

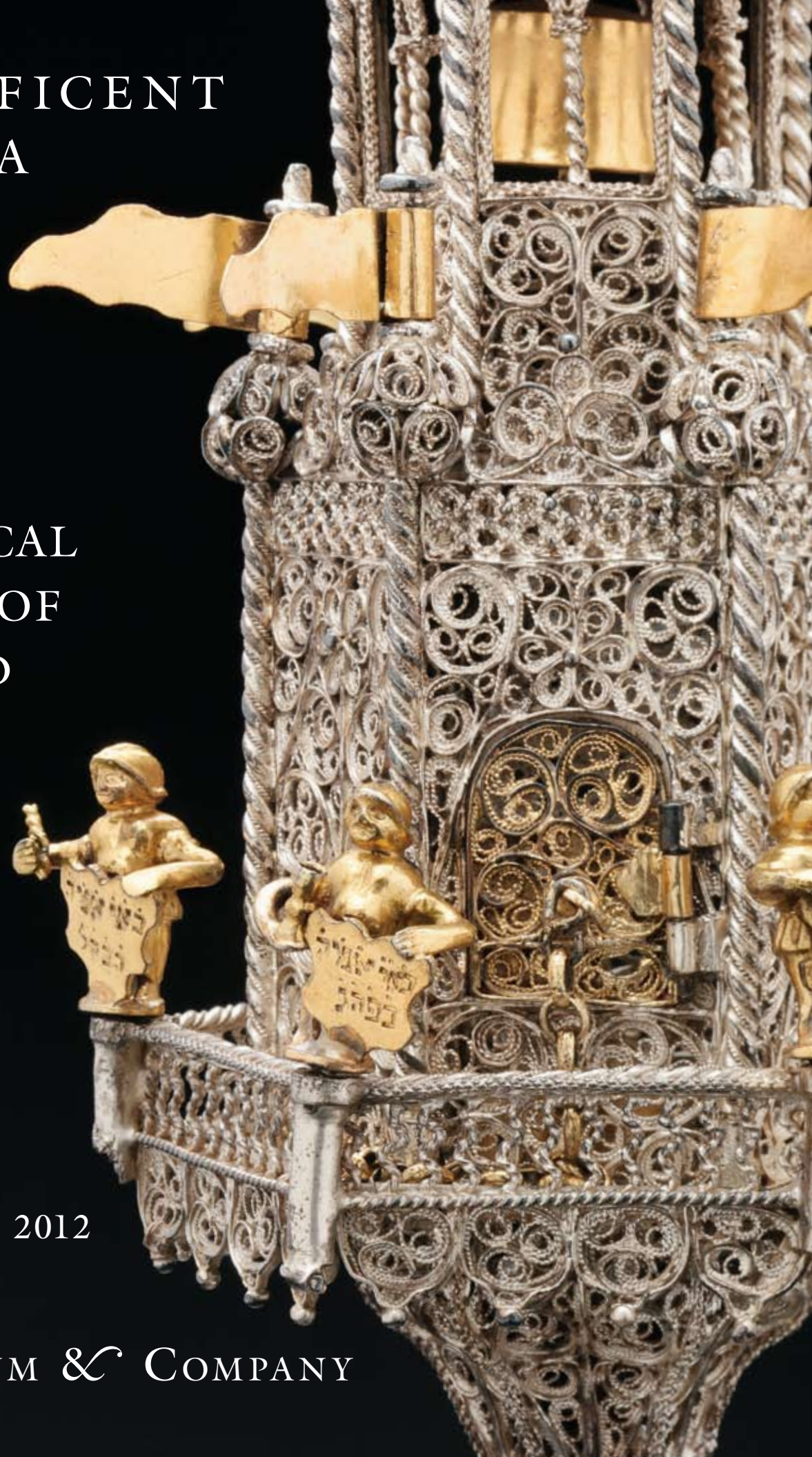
MAGNIFICENT JUDAICA

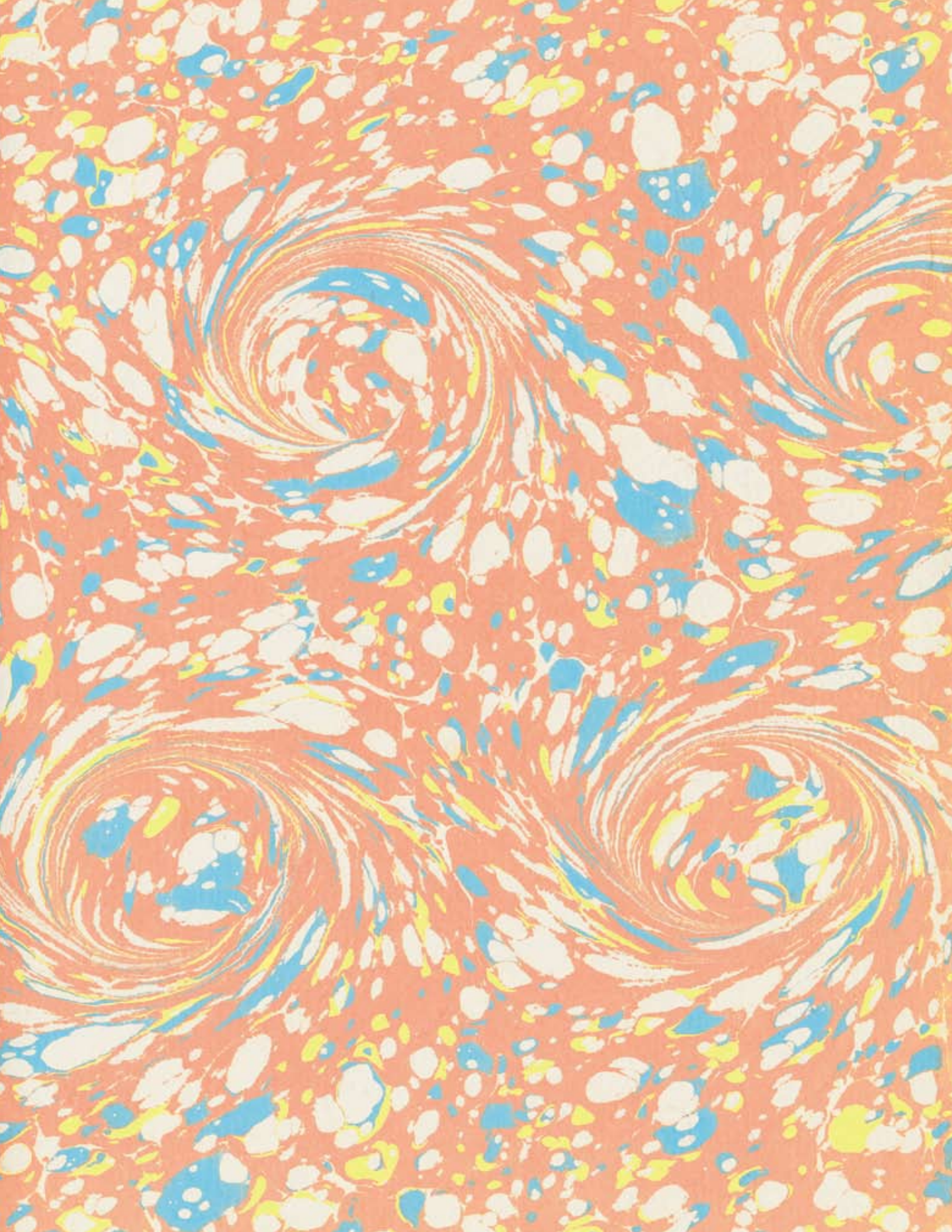
FROM THE
COLLECTION
OF THE

JEWISH
HISTORICAL
SOCIETY OF
ENGLAND

THURSDAY,
DECEMBER 6TH, 2012

KESTENBAUM & COMPANY







KESTENBAUM & COMPANY

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Auctioneers of Rare Books, Manuscripts and Fine Art



Lot 12 (detail)

Catalogue of

MAGNIFICENT JUDAICA

.....

CEREMONIAL ART

FROM THE COLLECTION OF THE
JEWISH HISTORICAL SOCIETY OF ENGLAND

To be Offered for Sale by Auction,
Thursday, 6th December, 2012
at 3:00 pm precisely

Viewing 3rd-5th December
By Appointment Only
No Viewing on the day of sale

This Sale may be referred to as: "Howitt" Sale Number Fifty Six
Illustrated Catalogues: \$35 (US) * \$42 (Overseas)

KESTENBAUM & COMPANY
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KESTENBAUM & COMPANY

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For all inquiries relating to this sale please contact:
Daniel E. Kestenbaum



Cover Illustrations:
An Exceptional Parcel-Gilt Silver Spice Tower. Galicia, 1721 (Lot 5).

List of prices realized will be posted on our Web site,
www.kestenbaum.net, following the sale.

The Jewish Historical Society of England is pleased to be able, through Kestenbaum & Company, to offer for auction these ceremonial objects from our Collection. The Society has been the custodian of these magnificent Anglo-Jewish treasures for many decades during which time they have been exhibited at University College London. Subsequently many items were loaned to the Jewish Museum, itself a national treasure designated as such by the British Government.

A number of pieces however do not recount the narrative of Anglo-Jewry but rather that of Jewish communities of Continental Europe. Thus these are the objects that the leadership of the Society have decided to sell to ensure that they remain treasured in the care of others, whether museums or private collectors, whomsoever appreciates their true value and importance.

The monies raised by this auction will help sustain and develop the work of the Jewish Historical Society of England, raising its profile in Anglo-Jewry. The leadership of the Society wishes that it becomes once again an important focus for research and development; a place where greater understanding can be found of the important role that Jewish men, women and Jewish institutions have played in Great Britain since Jews first arrived on the shores of England almost 1,000 years ago.

David Jacobs

Chairman

Jewish Historical Society of England.

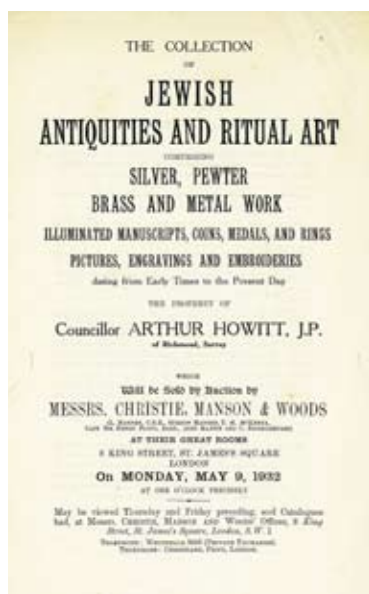


Photograph taken in 1932 of Gustave Tuck and Lord Meston in the Mocatta Library and Museum, University College London, examining Tuck's Judaica Collection loaned and later donated to the Jewish Historical Society of England.

Kestenbaum & Company is honored to be appointed by the Jewish Historical Society of England to present for auction sale this exclusive collection of just nineteen exquisite items of Judaica.

Acquired during the first third of the 20th-century, these objects derive from the Gustave Tuck Collection of Ceremonial Art bequeathed to the Jewish Historical Society of England (JHSE) following Tuck's death in 1942. Understandably, Judaica with clear pre-World War II provenance is highly uncommon to appear at auction. Hence, the opportunity to acquire fine items accompanied by provenance of such pedigree is an exceptional opportunity. Moreover, for almost a century, the items themselves have been under the care of the most eminent experts of the fine arts. In formulating his Judaica collection, Gustave Tuck was carefully advised by the great Jewish historian Cecil Roth. Subsequently, Arthur Grimwade, doyen of silver connoisseurs worldwide, was retained by the Jewish Historical Society as curatorial advisor for a great many decades.

The JHSE was founded in 1893. In the words of Cecil Roth: "The men who came together... in order to establish the Jewish Historical Society of England were as brilliant a constellation of the Anglo-Jewish community as could have brought together at any one time." In 1905 the Society obtained the Hebrew collection of the banker and great patron of learning Frederic D. Mocatta (1828-1905). This was followed by further acquisitions, including the Hermann Gollancz, Israel Abrahams and Lucien Wolf libraries. In order to house these extraordinary collections, Gustave Tuck led the effort to build a new home for the JHSE's library and museum which was eventually opened on the campus of University College London on the 13th December, 1932.



Gustave Tuck (1857–1942) was a central figure in Anglo-Jewish society. Co-director of a successful art publishing house, he was Honorary Treasurer and later President of the Jewish Historical Society of England. In his time Tuck had opportunities to make acquisitions of important items of Judaica from private collections (e.g. Lord Zouch and Sir George Holford) when appreciation for and interest in the field was only just beginning to develop among English collectors. Tuck especially took advantage of the celebrated auction at Christie's in May 1932 of Arthur Howitt's collection of Jewish ceremonial art, the first time Judaica had been offered under the hammer in the London salesrooms.

Treasures offered within the present catalogue, previously in the Howitt, Tuck and other collections include:

- A highly scarce silver Festival Kiddush goblet with engraved figures (lot 4). This cup was donated to the Jewish Historical Society of England by Anthony and Lionel de Rothschild in memory of their father, Leopold de Rothschild (1845-1917).
- An extraordinarily fine filigree spice container. Current scholarship places the design of these very rare spice towers to the mid to later part of the 18th-century, however the present example appears to supply a clear and much earlier date of production. An item that might have been in regular weekly use, it remains in exceptionally fine condition (lot 5).
- A rare pair of Torah finials from Hamburg. Although the maker's mark is indistinct, the resemblance of these rimmonim to those produced by the London-based Sephardi silversmith Abraham de Oliveyra creates interesting speculation concerning the familiarity between the two (lot 10).
- A Torah pointer that likely was commissioned by a British Jew while in India serving Her Majesty's Empire (lot 15).

It is a rare occasion for collectors to purchase Judaica of such unparalleled quality. The premium placed on their provenance is such that they are presented within the context of a catalogue focusing attention on these nineteen items exclusively.

In preparing for this auction, Kestenbaum & Company offers grateful thanks for the valuable research and curatorial assistance of experts consulted in Europe and New York.

For the historical record, this auction takes place in the week of the 80th anniversary of the opening of the Mocatta Library and Museum and the Gustave Tuck Lecture Theater at University College, London. Long may Jewish scholarship and the arts continue to thrive there!



Professor Cecil Roth (1899-1970), President of the Jewish Historical Society of England, in his study in Oxford.

1**A FINE GERMAN PARCEL-GILT SILVER SABBATH KIDDUSH GOBLET.**

Augsburg, 1747-49. Maker: Johann Carl Stiebeldey (active 1731-65).

Silver, gilt, finely chased. Octagonal bowl set on a hexagonal knopped stem on circular domed base decorated with alternating rocaille designs. Engraved along the edge of bowl with Hebrew inscription from Deut. 15:11: "Observe the Sabbath Day, to Keep it Holy, as the Lord thy God Commanded thee." Gilt interior.

Marks: H with pine cone and ICS (Rosenberg 252 and 908) on base and bowl.

Height: 5 1/2 inches (14.3 cm). Diameter of base: 2 3/8 inches (6.4 cm). Repairs to base.

Arthur Grimwade, Catalogue of the JHSE Collection, no. 62 (1).

• For a similar Kiddush goblet by Stiebeldey, see Israel Museum Catalogue, The Stieglitz Collection: Masterpieces of Jewish Art (Jerusalem, 1987) p. 94 no. 59 and Naftali Rosenan, L'Annee Juive, no. 16a.

\$10,000-15,000





2

A GERMAN SILVER SABBATH KIDDUSH GOBLET.

Augsburg, 1765-67.

Silver, repoussé and engraved. Octagonal bowl chased with flowers, rocailles, grapes and half-fluting set on hexagonal baluster stem on domed base. Engraved along the edge of bowl with Hebrew inscription, a combination of two verses from Exodus 20:8 and Deut. 5:11: "Remember and Observe the Sabbath Day to Keep it Holy."

Marks: City mark (Rosenberg 267) and maker's mark T and D (indistinct) on base and bowl.

Height: 5 inches (13 cm). Diameter of base: 2 $\frac{3}{8}$ inches (6.4 cm).

Arthur Grimwade, Catalogue of the JHSE Collection, no. 65 (54).

♣ For a similar goblet produced by Hieronymus Mittnacht, see R.D. Barnett, Catalogue of the Jewish Museum London (1974) p. 76 no. 395 plate CXV and Israel Museum Catalogue, The Stieglitz Collection: Masterpieces of Jewish Art p. 286 no. 195.

\$8000-10,000





3

A GERMAN SILVER FESTIVAL KIDDUSH GOBLET.

Augsburg, 1761-63.

Octagonal bowl engraved with flowers and scrolls set on scalloped circular base with Hebrew inscription engraved on rim. Along the edge of bowl the Hebrew inscription reads: "And Moses Declared the Festivals of God to the Children of Israel" (Lev. 23:44.)

Marks: At base: marked on foot rim with Dutch tax mark for foreign made silver. On bowl: marked H (for Johann Christoph Honing?) and Augsburg P, 1761-63.

Height: 5 $\frac{3}{8}$ inches (14 cm). Diameter of base: 2 inches (5.4 cm).

♣ Arthur Grimwade, Catalogue of the JHSE Collection, no. 63 (50).

\$7000-9000





4

A RARE SILVER FESTIVAL KIDDUSH GOBLET.

Octagonal bowl engraved with groups of figures illustrating the Festivals, alternating with strapwork medallions with Hebrew inscriptions: Pesach, Shevu'oth, Sukoth, Rosh Hashanah. Set on hexagonal baluster stem and moulded shaped foot engraved with panels of foliage. With Hebrew inscription along the edge of bowl: "And Moses Declared the Festivals of God to the Children of Israel" (Lev. 23:44.)

Indistinct marks. Height: 6 1/2 inches (16.8 cm). Diameter of base: 3 inches (7.9 cm).

As recorded by Arthur Grimwade (no. 61-58) this cup was presented to the Jewish Historical Society of England by Anthony and Lionel de Rothschild in memory of their father, Leopold de Rothschild (1845-1917). Additionally, Grimwade notes the cup as stemming from Augsburg, circa 1740.

\$20,000-30,000





5

AN EXTRAORDINARILY RARE AND HIGHLY IMPORTANT PARCEL-GILT SILVER FILIGREE SPICE CONTAINER.

Galicia, 1721.

A very fine silver filigree spice container in the tower form. A molded stem widens to a small six-sided knob on a hexagonal base mounted upon six ball-and-claw feet. The four-tiered tower is set on a balustrade base. The container features a hinged door with lock and working key, on the opposite side of the door is set an engraved clock face. This section is surrounded by six gilt cast male figures bearing shields engraved in Hebrew. The belfry section of the tower houses a single bell and is circled at the base by six gilt pennants. The two upper sections represent lanterns, which are surmounted by a domed cupola and a flagpole with a gilt engraved lion.

Unmarked. Height: 15 inches (38.4 cm). All hardware original, only the clock hands are lacking.

🔱 A SPICE-TOWER OF EXQUISITE QUALITY, IN EXCEPTIONALLY FINE CONDITION.

This magnificent silver spice tower contains several motifs found in individual European Jewish spice containers produced from the 16th-century and on. The use of cast human figures, clock faces, zoomorphic flags, hinged doors and belfries are all known features in the production of spice towers of this period, some such elements less common than others. What is remarkable in the present spice tower, is the inclusion of *all* these elements, delicately balanced, in one extraordinary piece.

Standing four tiers tall and in a state of excellent preservation, the imposing size of this spice tower is balanced by the intricate and complex filigree design, the product of masterful workmanship. Throughout, remarkable details from the lion-shaped flag at top, to the gilt masks set above the carefully wrought ball-and-claw pedestal, reflect a rich architectural tradition and emphasis upon the finest metalwork.

Of particular distinction located along the central gallery, are six male figures dressed in armor. The addition of this rare soldier motif is most appropriate for the representation of a fortified tower. Each figure clutches a shield inscribed with individual Hebrew texts relating either to the actual design of the spice tower itself (i.e. guarding the door) or to the prayers recited during the Havdalah ceremony itself. On the right side of the hinged door and to the







left of the clock face, two of the armored figures hold shields engraved with the verse from Psalms 118:19: "Open to me the Gates of Righteousness and I will Enter unto Them." Dots are placed over just three of the letters (Taph, Peh, Aleph) on these two shields - likely establishing the year of production of this spice tower: 1721. The other four soldiers' shields bear Hebrew acronyms of the blessings recited during the Havdalah, in relation to which each soldier possesses the relevant accouterment: A braided candle, a Kiddush cup, a spice box, while the fourth figure gazes at his finger nails as is customary in relation to the blessing for fire.

A most unique addition of grandeur to the spice tower, not seen in any other example, are bosses of cast gilt-silver heads in turban-like caps at the base, a possible allusion to the exotic and distant lands from where spices originate. Thus the spice tower can be seen as a narrative of history: The turbaned heads allude to the East, the source of the spice trade, a continent that fed Europe both economically and culturally. With an increase in monetary wealth, there is often an analogous surge in the patronage of the arts. Thus, the elaborate design and lavish detail of this spice tower is indicative of a patron having the financial resources and cultural inclination to allocate funds toward the commissioning of a Jewish ceremonial object of the very highest quality.

The Jewish Museum of Frankfurt (JMF 87-104) possesses a similar such spice-tower, not as elaborate as the one offered here and of course lacking the gilt bosses along the base. (Illustrated in: *Jüdische Türme aus Schwabische Gmünd* (2001) p. 70). Also similar, but several inches shorter and lacking the engraved shields with Hebrew blessings, is a spice-tower from the Arthur Howitt Collection sold at auction in May 1932 and re-offered by Christie's Amsterdam, December 10th, 2007, Lot 196.

See also M. Keen, *Jewish Ritual Art in the Victoria & Albert Museum* (London, 1991) p. 72; Benoschovsky & Scheiber, *The Jewish Museum of Budapest* (1987) no. 80; and I. Shahar, *The Jewish Year*, (Leiden, 1975) pl. ix-d.

THIS EXTRAORDINARY SPICE-TOWER REPRESENTS THE VERY HEIGHT OF THE ARTISTRY OF CEREMONIAL JUDAICA. IT MOST CERTAINLY RANKS AMONG THE VERY FINEST SPICE TOWERS - IF NOT THE FINEST - TO HAVE BEEN OFFERED FOR AUCTION SALE IN A GREAT MANY DECADES.

\$150,000-200,000





6

A GERMAN SILVER SPICE CONTAINER.

Hamburg, 18th-century.

Of tower form, the two-tiered square container is pierced with elaborate foliate motifs with four pennants on twisted staffs set one on each corner. The main portion of the container has a hinged door used to deliver the spice and the pierced elements in the body would have allowed the scent of the spices to emanate. Three cast figures are set on the first level of the tower, holding accouterments related to the Havdalah ceremony; a fourth figure appears to be missing. The base of the spice tower echoes the decoration of the main body with chased floral motifs. The spire is pierced with architectural and geometrical designs, including diamonds, eight-pointed stars, circles, and arched windows with depictions of bells. Additional engraved and chased details further evoke the belfry of a tower. The spire is set on four silver balls and surmounted by a pennant engraved with three-sectioned leaves.

Marked: HHK on cast foot.

Height: 14 inches (37.7 cm).

♣ This spice tower contains several elements commonly found in examples produced in early modern Germany: Cast figures, spherical ornaments, elongated pedestals and pierced metalwork and can be seen in spice towers from centers such as Nuremburg and Frankfurt am Main produced in the 17th and 18th centuries. "The use of figures on tower-form spiceboxes was possibly an influence of automata - animated figures originally associated with clocks but eventually in demand as table ornaments." See Israel Museum Catalogue, Towers of Spice: Tower-Shape Tradition in Havdalah Spiceboxes (1982) p. 46.

\$30,000-40,000



7

A POLISH PARCEL-GILT SILVER SPICE CONTAINER.

Galicia, circa 1800.

Silver filigree spice container in the tower form. Square two-tiered turret on square foot with paw feet. Three (of four) hanging ball pendants set on lower tier, four pennants on upper tier. Shaped dome with gilt pennant at top.

Unmarked. Height: 17 1/4 inches (44.1 cm).

• A CLASSIC SPICE-TOWER OF FINE WORKMANSHIP.

For two similarly designed though shorter spice towers, see R.D. Barnett, Catalogue of the Jewish Museum London p. 78 no. 410 plate CXXII (ex Howitt Collection); and Jüdische Türme aus Schwabische Gmünd (2001) p. 69.

\$10,000-15,000





8

AN ITALIAN SILVER SPICE CONTAINER.

Venice or Padua, 18th-century.

Silver spice container formed as a goblet with detachable cover of shaped outline, the whole pierced with alternating floral motifs. The cover with vase of flowers finial. Baluster stem and fluted circular foot of shaped outline.

Marks: Several, including VL and BG with fleur-de-lis between.

Height: 10 ³/₄ inches (27.6 cm).

♣ Grimwade's Inventory notes that this was "probably for a member of the Gaap Family working in Venice and Padua" (no. 19-39).

\$6000-9000





9

A TURKISH SILVER SPICE CONTAINER / TORAH FINIAL.

Turkish, 19th century.

Seemingly a converted Torah finial. Pierced top and cone finial. Body chased with arcaded and fluted floral panels. Plain stem surmounted by fanned leaf motif; circular base engraved in Hebrew and dedicated to: "The Charity Collectors of the Holy Fund, Rabbi Yitzhak Russo, Rabbi Menahem Adoni, Rabbi Yosef Pinto and Rabbi Moshe Razon. 1874."

Marks: Non-Western on stem and base.

Height: 14 inches (35.8 cm).

Grimwade no. 187 (44).

• For other Torah finials of Ottoman origin see, Israel Museum Catalogue, Sephardi Jews of the Ottoman Empire (1990) pp. 55-6. In his comprehensive study "Sheluchei Eretz Yisrael" Abraham Yaari records (p. 677) an emissary from Safed named Chaim Yoseph Pinto who spent time in Izmir, Turkey.

\$2000-3000



10

A PAIR OF RARE AND IMPORTANT GERMAN PARCEL-GILT SILVER TORAH FINIALS.

Hamburg, 18th century.

The multi-tiered body of each finial is surrounded by twelve bells and surmounted by a gilt crown topped with an eagle. There are six reverse scroll brackets on the lower tier and a matching number of dragon-like grotesques ring the upper tier. The sections are divided by elaborate openwork decorated with floral motifs and strapwork. Additional sinuous tendrils support the body, and loops may have held additional bells. The center portion of each finial features a large gilt cylinder containing the hardware with which the finials are assembled. The cylindrical shaft is engraved in the upper and lower portions with delicate garlands and topped with beadwork.

Marks: City mark (a castle) and maker's mark (indistinct) on upper rim.

Height: 15 inches (38.4 cm). Some damage to lower portion of openwork of one finial.

Grimwade no. 3 (81).

✦ A masterful combination of architectural and natural imagery somewhat reminiscent of Torah finials produced by Jeremias Zobel in the early 18th-century, the present German rimmonim strongly parallel the Dutch and English style, characterized by open tower forms and the use of cast brackets, often topped with a crown finial. They also share strong stylistic elements with the work of Dutch silversmiths such as Pieter von Hoven and Rosier and especially the London Sephardi silversmith Abraham de Oliveyra (see R.D. Barnett, *Catalogue of the Jewish Museum London* p. 28 no. 120 plate LIX). Such influences on cultural tastes reflect the strong links between the Jews of the small Sephardic community of Hamburg with their cousins in the larger Sephardic population centers of London and Amsterdam.

For another pair of Hamburg finials see R. Grafman, *50 Rimmonim: A Selection of Torah Finials from a European Family Collection* (1998) no. 34, p. 76. See also *Crowning Glory: Silver Torah Ornaments of the Jewish Museum*, New York, 1996, p. 43 and cf. Schliemann, *Die Goldschmiede Hamburg* 1-3, 835, 836, 838.

HAMBURG FINIALS ARE SCARCE. OF THE PRESENT STYLE, NO OTHER EXAMPLE HAS BEEN LOCATED.

\$70,000-90,000





11

A MOST ELEGANT POLISH PARCEL-GILT SILVER TORAH SHIELD.

Poland, Late 18th-early 19th-century.

This majestic Torah shield features an open work crown in which two rampant griffins hold the Tablets of the Law, which in turn is surmounted by a crown. The lower edge of the crown is edged with metalwork reminiscent of a scalloped valence that would be found within the Torah Ark, ornamental gilt triangles are suspended below. The center of the shield features a miniature Torah Ark with a hinged compartment decorated with silver filigree work set above a gilt surface. The doors open to reveal a cast gilt miniature Torah Scroll and are flanked by two columns on which two birds are perched. The leaf border of the Ark echoes the border of the shield as a whole. The back-plate exhibits robust floral repoussé work.

Marks: HI and 12 (located behind crown).

Height: 8 3/4 inches (22.5 cm), width: 6 1/4 inches (16.2 cm).

Grimwade no. 10 (86).

Depictions of griffins and other allegorical and mystical beasts are found in many examples of Polish ceremonial and synagogue art and architecture. This shield shows the confluence of naturalistic, mythical and Jewish synagogue imagery.

🔔 NO SIMILAR SUCH BEAUTIFULLY DESIGNED TORAH SHIELD HAS BEEN IDENTIFIED IN ANY OTHER MAJOR COLLECTION OF JUDAICA.

\$15,000-20,000





12

A LARGE GERMAN PARCEL-GILT SILVER TORAH SHIELD.

Berlin, 19th century (with later additions).

The shield employs the traditional square arched plate which contains the Tablets of the Law above a hinged compartment that holds a plaque inscribed in Hebrew "Sabbath." The crown, supported by two rampant lions, has the addition of semi-precious stones - opal, agate, aquamarine, turquoise, coral, amethyst, and what appear to be garnet and citrine. The shield is ornamented with a variety of floral and patterned decoration, both stamped and engraved. Three medallions suspended below contain distinguished dedicatory inscriptions.

Marks: Makers mark (MULLER) sons of Martin Friedrich Müller, and city mark Berlin but partially indistinct. Hallmark Rosenberg 1208.

Height: 14 ³/₈ inches (36.5 cm), width: 12 ¹/₄ inches (31.4 cm). Replacement hardware and repairs evidenced on the back of the shield, one stone lacking, two handmade thumbtacks set in the top arch of the shield most likely to support a chain.

✦ This Torah shield, produced by members of the Berlin-based multi-generational Müller family of silversmiths, was presented to Gustave Tuck in 1934 by the Jewish Historical Society of England, in recognition of his services. Consequently the shield has been customized with added plaques engraved:

Right plaque: Remember the Days of Old (Hebrew).

Middle plaque: Given in honor and thanks to Gershon Tuck HaCohen (Hebrew).

Left plaque: Presented to Gustave Tuck Esq. President of the Jewish Historical Society of England, 1929-1934.

Volume XIII of The Transactions of the Jewish Historical Society of England makes note of this gift, indeed the volume itself is dedicated: "In affection and esteem to Gustave Tuck in grateful recognition of his services to the society as president 1929–1934, as treasurer since 1905, and as the munificent donor of the Gustave Tuck Theatre and Museum and the reconstructed Mocatta Library." The Transactions also mention that a silver Torah shield "suitably inscribed, was presented to him on November 19th, 1934, as a token of the affection and esteem in which he was held by members of the Society in all parts of the world."

The inscription on the right hanging plaque, from Deut. 22:7, is a direct reference to the fuller passage "Remember the Days of Old, Consider the Years of Each Generation." This was the title of the address given by the British Chief Rabbi Dr. J.J. Hertz, on December 13th, 1932 at the consecration ceremony of the Jewish Historical Society's new buildings. The passage was inscribed as "a suitable motto" for the Society on the walls of the Gustave Tuck Theatre, University College, London.

For other Torah shields by the Müller family, see *Crowning Glory: Silver Torah Ornaments of the Jewish Museum, New York*, (1996) nos. 63, 64 and 72; and *Jewish Museum New York Catalogue, Danzig 1939*, (1980) no. 197.

\$20,000-25,000





13

AN ENGLISH SILVER TORAH POINTER.

London, 1898.

Filigree shaft of square section divided by ball knop. Gauntleted hand and circular filigree finial.

Marks: Maker HA, London assay marks and date mark C. Length: 9 1/2 inches (24.4 cm). Grimwade no. 131 (4).

\$1000-1500

14

A CONTINENTAL SILVER TORAH POINTER.

18th-century.

Thin shaft engraved with spiral band, two pierced ball knops. Hand engraved "New Synagogue Leadenhall St."

Marks: D hallmark on ring. Length: 9 3/4 inches (25.1 cm). Howitt Catalogue, lot 45.

♣ The New Synagogue of Leadenhall Street, founded in 1761, remained in its location in the Aldgate area of the City of London until 1837 when it moved to Great St. Helens Street. It relocated again in 1911 to Egerton Road, Stamford Hill. It was one of the original five constituent synagogues that formed the United Synagogue in 1870.

The Cymbalista Collection possesses a pair of Torah finials formerly in the New Synagogue Leadenhall Street. See R. Grafman, 50 Rimmonim (1998) no. 34, p 76.

\$1200-1800

15

AN ORIENTAL SILVER TORAH POINTER.

Late 19th-early 20th-century.

Upper section chased with spiral bands of birds and foliage, surmounted by the figure of a crouching monkey. Plain tapering shaft with cuffed hand.

No marks. Length: 10 1/4 inches (26.4 cm). Howitt Catalogue, lot 53.

♣ Grimwade (no. 129-76) notes that India is the likely origin of this Yad.

\$1500-2000

16

AN AUSTRO-HUNGARIAN PARCEL-GILT SILVER TORAH POINTER.

Late 18th-early 19th-century.

Plain shaft with engraved central knop, cuffed hand and open crown finial.

Marks: "13." Length: 9 inches (23.2 cm). Howitt Catalogue, lot 49.

\$1000-1500



Lot 14 (detail)



Lot 15 (detail)



13



14



15

16

17

AN AUSTRO-HUNGARIAN PARCEL-GILT SILVER ETHROG CONTAINER.

Pressburg?, marked 1816.

Fruit-form container, the hinged lid chased with depiction of an ethrog within a band of roses, surrounded by the Hebrew verse: "And you shall Take for yourselves the Fruit of the Finest Tree" (Leviticus 23:40). Gilt interior.

Marks: HL, CC (in script). Length: 7 1/4 inches (18.7 cm). Grimwade no. 116 (149).

✦ For a similar example, see Historisches Museum Frankfurt am Main, Synagoga (1961) no. 355.

\$3000-5000



18

A CONTINENTAL SILVER CHANUKAH LAMP.

Menorah-form, central shaft with flame atop, applied foliage to eight branches, the whole set on raised dome. With attached servant light.

Height: 7 $\frac{3}{4}$ inches (20 cm), length: 9 $\frac{3}{4}$ inches (25.1 cm).

\$2000-3000



19

A SMALL GERMAN SILVER CHANUKAH LAMP.

Berlin. Late 18th-early 19th-century.

Sofa-style with hinged lid revealing row of eight receptacles with spouts. Rocaille and C-scroll-framed backplate with central shell motif. Leaf projecting from each side (one damaged).

No marks. Height: 5 inches (13 cm), length: 6 1/2 inches (16.8 cm). Lacks servant light. Repairs on rear.

♣ For a similar example, see Jewish Museum New York Catalogue, Luminous Art (2004) no. 15.

\$8000-12,000

— END OF SALE —



— NOTES —

— ABSENTEE BID FORM —

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I desire to place the following bid(s) toward Kestenbaum & Company Auction Sale Number Fifty Six, Magnificent Judaica, to be held December 6th, 2012. These bids are made subject to the Conditions of Sale and Advice to Prospective Purchasers printed in the catalogue. I understand that if my bid is successful a premium of 23% will be added to the hammer price.

Name: _____

Address: _____

Telephone Number: _____

Signature: _____

[illegible]

28. IN ORDER TO AVOID DELAYS BUYERS ARE ADVISED TO MAKE ARRANGEMENTS BEFORE THE SALE FOR PAYMENT. IF SUCH ARRANGEMENTS ARE NOT MADE, CHECKS WILL BE CLEARED BEFORE PURCHASES ARE RELEASED.

♣ TRADE REFERENCE OR 25% DEPOSIT REQUIRED IF BIDDER IS NOT KNOWN TO KESTENBAUM & COMPANY.

[illegible]

— CONDITIONS OF SALE —

Property is offered for sale by Kestenbaum & Company as agent for the Consignor. By bidding at auction, the buyer agrees to be bound by these conditions of sale.

1. All property is sold “as is,” and any representation or statement in the auction catalogue or elsewhere as to authorship, attribution, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. All interested parties should exercise their own judgement as to such matters, Kestenbaum & Company shall not bear responsibility for the correctness of such opinions.
2. Notwithstanding the previous condition, property may be returned by the purchaser should such property prove to be defective, incomplete or not genuine (provided such defects are not indicated in the catalogue or at the sale). Written notice of the cause for return must be received by Kestenbaum & Company within fourteen (14) days from the date of the sale of the property, and the property must be returned to Kestenbaum & Company in the same condition as it was at the time of sale. Any lot containing three or more items will be sold “as is” and is not subject to return.
3. The highest bidder acknowledged by the Auctioneer shall be the buyer. The Auctioneer has the right to reject any bid and to advance the bidding at his absolute discretion and, in the event of any dispute between bidders, to determine the successful bidder or to reoffer and resell the article in dispute. Should there be any dispute after the sale, the Auctioneer’s record of final sale shall be conclusive. On the fall of the Auctioneer’s hammer, title to the offered lot shall pass to the buyer, who shall forthwith assume full risk and responsibility for the lot and may be required to sign confirmation of purchase, supply his/her name and address and pay the full purchase price or any part thereof. If the buyer fails to comply with any such requirement, the lot may at the Auctioneer’s discretion, be put up again and sold.
4. Kestenbaum & Company reserves the absolute right to withdraw any property at any time before its actual final sale.
5. All lots in this catalogue are subject to a reserve, which is the confidential minimum price acceptable to the Consignor. No reserve will exceed the low presale estimate stated in the catalogue.
6. The purchase price paid by the purchaser shall be the sum of the final bid and a buyer’s premium of 23% of the first \$150,000 of the final bid on each lot, and 18% of the final bid price above \$150,000, plus all applicable sales tax.
7. All property must be paid for and removed from our premises by the purchaser at his expense not later than ten days following its sale. If not so removed, storage charges may be charged of \$5.00 per lot per day. In addition, a late charge of 1½% per month of the total purchase price may be imposed if payment is not made.
8. Kestenbaum & Company accepts no responsibility for errors relating to the execution of commission bids.
9. Kestenbaum & Company is not responsible for unsold lots left on our premises 90 days from their date of sale.

— ADVICE TO PROSPECTIVE PURCHASERS —

1. Prospective purchasers are encouraged to inspect property prior to the sale. We would be pleased to answer all queries and describe items in greater detail.
2. Those unable to attend the sale, Kestenbaum & Company will execute bids on the buyer's behalf with care and discretion at the lowest possible price as allowed by other bids and any reserves. Commission bids must be received no less than two hours before the auction commences. Successful bidder will be notified and invoiced following the sale.
3. Bidding may also be placed via telephone. The number of telephone bidding lines is limited, therefore all such arrangements must be made 24 hours before the sale commences.
4. In order to avoid delays, buyers are advised to make arrangements before the sale for payment. If such arrangements are not made, checks will be cleared before purchases are released. Invoice details cannot be changed once issued.
5. We have made arrangements with an independent shipping company to provide service. Please inquire should this be required.
6. We are not responsible for purchases left on our premises 90 days from their date of sale

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Kestenbaum & Company undertakes Collection Appraisals for insurance, estate tax, charitable and other purposes. Relevant fees will be refunded should items be subsequently consigned for sale.

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We are currently accepting consignments for future auctions. Terms are highly attractive and payment timely.

To discuss a consignment, please contact:

Daniel E. Kestenbaum
Tel: 212 366-1197 • Fax: 212-366-1368

— ANNOUNCING OUR FORTHCOMING AUCTION —

Thursday, January 31st, 2013

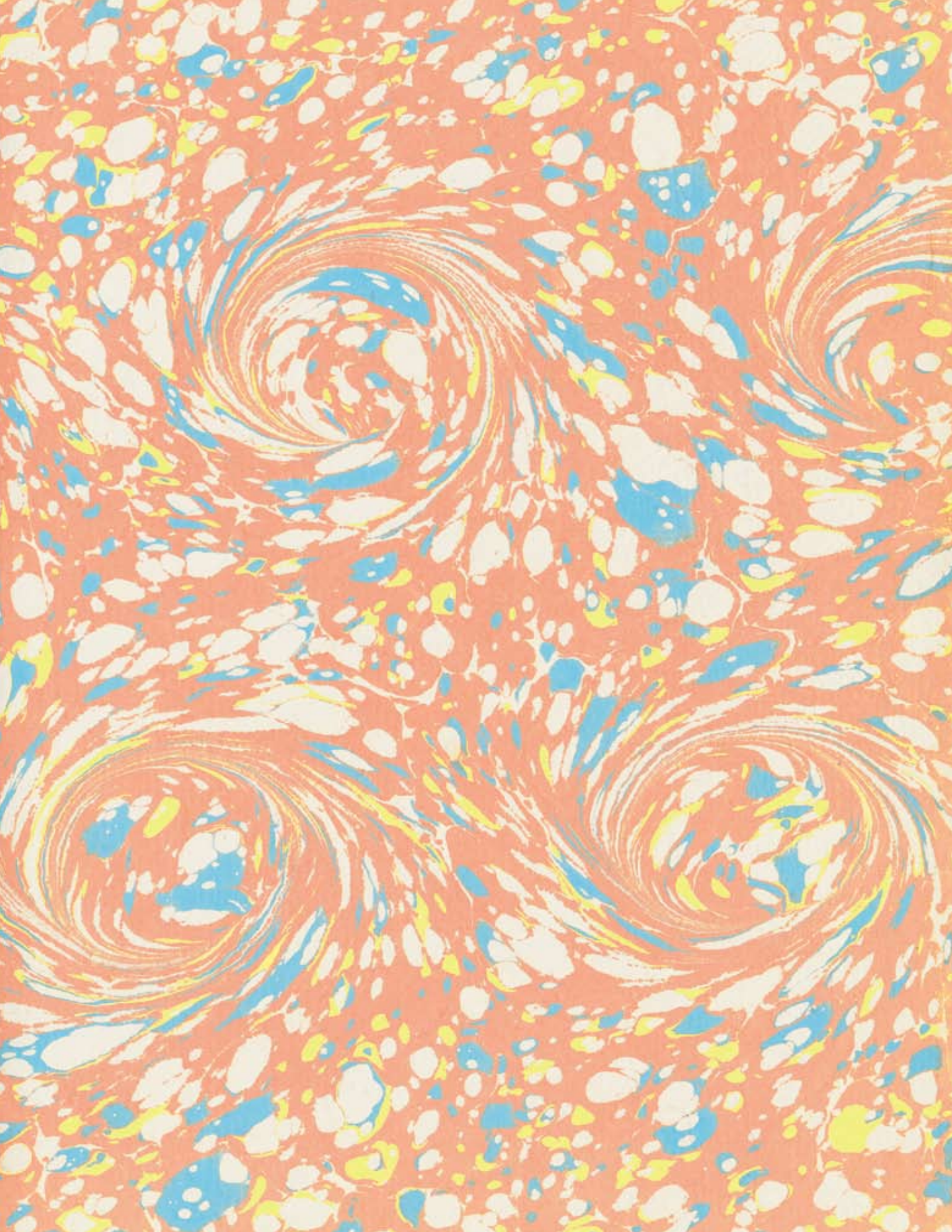
Fine Judaica:
Books, Manuscripts,
Graphic & Ceremonial Art

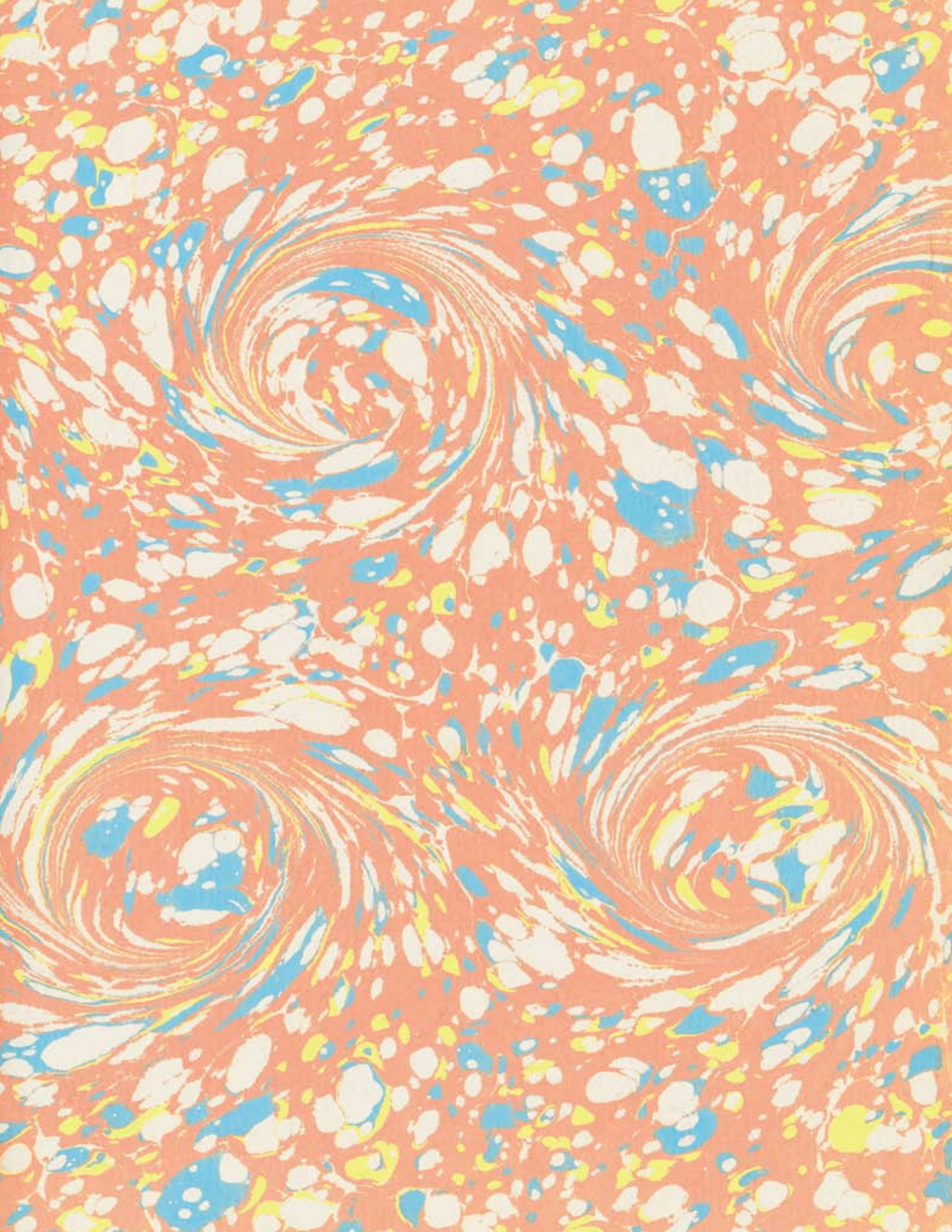


*Portrait of Samuel Falk, Baal Shem of London. Oil on canvas. Late 18th-century
Estimate: \$25,000-30,000*

— Sale dates subject to change —

Detailed illustrated Catalogues are available
approximately 3 weeks prior to each sale and may be purchased
individually or at a special subscription rate.







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