusual prayer formulations not commonly featured in modern Ashkenazic *siddurim*. Perhaps most surprising of all is the quotation of Deut. 6:20 in the mouth of the Haggadah's wise son. All of today's Haggadot have the text, "What mean the decrees, laws, and rules that the Lord our God has enjoined upon you?" The present *siddur*, though, replaces the word for "you" (*etkhem*) with the word for "us" (*otanu*) – evidence that that (non-masoretic) version of the biblical text (attested already in the Jerusalem Talmud, *Pesahim* 70b) was still in circulation at this very late stage!

Beyond the uniqueness of its contents, this prayer book is also beautifully designed. The typefaces are clean and sharp; numerous songs and *piyyutim* are elegantly laid out; and the gilt and gauffered paper edges evince an aura of solemn majesty. Most unusually for a Hebrew book from the early sixteenth century, the volume's stamped leather binding is contemporary with the *siddur* itself. Likely produced in Flanders or Brabant, this binding features animal and floral motifs. The upper panel on both the front and rear boards contains the inscription: *o[mn]ia si perdas / fama[m] servare memento / qua semel / amissa nul[is]io erit* ("Though you lose every other possession, remember to preserve your good name; once your reputation is lost, you will be as if you did not exist" – Anon.); while the lower panel reads: *de profundis / clamavi ad te domine / domine / exaudi vocem meam* ("Out of the depths I call You, O Lord; O Lord, listen to my cry" – Ps. 130:1-2).

All of the above factors combine to make the present lot a historically and liturgically significant milestone in the annals of the printed Hebrew book.

Sotheby's is grateful to Bruce E. Nielsen for providing information that aided in the cataloging of this unicum.

\$ 250,000-350,000

FORMER AND LATTER PROPHETS AND HAGIOGRAPHA WITH TARGUM AND COMMENTARIES, VENICE: DANIEL BOMBERG, 1517

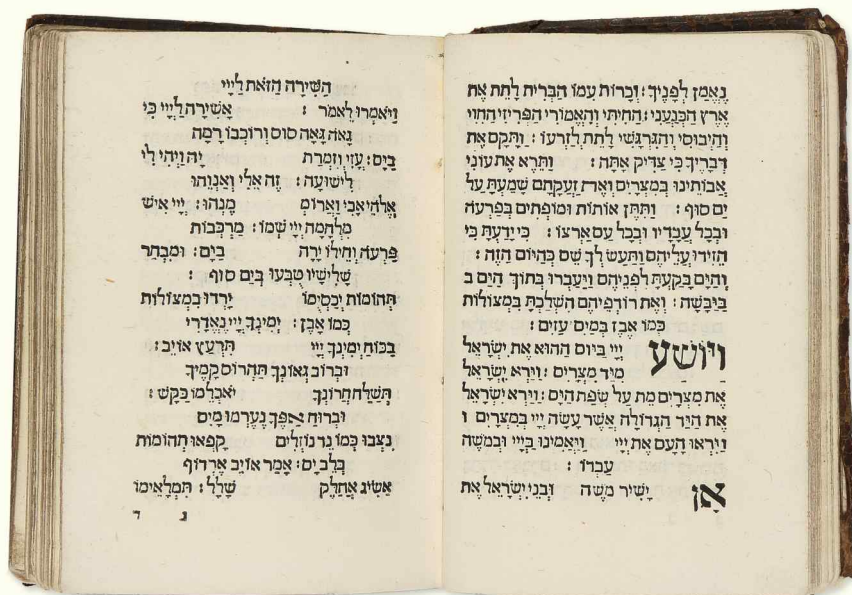
2 volumes: Vol. 1: 119 folios (15 $\frac{1}{8}$ x 10 in.; 384 x 254 mm); Vol. 2: 365 folios (14 $\frac{1}{2}$ x 10 in.; 368 x 254 mm).

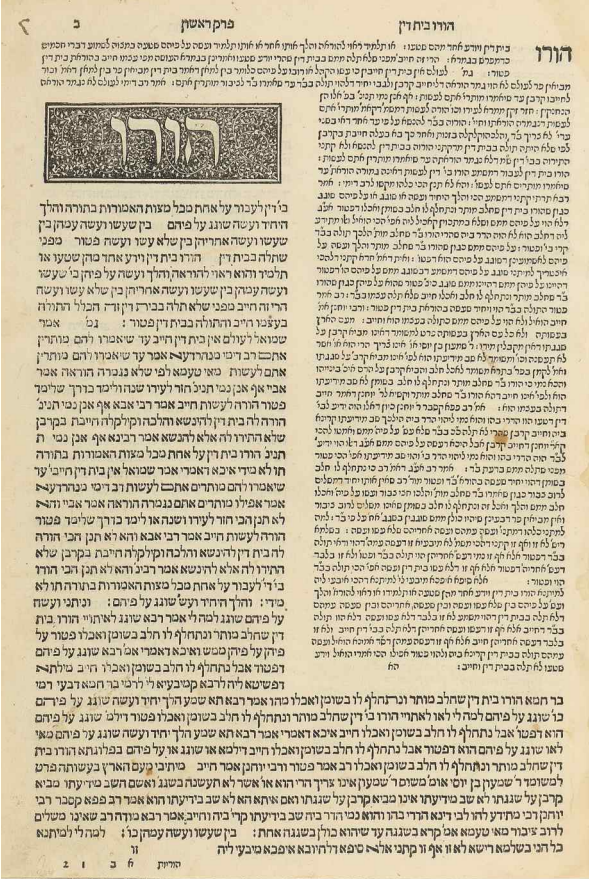
Daniel Bomberg (1483-d. ca. 1553), the celebrated printer of Hebrew books, was the first person to print the entirety of the Hebrew Bible with Targum and at least one medieval Jewish commentary. While previous editions of the complete Hebrew Bible, and of individual biblical books with commentary, had appeared, this so-called Rabbinic Bible constituted a milestone in the history of Hebrew printing, since it combined those two features in four folio-sized volumes: Pentateuch, Former Prophets, Latter Prophets, and Hagiographa. In addition to including translation and commentary, Bomberg's Bible was also trailblazing in other ways. The book's editor, Felix Pratensis, did not simply publish the text of a single manuscript, but rather sought out multiple recensions of Scripture with an eye toward arriving at the most accurate version possible. Moreover, Bomberg's 1517 Rabbinic Bible was the first edition of Hebrew Scripture to include chapter numbers. The present lot comprises three of four parts of Bomberg's 1517 *Biblia Rabbinica*, lacking only the Pentateuch, the Five Scrolls, and other treatises appended to the end of the Hagiographa. These volumes have been preserved in fine condition and feature numerous interesting marginalia.

PROVENANCE

Part 1: Abraham Figo (f. 1r)

\$ 20,000-30,000





135

BABYLONIAN TALMUD, VENICE: DANIEL BOMBERG, TRACTATE MENAHOṬ, 1522, WITH HILKHOṬ KETANNOT, 1522

2 tractates (14½ x 10⅞ in.; 367 x 257 mm): *Menahot*: 110 of 112 folios; *Hilkhot ketannot*: 16 of 16 folios.

Menahot (Meal Offerings) deals with the issues surrounding the various sacrifices of grain brought in the Temple. Along the way, valuable information is transmitted on the laws of *mezuzah*, *tefillin*, and *tsitsit* and on the liquid and dry measures used in the Temple.

Halakhot (here spelled *Hilkhot*) *ketannot* (Short Laws) comprises the *pesakim* (halakhic decisions) and comments of Rabbi Asher ben Jehiel (Rosh; ca. 1250-1327) on the laws of Torah scrolls, *mezuzah*, *tefillin*, *tsitsit*, *tum'at kohanim*, *hallah*, *kil'ayim*, and *orlah*. Bomberg's decision to include *Halakhot ketannot* in his first edition of the Babylonian Talmud influenced most subsequent printers to do the same.

\$ 5,000-7,000

136

BABYLONIAN TALMUD, VENICE: DANIEL BOMBERG, TRACTATE AVODAH ZARAH, 1520, WITH TRACTATES HORAYOT, 1521, AND EDUYYOT, 1521

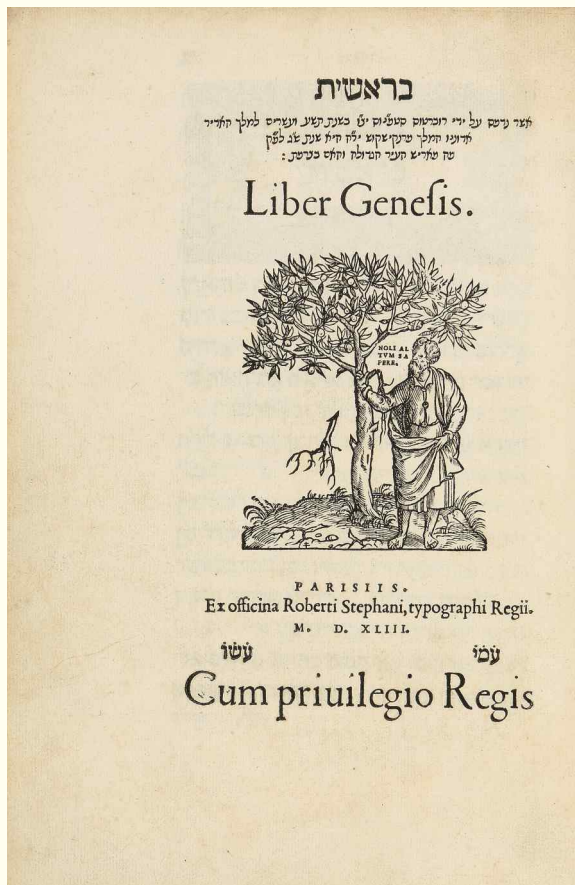
3 tractates (12¾ x 9⅞ in.; 324 x 232 mm): *Avodah zarah*: 96 of 97 folios; *Horayot*: 18 of 18 folios; *Eduyyot*: 14 of 17 folios.

Avodah zarah (Idolatrous Worship) contains a large percentage of aggadic as well as important historical material concerning the relations between Jews and non-Jews, including Christians, Gnostics, and Zoroastrians. In light of frequent Jewish tensions with non-Jewish authorities, early copies of this tractate, subject as they often were to heightened scrutiny and censorship, have always been particularly scarce.

Horayot (Rulings) is a rather short treatise in three chapters, which deals with "sinning through error," cases where the high priest or the high court (*Sanhedrin*) issues halakhic decisions that lead to the inadvertent violation of precepts that, had they been followed as subsequent printers often have carried the punishment of *karet* (excision). To this day, the text of Bomberg's edition is one of the best available, as subsequent printers often tampered with it.

Eduyyot (Testimonies) is a collection of laws on a wide variety of topics. Its title reflects the purpose of the collection: to put on record the "testimonies" given by later sages on the halakhic pronouncements and controversies of earlier authorities. The text printed here is that of the Mishnah alone, since there is no Gemara on *Eduyyot* either in the Babylonian or Jerusalem Talmuds.

\$ 10,000-15,000



137

137

HEBREW BIBLE, PARIS:
ROBERTUS STEPHANUS, 1539-
1543

23 of 24 parts in 4 volumes (10 x 6⁵/₈ in.; 253 x 170 mm): Vol. 1: 579 pages; Vol. 2: 681 pages; Vol. 3: 544 pages; Vol. 4: 586 pages.

Robert I Estienne (also known in Latin as Robertus Stephanus; 1503-1559), scion of the famous family of French printers, was an important sixteenth-century publisher of Latin and Hebrew texts. Having been appointed King François I's (1494-1547) official Printer in Hebrew and Latin on June 24, 1539, Estienne would immediately proceed to produce the present deluxe wide-margined quarto edition of the Hebrew Bible, which bears the distinction of being the first-ever complete edition of the Hebrew Scriptures printed in France.

Each of the title pages in this edition contains both Hebrew and Latin text, as well as Estienne's device, an olive tree with a man standing to the right. Between them is the phrase *Noli altum sapere* ("Be not high-minded;" Rom. 11:20). Lacking only the Five Scrolls, the present lot is otherwise complete, and is remarkable for its excellent state of preservation.

\$ 4,000-6,000



138

138

HEBREW PENTATEUCH, PARIS:
ROBERTUS STEPHANUS, 1546

358 folios (4¹/₂ x 3 in.; 115 x 76 mm). Woodcut title and head-pieces. Grolieresque binding in full brown calf; roll-tooled frames in gilt, white, black, and green; spines richly gilt-stamped; all edges gilt with stamped design; upper joint split but holding; corners bumped.

Robert I Estienne's commitment to the production of beautiful Hebrew books is evident in the quality of the paper and fonts he used. After finding the existing Hebrew type available to him in Paris unsatisfactory, he hired Jean Arnoul, *dit le Picard le jeune*, considered one of the most skilled type-cutters of the age, to create new typefaces, which he began using in mid-1543. Estienne also made sure to reproduce the most accurate printed text of the Bible then in circulation, that of Daniel Bomberg's Second Rabbinic Bible (Venice, 1524-1525). The attractiveness of the present pocket-size volume of Genesis through Leviticus – part of his 1544-1546 sextodecimo edition of the Hebrew Bible – is magnified by both the elegant binding and gilt and gaudered paper edges it sports.

\$ 5,000-7,000



139

139

METURGEMAN (ARAMAIC DICTIONARY), ELIJAH LEVITA, WITH HANDWRITTEN POETIC DEDICATION OF PUBLISHER, PAULUS FAGIUS, ISNY: 1541

172 folios (12⁷/₈ x 8⁵/₈ in.; 327 x 219 mm).

RHYMED HEBREW-LANGUAGE MANUSCRIPT DEDICATION ON TITLE FROM FAMOUS CHRISTIAN HEBRAIST AND PUBLISHER PAULUS FAGIUS TO RENOWNED GERMAN HUMANIST WOLFGANG FABRICIUS CAPITO.

Elijah Levita (1469-1549) was a Hebrew and Yiddish philologist, grammarian, lexicographer, translator, and author born in Ipsheim, Germany, who spent most of his life in Italy. In 1526, under the patronage of Cardinal Egidio da Viterbo (1472-1532), he began working on a dictionary of the Targumim, the various ancient Aramaic translations of the Bible, which he completed in 1531. In ca. 1540, Paulus Fagius (1504-1549), a



140

140

SEDER TEFILLOT MI-KOL HA-SHANAH KE-MINHAG HA-ASHKENAZIM (ORDER OF PRAYERS FOR THE ENTIRE YEAR ACCORDING TO THE ASHKENAZIC RITE), MANTUA: MEIR BEN EPHRAIM OF PADUA AND JACOB BEN NAPHTALI HA-KOHEN, 1558

351 of 352 folios (5¹/₂ x 3¹/₂ in.; 139 x 90 mm).

Jacob ben Naphtali ha-Kohen Ashkenazi of Gazzolo was the manager of Tobias Foa's press in Sabbioneta until 1556. In that year, he came to Mantua to supervise the production of Hebrew books at the printing house of Venturino Ruffinello. This prayer book is the product of a partnership between Ashkenazi and his colleague Meir ben Ephraim (Sofer) of Padua, who edited and arranged the text. It was one of several editions of liturgical works printed in Mantua within a few short years. The recto of the first folio of each quire in this edition is marked "Ashkenazi," presumably so that those assembling the gatherings would not accidentally mix and match the sheets with those of other rites. The Ashkenazic identity of this *siddur* is further reinforced by the use of Yiddish as the language of the rubrics.

\$ 5,000-7,000

Protestant with a love of the Hebrew language, invited Levita to the free imperial city of Isny im Allgäu, Bavaria, to supervise his newly-established Hebrew press (the first such press to be founded by a Christian in Germany). There, Levita printed his new work, *Meturgeman* (The Interpreter), the first dictionary of the Targumim ever published.

The present lot is a complete copy of the first edition of *Meturgeman*. Most unusual and remarkable is the rhymed Hebrew dedication on the title page by the publisher, Fagius, to his first Hebrew teacher, Wolfgang Fabricius Capito (ca. 1478-1541), a prominent humanist and leader of the Reformation in Strasbourg, in which he asks that the latter accept his humble gift and use it throughout the rest of his life. Ironically, Capito died of plague on November 4, 1541, less than two months after the book was printed, and it was Fagius who was invited the following year to take his place teaching at the University of Strasbourg.

\$ 5,000-7,000

SEFER YETSIRAH (THE BOOK OF CREATION), ATTRIBUTED TO THE PATRIARCH ABRAHAM, MANTUA: JACOB COHEN OF GAZZOLO, 1562

105 folios (8 3/8 x 5 3/4 in.; 212 x 146 mm).

Sefer yetsirah, the earliest extant Hebrew text of systematic, speculative thought, was written anonymously in antiquity, most likely in third- to sixth-century CE Palestine. The work treats the topics of cosmology (the structure of the universe) and cosmogony (how the universe came into being) via expositions on the ten so-called *Sefirot* (the first use of this term in Jewish literature) and the twenty-two letters of the Hebrew alphabet, which were used to create the world. In the millennium after it first appeared, it exerted immense influence on both philosophically- and kabbalistically-inclined Jewish scholars, many of whom wrote commentaries on it.

The present lot is the first edition of this seminal tract, printed in Mantua in 1562 by the same publisher who only a few years earlier had printed the first edition of the *Zohar* (1558-1560) and the *siddur* in lot 140. Generally speaking, this edition is accompanied by an illustrated final leaf containing important diagrams. In our copy, these have been cut out and mounted as volvelles onto their appropriate pages.

\$ 10,000-15,000

RARE HEBREW ALPHABET CHART, VENICE: [CA. 1750]

1 broadsheet (18 1/8 x 14 1/4 in.; 473 x 362 mm).

This decorated Venetian alphabet chart was intended for use in a classroom setting. It features the twenty-seven letter forms of the Hebrew alphabet pointed with all twelve Hebrew vowel signs, as well as the first paragraph of the *Shema*, abridged versions of the *Kedushah* and grace after meals, the blessings recited before eating different categories of food, various biblical verses, and other food- and ritual-related blessings. In the center is a woodcut illustration portraying a class of pupils, with an angel flying overhead showering treats upon the good students and a teacher on the left-hand side punishing a naughty one. Charts like this one were printed in Italy beginning in 1656 and continued to be published well into the nineteenth century. One particularly interesting feature of the present chart is the accommodation of the Ashkenazic, Sephardic, and Italian prayer rites for the *asher yatsar* and *hashkivenu* blessings, a liturgical testament to the multicultural character of early modern Venetian Jewry.

\$ 4,000-6,000





143

MANIFIESTO (DEFENSE OF THE SUSPECTED SABBATIAN NEHEMIAH HIYYA HAYON), SELOMOH AILYON, DAVID ABENATAR, ET AL., AMSTERDAM: 1713

12 pages (9 1/8 x 6 3/4 in.; 232 x 173 mm).

In July 1713, Nehemiah Hiyya Hayon (ca. 1655-ca. 1730), an Egyptian-born kabbalistic adept, arrived in Amsterdam and submitted his recently published books for review by the local Sephardic lay leadership so that he could receive permission to distribute them. The laymen remanded the works to their rabbi, Solomon Ayllon (ca. 1655-1728), who formed a committee together with six prominent leaders to study the question. Before the body could issue its ruling, the local Ashkenazic rabbi, Zevi Hirsch Ashkenazi (1660-1718), and Rabbi Moses Hagiz (1672-ca. 1751) excommunicated Hayon on the grounds that his books contained Sabbatian heresies. By mid-September, they had gathered enough letters from rabbinic colleagues to publish a small pamphlet denouncing Hayon's works. This affront to their authority provoked a stinging rebuttal from Ayllon (also a crypto-Sabbatian) and the Sephardic *beit din* (rabbinic court), which had already acquitted Hayon of all charges, in both Hebrew and Spanish translation in late 1713. The present lot is a well preserved copy of the latter document, one of only a small number still extant.

\$ 5,000-7,000

SEFER HEMDAT YAMIM (THE DEAREST OF DAYS), IZMIR: JONAH ASHKENAZI AND DAVID HAZZAN, 1731-1732

3 volumes: Vol. 1: 160 folios (8 1/4 x 6 in.; 210 x 152 mm); Vol. 2: 188 folios (8 1/4 x 6 in.; 210 x 152 mm); Vol. 3: 284 folios (7 7/8 x 5 7/8 in.; 200 x 149 mm).

A COMPLETE COPY OF THE RARE FIRST EDITION OF THIS CLASSIC, CONTROVERSIAL WORK OF KABBALISTIC PIETY.

Sefer hemdat yamim is an anthology, in three volumes, of kabbalistically-suffused homilies, prayers, and practices for the entire Jewish liturgical year. The first volume focuses exclusively on Shabbat; volume two treats *roshe hodesh*, Hanukkah, Purim, and various fast days (though, significantly, *not* the fasts of 17 Tammuz and 9 Av and the three weeks between them); and the last and largest volume is dedicated to the three pilgrimage festivals (Passover, Shavuot, and Sukkot), the High Holidays, and their associated liturgical seasons. The third volume was printed first, in 5491 (1731), and the other two were printed the following year, in 5492 (1732). While the first two, shorter volumes were often bound together, in the present lot they retain their separate status, each one bound individually with its own (identical) title pages.

\$ 3,000-5,000

SEFER HIT'ABBEKUT (POLEMIC AGAINST RABBI JONATHAN EIBESCHUETZ AND OTHER SUSPECTED SABBATIANS), RABBI JACOB EMDEN, ALTONA: 1762-CA. 1769

168 folios (6 1/4 x 3 1/2 in.; 159 x 89 mm).

Rabbi Jacob Emden (1697-1776), an important independent halakhic authority and kabbalist, was also one of the most prolific and inveterate anti-Sabbatian polemicists of his day. Emden's heresy-hunting career took off in 1751, when he accused Jonathan Eibeschuetz (1694-1764), the rabbi of Altona-Hamburg-Wandsbek, of having composed amulets invoking the name of the false messiah Shabbetai Zevi (1626-1676). Though Eibeschuetz, one of the generation's most widely-respected preachers, halakhists, and *yeshivah* deans, defended himself in writing and marshaled support from rabbinic colleagues across Europe, Emden, with the help of a printing press he kept in his home in Altona, would continue publishing against him (and his defenders) even after Eibeschuetz's death in 1764. The present lot is a rare complete copy of Emden's *Sefer hit'abbekut* (Book of Struggle), which polemicizes against Eibeschuetz and other suspected heresiarchs.

\$ 10,000-12,000



144



145

HISTOIRE GÉNÉRALE DES
CÉRÉMONIES, MŒURS ET COUTUMES
RELIGIEUSES DE TOUS LES PEUPLES
DU MONDE, BERNARD PICART, [JEAN-
FRÉDÉRIC BERNARD], ET AL., PARIS:
ROLLIN FILS, 1741

7 volumes (15¼ x 10 in.; 387 x 254 mm): Vol. 1: 420 pages; Vol. 2: 475 pages; Vol. 3: 426 pages; Vol. 4: 418 pages; Vol. 5: 434 pages; Vol. 6: 459 pages; Vol. 7: 432 pages.

Bernard Picart (1673-1733), one of the most prolific and talented engravers of his age, moved to Amsterdam in 1710, where he became involved in a number of book illustration ventures, including a project completed in collaboration with bookseller and publisher Jean-Frédéric Bernard (1683-1744). Together, the two men printed a monumental work, *Cérémonies et coutumes religieuses de tous les peuples du monde* (Amsterdam, 1723-1737), on the beliefs and practices of all world religions known to Europeans at the time, with 243 engravings executed by Picart to accompany the text. The book was a wild commercial success, going through multiple editions in several languages. The present lot is a complete set of one of these later printings, including numerous plates depicting Jewish ritual objects and ceremonies.

\$ 3,000-5,000

147

A SIX-VOLUME SET OF THE
SEPHARDIC LITURGY WITH ENGLISH
TRANSLATION, TRANSLATED BY
ALEXANDER ALEXANDER, LONDON:
1771-1776

6 volumes (approx. 8½ x 4¾ in.; 205 x 125 mm): Vol. 1: 133 folios; Vol. 2: 276 folios; Vol. 3: 208 folios; Vol. 4: 240 folios; Vol. 5: 227 folios; Vol. 6: 212 folios.

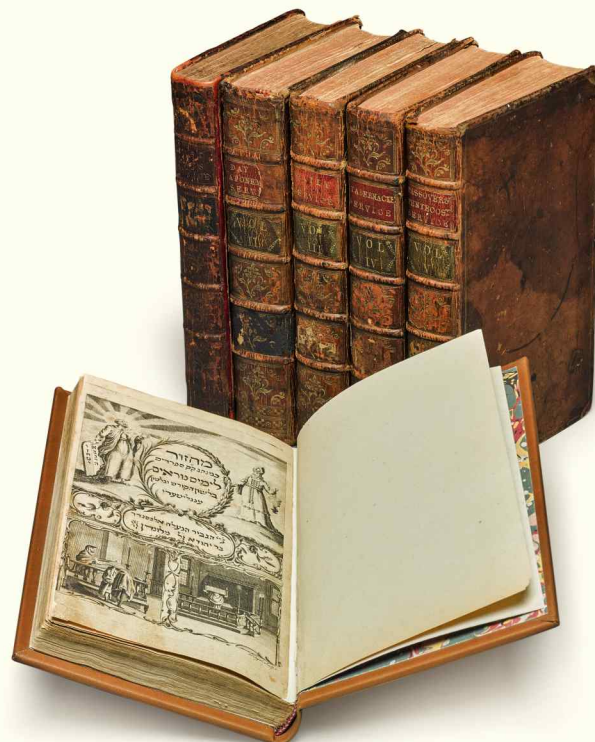
THE RARE FIRST PRINTED TRANSLATION INTO ENGLISH OF THE SEPHARDIC LITURGY FOR THE ENTIRE YEAR.

Alexander Alexander (d. ca. 1807) began printing Hebrew books with accompanying English translations in London in 1770. The present lot is a rare, six-volume set of the first edition of Alexander's Sephardic prayer book for the entire liturgical year, which was also the first-ever translation of that text into English to appear in print. Beyond their scarcity and their important place in the history of Jewish liturgical translation, these books are also distinguished by their provenance: it seems that at least four of the volumes were owned by Ezekiel Solomons (ca. 1735-ca. 1805), who signed his name in 1786. One of the most prominent fur traders in the Great Lakes and Ontario regions, Solomons originally arrived in Fort Michilimackinac in 1761, making him the first Jewish settler of what would eventually become the State of Michigan. While he spent most of his time each year in the Mackinac region, he was also an active member of the Sephardic Shearith Israel synagogue in Montreal, the oldest Jewish congregation in Canada.

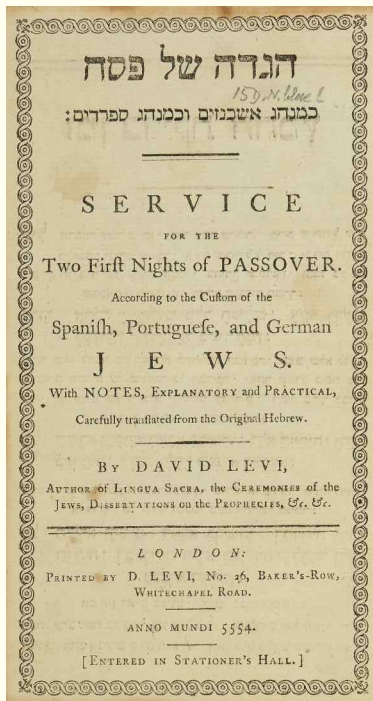
\$ 7,000-9,000



146



147



148

148

HAGGADAH SHEL PESAH = SERVICE FOR THE TWO FIRST NIGHTS OF PASSOVER, TRANSLATED BY DAVID LEVI, LONDON: D. LEVI, 1794

42 folios (8 1/8 x 5 in.; 206 x 127 mm).

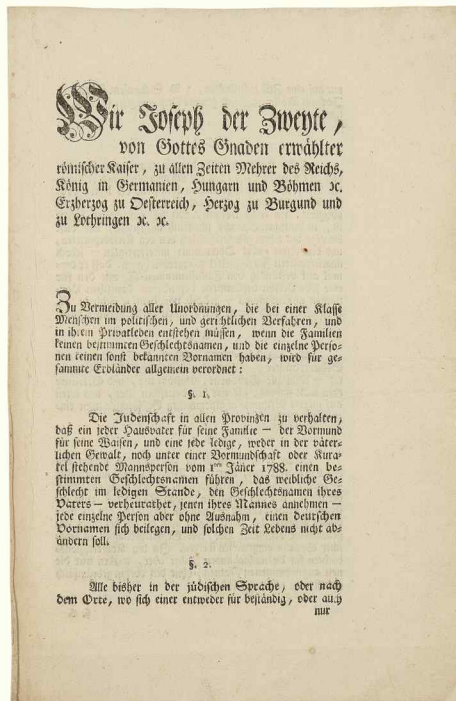
A RARE COPY OF THE PRECURSOR TO THE FIRST AMERICAN HAGGADAH.

Recognizing the need for accurate English versions of primary Jewish texts, David Levi (1740/1742-1801), a British-born Orthodox Ashkenazic autodidact, set to work on a number of translation projects, including the present volume. This "bicultural" Passover Haggadah, suitable for use by both Ashkenazim and Sephardim, built off of, and improved upon, the very first English translation of the Haggadah ever published, which was printed by Alexander Alexander (d. ca. 1807) in London in 1770. Our edition of the traditional Passover liturgy subsequently became the standard translation used by English-speaking Jews and would serve as the basis for future publications in both England and North America. In fact, the first American Haggadah, published by S. H. Jackson in New York City in 1837, was essentially a reprint of Levi's edition.

PROVENANCE

M. Gaster (f. [1v])

\$ 4,000-6,000



149

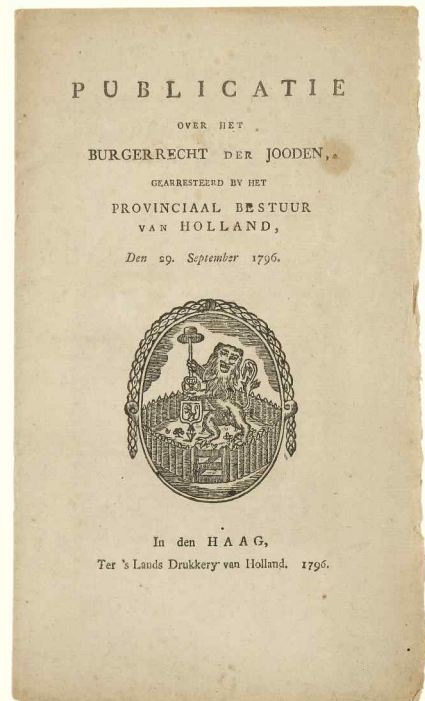
149

AN EDICT OF JOSEPH II REQUIRING JEWS TO ADOPT FIXED SURNAMING AND GERMAN GIVEN NAMES, VIENNA: JULY 23, 1787

2 folios (13 1/4 x 8 3/4 in.; 337 x 221 mm).

Joseph II (1741-1790), King of Germany and Holy Roman Emperor, is best known as one of the first enlightened despots of the modern period. The present decree, promulgated July 23, 1787, required that all Jews within his realm adopt clear surnames and German given names "in order to avoid the kind of disorder which usually affects some classes of people in political and judicial proceedings, and in their private lives, when families have no fixed surnames and individuals have no recognized given names." Jews were to present signed statements to their local authorities in order to register their newly chosen names by the end of November 1787 and were obliged to begin using these names by January 1, 1788 under penalty of fine (or expulsion, if the fine could not be paid). The decree applied throughout the empire, but the present document was aimed specifically at the Jews of Transylvania and signed by its local authorities.

\$ 2,000-3,000



150

150

PUBLICATIE OVER HET BURGERRECHT DER JOODEN (PUBLICATION CONCERNING THE CIVIL RIGHTS OF THE JEWS), THE HAGUE: LANDS DRUKKERY VAN HOLLAND, 1796

8 pages (8 7/8 x 5 1/4 in.; 225 x 132 mm).

In January 1795, the people of the Netherlands, with the support of the French, overthrew the old Dutch regime and established in its place the Batavian Republic. Committed to the egalitarian principles of the French Revolution, this new government quickly turned to the question of granting equal civil rights to religious minorities. At the request of some members of the predominantly Jewish Felix Libertate society, submitted March 26, 1796, the National Assembly debated the issue of Jewish citizenship for several months, ultimately promulgating its Emancipation Decree on September 2, 1796. From then on, Jews could vote, be elected, serve as justices, settle anywhere in the Republic, and enter all economic fields, just like other Batavian citizens. The present document, issued almost four weeks later, reaffirmed the declarations of its predecessor and applied them to the Province of Holland. It was signed by J. A. van der Spyk, president of the Provincial Government, and C. Scheffer. This copy is one of only a very small number of surviving exemplars.

\$ 2,000-4,000

SEFER YOHASIN HA-SHALEM (THE COMPLETE BOOK OF GENEALOGIES),
RABBI ABRAHAM ZACUTO, EDITED
BY HERSHELL FILIPOWSKI, LONDON
AND EDINBURGH: THE HEBREW
ANTIQUARIAN SOCIETY, 1857

262 pages (8 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in.; 213 x 136 mm) printed on vellum.

Rabbi Abraham Zacuto (1452-ca. 1515) was a Sephardic scholar whose expertise in the fields of astrology and astronomy was highly sought-after by the likes of the King of Portugal and Vasco da Gama. When the Jews were expelled from Portugal in 1496-1497, Zacuto fled to Tunis, where, in 1504, he completed his highly influential, multiyear historiographical treatise, *Sefer yohasin*, a book of genealogies which attempted to trace the historical development of the Oral Law and to establish the chronology of the sages who had transmitted it as part of the "chain of tradition." *Sefer yohasin* was first published in Constantinople in 1556. In 1857, Herschell Filipowski (1816-1872), a Lithuanian-born Hebraist, editor, and mathematician who immigrated to Great Britain in 1839, republished the work based on a more complete and accurate Oxford manuscript. This edition is still considered the best one available. The present lot is a beautiful deluxe version of this title printed on vellum.

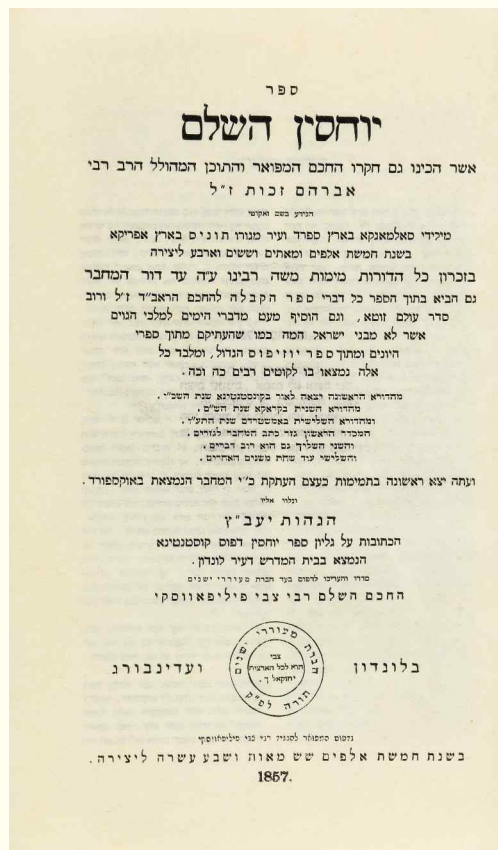
\$ 3,000-5,000

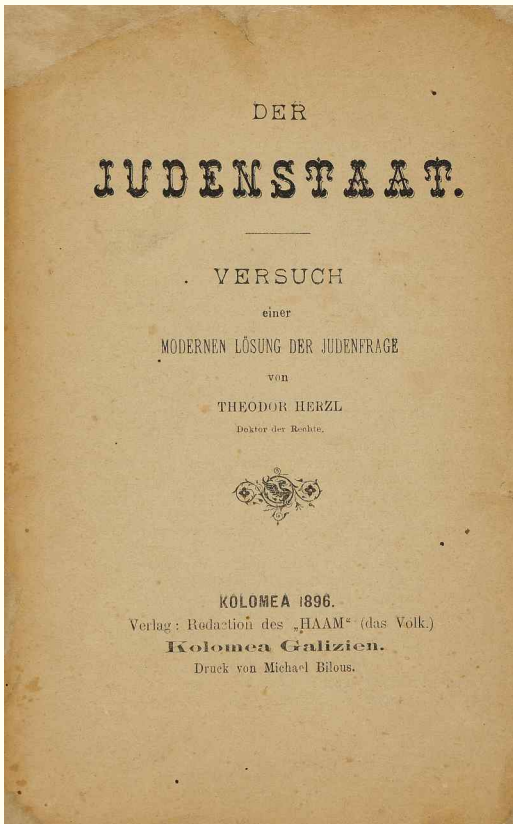
SEDER LE-ROSH HA-SHANAH
KE-MINHAG K[EHILLAH] K[EDOSHAH]
SEFARADIM [...] IM TIRGUM
HOLLA[ND]IT, TRANSLATED BY S.
I. MULDER, AMSTERDAM: J. B. DE
MESQUITA, 1870

124 folios (8 $\frac{1}{4}$ x 5 in.; 210 x 127 mm) printed on vellum with gilt edges.

Samuel Israël Mulder (born Samuel Schrijver; 1792-1862) was a Hebrew author and educator and pillar of the Dutch Haskalah. He held a number of important leadership positions in nineteenth-century Amsterdam and was a prolific linguist and translator. The present lot is a rare second edition of Mulder's Dutch translation of the Sephardic liturgy for Rosh Hashanah (including *selihot* for the month of Elul) printed on vellum. The first edition had been published in Amsterdam in 1849 by S. L. Salzedo, and indeed the translator's introduction and the approbations by Sephardic Rabbis Jacob ben Eliezer Feraras of Amsterdam and his son Jacob of The Hague in this volume were signed in that year. After Mulder's death, the *mahzor* was reissued by a different publisher, J. B. de Mesquita, who is known to have printed at least two other titles on vellum as well. This prayer book, however, is not recorded in any of the major bibliographies of Hebrew books printed on vellum – evidence of the rarity of this deluxe edition.

\$ 7,000-10,000





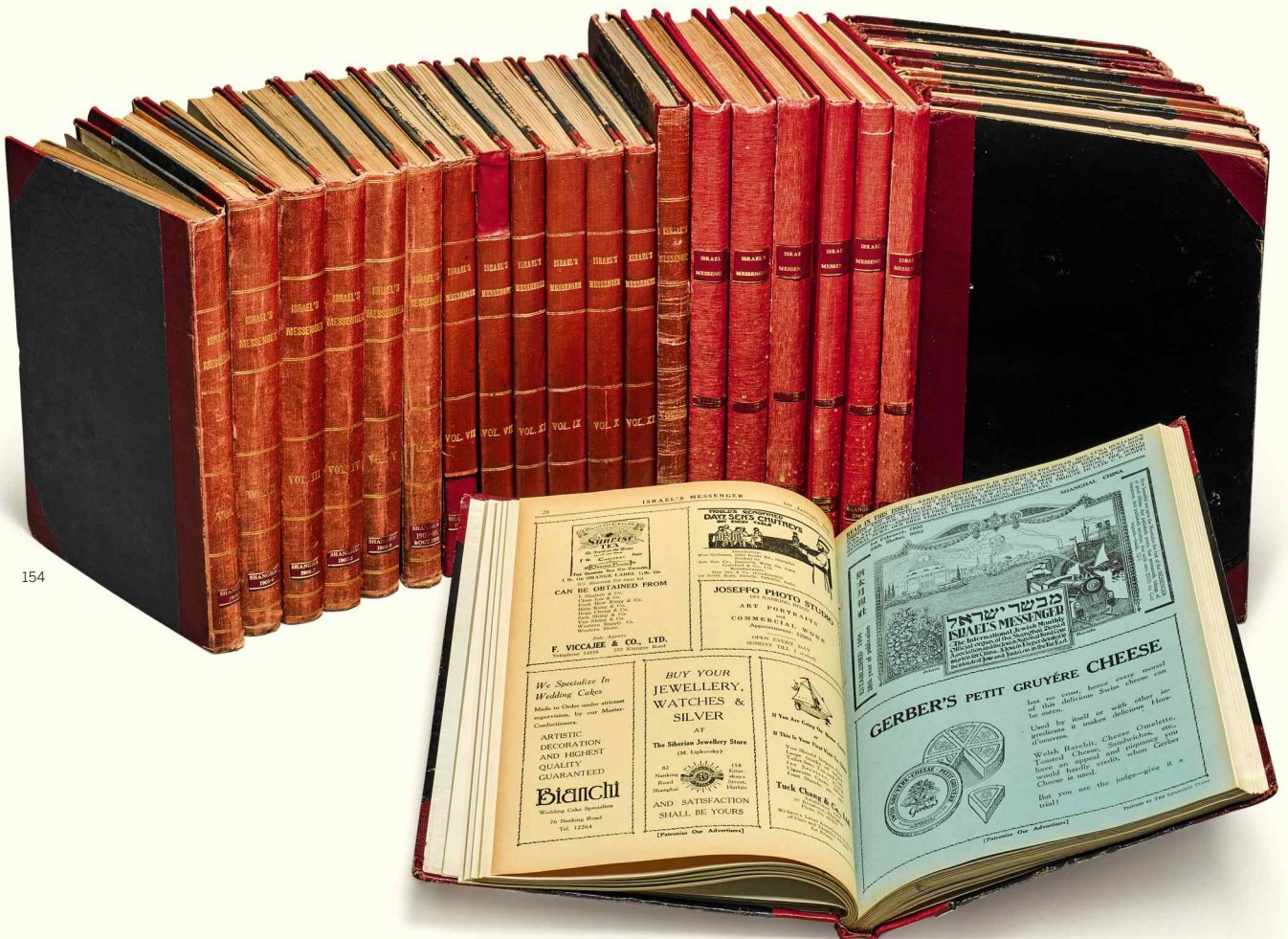
DER JUDENSTAAT: VERSUCH EINER MODERNEN LÖSUNG DER JUDENFRAGE, THEODOR HERZL, KOLOMEA: REDACTION DES "HAAM" (DAS VOLK), 1896

68 pages (8¾ x 5¾ in.; 222 x 146 mm).

Zionist visionary Theodor Herzl (1860-1904) wrote his epoch-making *Der Judenstaat* (The Jewish State) in 1895 as a "proposal for a modern solution to the Jewish question." The present lot is a rare copy of a transliteration of the original German into Hebrew characters (i.e., Judeo-German) prepared and printed by Leybl Taubes (1863-1933), a Zionist activist and publisher of the Galician Yiddish newspaper *Haam/Das Volk* (The Nation). With its release, *Der Judenstaat* became an instant classic and was partially responsible for putting wind in the sails of the nascent Zionist movement. The First Zionist Congress was convened in Basel in August 1897, just a year and a half after the treatise's publication. As noted in *Print and the Mind of Man*, "That a Jewish State was created in Palestine within fifty years of his death was due to the vision and practical methods of Herzl, expressed in his manifesto of 1896."

\$ 3,000-5,000

153



154

A FULL RUN OF ISRAEL'S MESSENGER, SHANGHAI: 1904-1941

28 volumes (various sizes: 11 $\frac{3}{8}$ x 5 $\frac{5}{8}$ in.; 295 x 220 mm to 13 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in.; 336 x 242 mm).

THE ONLY RECORDED FULL RUN OF THIS IMPORTANT JEWISH PERIODICAL FROM SHANGHAI.

Jewish businessmen, many of them from Baghdad, Bombay, and Cairo, began arriving in Shanghai in the mid-nineteenth century with the establishment of a semi-autonomous British concession in the city. In April 1903, twenty-year-old Nissim Elias Benjamin Ezra (1883-1936), an immigrant from British India of Baghdadi descent, cofounded the Shanghai Zionist Association (SZA). About a year later (April 22, 1904), he began publishing *Israel's Messenger* (Hebrew: *Mevasser yisra'el*) as the official English-language organ of the SZA. The paper would continue to appear (with a hiatus from February 4, 1910 through October 27, 1918) until October 17, 1941, and Ezra would serve as editor-in-chief until his death. Under Ezra's editorship, *Israel's Messenger* became one of China's most sophisticated Jewish periodicals, with a circulation that reached as far as the United States. Initially published fortnightly, later monthly, the paper promoted Zionism while reporting on Chinese Jewish communal activities and current events.

\$ 20,000-30,000



155

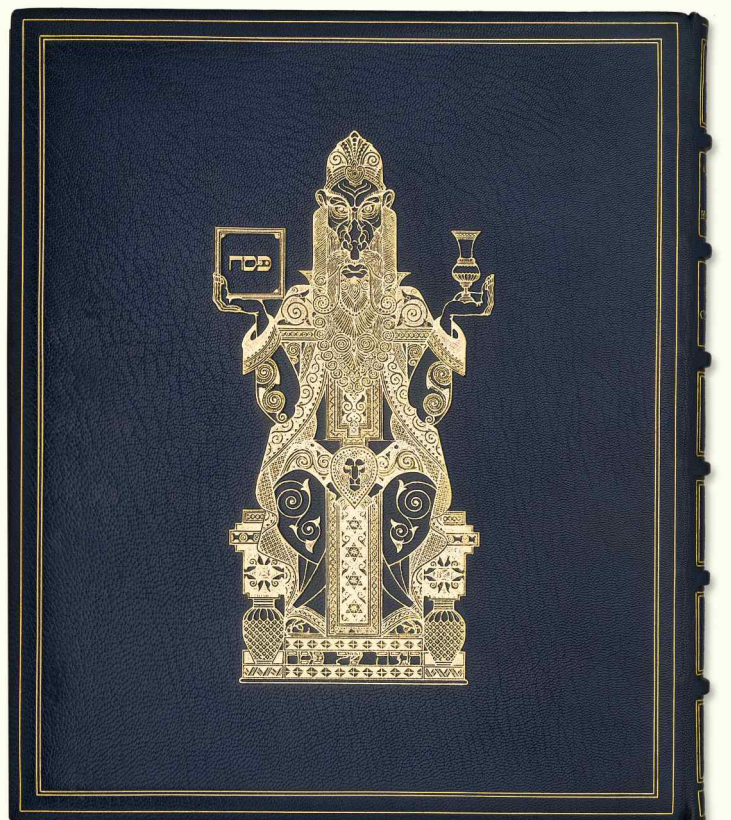
THE HAGGADAH, EXECUTED BY ARTHUR SZYK, EDITED BY CECIL ROTH, LONDON: BEACONSFIELD PRESS, LIMITED, [1940]

118 pages (11 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in.; 282 x 238 mm) printed on double-vellum sheets (two connected vellum leaves with the flesh sides facing inward) with Hebrew and English calligraphic text in variously colored inks. Fourteen full-page and numerous smaller color halftone reproductions of Szyk's drawings, including decorative initials, vignettes, and border decorations. Original blue crushed morocco elaborately gilt; covers tooled with image of a Hebrew prophet after Szyk.

LIMITED EDITION, NUMBER 90 OF 125 VELLUM COPIES SIGNED BY SZYK AND ROTH FOR SALE IN THE UNITED STATES.

This Haggadah represents the culmination of a more-than-one-thousand-year-old tradition of illuminated Hebrew manuscripts dating back to the Middle Ages. Upon its publication, The Szyk Haggadah was described by the *Times Literary Supplement* of London as "a book worthy to be placed among the most beautiful of books that the hand of man has produced." Each individually illuminated text is an example of both extraordinary artistic accomplishment and of profound scholarship. There could be no more fitting subject than the Haggadah for this milestone collaboration between Arthur Szyk (1894-1951), the Polish refugee and internationally acclaimed illuminator, and Cecil Roth, the preeminent British doyen of Jewish history, who edited the text and appended a historical introduction.

\$ 20,000-30,000



155



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HAGGADAH SHEL PESAH,
YAACOV AGAM, PARIS: ATELIER
ARCAÿ; LONDON: CAPEPARK LTD.,
1985

58 multicolor serigraphs pulled by hand on Rives 270-gsm (Arjomari-Prioux) paper (17½ x 15 in.; 435 x 381 mm). Hebrew with English translation on facing waxed tissue-guard, numbered 1-57 in Hebrew characters with golden Stars of David in the lower-outer corner. Elegant green velvet binding with brass corners; gilt title in a stylized Star of David above gilt author name on upper board; housed in a matching original green velvet folding case with brass corners, stylized Star of David, and author name; gilt title and author name on spine.

LIMITED EDITION, NUMBER 4 OF 9 H.C., SIGNED BY BOTH THE ARTIST AND PRINTER ON THE INTRODUCTORY LEAF; FIRST AND LAST PRINTS ALSO SIGNED BY AGAM.

A modern illustrated Haggadah by noted Israeli artist and sculptor Yaacov Agam (b. 1928). The traditional text recounting the Exodus from Egypt is here adorned with distinctly modern and brilliantly-colored designs. The geometric illustrations and unique typography used for this beloved Jewish text continue the tradition of Haggadah illustration with an aesthetic unique to the artist.

\$ 5,000-7,000

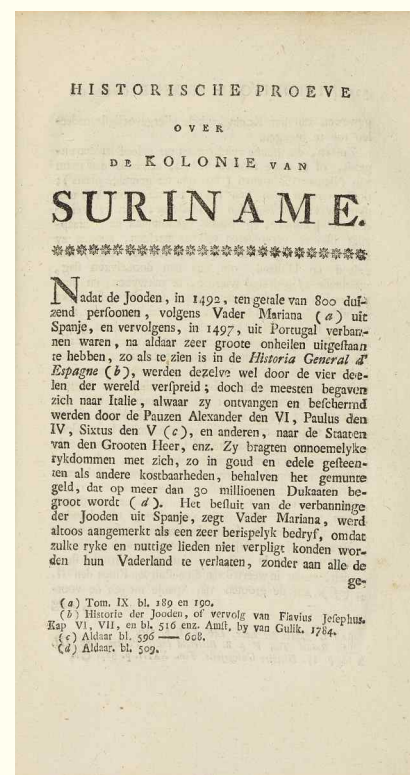
157

GESCHIEDENIS DER KOLONIE
VAN SURINAME, [DAVID DE ISAAC
COHEN NASSY AND OTHERS],
AMSTERDAM AND HARLINGEN:
ALLART AND VAN DER PLAATS,
1791

366 pages (8½ x 5 in.; 217 x 128 mm).

David de Isaac Cohen Nassy (1747-1806), a physician and publicist, was scion of Suriname's leading Sephardic family and president of the Regenten (regents) of the local Jewish community. In this capacity, he was the first signatory of a communication to Christian Wilhelm von Dohm (1751-1820), a prominent German advocate of Jewish rights, who requested that Nassy, along with the other Regenten, compose a detailed study of the history of Jewish life in Suriname. The result of their efforts, originally published in French in two volumes as *Essai historique sur la colonie de Surinam* (Paramaribo, 1788), was translated three years later into Dutch, a copy of which comprises the present lot. With the Jews forming a sizable segment of the population of Suriname through the eighteenth century, this work still serves not only as the primary source on the history of the Jews of this Dutch colony, but as an important scholarly resource for information on the colony as a whole.

\$ 3,000-5,000



157

THE WORKS OF FLAVIUS JOSEPHUS, THE LEARNED AND AUTHENTIC JEWISH HISTORIAN AND CELEBRATED WARRIOR, TRANSLATED BY WILLIAM WHISTON, NEW YORK: T. SIMPSON & CO., 1808-1809

4 volumes (8¼ x 4⅞ in.; 210 x 125 mm): Vol. 1: 449 pages; Vol. 2: 425 pages; Vol. 3: 433 pages; Vol. 4: 448 pages. Stipple engraved portrait frontispiece; two folding maps. Some spotting and/or foxing throughout; intermittent small tears and holes. Contemporary mottled Spanish calf; covers with a gilt roll-tool border; flat spine gilt with red and black morocco lettering pieces; marbled endpapers; corners bumped, some joints weak (vols. 1, 4).

Josephus Flavius (ca. 37-after 100) was an important Jewish historian and one of the chief representatives of Jewish-Hellenistic literature. His four major works were: *Antiquities of the Jews*, *The Life of Flavius Josephus*, *Wars of the Jews*, and *Against Apion*. The present lot is an early American edition of these books, translated into English by the theologian and mathematician William Whiston (1667-1752), in a lovely contemporary binding possibly by John Roulston of Boston.

PROVENANCE

Richard R. Parry (armorial bookplate on front pastedowns, signatures on title pages, paper tickets on spines, stamp on vol. 1: title and p. 107)

\$ 3,000-5,000



158

A NINETEENTH-CENTURY INK AND WATERCOLOR DRAWING OF THE SYNAGOGUE OF THE CONGREGATION B'NAI JESHURUN, WITH A RARE LITHOGRAPH OF PUBLIC BUILDINGS IN THE CITY OF NEW-YORK, 1829

Drawing (10⅜ x 9⅞ in.; 235 x 205 mm); lithograph (8⅞ x 8 in.; 265 x 250 mm). Matted, glazed, and framed.

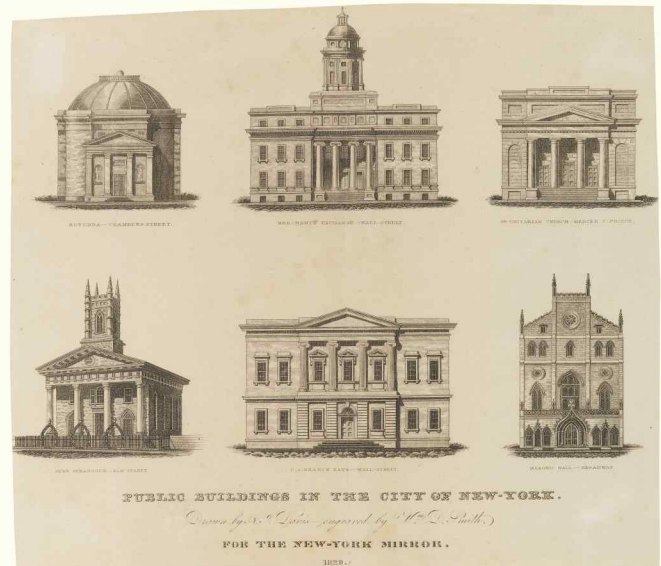
This exceptional drawing documents the first building of B'nai Jeshurun, the second congregation founded in New York and the third-oldest Ashkenazic congregation in the United

States. B'nai Jeshurun was established in 1825 by a group of Ashkenazic members of the Sephardic Shearith Israel Congregation (the only synagogue in New York City at the time). This watercolor is based on a drawing by A. J. (Alexander Jackson) Davis (1803-1892) created in 1827, the year the members of B'nai Jeshurun moved into their building on the former Elm Street in Lower Manhattan. Services were held there until 1850 when the congregation had grown large enough to make it necessary to build a new synagogue on nearby Greene Street. Early in his career, Davis made drawings of public buildings for reproduction in popular engraved views, as seen in the accompanying lithograph in this lot, which also includes a depiction of the B'nai Jeshurun synagogue.

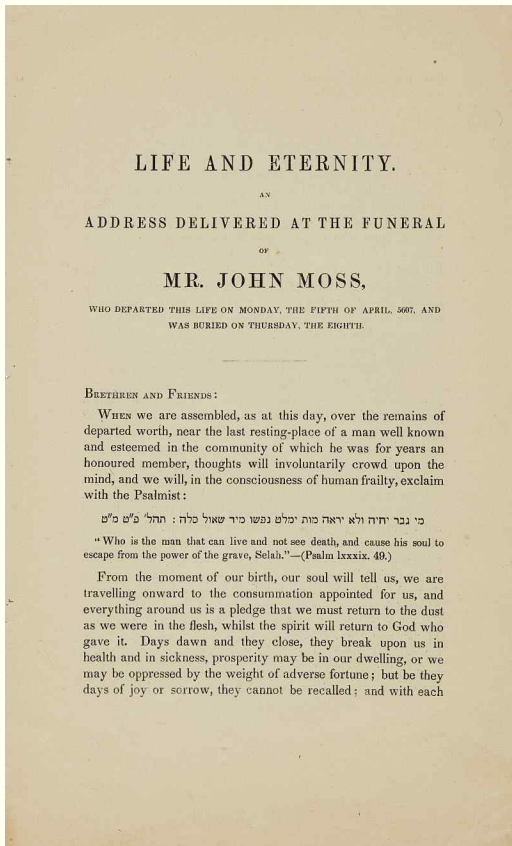
\$ 4,000-6,000



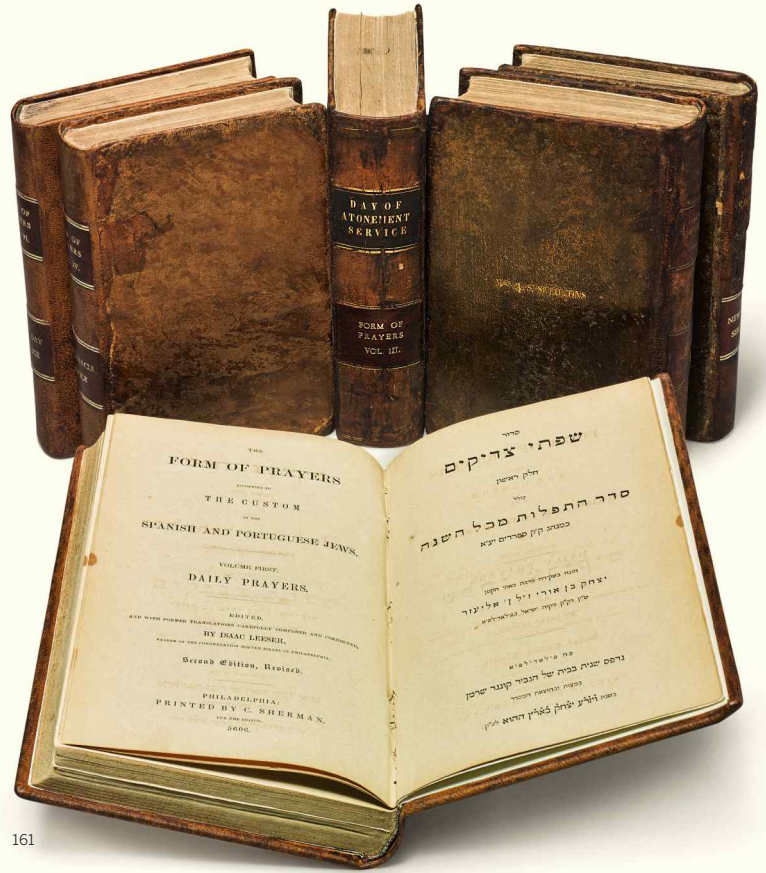
158



159



160



161

160

LIFE AND ETERNITY: AN ADDRESS DELIVERED AT THE FUNERAL OF MR. JOHN MOSS, [ISAAC LEESER], [PHILADELPHIA: 1847]

8 pages (8 5/8 x 5 7/8 in.; 245 x 150 mm).

OF EXTREME RARITY: ONE OF ONLY FIVE RECORDED COPIES.

John Moss (1771-1847) was an English-born Jew who immigrated to the United States as a boy and would go on to become a major American shipping magnate and insurer. He was also an active and dedicated member of the Jewish community of Philadelphia, and when he died, Isaac Leeser (1806-1868), one of the major builders of American Judaism who also served as the cantor and acting rabbi of Moss' synagogue, presided over the funeral. Moss had been a supporter of Leeser's, helping him found the short-lived American Jewish Publication Society in 1845. The present lot, dated "Tuesday, Nissan 20th, April 6th, 5607," contains the text of Leeser's eulogy for Moss, in which he reflects on the transient nature of life, praises the departed as "ever proud of being a Jew," encourages his descendants to continue in Moss' ways, and prays that his loss will inspire those he had left behind to lead virtuous, God-fearing lives.

\$ 5,000-7,000

161

THE FORM OF PRAYERS ACCORDING TO THE CUSTOM OF THE SPANISH AND PORTUGUESE JEWS, EDITED BY ISAAC LEESER, PHILADELPHIA: 1846-1853

6 volumes (various sizes: 7 1/2 x 4 1/2 in.; 190 x 114 mm to 8 3/4 x 5 1/2 in.; 222 x 140 mm); Vol. 1: 208 folios; Vol. 2: 163 folios; Vol. 3: 338 folios; Vol. 4: 232 folios; Vol. 5: 247 folios; Vol. 6: 217 folios.

A RARE SET OF THE SECOND EDITION OF LEESER'S SEPHARDIC PRAYER BOOK WITH DISTINGUISHED AMERICAN PROVENANCE.

Isaac Leeser (1806-1868), a German-born immigrant to America, would ascend to prominence in his adoptive country not only as cantor and acting rabbi of Philadelphia's Sephardic Congregation Mi(c)kveh Israel, but also as editor of *The Occident*, the first successful national Jewish newspaper, and translator of

a number of basic Jewish texts, including the Hebrew Bible (1845). The present lot is a rare set of the second edition of Leeser's Sephardic prayer book for the entire liturgical year. (The title page of the last part, the liturgy for fast days, has the date 5624 [1864], but the colophon states that the work was finished 28 Av 5613 [September 1, 1853].) In addition to its rarity and remarkable state of preservation, the set is also noteworthy for its distinguished provenance. Some of the volumes were owned by the likes of Israel Bear [sic] Kursheedt (1766-1852), a successful businessman and president of New York's Shearith Israel Congregation; the wife of Adolphus Simeon Solomons (1826-1910), a leader in American social welfare programs and member of the central committee of the Alliance Israélite Universelle; and Esther E. Solis, apparently a Philadelphia-based member of the storied Da Silva Solis family.

\$ 15,000-20,000



162

162

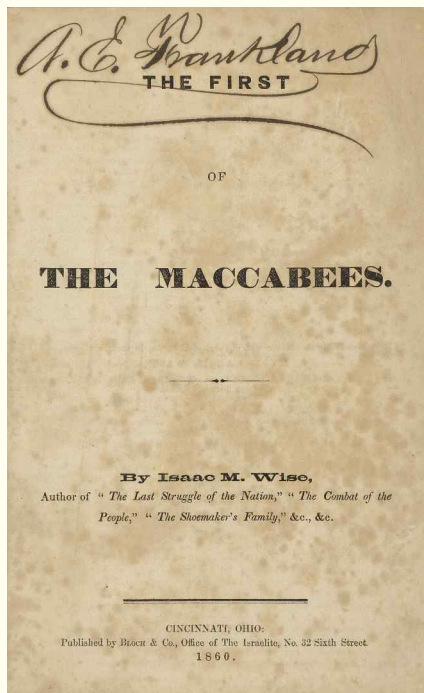
GESÄNGE ZUM GEBRAUCHE BEIM GOTTESDIENST DER REFORM-GEMEINDE "KENESETH ISRAEL" ZU PHILADELPHIA (HYMNAL OF A FAMOUS REFORM CONGREGATION), PHILADELPHIA: R. STEIN, 1856

28 folios (6 x 4 in.; 153 x 102 mm).

ONE OF THE ONLY SURVIVING COPIES OF AN EARLY AMERICAN JEWISH HYMNAL.

Congregation Keneseth Israel of Philadelphia was established in March 1847 by a group of German Jewish immigrants who had seceded from the city's Congregation Rodeph Shalom. While at first traditional in its orientation, the synagogue slowly introduced a number of changes into the ritual, and by the mid-1850s, it had formally affiliated with the Reform movement, becoming the first synagogue in Philadelphia to do so. The present lot is a small German-language hymnal, published by the synagogue (the congregation would only begin transitioning to English in 1887), containing songs to be sung on holidays, as well as at lifecycle events like weddings and confirmation ceremonies. A number of psalms (or extracts from them) have also been translated into (generally rhymed) German poetry. These are supplemented by hymns on themes like honesty, trust in God, and so on.

\$ 3,000-5,000



163

163

THE FIRST OF THE MACCABEES, ISAAC M. WISE, CINCINNATI: BLOCH & CO., OFFICE OF THE ISRAELITE, 1860

180 pages (8½ x 5⅝ in.; 215 x 139 mm).

Isaac Mayer Wise (1819-1900), a Bohemian-born and -trained rabbi, achieved renown in the United States as the architect of American Reform Judaism. In 1854, he became the spiritual leader of Congregation B'nai Jeshurun in Cincinnati, OH, where he remained until the end of his life. Shortly after his arrival, he started publishing a national weekly, *The Israelite*, as well as a German supplement called *Die Deborah*. The present lot, a copy of the rare first edition of Wise's *The First of the Maccabees*, appeared originally in installments in *The Israelite* and subsequently in book form. The work, which treats the historical period between the rise of the Hasmoneans and the rededication of the Temple in Jerusalem, was one of a series of books he wrote in order to provide the English-reading Jewish public with good literature that celebrated the bold courage and assertions of national independence of Jews in past eras.

\$ 4,000-6,000



164

164

SIMCHATH TORAH: CANTATA FOR SOLI AND CHORUS WITH HEBREW AND ENGLISH WORDS, ALOIS KAISER, PHILADELPHIA: BROPHY BROS., 1889

17 pages (10⅞ x 7 in.; 275 x 180 mm).

A RARE EXEMPLAR OF AN EARLY SPECIMEN OF AMERICAN JEWISH MUSIC.

Alois Kaiser (1840-1908), a Hungarian-born composer and cantor, sang as a boy in the choir of the famous Viennese *hazzan* and moderate reformer Solomon Sulzer (1804-1890) and subsequently studied at the city's Realschule and its Teachers' Seminary and Conservatory of Music. He immigrated to New York in June 1866 and was soon appointed cantor of the Oheb Shalom Congregation in Baltimore, MD, where he remained until the end of his life. The present lot includes both the musical notation and Hebrew words (transliterated into Latin characters) of Kaiser's cantata for the festival of Simhat Torah. The text of the songs, which have also been translated into rhymed English, is taken from the *Avodat yisra'el* liturgy compiled by Benjamin Szold (1829-1902), longtime rabbi of Oheb Shalom.

\$ 2,000-4,000



165

165

AN EXCEEDINGLY RARE ASHKENAZIC HEBREW BIBLE WITH NUMEROUS MICROGRAPHIC DECORATIONS, SCRIBE: MATTITHIAH BEN JEDIDIAH, [NORTHERN FRANCE: CA. 1250-1275]

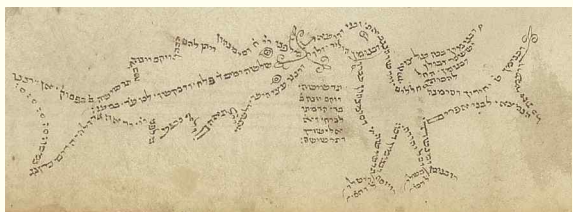
373 folios (10% x 8 in.; 276 x 203 mm) on parchment. A complete condition report is available online.

AN EARLY ASHKENAZIC WITNESS TO THE JEWISH SCRIBAL TRADITION OF FIGURATIVE MASORAH AND ONE OF ONLY TWO KNOWN ASHKENAZIC HEBREW BIBLES WITH MICROGRAPHIC ORNAMENTATION IN PRIVATE HANDS.

This Hebrew Bible is remarkable not only for its rarity, but also for its beautiful calligraphy, elegant ornamentation, extensive rubrication, profuse micrographic illustration, and the uniquely Ashkenazic biblical traditions it preserves.

Since the tenth century, Jewish scribes have been copying the Hebrew Bible together with short philological and textual comments called *Masorah* (lit., tradition), which they wrote in micrography, or miniature script. These notes were meant to transmit to subsequent generations of copyists precise information about the exact form of the biblical text. The *Masorah magna*, or large (more expansive) *Masorah*, which included quotations of biblical verses where a particular form occurred, was traditionally written on a few lines in the upper and lower margins of a codex page; while the *Masorah parva*, or small (abbreviated) *Masorah*, was usually inscribed in the outer margins or between columns of biblical text.

Already in this early period, we find biblical manuscripts with *Masorah* written in various geometric shapes and designs. These forms, including diamonds, triangles, and zigzags, would continue to adorn Hebrew Bibles through the twelfth century in the Islamic Middle East, at which point the center of micrographic ornamentation shifted to Christian Europe.



Detail



Detail



There, the more abstract decorations of previous centuries gave way to full-fledged illustrations of birds, (mythical) animals, grotesques, and even human beings by the fourth decade of the thirteenth century.

The present Northern French Bible exhibits extensive geometric and figurative *Masorah* decoration, especially in the Pentateuch section. Animal illustrations (schools of fish, birds, serpents, dragons), including a large sea creature positioned next to a dove at the start of the book of Jonah, appear on thirty-three pages, and elaborate designs in the form of floral motifs, wavy lines, pinwheels, zigzags, and interlocking rings embellish the manuscript throughout. A total of 233 pages of this manuscript are ornamented with micrographic decorations.

We learn the identity of the scribe, Mattithiah ben Jedidiah, as he added flourishes to the biblical text whenever his name appears. Further information about an early owner of this codex is gleaned from a sales note on f. 245v, which records that Mattithiah sold the Bible to "Rabbi Michael, son of Rabbi Cresbia," and indeed Michael's name is boldly inscribed in alphabetic *Masorah* in the lower margins of ff. 337v-338r.

This manuscript is further embellished with elaborate filigree pen flourishing and puzzle blue-and-red initial word panels, which adorn the beginning of several of the biblical books. This latter form of ornamentation is seldom found in Hebrew texts.

Ashkenazic scribes sometimes penned initial words or letters in red ink, a form of decoration known as rubrication. The present manuscript is distinguished by extensive use of this form of ornamentation. In the Pentateuch section, red letters were employed to number the verses in each new paragraph. The rubricator also made sure to tally the number of verses in each paragraph in the margin, presumably to make it easier to calculate the total number of verses per *parashah* (biblical pericope) at its close. By contrast, in the Prophets and Hagiographa, rubrication is used to highlight the first letter (or two) of every verse. In addition, in these sections, red marginal *samekhs* indicate *sedarim* (early Jewish chapter breaks) on a number of pages, and marginal paragraph (*not* chapter) numbers in Psalms are also marked in red. **The expansive use of rubrication found in this manuscript is unparalleled among surviving medieval Hebrew codices.** A fascinating glimpse into the production of medieval manuscripts can be seen in the guide letters that have been preserved in the margins of this codex. These were left by the scribe as a memory device so that when it came time for him to rubricate the text, he would know which characters had to be filled in.

A final decorative device relates to the layout of the text itself. Biblical songs, like the Song of the Sea, the Song of Moses, the Song of Deborah, and the Song of David, are either (in the second and third cases) written in two mini-columns with a space in between or (in the first and fourth cases)



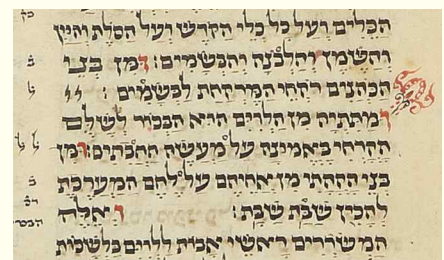
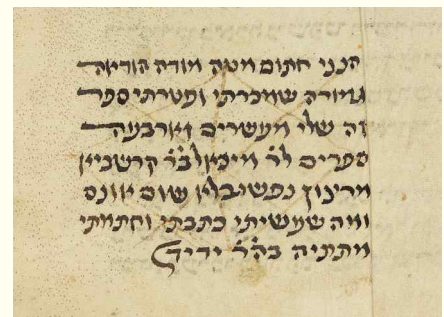
made to look like brickwork. The concluding portions of biblical books, too, often afforded the scribe opportunities to arrange the text into an aesthetically pleasing design, like a series of diamonds, a keyhole, or a portal. Several other passages (Ex. 37:10-24, Josh. 12:9-24, I Sam. 30:27-31, Ps. 119, Ps. 136, Est. 9:7-9) also feature special ornamental layouts.

The text and codicological structure of this Bible are of significant historical importance. Beginning with Genesis and ending with the Book of Chronicles, over time approximately forty folios were lost from the codex. There is, however, much to be gleaned from the remaining 373 leaves. Upon careful examination, one notes that its paragraph breaks differ somewhat from those standard in today's Bibles; that the Song of the Sea is written on thirty-one (instead of the usual thirty) lines, and the last two lines are laid out to look like brickwork (whereas the vast majority of medieval Ashkenazic Bibles have no breaks whatsoever in those lines); and that the Song of Moses is written on seventy (not sixty-seven)

lines, the right column is justified to the right (but not the left) and the left column is justified to the right and the left, and line 23 begins with the words *benei bashan* (not *ve-ellim*). In addition, from a codicological perspective, the manuscript is quite unusual in that the quires are composed of six bifolia (twelve leaves), whereas over 90% of dated Ashkenazic manuscripts produced before 1500 consist of quires of four bifolia (eight leaves).

Decorated Ashkenazic Hebrew Bibles with micrographic ornamentation seldom come to auction; the last time one was offered for sale was in 1980. The rarity of this manuscript, coupled with its extraordinary decorative program featuring figurative *Masorah*, fine filigree pen flourishing, extensive rubrication, and elegant textual layouts, make it a highly significant monument of Ashkenazic civilization in the Middle Ages.

\$ 400,000-600,000



PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

PEIRUSH MIRKEVET YEHEZKEL VE-SEFER YETSIRAH

(COMMENTARY ON THE CHARIOT OF EZEKIEL AND THE BOOK OF CREATION), [GERMANY: MID-13TH CENTURY]

14 folios (7/4 x 5 1/2 in.; 198 x 140 mm).

THE EARLIEST ASHKENAZIC COPIES OF THESE IMPORTANT MYSTICAL TREATISES.

Rabbi Jacob ben Jacob ha-Kohen of Castile (d. ca. 1270-1280) was a thirteenth-century Spanish kabbalist who traveled extensively among the Jewish communities of Spain and Provence searching for remnants of earlier mystical writings and traditions. He was strongly influenced by the thought of the Hasidei Ashkenaz, a sect of contemporary German pietists, and maintained contact with the last members of the hug ha-iyyun, the circle of Jewish mystics associated with the Sefer ha-iyyun (Book of Contemplation). He would eventually become one of the main pillars of the nascent Gnostic trend among a group of kabbalists known as the ma'amikim.

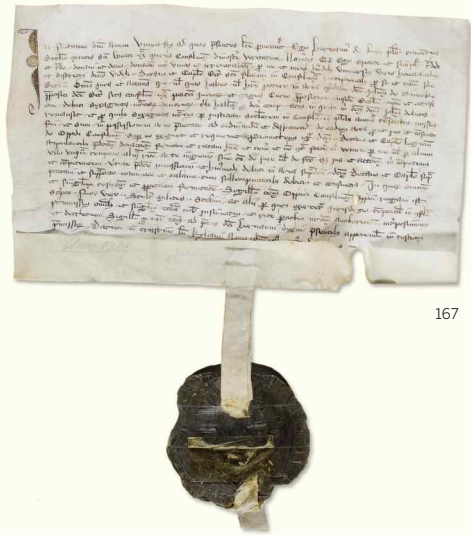
The present manuscript contains several separate, though related, works:

1. Ff. 1r-13r: The complete text of Rabbi Jacob ha-Kohen's commentary to Ezekiel's visions of the Divine Chariot (Ezek. chs. 1 and 10), which combines hug ha-iyyun kabbalism with traditions from German pietistic sources, particularly Rabbi Eleazar ben Judah of Worms' (ca. 1165-ca. 1230) own commentary on the Divine Chariot and an abridged version of his Hilkhot ha-kisse (Laws of the Divine Throne). The tract was composed in the third quarter of the thirteenth century and, as such, constitutes the most comprehensive and detailed mystical commentary on the Divine Chariot from the formative period of Sephardic kabbalistic thought to have come down to us. The present copy of the text can be dated to the thirteenth century, based on both the script and paper used. As such, it would appear to be the earliest exemplar of the Peirush extant.

2. F. 13r-v: An anonymous exposition on the Thirty-Two Paths of Wisdom used by God to create the world, according to the very first line of Sefer yetzirah (The Book of Creation), an ancient Jewish mystical tract. Here, too, the present manuscript is by far the oldest Ashkenazic version of this text to have come down to us, and perhaps the earliest surviving copy period.

3. Ff. 13v-14v: A few shorter iyyun tracts, also commenting on the Thirty-Two Paths of Wisdom: the first (ff. 13v-14r) remains unpublished; the second (f. 14r-v) was printed under the title "Shemot 32 netivot;" and the third (f. 14v) was published first by Rabbi Judah Coriat in Sefer ma'or va-shemesh (Livorno, 1839), 24v. It would appear that our copies of all of these texts are the earliest (Ashkenazic) exemplars.

\$ 12,000-18,000



GRANT OF PROPERTY AT THE JEWS' GATE, KOBLENZ: JULY 9, 1319

Charter (10 1/2 x 6 3/8 in.; 271 x 162 mm) on vellum. Fine brown wax municipal seal of the city of Koblenz showing three elaborate towers among houses. Matted, glazed, and framed.

In the present document, Hermann de Leye, canon of the collegiate church of St.

Beatusberg (later, a Carthusian charterhouse) outside the walls of Koblenz, grants to the dean and chapter of the church of St. Florian, Koblenz, the "arca" of Johann de Binecke, the late provost of the latter church, situated at the Jews' Gate next to the provost's court. The first documentation of the Jews' Gate in Koblenz comes from 1282; during the period covered by this charter, Jews worked as moneylenders to the city council, the archbishop of Trier, and the local nobility.

\$ 2,000-4,000



168

168

TORAH SCROLL, [IBERIAN PENINSULA: CA. 1470]

Scroll (2 ft. x 164 ft.; 610 mm x 50 m) on specially-processed and varnished parchment.

ONE OF FIVE SURVIVING PRE-EXPULSION SEPHARDIC TORAH SCROLLS IN PRIVATE HANDS AND ONE OF ONLY TWO MEDIEVAL SEPHARDIC SCROLLS KNOWN TO OBSERVE THE ANCIENT CUSTOM OF "ANOMALOUS" AND "CURVED" LETTERS.

Containing the text of the Pentateuch and written by hand on specially-prepared animal skins by a trained scribe according to traditions that date back thousands of years, the Torah scroll is the most sacred ritual artifact of the Jewish faith and is most often used for public worship services in Jewish communities around the world. The present scroll is remarkable not only for its rarity as a survivor of the expulsions of Jews from medieval Iberia, but even more so as a witness (in its first twenty-one membranes) to the ancient tradition of writing specific occurrences of various letters in special forms (spiraled, curved, etc.) and/or with serifs known as *tagin* (crowns or tittles).

In a famous passage, the Talmud (*Menahot* 29b) discusses the significance of the *tagin* in halakhic terms, while kabbalistic sources impute mystical meanings to these diminutive ornaments. The ancient *Sefer tagin*, whose preface traces its own transmission from Joshua to Rabbi Judah ha-Nasi (second-third centuries CE), records nearly two

thousand instances throughout the Pentateuch where certain letters are to be crowned with one to seven strokes, or else otherwise unusually written. No less an authority than Rabbi Moses Maimonides (1138-1204) regarded the "anomalous" and "curved letters," as well as the *tagin*, to be essential elements of a Torah scroll written in the most halakhically optimal fashion (*Hilkhot tefillin u-mezuzah ve-sefer torah* 7:8-9).

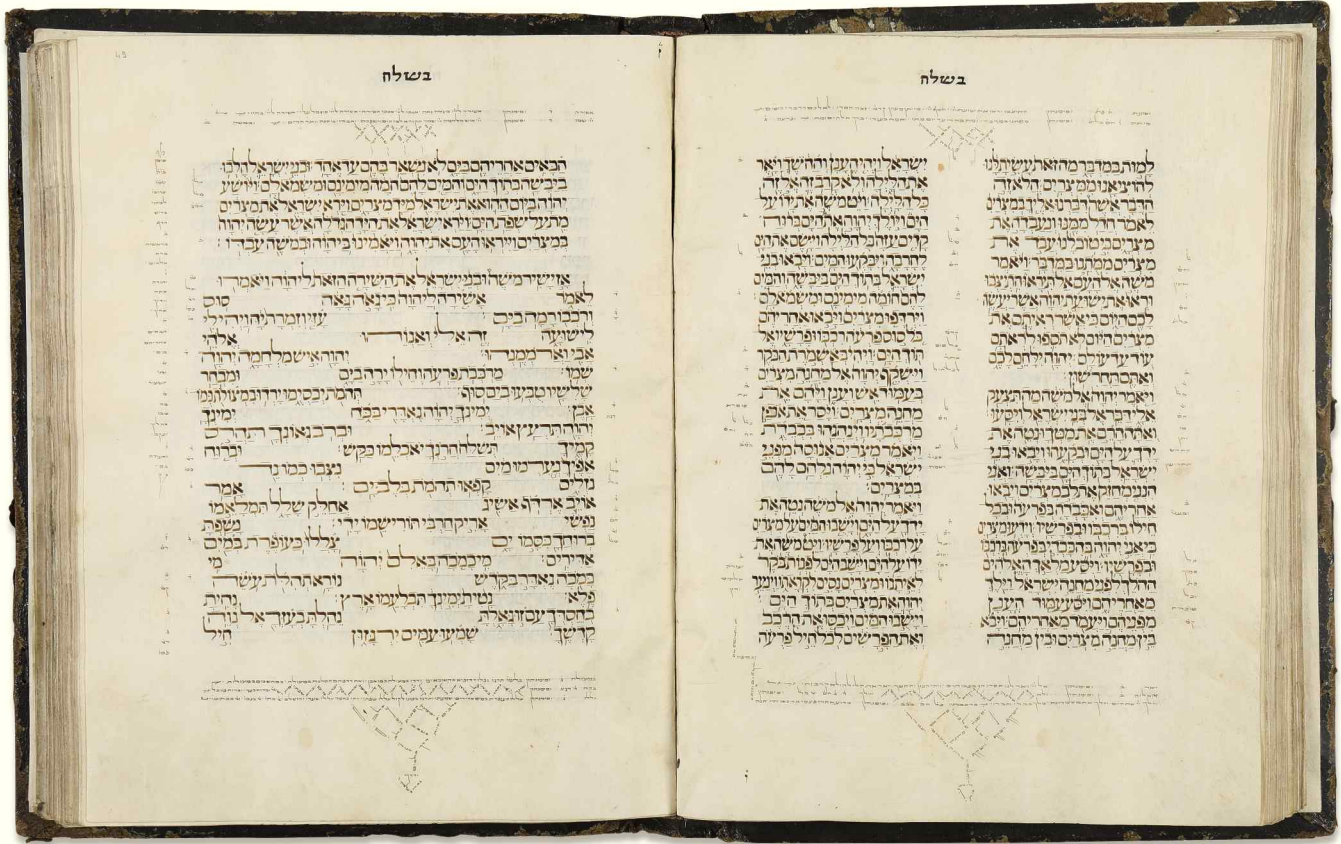
In practice, because these special adornments were not absolutely necessary for a Torah scroll to be considered ritually fit for use, and because at a certain historical stage scribes were no longer deemed sufficiently knowledgeable in how to fulfill the details of these traditions, the custom of following the prescriptions of *Sefer tagin* all but died out in most communities (with the exception of some Yemenite groups that maintained the "spiral *pe*"). Indeed, among the extant corpus of pre-Expulsion Sephardic Torah scrolls, only this one and another sold in our New York rooms in November 2009 are known to observe these ancient rules; though the present scroll's tradition differs somewhat from that recorded in *Sefer tagin* and may in fact represent an independent tradition.

Additional noteworthy features relate to the text and layout of the scroll itself. Gen. 9:29 reads *Va-yehi kol yemei noah* in the singular, instead of *Va-yihyu* in the plural, and *petsua dakkah* in Deut. 23:2 is spelled with a final *he*, not an *alef*. Furthermore, the "open" and

"closed" *parshiyot* (paragraphs) of this scroll follow almost perfectly the specifications set by Maimonides in his *Hilkhot tefillin u-mezuzah ve-sefer torah*, ch. 8. By contrast, interestingly, the Song of the Sea and the Song of Moses are split in their observance of Maimonides' prescriptions. The first, written on thirty lines, ends in two lines laid out like brickwork, in consonance with authentic Sephardic traditions but at odds with Maimonides'; while the second, written on sixty-seven lines, agrees with Maimonides' directives and sheds light on how his words were understood in fifteenth-century Iberia. In *Hilkhot tefillin u-mezuzah ve-sefer torah* 8:12, he lists the beginning word of each line of the song, and for line 39, he writes that it should start with *gam* (also in Deut. 32:25, without specifying whether he is referring to *gam bahur* (both youth) or *gam betulah* (and maiden) in that verse. The present scroll starts the line *gam bahur* and thus bears witness to an old Sephardic tradition regarding how to interpret Maimonides' words.

Complete Torah scrolls from pre-Expulsion Iberia are extremely rare, and only five are known to be held privately. The fact that this scroll also preserves numerous time-honored traditions, especially the "anomalous" and "curved" letters, makes it an even more valuable monument to medieval Sephardic civilization and religious practice.

\$ 100,000-200,000



PENTATEUCH WITH MASORAH, [TUDELA?: CA. 1300]

149 folios (11 x 8½ in.; 280 x 215 mm) on parchment.

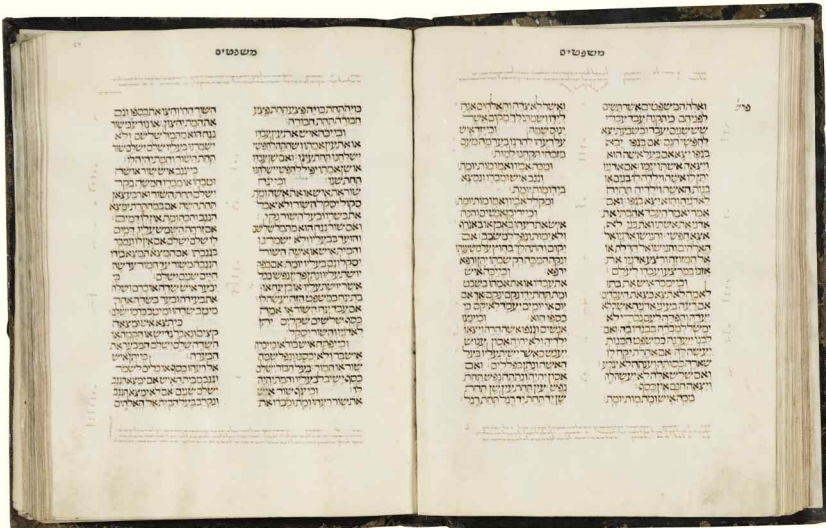
A SUPERB SEPHARDIC BIBLICAL CODEX WITH MASORETIC NOTES.

The superlative precision and beauty of Sephardic Hebrew Bibles have long made them particularly desirable to collectors of Hebrew books. With the expulsion of Jews from the Iberian Peninsula at the end of the fifteenth century, Sephardic Jews were dispersed to virtually every corner of the Jewish world, and along with them came their books. Even so, complete Hebrew Pentateuch codices copied in pre-Expulsion Iberia are exceedingly rare.

In addition to its rarity, the present manuscript exhibits a number of noteworthy features. Most impressive and visually striking are the micrographic masoretic decorations on the openings of new quires. The practice of forming the *Masorah magna* into matching geometric designs at these important points in a text seems to have developed originally in the Orient and subsequently traveled first to Ashkenaz and then to the Iberian Peninsula. It has been suggested that marking the quires in this way helped the reader and/or bookbinder keep track of the codicological structure of the work.

continued

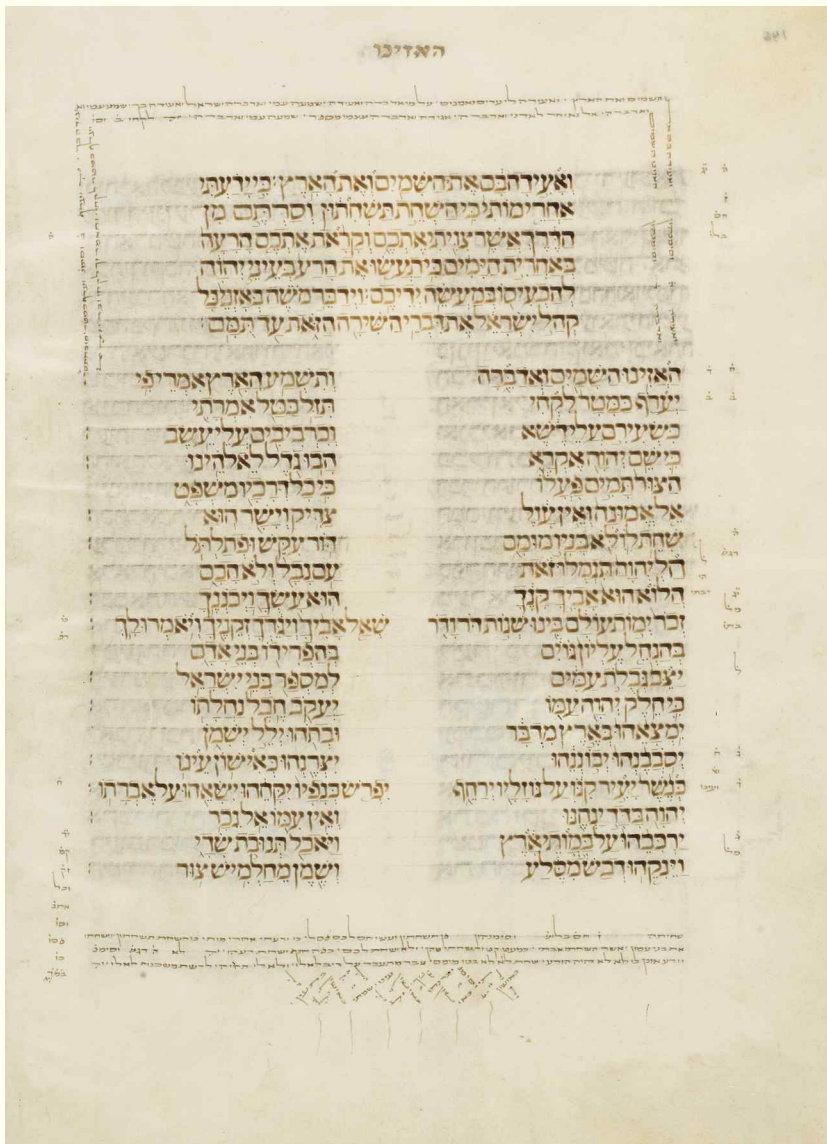




Another interesting aspect of this volume relates to the layouts of the two Pentateuchal songs, the Song of the Sea and the Song of Moses. The first, copied on thirty lines, follows the halakhic prescriptions of Rabbi Moses Maimonides (1138-1204) almost completely, with the interesting exception that it is written entirely in brickwork format starting on the second line, whereas Maimonides had ruled that the last two lines should be laid out as two separate blocks of text. By contrast, the second song more closely follows Maimonides' specifications, as it is copied on sixty-seven lines instead of the more common seventy. In addition, it appears that a later scribe, whose tradition on the proper breakup of the text into paragraphs differed from the primary copyist, "corrected" the work by marking certain sections as either "open" or "closed."

While the present manuscript was undoubtedly written in Iberia, scholars have, based on thorough codicological analysis, put forward an interesting suggestion in an effort to more specifically localize its geographic area of origin: It is known that all medieval Hebrew manuscripts written on parchment follow Gregory's Rule, named for the nineteenth-century scholar who observed that the two facing pages of an open manuscript codex always show the same side of the parchment, either the hair (grain) side or the flesh side. The norm for Hebrew manuscripts copied in Spain was to begin with the hair side for f. 1r, followed by the flesh side for ff. 2v-3r, and alternating thereafter until the end of the text. Contrary to expectations, the present volume begins on the flesh side. An identical placement of flesh side occurs in the so-called First Ibn Gaon Bible (MS Paris, Bibliothèque Nationale heb. 20), copied by Joshua ibn Gaon (fl. ca. 1300-1312) in Tudela in [5]061 (1300). Furthermore, that Bible shares with this manuscript a number of exceptionally rare variants in the vocalization of the text. This combination of codicological and masoretic parallels helps reinforce the suggested localization and dating of the present manuscript to Tudela, ca. 1300.

\$ 200,000-300,000



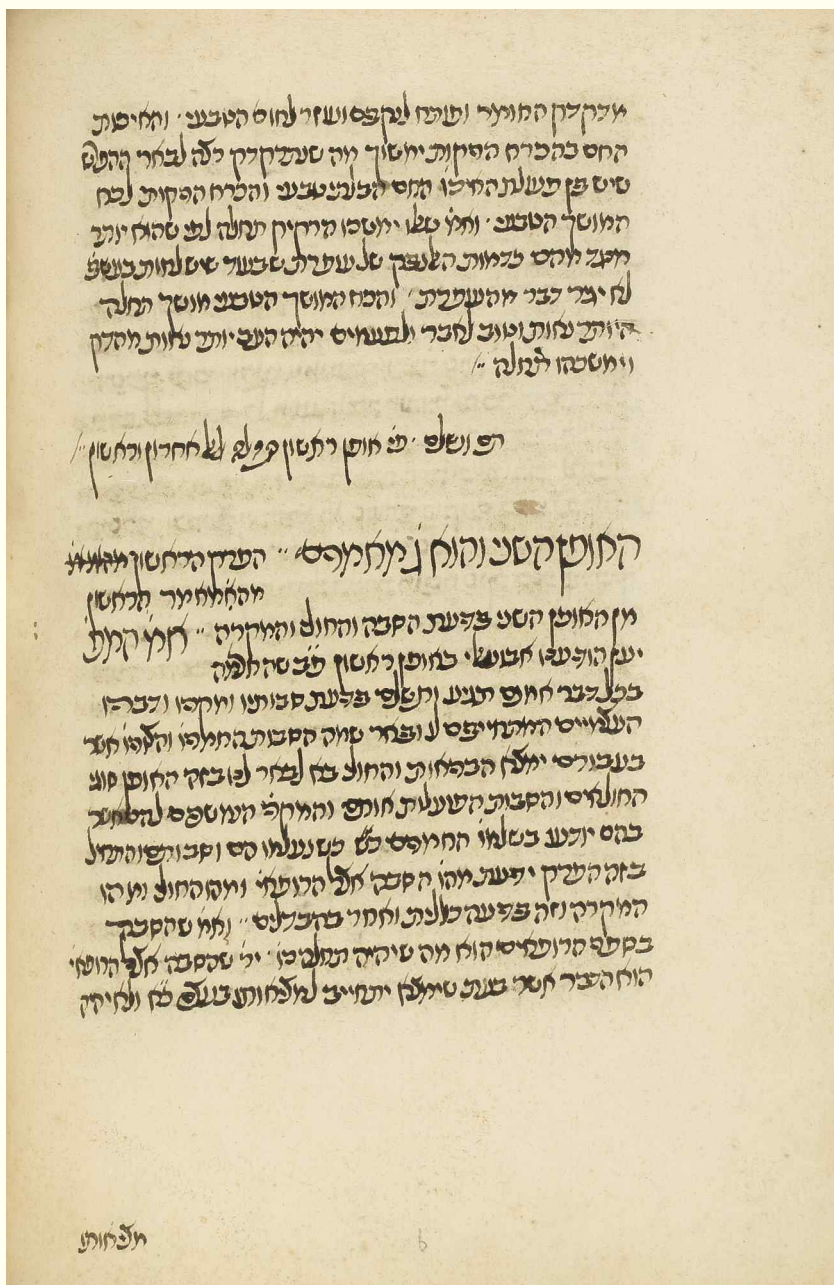
EIN KOL (COMMENTARY
ON AVICENNA'S CANON OF
MEDICINE, BOOK I), RABBI SHEM
TOV BEN ISAAC IBN SHAPRUT,
[IBERIAN PENINSULA: FIRST
HALF OF THE 15TH CENTURY]

195 folios (8 $\frac{3}{8}$ x 6 in.; 219 x 152 mm).

Abu Ali al-Hussein ibn 'Abdallah ibn Sīnā, known in the West as Avicenna (980-1037), was a physician, scientist, statesman, and one of the greatest Islamic philosophers, whose Aristotelian and Neoplatonic thought influenced many medieval Jewish authors, most prominently Maimonides. In addition, Avicenna's medical writings, particularly his *Qānūn fī al-Tibb* (Canon of Medicine), achieved tremendous traction among medieval Jews. Basing himself on Hippocrates and Galen and drawing on his own extensive experience, he divided the *Canon* into five books that collectively systematized all the medical knowledge of his age. At least thirty Hebrew commentaries on various parts of this medical magnum opus have come down to us. The present work, entitled *Ein kol*, comprises one such commentary: that of Rabbi Shem Tov ben Isaac ibn Shaprut on Book I of the *Canon*, which discusses basic physiological principles, human anatomy, pulse, digestion, and general therapeutic procedures.

Ibn Shaprut, a Spanish Jewish philosopher and physician born in the mid-fourteenth century, aimed in his written oeuvre to compose popular, encyclopedic anthologies of previous scholarship on a wide range of topics including logic, science, medicine, chiromancy, homiletics, polemics, and philosophy. In the preface to *Ein kol*, he explains that he intended the work as a summation of, and expansion upon, studies of the *Canon* that had already been published by Don Suleiman ben Abraham ibn Yaish (d. 1345), Rabbi Joseph ben Joshua ibn Vives ha-Lorki (late fourteenth-early fifteenth centuries), and the famous Muslim theologian and philosopher Fakhr al-Din al-Razi (1149-1209). In fact, it is for this reason that he called the treatise *Ein kol* (The Eye of All), since it was meant to enlighten the eyes of all, especially those who could not understand the original commentaries due to their depth and complexity. The book's value, however, lies not only in its condensing and explanatory functions, but also in its reflection of the state of medical knowledge, particularly among rabbinically- and philosophically-trained Jews, in fourteenth-century Spain.

While a short extract of the commentary dealing with the music and rhythm of the human pulse has been published and translated in various forums, the work as a whole has never seen the light of print. Moreover, only three other manuscripts of *Ein kol* are known to reside in the world's major research libraries: Naples, Biblioteca Nazionale Vittorio Emanuele III F 11 (dated 1452; 169ff.); New York, Jewish Theological Seminary Ms. 2754 (dated 1488;

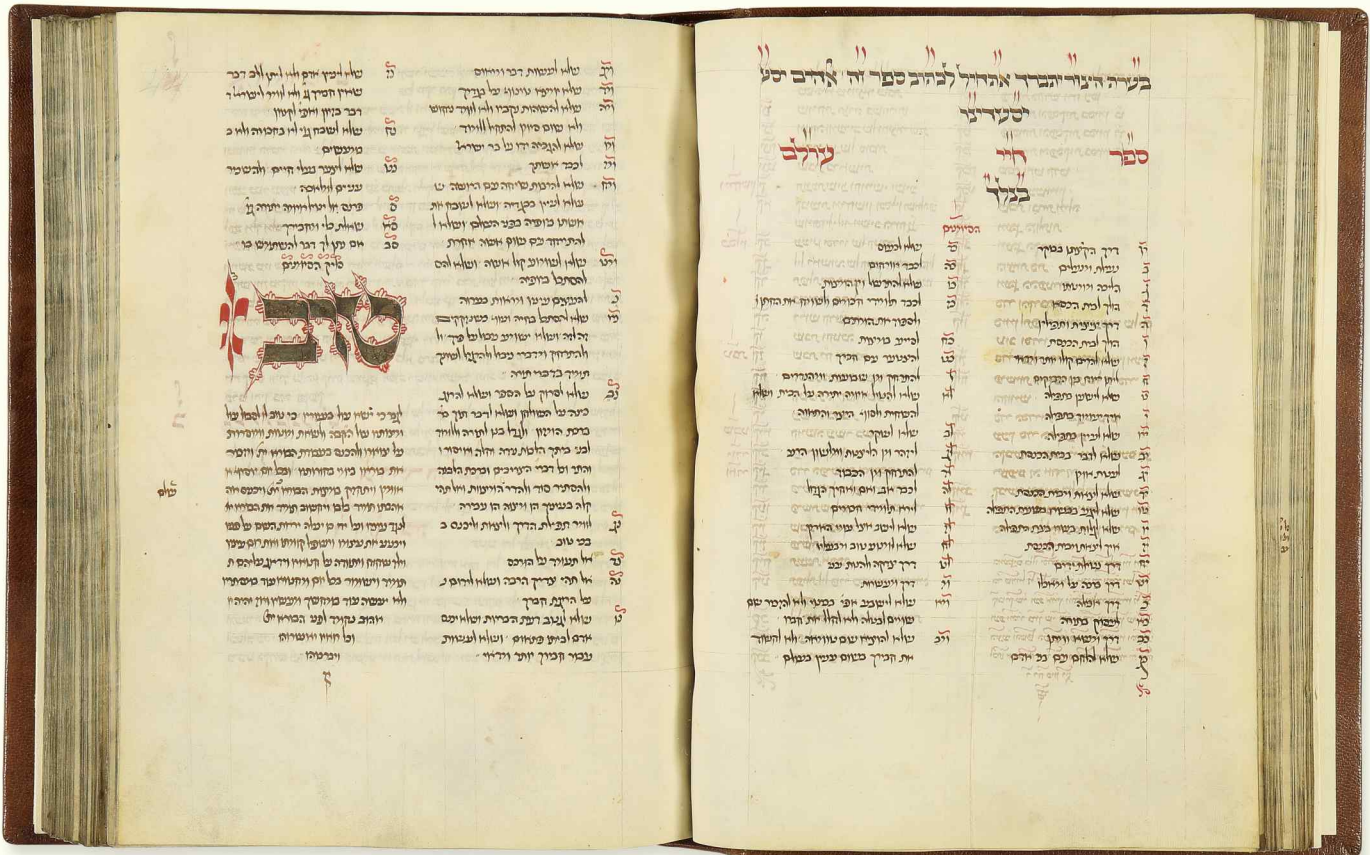


139ff.); and Munich, Bayerische Staatsbibliothek, Cod. hebr. 8 (sixteenth century; 182ff.). Assuming our dating of the present manuscript to the first half of the fifteenth century is correct, it would thus appear to be the earliest extant complete exemplar of this treatise.

PROVENANCE

Thomas Thorpe (catalogue no. 16596 on pastedowns of upper and lower boards); Thomas Phillipps (shelf mark no. 13544 on spine; Middle Hill stamp and shelf mark on pastedown of lower board)

\$ 80,000-120,000



AN EXCEPTIONAL COPY OF THE SEFER MINHAGIM OF RABBI SAMUEL OF ULM, ACCOMPANIED BY NUMEROUS OTHER HISTORICAL, RABBINIC, AND LITERARY TEXTS, [ITALY: SECOND HALF OF THE 15TH CENTURY]

187 folios (10 1/8 x 7 1/2 in.; 256 x 189 mm) on parchment.

The present lot is an elegantly penned and decorated collection of important Hebrew works copied by two Ashkenazic scribes, [Jacob] ben Seligman Coburg and Isaac ben Mordecai ha-Levi, in Northern Italy in the fifteenth century. The first part of the codex contains the earliest-dated (1453) exemplar of the *Sefer minhagim* (Book of Customs) attributed to Rabbi Samuel of Ulm, which has never been published in full. The latter half includes the only extant copy of the Hebrew First Crusade chronicle by Solomon ben Samson, published for the first time from this manuscript in 1892. Adding to the volume's prestige, one of its illustrious owners was Solomon Hirschel (1762-1842), the first formally recognized chief rabbi of Britain.

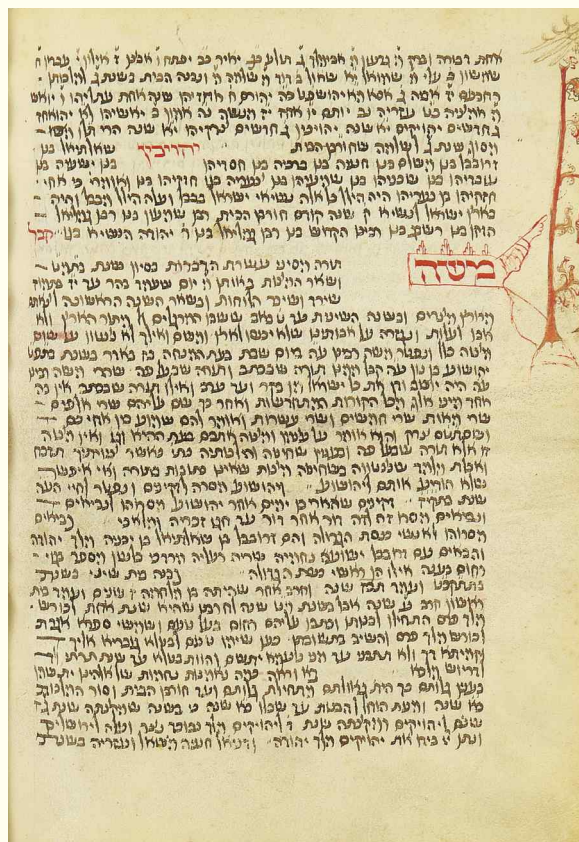
Manuscripts like this one are of immense value to scholars of medieval Hebrew literature due to their wide-ranging, eclectic contents. This volume in particular contains several works that have no parallels among the corpus of surviving Hebrew manuscripts, and a number of the texts here remain unpublished. In addition to the aforementioned tracts, this miscellany includes:



1. *Sefer hayyei olam* (Book of Eternal Life), an ethical treatise attributed to Rabbi Jonah Gerondi (ca. 1200-1263);
2. *Shehitot u-bedikot*, a tract on the laws of ritual slaughter and examination of an animal's innards compiled by Rabbi Jacob Weil (d. before 1456);
3. *Tsavva'at ha-tahkemoni*, better known as *Minhat yehudah sone ha-nashim* (The Gift of Judah the Misogynist), a long rhymed prose narrative about the perils of (rash) marriages by Judah ben Isaac ha-Levi ibn Shabbetai (thirteenth century);
4. *Ka'arat kesef* (The Silver Plate), an educational, ethical, and religious poem by Rabbi Jehoseph Ezobi (thirteenth century);
5. Extracts from *Midrash aseret ha-dibberot*, *Alfa beita de-rabbi akiva*, *Alfa beita de-ben sira*, and *Midrash eikhah zuta*, several late midrashic/folkloristic works;
6. The fourth chapter of Rabbi Moses Maimonides' (1138-1204) *Hilkhot de'ot* (Laws Concerning Character Traits) on proper eating and hygienic habits;
7. An otherwise-unknown hagiography of Maimonides, published from this manuscript;
8. The anonymous *Ruah hen* (Spirit of Grace) commentary on Maimonides' *Moreh nevukhim* (Guide of the Perplexed);
9. The introductory poem to Maimonides' commentary on the Mishnah;
10. *Midrash petirat mosheh*, a medieval homiletical expansion on the story of Moses' death;
11. An unpublished, anonymous, apparently unique treatise on ethics and Jewish thought based in large part on the Book of Proverbs;
12. Three otherwise-unknown letters by Rabbi Hillel ben Samuel of Verona (ca. 1220-ca. 1295);
13. The historical treatise *Sefer ha-kabbalah* by Rabbi Abraham ben David ha-Levi ibn Daud (ca. 1110-1180);
14. The historical section of Isaac Israeli's (first half of the fourteenth century) *Yesod olam*;
15. Joseph ben Judah ibn Aknin's *Ma'amar al ha-middot ve-ha-mishkalot* (Essay on Weights and Measures);
16. The ancient Aramaic list of fast days known as *Megillat ta'anit batra*;
17. *Perek gan eden* and *Massekhet gehinnom*, collections of rabbinic statements on reward and punishment in the afterlife;
18. *Otot ha-mashiah*, a tract on the signs portending the eschaton;
19. *Massekhet derekh erets zuta*, a rabbinic treatise on ethics and refined conduct;
20. *Massekhet kallah*, a short tractate on topics related to marriage;
21. Berechiah ben Natronai ha-Nakdan's (twelfth-thirteenth centuries) *Mishlei shu'alim* (Fox Fables), a Hebrew takeoff on Aesop's Fables;
22. Rabbi Judah Halevi's (1075-1141) *Mi ka-mokha ve-ein ka-mokha* liturgical poem summarizing the Purim story;
23. *Divrei ha-yamim de-mosheh rabbeinu alav ha-shalom*, a biography of Moses focusing especially on his early life; and
24. Various other short halakhic, folkloristic, and midrashic texts.

For a fuller discussion of the fascinating contents of this codex, see the online cataloging available at <http://www.sothebys.com/en.html>.

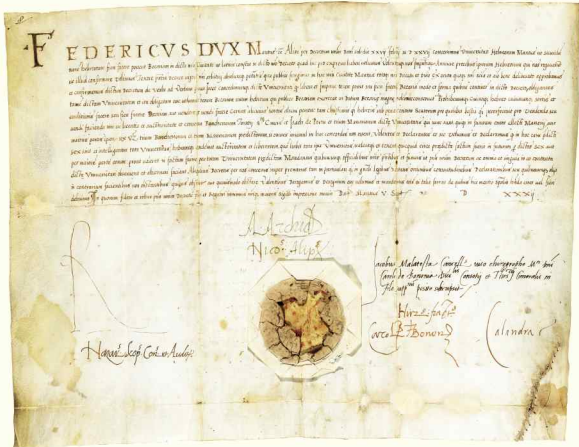
\$ 300,000-500,000



171



171



172

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A GRANT OF PERMISSION BY FEDERICO GONZAGA II ALLOWING THE JEWISH COMMUNITY OF MANTUA TO MAINTAIN A SLAUGHTERHOUSE, MANTUA: SEPTEMBER 5, 1532

1 broadsheet (12⁷/₈ x 16³/₄ in.; 327 x 425 mm) on vellum.

For centuries, the authorities in Mantua had designated a special space within the municipal slaughterhouse where Jews could practice *shehitah* (ritual slaughter of animals). In 1519, however, permission was granted to Abraham Mandolino to set up an independent abattoir for the Jews of Mantua. Mandolino was given a five-year monopoly, and after he passed away, the patent was renewed in 1523 by his widow Anna. In 1527, a dispute broke out between Anna and the Jewish community and subsequently her monopoly was revoked and transferred to the community. The present document of 1532 confirms the privilege of the Jewish community to operate a kosher slaughterhouse and prohibits others from doing so without the permission of the *massari* (elected communal officials).

\$ 5,000-7,000

173



173

SEFER EVRONOT (BOOK OF INTERCALATIONS), SCRIBE: SOLOMON BAR MOSES OF FÜRTH, [GERMANY]: 1654-1655

64 folios (7³/₄ x 6¹/₈ in.; 197 x 155 mm).

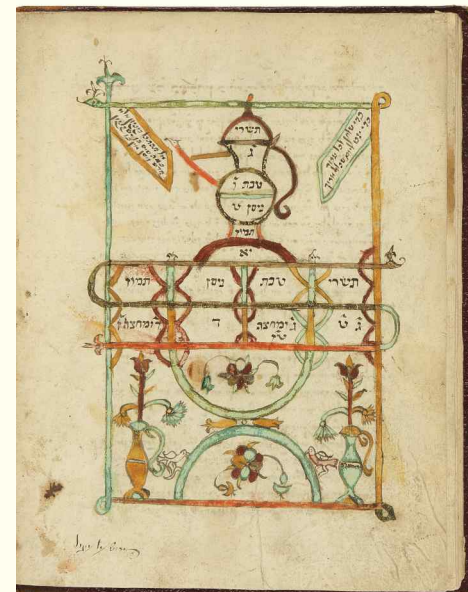
A RARE ILLUSTRATED CALENDRIAL COMPENDIUM.

Sifrei evronot contain the information and rules necessary for the fixing of the Jewish calendar. Based on *moladot* (lunations, or conjunctions of the moon), these calculations determine the lengths of individual months, the scheduled intercalation (*ibbur*) of leap years meant to prevent the lunar and solar calendars from straying too far out of alignment, and, by extension, the dates of the holidays, fast days, and other observances of the Jewish liturgical year. In addition, these works often included extensive sections of charts and text that allowed their owners to calculate the dates of the Christian calendar, and thus of the international trade fairs, as well.

One of the most remarkable features of early modern Ashkenazic manuscript *sifrei evronot*, beginning in the mid-sixteenth century and continuing for two hundred years or more, is the inclusion of various illustrations that, over time, came to constitute a distinctive iconographic program specific to these texts. In some cases, these images were meant to stake out theological claims about the divine, primordial provenance of the Jewish calendar; in others, they (also) implicitly polemicized against the dominant Christian culture and its calendar; and in still others, they playfully punned on the texts they accompanied. Examples of all three types of illustrations can be found in the present manuscript, for example, in images of Issachar descending the ladder from heaven having learned the secrets of the *computus* (calculation of the calendar); the sun and moon suspended above the scales; Adam, Eve, and the Serpent surrounding the Tree of Knowledge; the hunting scene and the image of the hare escaping; and the *panim-ahor* ("forward-backward") figure facing backward.

Taken together, the clear penmanship, elegant illustration, and relatively early provenance of this text make it a historically significant exemplar of this special genre of Hebrew literature.

\$ 45,000-65,000



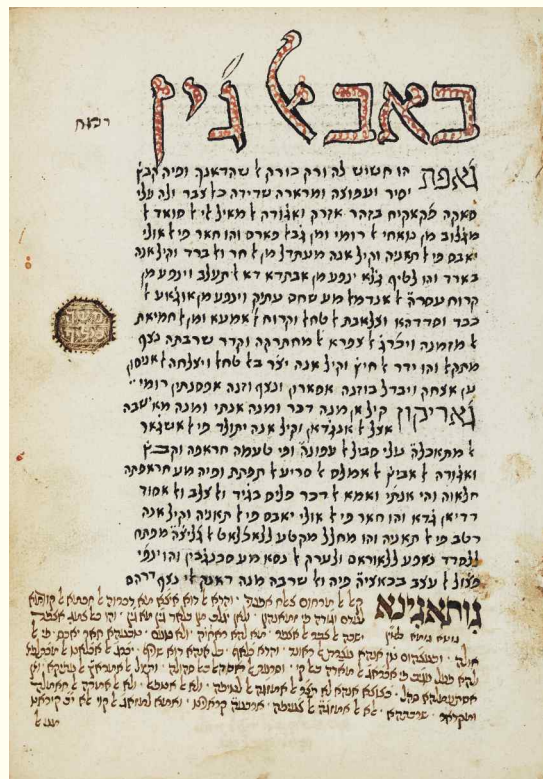
173

AN ALPHABETICALLY-ARRANGED PHARMACOLOGY HANDBOOK, [MIDDLE EAST: 16TH-17TH CENTURIES]

146 folios (8 3/8 x 6 1/4 in.; 212 x 158 mm).

The present treatise is a comprehensive Arabic-language pharmacopoeia, or handbook of medical material, written in Hebrew characters. It lists and describes pharmacological simples and compounds of vegetable, animal, and mineral origin in alphabetical sequence according to the Arabic alphabet, setting out the properties of each and giving detailed instructions for their preparation and use in the treatment of various illnesses and disorders. Based on the available evidence, the as-yet unidentified author, who demonstrates familiarity with species, varieties, and modes of manufacture from all over the Islamic world, appears to have been writing in the region of Iran-Iraq in the eleventh or twelfth century. This volume was obviously a handy manual used by several generations of Jewish physicians – including the prominent doctor Moses ben Isaac ha-Levi Kholeif – as evidenced by the various owners' marks and signed marginalia containing additional pharmacological lemmata, mainly deriving from the writings of Da'ud al-Antaki (1543-1599) and Salih bin Nasrulla bin Sellum (d. 1670), who discussed substances unknown to the ancients. While the work is now incomplete, it nevertheless holds a wealth of information about Middle Eastern Jewish medical knowledge, practice, and tradition at the dawn of the modern period.

\$ 8,000-12,000



174

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

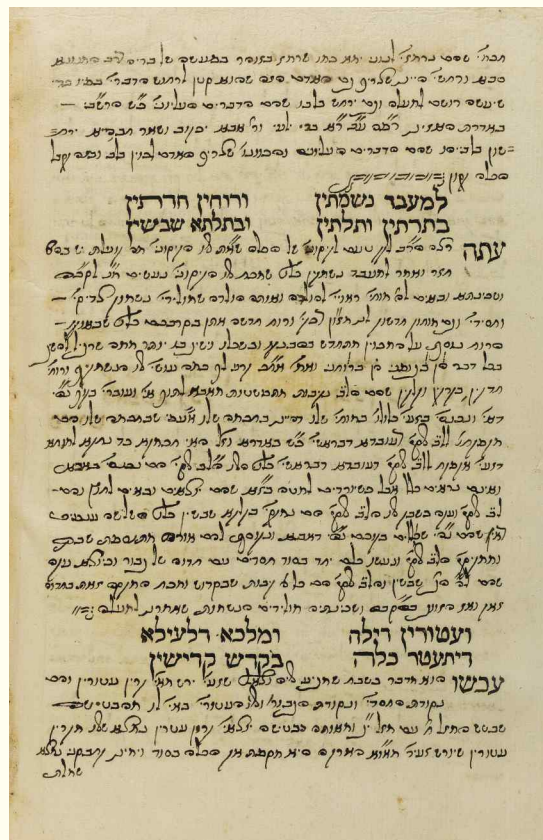
THREE KABBALISTIC WORKS FROM THE CIRCLE OF RABBI MOSES ZACUTO AND BENJAMIN HA-KOHEN, [ITALY: 17TH CENTURY]

221 folios (7 3/4 x 5 1/2 in.; 198 x 140 mm).

This manuscript comprises three discrete units, each written on different paper and in a different hand, though all were most likely copied within the kabbalistic circle of Rabbi Moses Zacuto (ca. 1620-1697), one of the leading kabbalists of seventeenth-century Italy, and/or of his principal pupil, Rabbi Benjamin ha-Kohen of Reggio (1651-1730).

1. Ff. 2-191: This anonymous, alphabetically-arranged lexicon of fundamental terms emanating from the corpus of Lurianic Kabbalah is similar in form but not in content to Zacuto's *Erkhei ha-kinnuyim*. The text is nearly complete, lacking only the first few leaves (until the middle of the letter bet), and is apparently otherwise unknown.
2. Ff. 192-204: Rabbi Israel Sarug's (late sixteenth-early seventeenth centuries) complete commentary on Rabbi Isaac Luria's (1534-1572) *zemirot* (liturgical poems) for each of the three Sabbath meals. Sarug was a kabbalist, likely of Egyptian origin, who propounded a unique version of Lurianic doctrine that differed in some important ways from the one disseminated by Rabbi Hayyim Vital (1542-1620).
3. Ff. 205-222: Seventy-nine principles of Kabbalah culled from the writings of Vital. As the chief disciple of Luria in sixteenth-century Safed, Vital was responsible for the formulation and circulation of many of the doctrines that would come to constitute the "official" corpus of Lurianic Kabbalah in later periods. This text, which exists in manuscript but has never been published, includes Zacuto's comments in the margins of several pages.

\$ 10,000-15,000



175

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

SEFER BERIT MENUHAH (THE COVENANT OF SERENITY), ATTRIBUTED TO RABBI ABRAHAM BEN ISAAC OF GRANADA, [EASTERN EUROPE?: LATE 17TH-EARLY 18TH CENTURIES]

80 folios (7 3/4 x 6 1/2 in.; 195 x 165 mm).

Sefer berit menuhah is an anonymous work composed in the last decade of the thirteenth or the beginning of the fourteenth century, most likely in southern Spain. A unique product of the theosophical-theurgic-ecstatic school of kabbalistic speculation, this work deals extensively with both theoretical (contemplation of the nature of God's existence and emanation) and practical-magical (creation of a golem) kabbalistic themes, usually via discussions of various permutations and vocalizations of the Ineffable Name of God. The book was highly popular and influential from the fourteenth century onward and was greatly esteemed by the kabbalists of Safed, including Rabbis Moses Cordovero (1522-1570), Isaac Luria (1534-1572), and Israel Sarug (late sixteenth-early seventeenth centuries). The present manuscript is an elegant, complete copy of the book, with the text of part of the first three leaves filled in by hand by Obadiah ben Elijah Bezalel in Vilna in Kislev [5]637 (1876).

\$ 3,000-4,000



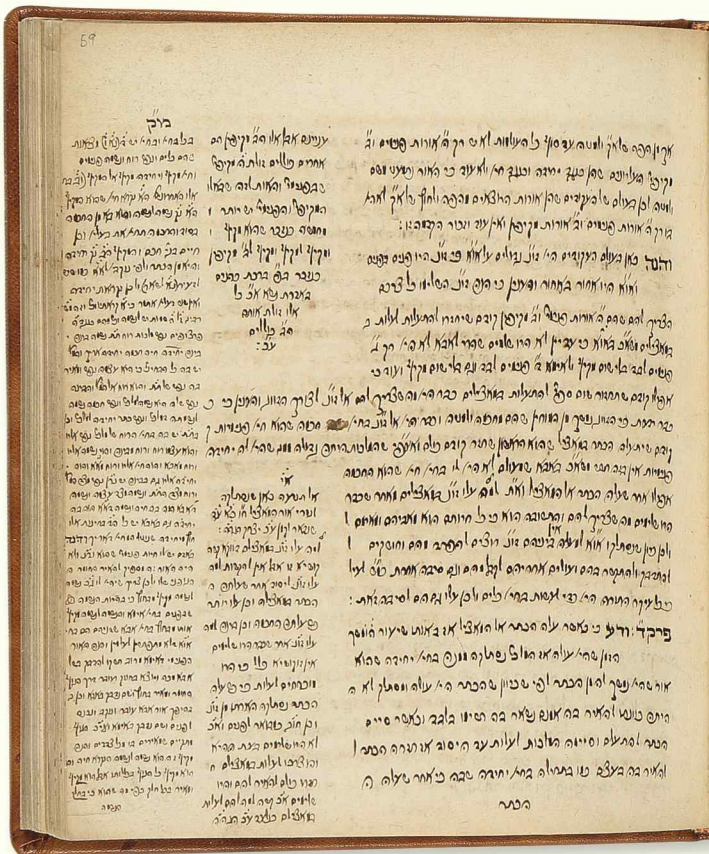
PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

DEREKH ETS HAYYIM (PATH OF THE TREE OF LIFE), RABBI HAYYIM VITAL, [ASHKENAZ: SECOND HALF OF THE 18TH CENTURY]

171 folios (7 3/4 x 6 3/8 in.; 196 x 162 mm).

A copy of the first sixteen she'arim (gates) of Derekh ets hayyim, the first of three volumes edited by Rabbi Meir Poppers (1624-1662) based on Lurianic kabbalistic works compiled by Rabbis Benjamin ha-Levi (ca. 1590-1672), Elisha Guastalla, and Jacob Zemah (1584-1667), Poppers' teacher (among other sources), using the writings of Rabbi Hayyim Vital (1542-1620), Rabbi Isaac Luria's (1534-1572) most prominent student. The book treats Luria's theology surrounding the process of divine emanation and the creation of the world. The text of the present manuscript differs from that of the printed edition (Korets, 1782).

\$ 4,000-6,000



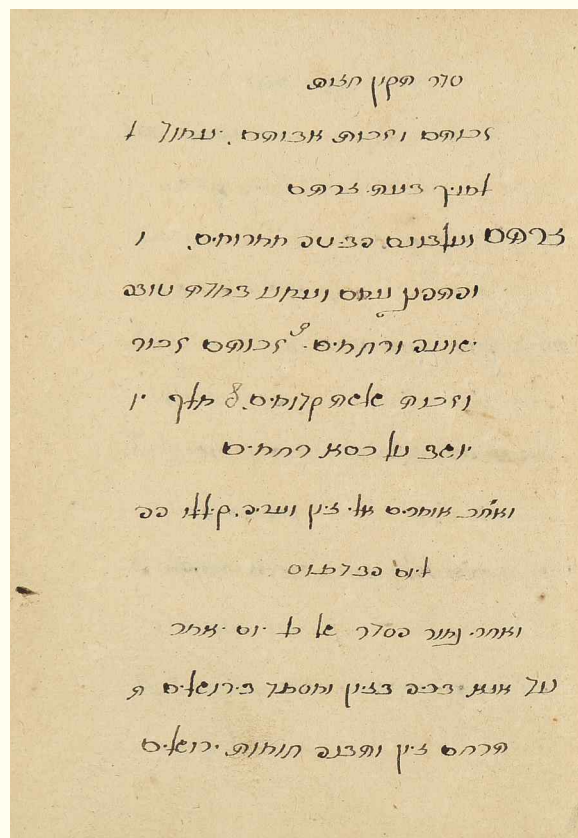
PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

SEDER TIKKUN HATSOT (KABBALISTIC MIDNIGHT VIGIL), SCRIBE: JOSEPH ABRAHAM GIRON, CASALE MONFERRATO: 1795

18 folios (5 3/8 x 3 7/8 in.; 137 x 99 mm).

The present lot is a beautifully written, small-format copy of *Seder tikkun hatsot*, the liturgy recited at midnight to mourn the destruction of the Temple in Jerusalem and pray for its rebuilding. This ritual originated in the Middle Ages among a select group of pious Jews but gained considerable popularity with the spread of Lurianic Kabbalah and the introduction of coffee in the sixteenth and seventeenth centuries. In Italy, to which coffee only arrived in the mid-seventeenth century, the ritual was relatively slow in overtaking the earlier practice of reciting similar texts before daybreak (as part of so-called *Shomerim la-boker* societies). By the middle of the eighteenth century, however, it had, in some Italian cities, considerably displaced or outstripped the predawn ritual. The present work, copied in 1795, reflects the growing popularity of *Tikkun hatsot* in this period.

\$ 3,000-4,000



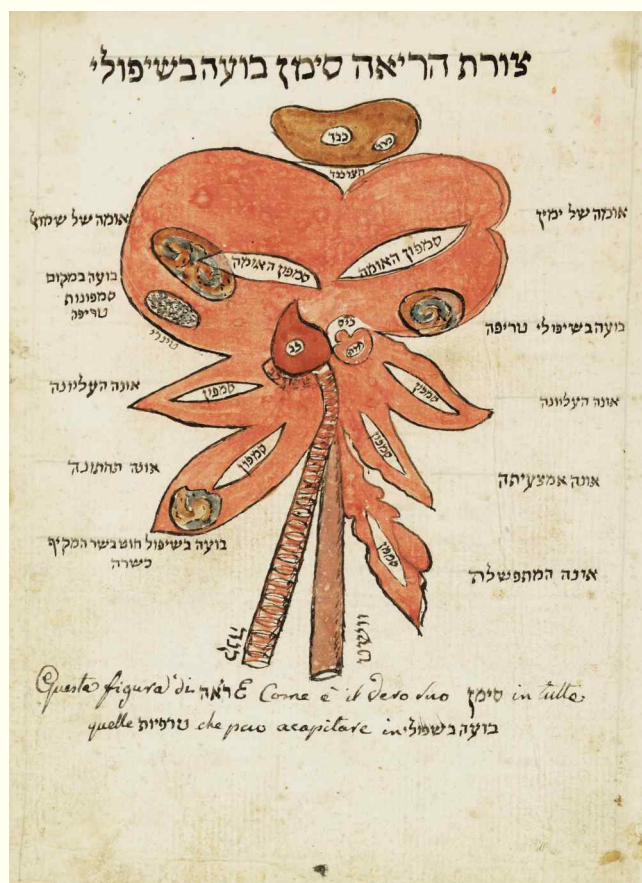
SEFER SHEHITOT U-BEDIKOT (BOOK ON THE LAWS OF RITUAL SLAUGHTER), ISRAEL DAVID LUZZATTO, MANTUA: 1804-1806

17 folios (9 1/4 x 6 7/8 in.; 235 x 175 mm).

A summary of the laws of ritual slaughter and subsequent inspection of the organs, in an elegant Italian cursive with technical/halakhic terms written in Hebrew square script, accompanied by colorful diagrams illustrating the anatomy of an animal's lungs, heart, liver, etc. and the various blemishes that can render a slaughtered animal non-kosher. The section on ritual slaughter and beginning of the section on inspection are lacking.

According to the colophon, the work was completed by Israel David Luzzatto (1746-1806) on May 10, 1804. On the following page appears a copy of the *kabbalah* (certificate) issued to Luzzatto affirming his proficiency in the relevant laws and granting him the right to serve as a ritual slaughterer of both fowl and cattle, signed Sunday, 22 Sivan [5]566 (June 8, 1806) by Rabbis Azriel Isaac (Bonaiut Isak) Levi (d. 1809), Mazliah Moses Ariani, Samuel Hayyim Senigalia, and Jehiel Menahem Urbino (the last of whom was the community's official ritual slaughterer). A postscript, dated July 24, 1815 and written in a different hand, features an illustration of a bird with its esophagus and trachea protruding.

\$ 8,000-12,000





180

180

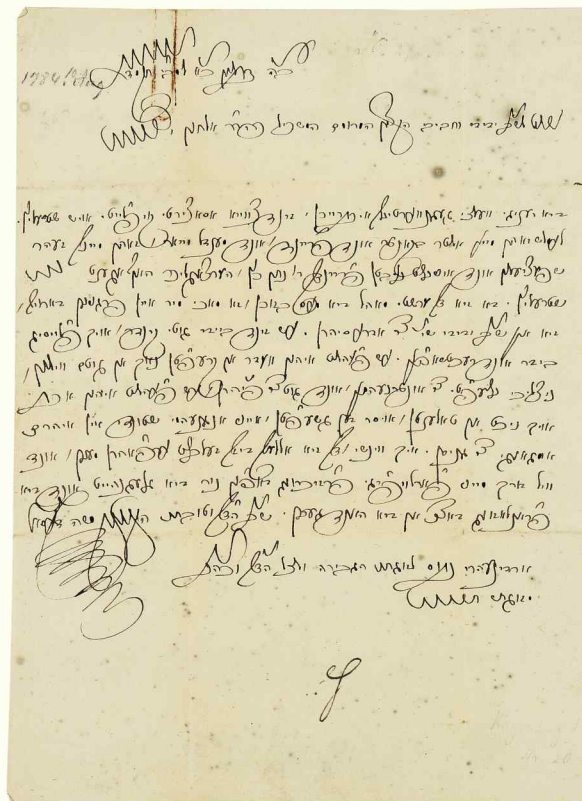
TKHINES (COLLECTION OF SPECIAL YIDDISH WOMEN'S SUPPLICATIONS) FOR THE HIGH HOLIDAY SEASON AND SUKKOT, SCRIBE: JACOB SEGAL, PAKS: 1828

59 folios (7 x 6.25 in.; 178 x 159 mm).

The present lot is an elegantly-calligraphed selection of *tkhines* (Yiddish women's prayers) for the penitential season of the Jewish calendar, comprising the month of Elul, Rosh Hashanah, Yom Kippur, Sukkot, and Hoshana Rabbah. Prayers composed for this period were the most popular subgenre of *tkhines* produced in Eastern Europe. The title page features an illustration of the Binding of Isaac, a prominent theme in the supplications of the High Holidays, as well as drawings of Moses carrying the Tablets (right) and Aaron carrying a censer (left), both of them flanking a central archway. The book was copied in Paks, Hungary, by Jacob Segal on behalf of Pearl bat Phinehas (wife of Abraham Deutsch) and personalized via insertion of her name at various points in the prayers.

Included here are twenty-three *tkhines* to be recited either at home or in the synagogue throughout the season, with a particular focus on petitions for forgiveness of sins, health and happiness in the coming year, the shaming of heretics, and the advent of the messiah. While some of the texts are basically Yiddish-language adaptations of standard Hebrew prayers, the vast majority have no easily-identifiable Hebrew parallels. Of particular note are the *tkhines* recited during the *ne'ilah* and *yizkor* services, as well as the expanded version of the alphabetical confessional for Yom Kippur, phrased in the first person singular. Relatively few handwritten *tkhines* liturgies have come down to us, making the present lot a rare, aesthetically-pleasing witness to the religious lives of Jewish women in nineteenth-century Hungary.

\$ 22,000-28,000



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AUTOGRAPH LETTER SENT BY MOSES MENDELSSOHN TO ELKAN HERZ, [BERLIN]: APRIL 27, 1784

1 folio (9 1/8 x 7 1/2 in. x 231 x 189 mm).

Moses Mendelssohn (1729-1786) was one of the most prominent Jewish philosophers and proponents of the Haskalah (Jewish Enlightenment) in the eighteenth century. Throughout his life he worked as a merchant, confining his literary and epistolary activities to his free time. Among his most intimate lifelong correspondents was Elkan Herz (d. 1816), a relative who lived in Leipzig. The present letter, written by hand in Judeo-German with scattered Hebrew phrases, comprises a request on the part of Mendelssohn that Herz look after Mendel Meyer and his business partner, whose business skills were not yet well developed, during their first visit to the Leipzig trade fair that year. Mendel was the son of Nathan Meyer Katz (Wollenberger; 1740-1814), a dear friend of Mendelssohn's. He would go on to marry Mendelssohn's second daughter, Rebecca (also known as Recha or Reikel; 1767-1831), the following year, and his sister Henriette (1776-1862) would marry Joseph Mendelssohn (1770-1848) in 1794.

\$ 8,000-12,000

TASCHENBUCH VON DEM JAHRE 1845 (BEAUTIFULLY ILLUSTRATED AND CALLIGRAPHED AUTOBIOGRAPHICAL ALMANAC), DAVID JOSEPH CURLÄNDER, BERLIN: 1845

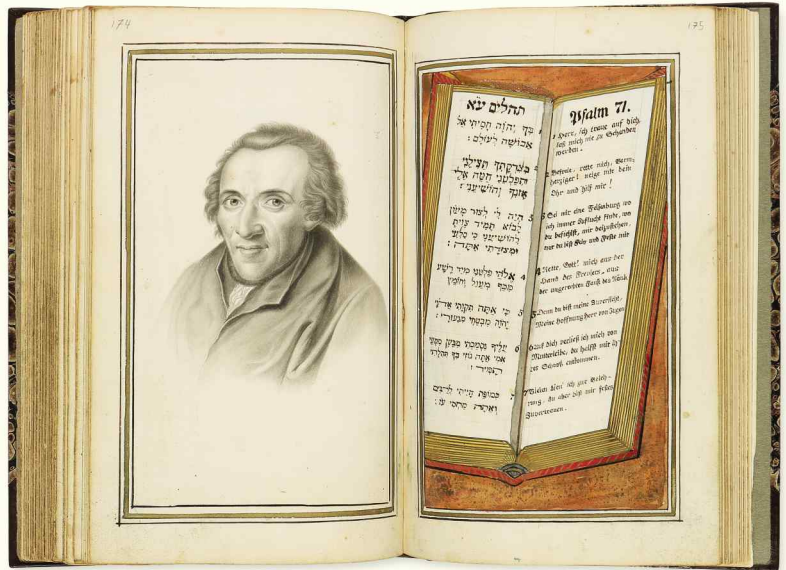
172 pages (8³/₈ x 5¹/₄ in.; 213 x 133 mm).

David Joseph Curländer, born January 16, 1752, in Hasenpoth, Courland (present-day Aizpute, Latvia), was a Jewish calligrapher, illustrator, and intellectual who lived most of his adult life as a bachelor in Berlin. The present manuscript, which was completed when he was almost 93 years old, is a beautifully calligraphed and illustrated autobiography that demonstrates Curländer's professional skill and virtuosity and simultaneously provides insight into the author's life and times at the height of the Berlin Haskalah (Jewish Enlightenment).

From the time he arrived in Berlin in February 1781, Curländer made the acquaintance of many of the city's Jewish luminaries, including Hirsch Loebel Levin (1721-1800), chief rabbi of Berlin; Solomon Maimon (1753-1800), a fellow Eastern European immigrant who became a prominent philosopher; Sara Levy (1761-1854), Henriette Herz (1764-1847), and Amalie Beer (1767-1854), the heads of some of the most famous Berlin literary salons; and several other important figures in the Berlin Haskalah: Daniel Itzig (1723-1799) and his son Elias (1756-1818), Benjamin Veitel Ephraim (1742-1811), David Friedlaender (1750-1834), Aaron Halle-Wolfssohn (1754/1756-1835), Baruch Lindau (1759-1849), and Abraham Mendelssohn (1776-1835), the son of Moses Mendelssohn (1729-1786). He taught the children of many of these personalities calligraphy and drew especially close to the Herz and Beer families, who, together with Sara Levy, became his most devoted patrons.

Curländer created this *Taschenbuch* (pocketbook) as a type of almanac in the Biedermeier mode "for my worthy students, friends, and forgiving readers," as he writes on the title page. His artistry is evident in the book's calligraphy, illustrations, and portraits, which are so skillfully executed that one could, at times, easily mistake them for prints. The author uses multiple German (Fraktur, Antiqua, and Kurrent) and Hebrew (square, cursive, and Rashi) scripts for the text of the codex and paints his numerous illustrations in vibrant colors that further enhance the visual appeal of the work. All in all, the manuscript before us is a masterpiece of calligraphic and artistic achievement by an experienced virtuoso that includes fascinating information of interest to historians of both the Biedermeier period and of the Haskalah.

\$ 30,000-40,000



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MINIATURE TORAH SCROLL, [ASHKENAZ: 19TH CENTURY]

Scroll (4¾ in. x approx. 59 ft.; 120 mm x approx. 18 m) on parchment; written in Ashkenazic *Beit yosef* script in black ink on 54 membranes (widths varying widely) with three to nine columns per membrane (total: 240 columns) and forty-two lines per column (average column height: 3⅞ in.; 98 mm :: and width: 1⅞ to 2¼ in.; 48 to 53 mm); horizontally and vertically ruled in hardpoint. Mounted on modern wooden rollers and accompanied by two embroidered Torah mantles (one maroon and one deep green), two silver breastplates engraved with the Decalogue (one also inscribed with the phrase *Keter torah* and the name Moses Menahem Mendel), one silver Torah pointer surmounted by a lion attached to a silver chain, and one white silk Torah binder. All housed in a fitted brown morocco locking fold-top case with handle and key.

In order to fulfill the biblical injunction enjoining every Jew to write his own Torah scroll, people of means who are not themselves expert in the laws attaching thereto sometimes sponsor a scribe to write one on their behalf. While most scrolls used in synagogues for ritual purposes are large and heavy, their privately-owned cousins tend to be diminutive and portable. This allows their owners not only to store them more easily, but also to transport them from place to place. The present lot, executed in miniature, is accompanied by undersized Torah mantles, breastplates, a pointer, and a binder, all of which fit easily into the specially-constructed leather carrying case.

Naturally, the degree of proficiency required to produce such a small scroll as this one is beyond the ability of all but the most skilled scribes. Torah scrolls of such minute dimensions are thus extremely rare and highly prized.

\$ 20,000-30,000

TWO AUTOGRAPH MANUSCRIPTS OF THE HATAM SOFER, [PRESSBURG: EARLY 19TH CENTURY]

2 treatises: Treatise 1: 2 folios (10 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in.; 257 x 232 mm);
Treatise 2: 2 folios (8 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in.; 225 x 187 mm).

AN UNPUBLISHED COMMENTARY TO BAVA METSI'A AND A
COMMENTARY TO KETUBBOT.

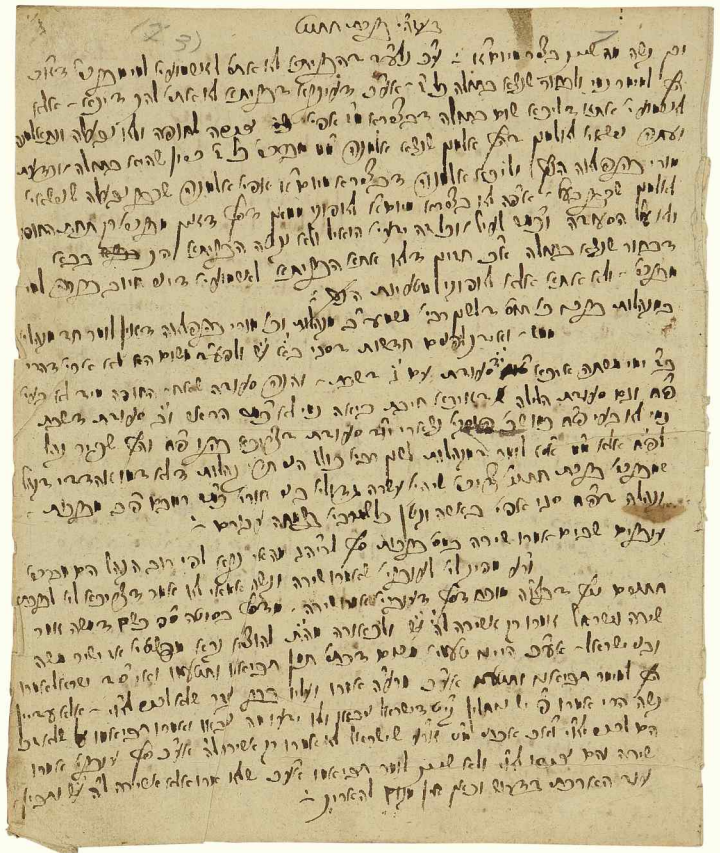
Rabbi Moses Sofer of Mattersdorf and Pressburg (1762-1839) was one of the leading Orthodox rabbis of European Jewry in the late eighteenth and early nineteenth centuries. His writings include novellae and sermons, as well as a compendium of responsa entitled *Hatam sofer* (Seal of the Scribe), which is also the appellation by which he is best known. His works have enjoyed enduring popularity and are still frequently consulted by Orthodox Jews.

The present lot includes two autograph treatises by the Hatam Sofer of his novellae to various Talmudic passages. The first text, dated 28 Shevat [5]586? (February 5, 1826?), comprises the Hatam Sofer's unpublished novellae to *Bava metsi'a* 64b, discussing the prohibition against a creditor accepting favors from his debtor, an act which is considered a violation (on a rabbinic level) of the biblical injunction against lending at interest. These comments differ significantly from those printed in collections of his novellae to *Bava metsi'a* from 1889 and 1929. It is highly unusual nowadays to encounter manuscripts of the Hatam Sofer that have not already been seen the light of print.

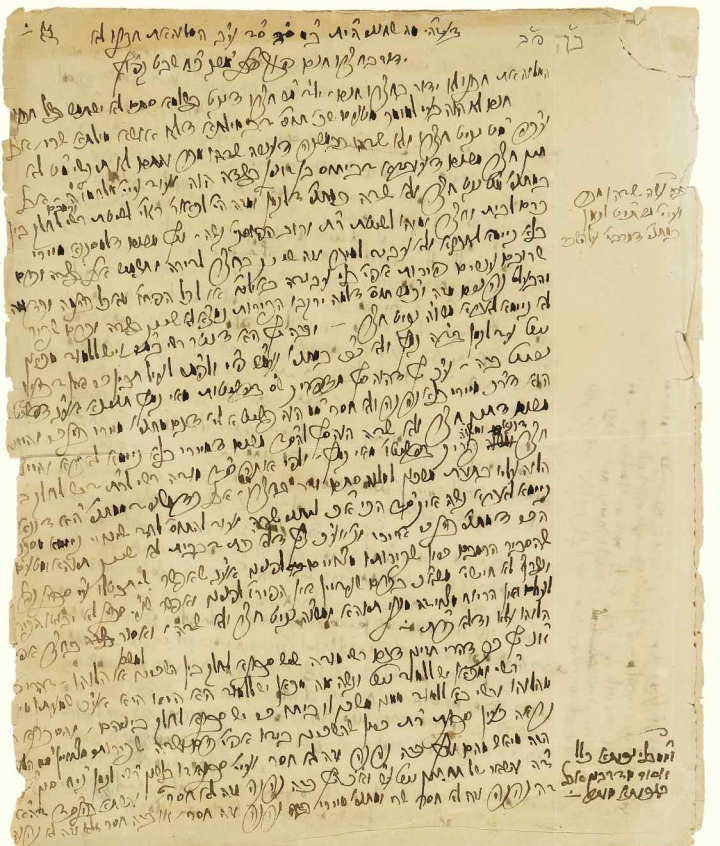
The second, undated tract, titled *birkat hatanim*, contains some of the Hatam Sofer's published comments (with small differences) to *Ketubbot* 7b treating the laws of the seven-day period of rejoicing that usually follows a Jewish wedding. Of special note here are his citations (f. [1r]) of passages composed by his revered teacher, Rabbi Phinehas ha-Levi Horowitz (1730-1805), author of the *Sefer hafla'ah*.

The Hatam Sofer's selfless leadership and profound scholarship, in addition to his moral character, humanity, and humility, have conferred an almost mystical reverence on the surviving relics of his oeuvre penned in his own hand. Chief Rabbi of Moravia Mordecai Benet (1753-1829) is quoted as having said that merely gazing at the handwriting of the Hatam Sofer is a *segullah* (charm) to help the onlooker gain fear of Heaven. The Hatam Sofer's descendants and followers, in particular, deem original handwritten material by the sainted rabbi to be imbued with a degree of holiness that serves as a source of both metaphysical protection and blessing. The fact that the comments to *Bava metsi'a* have yet to appear in print only adds prestige to this already remarkable set of texts.

\$ 60,000-80,000



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A COLLECTION OF EIGHTY-NINE POSTCARDS SENT BY HEINRICH COHN TO HIS FAMILY WHILE STUDYING AT THE FAMED PRESSBURG YESHIVAH, PRESSBURG: 1908-1909

89 postcards (5 1/2 x 3 1/2 in.; 140 x 90 mm).

The present lot is a collection of eighty-nine postcards sent by Heinrich A. (Chaim) Cohn (1889-1966), son of Basel rabbi and leader of

Swiss Orthodox Jewry Dr. Arthur Cohn (1862-1926), to members of his family in Basel and Hamburg throughout the period of his studies at the famed rabbinical academy of Pressburg (present-day Bratislava, Slovakia) from late October 1908 through mid-March 1909. Founded in the eighteenth century, the seminary would in due course become the leading yeshiva of Hungary, attracting students from across the region and beyond. At the time of Cohn's stay, it was headed by Rabbi Akiva Sofer (1878-1959), great-grandson of the Hatam Sofer (1762-1839) who had also been dean of the school. Since at

various points Cohn wrote almost daily, these notes read somewhat like diary entries. Not only do they shed light on Cohn's own biography and current events, they also contain valuable information about the yeshiva, its faculty, and students, as well as interesting reflections on the cultural differences between the wealthier and more acculturated Jews of Switzerland and their more insular, indigent Hungarian brethren.

\$ 5,000-7,000

HANDWRITTEN LETTER SENT TO MOSES MONTEFIORE BY RABBIS SAMUEL SALANT, ISAAC COVO, AND ISAAH BARDAKI, JERUSALEM: JUNE 27, 1853

1 bifolium (10 7/8 x 8 5/8 in.; 275 x 219 mm).

Sir Moses Montefiore (1784-1885), a successful Anglo-Jewish businessman and philanthropist, was one of the most important supporters of Jewish causes throughout the world, especially in the Holy Land. In 1853, news began to arrive of famine in Palestine, prompting him and British Chief Rabbi Nathan Marcus Adler (1803-1890) to send an appeal to the United States for funds. In response, Samuel Myer Isaacs (1804-1878), treasurer of the North American Relief Society for Indigent Jews in Palestine, sprang into action, mounting the first national charity campaign in the US on behalf of Jews overseas. Congregation Emanu-El of San Francisco responded to Isaacs' call by donating the equivalent of £30 to the cause. The present letter, written in a neat scribal hand and signed on Monday, 21 Sivan 5613 (June 27, 1853) by Samuel Salant (1816-1909), Isaac Covo (1770-1854), and Isaiah Bardaki (1790-1862), some of the most illustrious Ashkenazic and Sephardic rabbis of Jerusalem at the time, constitutes a receipt for the donation made by the members of the synagogue. Below are two further notes, also signed by Salant, giving a fuller accounting of the allocation of the funds.

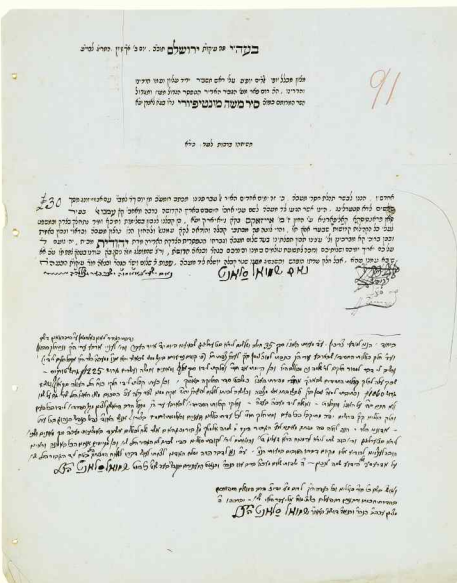
PROVENANCE

Collection of the late Rabbi Abraham Schischa

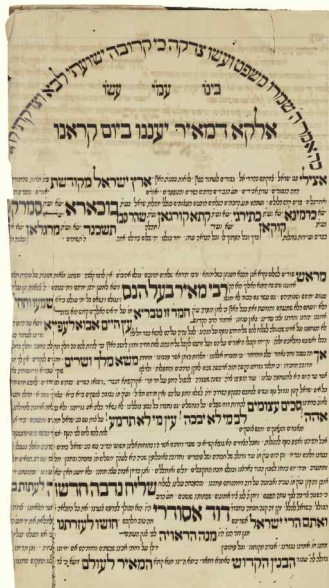
\$ 8,000-10,000



185



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PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

VOLUME OF HANDWRITTEN AND PRINTED LETTERS SEEKING CHARITABLE DONATIONS, TIBERIAS AND JERUSALEM: 1867-1889

156 folios (14 1/2 x 8 1/4 in.; 368 x 209 mm).

Three handwritten and printed documents from the Sephardic community of Tiberias requesting donations from Diaspora Jewish communities for the construction and maintenance of religious institutions in the city dedicated in honor of the Tanna Rabbi Meir Ba'al ha-Nes, whose gravesite the community had recently acquired. Donations were to be given to the community's emissary, Rabbi David Assudri (d. 1904). The first and second documents request donations from the communities of Bukhara and Samarkand and contain the signatures of Joseph David Abulafia (d. 1898), chief rabbi of Tiberias; Solomon Rahamim Abulafia (d. 1907), future chief rabbi of Tiberias; and four other rabbis. The final, handwritten document requests donations of ten francs per year to support those studying in the Tiberias yeshivah.

\$ 3,000-5,000

PINKAS HEVRAT DEREKH HA-HAYYIM (REGISTER OF A MUTUAL AID SOCIETY), JERUSALEM: 1885

154 folios (13 3/8 x 8 in.; 340 x 203 mm).

Hevrat Derekh ha-Hayyim was a mutual aid society originally founded in Jerusalem on Tuesday, 21 Tevet 5632 (January 2, 1872) by a group of workers who wished to study and pray together. This beautifully illuminated and calligraphed manuscript pinkas (register) records the mission statement and ten new bylaws of the hevrah in 1885, when it began raising funds to build houses in Jerusalem for indigent society members. To this end, collectors living abroad were appointed to subscribe local Jews as members of the hevrah and to then transfer the money received to the society's headquarters in Jerusalem. The documents were signed by hand by Rabbi Jacob Zevi Neuman (d. 1889), Rabbi Lipa Meir Wigolek (d. 1932), an accountant, and three other officers. Membership in the society was open to men and women, old and young, and indeed this pinkas features separate men's and women's sections, both of which list alphabetically by first name all the members of the hevrah who had paid their dues. At the rear appear accounts of donations sent by the representatives of the society in Manchester, England, in the years 5648-5650 (1888-1890).

\$ 6,000-8,000

PROPERTY FROM THE ESTATE OF SHLOMO MOUSSAIEFF

SEFER NAHAL KEDUMIM (KABBALISTIC COMMENTARY ON THE TORAH), RABBI HAYYIM JOSEPH DAVID AZULAI, SCRIBE: SULEIMAN IBN MUSA AL-KAIROUANI, [YEMEN]: 1880

172 folios (6 7/8 x 4 3/4 in.; 173 x 121 mm).

A complete, neat copy of Sefer nahal kedumim, a kabbalistic commentary on the Torah by the famous halakhist, kabbalist, emissary, and bibliographer Rabbi Hayyim Joseph David Azulai (Hida; 1724-1806). The book features material, particularly gimatreya'ot (homiletic interpretations based on Hebrew numerology), that had not appeared in Hida's previous Torah commentary, Sefer penei david (Livorno, 1792), including not only his own insights but those of earlier sages like Rabbi Ephraim ben Isaac of Regensburg (1110-1175), Eleazar ben Judah of Worms (ca. 1165-ca. 1230), and Solomon Astruc of Barcelona (fourteenth century).

\$ 1,000-2,000

MANUSCRIPT MAHZOR FOR THE ENTIRE JEWISH LITURGICAL YEAR, [YEMEN: LATE 19TH-EARLY 20TH CENTURIES]

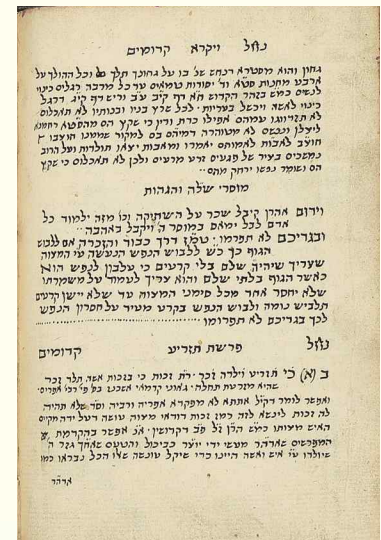
203 folios (9 1/2 x 7 in.; 241 x 178 mm).

A clear, neat copy of the Yemenite mahzor for all the Jewish feasts and fasts. The manuscript begins with the text of the prayers for the three pilgrimage festivals, Passover, Shavuot, and Sukkot (including Hoshana Rabbah, Shemini Atseret, and Simhat Torah); continues with the services for the fast of Tish'ah be-Av, including the entire text of Lamentations; and concludes with the liturgy for the season of repentance surrounding Rosh Hashanah and Yom Kippur, with the relevant selihot (penitential prayers) appended at the end. Also included are various piyyutim (liturgical poems), including two by Rabbi Solomon ibn Gabirol (ca. 1021-ca. 1057). The wooden box binding in which the text is housed is remarkably well preserved, given its age, and adds to the beauty of this elegant mahzor.

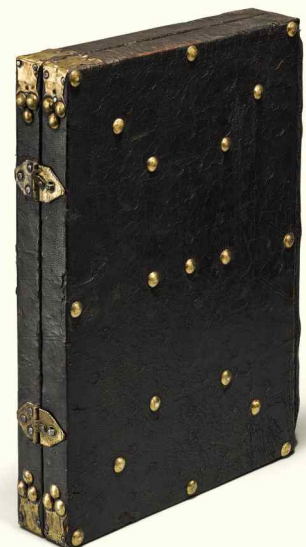
\$ 2,000-4,000



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PROPERTY FROM THE COLLECTION OF J. E. SAFRA

A MAGNIFICENT ILLUMINATED HEBREW BIBLE WITH PROFUSE MICROGRAPHIC ORNAMENTATION, [CASTILE: FIRST HALF OF THE 14TH CENTURY]

A REMARKABLE TESTAMENT TO THE CROSS-CULTURAL INFLUENCES IN THE GOLDEN AGE OF MEDIEVAL SPAIN.

This splendid illuminated Hebrew Bible is an exceptionally important exemplar of medieval book arts and literary culture. It is **one of only three complete, decorated Hebrew Bibles from Spain to come to auction in the past hundred years and one of only six in private hands**. The manuscript comprises the full text of the Bible, with lavishly painted borders and richly patterned micrographic decoration (an embellishment whereby an expert scribe fashions minute script into ornamental patterns). The blend of Gothic and geometric designs selected to adorn the text positions this manuscript between the scribal traditions of the Christian North and the Muslim South of the Iberian Peninsula. Its codicological and stylistic features localize its production to Castile, during the first half of the fourteenth century.

SIXTEEN ILLUMINATED CARPET PAGES at the opening of the manuscript enclose the text of the *Masorah* in borders of vine scrolls with petalled flowers in red and blue with raised, burnished gold work alternating with borders of elaborate white penwork tracery on a flat red and blue ground. Each of these compositions is circumscribed within thin, ruled borders in red and blue (ff. ii-ix).

SEVEN MICROGRAPHIC CARPET PAGES at the end of the manuscript each feature two columns of text within architectural frames of horseshoe and double-horseshoe arches embedded within dense interlaced geometric designs in violet, pink, and brown penwork, with whimsical human faces drawn at intervals along the border (ff. 463v-466v).

SEVENTY PAGES WITH MICROGRAPHIC DECORATION in the margins that takes the form of interlaced designs with trefoil finials adorn important biblical texts; seven of these pages are ornamented with **FULL, INTERLACED BORDERS** (ff. 42r-43r [the Song of the Sea; Ex. 14:20b-15:23] and ff. 461v-463r [II Chron. 36:5-23]).

\$ 3,500,000-5,000,000





Convivencia: A Blending of Artistic Cultures

The imprint of centuries of life in the Muslim lands of the Middle East and the Mediterranean is evident in many medieval Jewish cultural spheres, particularly in the art of the book. Even though all the surviving illuminated Bibles created in Spain were produced after the Christian reconquest (ca. 1085-1249) and in cities and towns under Christian rule, their decoration is dominated by a visual language that was shared throughout the Islamic world. Strapwork, interlace, knot patterns, and wheeled designs are all found in Coptic and Syriac manuscripts and book bindings, as well as Islamic and Jewish manuscripts. While, to some degree, the illumination in Sephardic Bibles is indebted to an earlier Middle Eastern

tradition in Jewish book culture, in medieval Spain it developed along fresh and independent lines.

The earliest extant illuminated Hebrew Bible from the Iberian Peninsula was produced in the 1230s in Toledo, a multicultural city under Castilian Christian rule since Alfonso VI's conquest in 1085. While Jews had inhabited the Peninsula since at least the first century CE, no Hebrew Bibles survive from the Roman or Visigothic periods, nor from the period after the Islamic conquest in the eighth century. We can surmise, however, that early artistic practices of manuscript decoration, particularly the creation of geometric patterns in micrographic script, were transmitted from previous eras. We find these abstract designs employed by Jewish scribes in decorated Hebrew

manuscripts produced in the Iberian Peninsula until the expulsions of the Jews from Spain in 1492 and from Portugal in 1496-1497. Some of these patterns share commonalities in format and composition with illuminations in Qur'ans, as well as tooled patterns in book bindings that were being produced in Spain by Muslim, Jewish, and Christian craftsmen into the sixteenth century. The present manuscript's lavish decoration, both painted and micrographic, notably reflects these artistic interactions between the different cultures of medieval Iberia, a phenomenon referred to as *convivencia*, or cultural coexistence.

Jewish life flourished under Muslim rule in Spain with its stable laws governing the status of the *ahl al-dhimma*, or non-Muslims. Jewish men worked in a wide variety of professions: traders with far-flung family networks across the Mediterranean and the Indian Ocean, scholars with a similarly wide range of contacts, craftsmen, artists, landowners, farmers, physicians and from time to time, ministers of state. Iberian Jewish poets wrote rich, panegyric verses in Hebrew for powerful rulers; Jewish patronage of the arts and architecture extended to private palaces (parts of the Alhambra Palace in Granada are ascribed to an eleventh-century Jewish vizier), synagogues, manuscripts, metalwork, including scientific instruments such as astrolabes, and other luxury arts.

With the Castilian and Aragonese conquests of Islamic territory from the late eleventh through the thirteenth centuries, most Iberian Jews came to reside under Christian rule, a more vulnerable condition due to unpredictable laws and attitudes. Jews were a population protected by the Crown, a circumstance that provided both opportunity and peril. Between the thirteenth and fifteenth centuries Jews continued to participate in intellectual and cultural spheres. Jewish scholars came to play an important intermediary role in the transmission of Arabic literary, philosophical and scientific texts to Christian Europe through the School of Translation that flourished in Toledo under the rule of Fernando III and his son Alfonso X. Patronage of the arts and Bible production endured and developed as evidenced by the magnificent examples of synagogue architecture and illuminated Hebrew manuscripts.

Castile

When the first embellished Hebrew Bibles began to appear in Castile during the early thirteenth century, their decorative programs were based almost exclusively on an Islamic artistic repertoire. This can be seen in the present volume with its geometrically planned micrographic carpet pages at the end of the codex and micrographic frames with interlaced designs placed around significant biblical texts. The marginal devices in the volume that indicate divisions of the text also seem to take their formal inspiration from qur'anic marginal devices that perform a similar function (as on f. 133v). The near total absence of narrative and figurative images in the vast majority of Spanish Hebrew Bibles is particularly striking and mirrors the Islamic aniconic tradition for the illumination of Qur'ans. Interestingly, the present Bible is mainly faithful to that practice, except for a few stylized human faces incorporated into the decorative scheme of the final *Masorah* at the end of the manuscript, one of its remarkable features.

Gradually during the fourteenth century, the adornment of Hebrew Bibles in Spain began to reflect some of the motifs common to the Gothic aesthetic that prevailed in the Iberian Christian cultures of the thirteenth, fourteenth, and fifteenth centuries. The painted and gilded frames in the opening pages of the present Bible illustrate this aspect of later Sephardic book culture (ff. ii-ix). However, the shape of these frames is quite unique. Instead of arched designs, common



Fig. 1 El Tránsito Synagogue, Toledo, Spain

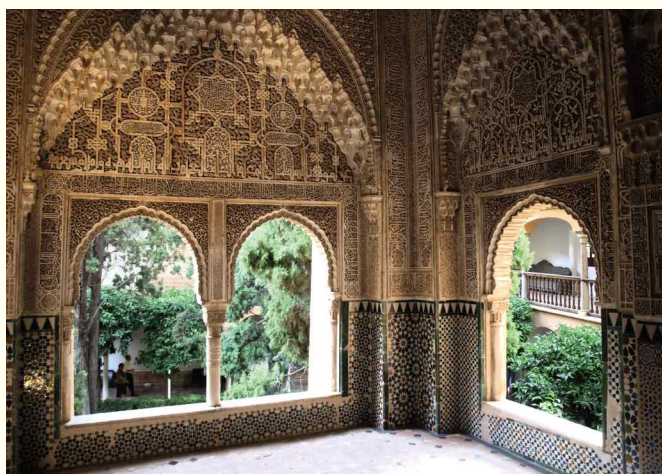


Fig. 2 The Alhambra, Granada, Spain



in the Sephardic scribal schools of Navarre and Catalonia, these pages feature oblong frames, pointing to a workshop production in Castile. The text that is enclosed in such frames is usually calendric or masoretic material formed in narrow columns. The Gothic-style illumination here replaces the calligraphic frames that are common in earlier, thirteenth-century Bibles from Castile.

The most lavish Castilian Hebrew manuscripts from this period include micrographic carpet pages with painted and gilded illumination or architectural designs. Other pages, primarily those containing the texts of the biblical poems – the Song of the Sea, the Song of Moses, the Song of David, and the Song of Deborah – are embellished with micrographic interlaced frames, following a decorative tradition that began a few decades earlier in the Maghreb. The present volume features both types of decoration. Interlaced micrographic frames enclose the Song of the Sea and the last passages of Chronicles at the end of the Bible (ff. 42r-43r, 461v-463r). At the rear of the codex, seven micrographic carpet pages containing masoretic material arranged in two small columns are decorated with pen-drawn horseshoe arches, some of them doubled, recalling the design of double-niched Islamic prayer rugs (ff. 463v-466v).

The codicological and stylistic features of the present manuscript further support its dating and localization to the first half of the fourteenth century in Castile. An important school of Hebrew Bible production flourished in thirteenth-century Toledo, which was both the seat of the Crown of Castile and a city with a significant Jewish population. In addition to their richly decorated micrographic carpet pages, many Toledan Bibles have marginal indicators for two different

systems of biblical division: the *parashiyot* and the *sedarim*. In antiquity, Jews living in Babylonia completed the liturgical reading of the Torah, divided into fifty-four pericopes – the *parashiyot* – once a year. By contrast, their brethren in Palestine followed a triennial Torah cycle, reading a smaller section of the Torah each week called a *seder*. While the *parashiyot* markers noted in the margins of this manuscript reflect the more common Babylonian annual reading cycle of the Torah that predominated among European Jews, the notation of the *sedarim* in the first part of the Pentateuch pays homage to an old Castilian tradition to mark these triennial reading divisions as well. Importantly, a list of the *sedarim* (f. ii) is provided at the very beginning of the manuscript, indicating an interest in this alternative reading practice. This feature also points strongly to a Castilian origin for this Bible.

Another Castilian characteristic exhibited by the present volume is its physical format. Bibles from Castile are relatively broad, and tend toward a square or nearly square format, as is found here. The arrangement of this codex's text columns is also striking – in early Castilian Hebrew Bibles, the text is copied in two columns, as it is in the present volume (later, the arrangement of the text into three columns became more common).

Scribes, Artists, and Craftsmen

A manuscript project of this scope and quality represents the collective efforts of a consortium of craftsmen, artists, and scribes including a parchmenter, a principal scribe (*sofer*), an illuminator, a vocalizer (*nakdan*), a masorator (*masran*), and a bookbinder. Most, but not all, of these masters were Jews. The parchment prepared for this volume is extremely fine, smooth, even, and bright and has no blemishes. Its quality is



similar to that used for contemporary fine, European illustrated manuscripts. The main hand is consistent throughout, indicating that the biblical text was copied by a single scribe. A project of this size would have taken approximately a year to complete, based upon the account of the scribe Samuel bar Abraham ibn Nathan, who records in a colophon that he finished copying the text of a Hebrew Bible in the city of Cervera in 1300 after ten months of work while recovering from a broken leg (MS Lisbon, Biblioteca Nacional de Lisboa 72). Once the text was written, the vowels were added by a vocalizer, or pointer, using a very finely-cut pen, in this case in an ink that is warmer in color.

The principal scribe left spaces within the text for the addition of illumination and for the *Masorah*. The illuminator, whose work is in a Gothic style, may have been Jewish or Christian. Evidence for the expertise of Jewish manuscript illuminators is found in a treatise written in Judeo-Portuguese on the preparation of pigments for painting by Abraham ben Judah ibn Hayyim, dated 1262 (MS Parma, Biblioteca Palatina Cod. Parm. 1959). In this treatise, Abraham not only describes his methods for grinding and preparing colors, but also for making sizes and gesso for gilding. His descriptions of techniques for burnishing gold onto a raised gesso surface may correspond to the type of gold work found in this Bible. The illuminator added frames around the first sixteen pages, alternating between raised and flat work, as well as initial word panels for some of the biblical books at the beginning of the volume (Genesis through Joshua). Most unusually, the *bet* of the first word in the Bible, *Bereshit*, is contained in a panel by itself, in the style of a Gothic initial letter.

It would appear that more than one masorator worked on this volume – the initial masorator may have been the principal

scribe, but other hands are also present. The masorators added *Masorah* material to the text, in some cases in the form of framing devices and carpet pages, as described above, but also as marginal ornaments that decorate pages at the beginning and end of each biblical book. These decorations may exhibit a composite quality: the strapwork knots often terminate in curving trefoil finials that perhaps suggest some Gothic influence.

The interlace, allover patterns, framing devices, and wheel designs found in medieval Spanish bookbindings are considered to have derived from a Mudéjar style – a continuation, in many respects, of longstanding design traditions in the Islamic realm. They appear to be closely related to the patterns used by Spanish masorators, indicating a relationship between these two professions. While it is not possible to ascertain the exact type of binding that originally housed the present manuscript, it might have been a box binding similar to that found on a Hebrew Bible in the collection of the Biblioteca Nacional, Madrid (MS 5469).

The tradition of Hebrew Bible production which flourished in Castile starting in the 1230s began to decline due to the deteriorating political and economic situation of Spanish Jewry, persecutions connected with the Black Plague of 1348-1349, and the anti-Jewish riots of 1391. Thus, only three illuminated Hebrew Bibles from fourteenth-century Castile have survived, making the present manuscript quite unique and extremely rare. The fine quality of its parchment, the generous quantity of its carpet pages, and the lavishness of their design, as well as the formal repertoire of the micrographic decoration of the *Masorah magna*, make this volume an exceptional witness to the glorious tradition of medieval Hebrew manuscript illumination.

PHYSICAL DESCRIPTION

476 folios (9¼ x 7½ in.; 237 x 190 mm) (collation: 1 [flyleaf] + i-ii⁴, iii-xxxv⁸, xxxvi⁶, xxxvii⁸, xxxviii⁶, xxxix-xlii⁸, xliii⁶, xliv-lxi⁸ + 1 [flyleaf]) on fine parchment; modern foliation in pencil in Roman numerals in upper-outer corner of recto of first nine folios and in Arabic numerals in center of recto at foot thereafter (cited); earlier foliation in pen and pencil in Arabic numerals in upper-outer corner of recto (with errors); text body written in an elegant, Sephardic square hand, the *Masorah magna* and *parva* written in neat semi-cursive micrographic script in the margins; double-column text of twenty-eight lines each per page, except in the case of biblical songs, the books of Psalms, Job, and Proverbs (mostly single-column), and other special texts (e.g., ff. 323v-326r); ruled in blind from the flesh side with prickings visible throughout in upper, lower, and outer margins; justification of lines via dilation of final letters and use of ornamental space fillers; complete Tiberian vocalization and accentuation of biblical text throughout; catchwords (sometimes shaved) on verso of last folio of each quire only; erasures and corrections intermittently throughout. Modern, pale tan, intricately blind-stamped morocco; spine in five compartments with raised bands; modern paper flyleaves and pastedowns; housed in a modern fitted cloth folding case with morocco spine; blind-stamped title on spine of both book and case. Though without its original binding, the manuscript is in very fine condition. Full condition report available upon request.

CONTENTS

Deed of sale (f. i);

Masoretic lists of *sedarim* and other markers (halfway and quarter-way points, etc.) in the Pentateuch and Latter Prophets, various unique features of the biblical text (e.g., instances where a word is written as one but read as two, instances of quiescent *alefs*, etc.), a chronology from Genesis through Kings, and a list of the authors of the books of the Bible (the latter list represents a different tradition than that recorded in *Bava batra* 14b-15a) (ff. ii-ix);

Genesis (ff. 1v-32r);

Exodus (ff. 33v-59v);

Leviticus (ff. 59v-77v);

Numbers (ff. 77v-102v);

Deuteronomy (ff. 102v-125r);

Joshua (ff. 125v-140v);

Judges (ff. 140v-155r);

I-II Samuel (ff. 155r-189v);

I-II Kings (ff. 189v-223r);

Isaiah (ff. 223v-246v);

Jeremiah (ff. 246v-276v);

Ezekiel (ff. 276v-303v);

Twelve Minor Prophets (ff. 303v-326r);

Psalms (ff. 326v-359v);

Job (ff. 359v-373r);

Proverbs (ff. 373v-385r);

Daniel (ff. 385r-394r);

Ruth (ff. 394v-396r);

Song of Songs (ff. 396r-398r);

Ecclesiastes (ff. 398v-402v);

Lamentations (ff. 402v-405r);

Esther (ff. 405r-409v);

Ezra-Nehemiah (ff. 409v-423v);

I-II Chronicles (ff. 424r-463r);

Masoretic lists of verses that include numbers (ff. 463v-365r);

Masoretic lists of the number of *parashiyot*, *sedarim*, verses, words, letters, and (where applicable) dotted words in each book of the Pentateuch, along with their half-way points, chronologies, and other special notes (ff. 465v-466v);

Owner's marks (f. 467v).

PROVENANCE

1. Apparently not long after the manuscript was copied, the volume came into the possession of David ha-Kohen Coutinh[o], who signed his name, followed by the date *resh-het* Tishrei 5127 (1366), on f. 467v.

2. The manuscript was later acquired by Moses Abulafia, who inscribed his name in the upper edge of f. ii.

3. Following Abulafia's death, his widow Donna Jamila sold the Bible on 4 Elul 5286 (August 13, 1526) in Salonika (Thessaloniki), as memorialized in a deed of sale written on f. i and signed by Meir ben Judah Abulafia and another witness whose signature has not been preserved.

4. Another signature (f. 467v) indicates that the Bible may have once belonged to Aaron di Boton, likely the son of Abraham di Boton, a sixteenth-century rabbi and halakhist in Salonika who was also the author of *Lehem mishneh*, a classic commentary on Maimonides' *Mishneh torah*. Aaron's son, also known as Abraham di Boton, brought his grandfather's responsa, *Lehem rav*, to press in Izmir in 1660.

5. Zaradel Synagogue, Alexandria (see Gottheil 1905).

6. An Important Private European Collection.

7. The Present Owner.

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END OF SALE

הנשמע לעשות את כל הרעה הגדולה
האת למעל באלהינו להשיב נשים
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מעלי זכרה להם אלהי על נאלי הכתם
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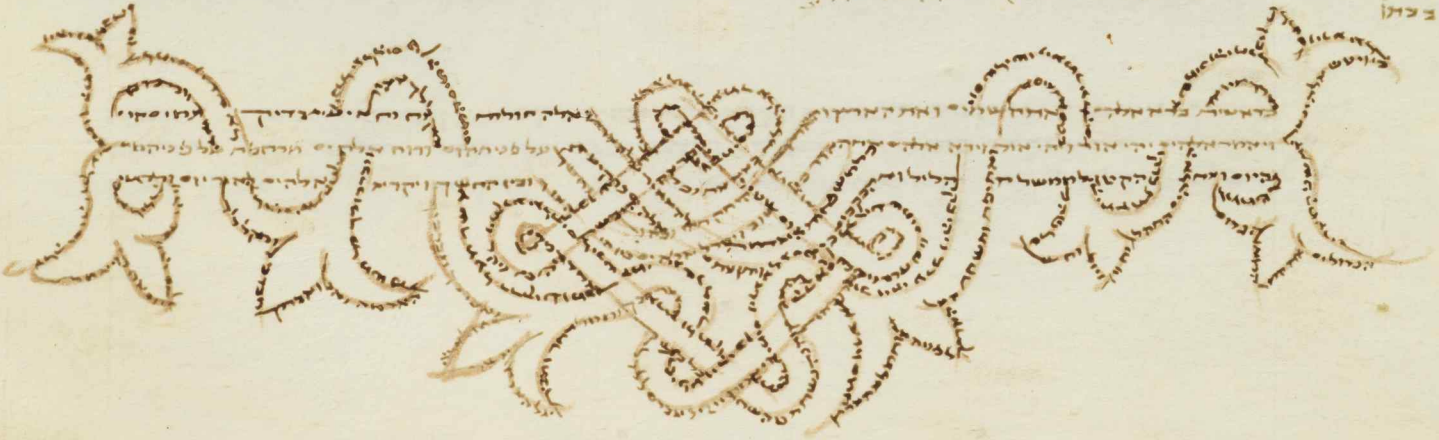


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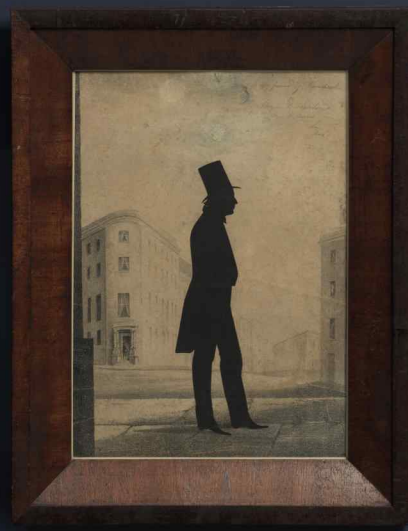
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1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box () all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box () . If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.



Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" ( in print catalogue or  in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots," a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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Scott Elam
Jen Fong
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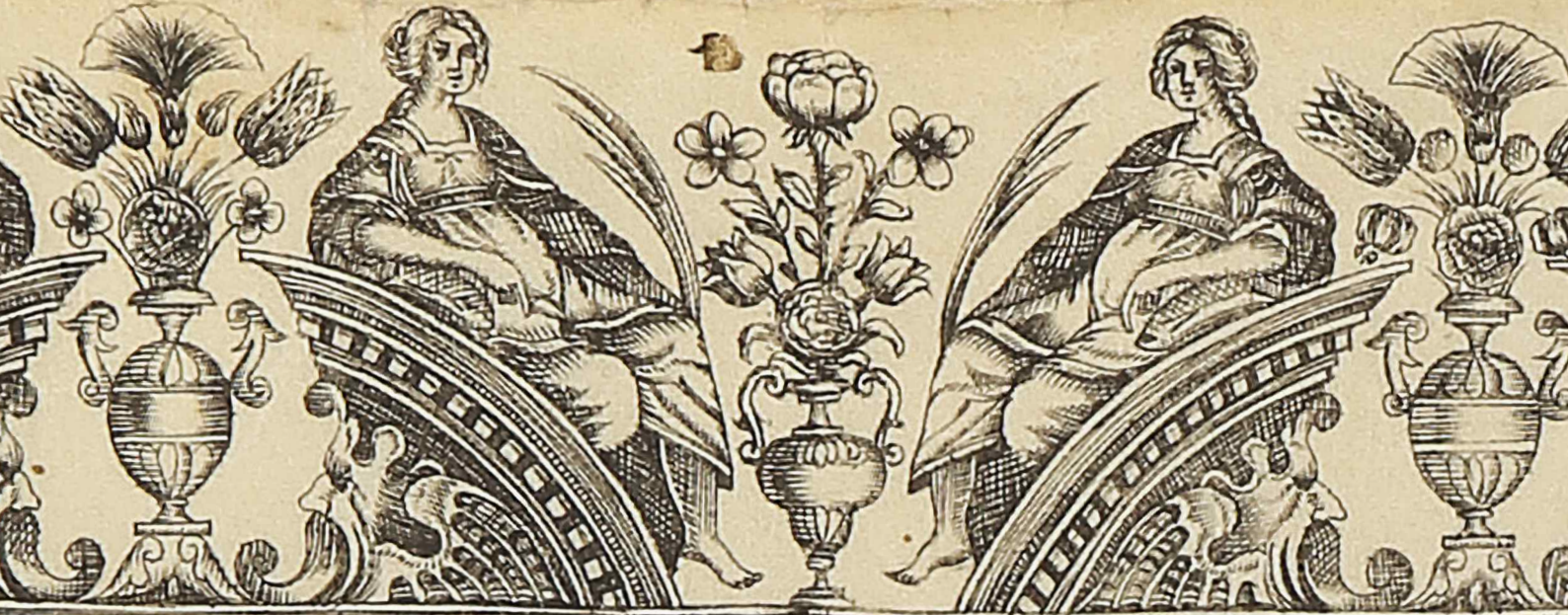
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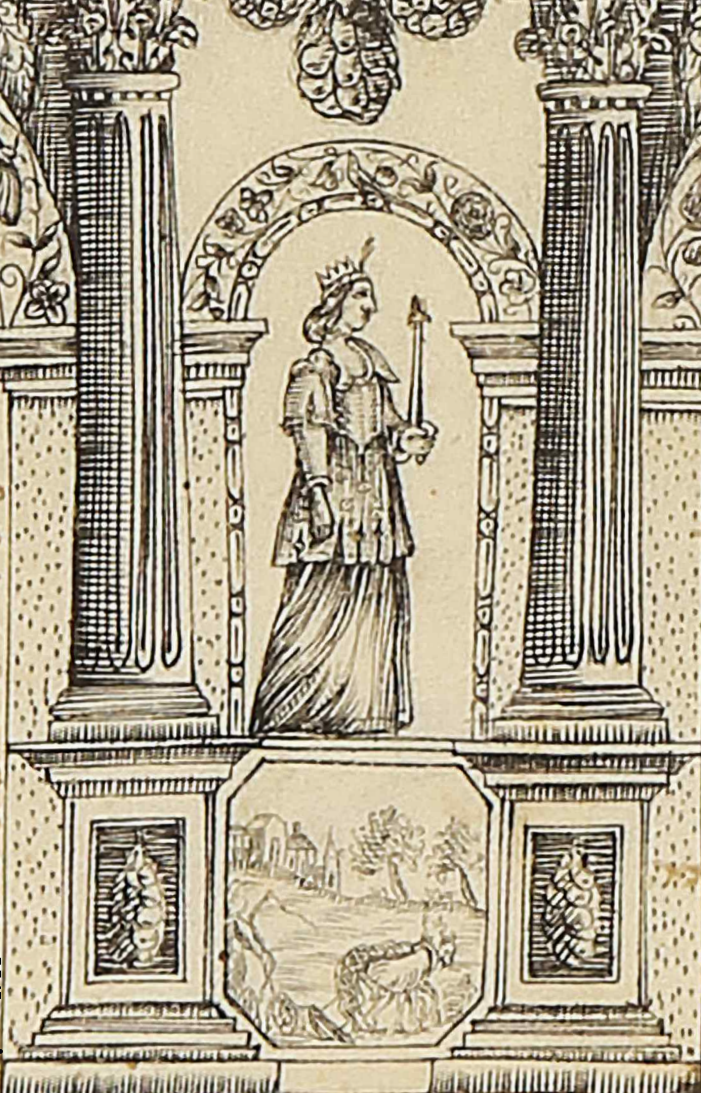
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בשער המלך ותאמר
לו זורש אשתו וכל אהב
יעשה עץ גבה רזמשים
ובבקר אמר למלך ויתלו
עליו ובא עם המלך אלהמש
ויטב הדבר לפני הכון ויעש
בלילה ההוא נ
המלך ויאמר להביא את
הזכרנות דברי הימים ויהי
לפני המלך וימציא כתוב
כרדכי על בגדנה ותרש ש
המלך כושכורי הסף אשר
לשלו יד במלך אלזשור
המלך כה נעשה יקר וגדו
על זה ויאסרו נערי המלך
לה נעשה עמו דבר ויאמר
בליצר והכון בא לליצר ביה
הדזיצונה לאמר לכולך לה
כורדכי על העץ אשר הכין
נערי המלך אליו הנה הכין
אמר



עוה את רוצר אסור
מלך והכון אר
אשר עשתה אסור
ולך לאסתר במשתה
ולתך ונתן לך ומה בקשה
ולכות ותעש ותען אסתר
לת ובקשתי אם כיצנתי
המלך ואם על המלך
את שאלתי ותעש את
המלך והכון אל המשתה
ס ומלזו אעשה כדבר
הכון ביום ההוא שמה וכו
מן את כורדכי בשער המל
עצמנו ויכלא חמון ער
ויתאמק הכון ויבוא אל
ויבא את אהביו ואת זרש
להם הכון את כבוד עשרו
כל אשר גדלו המלך ואת
על השרים ועבדי המלך
אף לא הביאה אסתר המלכה
להמשתה אשר עשתה כי
למלזר אי קרוא לה עם
ה איננו שוה לי בכל עת
גה את כורדכי היהודי ויש