



KESTENBAUM & COMPANY

THURSDAY, JUNE 20TH, 2013



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The Earliest Hebron Kethubah Extant (Lot 171).

Catalogue of
FINE JUDAICA

.....

**CEREMONIAL OBJECTS
&
WORKS OF ART**



To be Offered for Sale by Auction,
Thursday, 20th June, 2013
at 3:00 pm precisely



Viewing Beforehand:
Sunday, 16th June - 12:00 pm - 6:00 pm
Monday, 17th June- 10:00 am - 6:00 pm
Tuesday, 18th June- 10:00 am - 6:00 pm
Wednesday 19th June- 10:00 am - 6:00 pm
(No Viewing on the Day of Sale).

This Sale may be referred to as: "Hallmark" Sale Number Fifty-Nine
Illustrated Catalogues: \$38 (US) * \$45 (Overseas)

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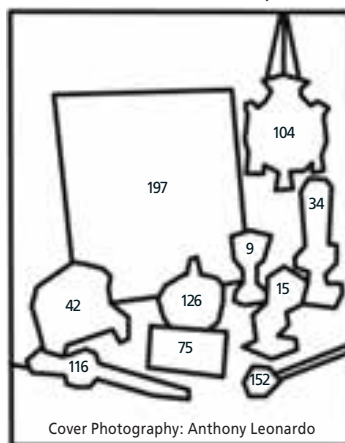
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Order of Sale:

Ceremonial Objects: Lots 1 - 168
Bezalel: Lots 131 - 139
Esther Scrolls: Lots 77 - 84
Kethuboth: Lots 169 - 174
Photographs: Lots 235 - 240
Fine & Graphic Art: Lots 169 - End of Sale

Front Cover Key



Back Cover Illustration Lot: 131

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

— INTRODUCTION —

Six months ago Kestenbaum & Company conducted its first auction exclusively devoted to Judaica Ceremonial Art. This was the exceptional collection of objects consigned by the Jewish Historical Society of England. Encouraged by the tremendous response we received, we have now organized here a second such auction, focusing upon Judaica ceremonial and related objects as well as a marvelous variety of fine and folk art, selected from material that has been consigned from around the globe.

We trust you will find our offerings here appealing.



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— CEREMONIAL ART —

- 1 IRAQI SILVER KIDDUSH GOBLET.** The bowl densely engraved with grapes clusters, Star-of-David and Menorah, with blessing for wine along rim. Marked. Height: 6 inches.

Mid 20th-century. **\$500-700**

- 2 ISRAELI SILVER-GILT AND ENAMEL KIDDUSH BEAKER.** Comprised of architectural arches and fluted ionic columns, featuring four enamel portraits of King Solomon. Marked by Izzy Landau. Height: 4 inches.

\$2000-3000

• The panels on this cup personify King Solomon - great in wisdom, righteousness, wealth and power. The images depict him robust on throne with scepter - perhaps in anticipation of the visit of the Queen of Sheba; studying the plans for the building of the Temple - his greatest accomplishment to which he spared no expense and dedicated with prayer and sacrifice; holding his written wisdom - which include the Books of Proverbs and Song of Songs; and finally, seated upon his lion-attended throne in contemplation of life as futile as described in his Ecclesiastes.

- 3 FRENCH SILVER KIDDUSH BEAKER.** Upper register lyrically engraved with floral and foliate elements. Marked. Height: 3 inches.

19th-century. **\$200-300**

- 4 CONTINENTAL SILVER CHILDREN'S KIDDUSH GOBLET.** Campana-shaped bowl engraved with recurring rosettes within cartouches, set on circular base. Marked. Height: 4 inches.

Mid 19th-century. **\$200-300**

- 5 ISRAELI SILVER KIDDUSH BEAKER.** Of simple form, engraved in Hebrew: "From the household of Rabbi Israel Abuhatzaira." Height: 3 inches.

\$200-300

• Renowned as a "wonder Rabbi" and miracle worker Rabbi Abuhatzaira (1889-1984), popularly known as the Baba Sali, served as Av Beth Din in Erfoud, near Fez, Morocco. The Baba Sali's grave in Netivot, Israel, has become a site for pilgrimage, attracting thousands of his admirers throughout the year.

- 6 GERMAN SILVER AND ENAMEL KIDDUSH GOBLET.** Campana-shaped bowl with four later enamel painted panels featuring scenes of Sabbath, Rosh Hashanah, Sukoth and Passover. Marked. Height: 5 inches.

\$2000-2500

• For another example of the tradition of painting enamel scenes on a silver Kiddish cup see Berlin Juedisches Museum, Judaica Katalog, (1989) no. 209.



7 GERMAN SILVER SABBATH GOBLET. Octagonal bowl decorated with ornamental themes, on knob stem and matching circular domed base. Engraved in Hebrew along rim. Marked. Height: 4 inches.

c. 1750. **\$7000-9000**

8 GERMAN SILVER-GILT FESTIVAL GOBLET. Octagonal bowl decorated with scroll and floral motif, on knob stem and matching circular domed base. Engraved in Hebrew along rim (Exodus 6:7). Master: I.C. Bertholt. Marked. Height: 4.5 inches.

Augsburg, 1765-67. **\$7000-9000**

9 GALICIAN SILVER-GILT KIDDUSH GOBLET. Hexagonal bowl decorated with floral and fruit motif in repoussé, on knob stem and matching hexagonal domed base. Marked. Height: 4.5 inches.

Early 18th-century. **\$10,000-12,000**

10 PAIR OF RARE SAFED SILVER BEAKERS. Exquisitely engraved in typical Safed fashion with Holy Land sights. Polish marks. Height: 1.75 inches.

19th-century. **\$2500-3500**

11 IMPORTANT PAIR OF GERMAN SILVER-GILT KIDDUSH GOBLETS. Uniform octagonal bowls decorated with scroll and shell motif, on knob stems and matching circular domed bases. Marked. Height: 5.5 inches.

Nuremberg, 1772-80. **\$14,000-16,000**



12 UKRANIAN/POLISH SILVER SPICE TOWER. Single tier tower, engraved on four sides with animal representing the adage from Ethics of the Fathers: Bold as a Leopard, Swift as an Eagle, Fleet as a Deer, Strong as a Lion (Chap. 5:23). Set on knop stem and matching square base. Marked. Height: 7 inches.

c. 1820. **\$6000-8000**



13 SMALL UKRANIAN/POLISH SILVER SPICE TOWER. Single tier tower, engraved on four sides with animal representations. Set on knop stem and matching square base. Marked. Height: 4.5 inches.

c. 1820. **\$6000-8000**





14 TALL GERMAN SILVER FILIGREE SPICE TOWER. Four graduating rectangular tiers with filigree ball and flag finial in the form of a deer. Matching filigree square base, set on ball and claw feet. Single bell in belfry section and circled at base by four pennants. Hinged door. Height: 13.5 inches.

18th-century. **\$16,000-18,000**

✦ A very fine and complete example of a classic form. For another example see *Jüdische Türme aus Schwabische Gmünd* (2001) p. 69.



15 AUSTRIAN SILVER-GILT SPICE CONTAINER.

Pear shaped container, floral and foliate patterning throughout. Flowering stalk, attendant peacock. Set on leafy base. Height: 5 inches.

19th-century. **\$6000-8000**

For another example of the use of peacocks in Judaic ceremonial art, see C. Grossman, *A Temple Treasury, The Judaica Collection of the Congregation Emanu-El of the City of New York* (1989) no. 162.



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16 ARTS AND CRAFTS-STYLE SPICE TOWER. Tubular container with paired open-windows, and hinged door with locking device. Hebrew letters "Besamim" above. Domed base with circular supports. Height: 7 inches.

c. 1920. **\$800-1000**

• Entirely hand fashioned, a striking piece made by a creative craftsman. Possibly fashioned in the Land of Israel.

17 CONTINENTAL SILVER SPICE TOWER. Pierced rectangular container with corner flags (lacking one), conical steeple and flag finial. Hinged door. The whole set on circular base. Marked. Height: 10.5 inches.

Late 19th-century. **\$1200-1500**

18 VIENNESE SILVER FILIGREE SPICE TOWER. Rectangular container with steeple set above with double flower-head surmounted by pennant. Set on four wire supports. Hinged door. Marked. Height: 7.5 inches.

1863. **\$1000-1500**

• For a similar example see Israel Museum Catalogue, Towers of Spice (1982) no. 34.



19 POLISH SILVER SPICE TOWER. Small rectangular castle-like container with open steeple and flag finial, set on plain tubular stem and square base. Hinged door. Marked. Height: 4.5 inches.

c. 1910. **\$800-1200**

20 AMERICAN SILVER SPICE TOWER. Of classic form, rectangular container pierced and chased with turrets and flags on four corners, conical steeple and flag finial. Hinged door. The whole set on square base. Marked. Height: 10 inches.

c. 1900. **\$1500- 2000**

☛ For a similar (earlier) example see I. Shachar, *Jewish Tradition in Art: The Feuchtwanger Collection of Judaica* (1971) no. 238.

21 GERMAN SILVER SPICE TOWER. Of castle form. Hinged door. Height: 7.5 inches.

c. 1900. **\$2000-2500**

22 POLISH SILVER FILIGREE SPICE TOWER. Octagonal spice chamber comprised of filigree panels with hinged door; rounded steeple and pennant finial set on knop stem and octagonal base. Marked. Height: 8.5 inches.

19th-century. **\$1500-2000**

23 CZECH SILVER SPICE CONTAINER. Large sunflower realistically wrought, chased and pierced on leafy stalk with smaller flowers around, set on a circular dish with foliate border. Marked. Height: 8.5 inches.

Prague, 1819. **\$2500-3500**

• For another example, presently housed in the Israel Museum, see Stieglitz Collection Catalogue, p. 116, no. 84.

24 TURKISH(?) ROSE WATER CONTAINER. Pomegranate-shaped. With hollow-branch attached above, decorated with tendrils and acorns. Set on detachable leafy base. Height: 6.5 inches.

19th-century. **\$400-600**

• For another example, see Yeshiva University Museum Catalogue, *The Sephardic Journey* (1992) no. 181.

25 GERMAN SILVER SPICE CONTAINER. A pomander realistically designed as a fruit and adorned with leaves and acorns; with a total of five separate compartments, the lowest with pierced inner cover. Height: 3.5 inches.

18th-century. **\$2000-3000**

• For a similar example, see C. Grossman, *The Collector's Room - Selections from the Michael & Judy Steinhardt Judaica Collection* (1993) no. 47.



26 DELICATE POLISH SILVER SPICE CONTAINER. Pierced container of flower-bud form set on naturalistic leaf base, small bird finial (later). Height: 5 inches.

Mid 19th-century. **\$2000-2500**

• For a similar example, see Israel Museum Catalogue, *Towers of Spice* (1982) no. 4; and M. Varshavskaya (et al), *Treasures of the Torah: From the Collection of the Historical Treasures-Museum of the Ukraine* (2000) nos. 78 and 81.

27 TURKISH SILVER SPICE CONTAINER. Engraved and pierced pear-shaped container with hinged lid, set on footed circular base. Height: 7 inches.

19th-century. **\$1000-1500**

28 TURKISH SILVER SPICE CONTAINER. Two pear shaped engraved containers with bird finials above hinged lids, set on an oval form plate chased on matted ground with floral and leaf design centered by two doves flanking a heart; on four paw supports. Marked. 5.5 x 7 inches.

Late 19th-century. **\$1200-1800**

• For a similar example of a double fruit form on leaf dish design, see Yeshiva University Museum Catalogue, *The Sephardic Journey* (1992) no. 182.

29 ORIENTAL SILVER FILIGREE FISH-FORM SPICE CONTAINER. Scaled body chased with fins, detachable head. Inscribed: "R.H. Hakim, 3-12-1912." Length: 7 inches.

19th-century. **\$800-1200**



27



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30 SMALL VIENNESE SILVER FILIGREE SPICE TOWER. Of petite form, round central container set with minute blue beads, detachable coronet set with pennant, the whole resting on lily-pad foot. Marked. Height: 5 inches.

19th-century. **\$800-1200**

31 POLISH SILVER FILIGREE SPICE TOWER. Container set with detachable lid surmounted with flagpole and pennant; the whole set on three wire legs. Height: 7 inches.

Early 19th-century. **\$1200-1800**

• For a spice container of very similar form see Berlin Juedisches Museum, *Judaica Katalog*, (1989) no. 264. See also *A Mirror of Jewish Life: A Selection from the Moldovan Family Collection* (1999) no. 66.

32 GERMAN PEWTER SPICE CONTAINER. Rectangular box with interior compartments, sliding cover with bird finial, etched with decorative scroll and leaf designs. Set on four rounded supports. Inscribed below with Hebrew letters "Peh-Lamed." 3 x 2.5 inches.

17th-century. **\$2000-3000**

• For a similar example see S. Kayser, *Jewish Ceremonial Art* (1959) no. 99. See also R.D. Barnett, *Jewish Museum (London) Catalogue* (1974) no. 411.



33 GERMAN SILVER SPICE CONTAINER.

From a flowering stalk rises a chased and pierced globe with bird finial, the whole set on circular base. Marked. Height: 6 inches.

Hamburg, 19th-century. **\$5000-6000**



33

34 VIENNESE SILVER HAVDALAH COMPENDIUM. Of square-form, with four-sectioned drawer for spices. Four vertical rods above, with central sliding element to hold candle. Marked. Height: 8 inches.

1833. **\$4000-6000**

• The concept of combining several ceremonial requirements of the Havdalah ceremony into one beautifully designed object is uniquely German. For a similar object, see R.D. Barnett, Jewish Museum (London) Catalogue (1974) no. 408 and The B'nai B'rith Klutznick Museum, In the Spirit of Tradition (1988) no. 76.



34

35 GERMAN SILVER SPICE TOWER. Two graduating hexagonal tiers chased and pierced. Upper section with arched windows revealing three Jewish figures (one restored) holding candle, prayer-book and goblet. Six orbs at each corner with steeple and flag finial. Set on figural stem and circular base. Hinged door. Master: Julius Meineke. Marked. Height: 10.25 inches.

Halberstadt, 1725. **\$30,000-40,000**

♣ A SUPERB AND RARE FIGURAL SPICE TOWER.

For a similar "Cupid" stem on a Havdalah compendium, see V. Klagsbald, *Jewish Treasures from Paris* (1982) no. 80.

Includes charming placement along the upper belvedere of three, equally spaced, bearded male figures each representing another element of the Havdalah ceremony: Bearing candle to distinguish between light and dark, a wine goblet to sanctify the ritual and the prayer book containing the liturgical text.



(Detail)





36

36 GERMAN SILVER SABBATH PLATE. Challah plate, with scalloped border surrounding rampant lions holding aloft a Star-of-David beneath a depiction of the Sabbath loaf, with Yiddish lettering below: "Gut Schabbes." Marked "Dreyfuss." 10 x 14.5 inches.

c. 1900. **\$800-1000**

37 GERMAN SILVER SABBATH WASHING BOWL. Chasing and repoussé of C-scroll designs, flowers, and 17th-century style Hebrew letters. Hook depicts a dolphin with a seahorse in its mouth. The Hebrew, from the Grace after Meals, reads: "Harachaman Hu Yepharneseinu Bechavod" (God is compassionate, may He sustain us in His honor). Marked. Lacking jug. 7 x 5 inches.

Hanau, c. 1910. **\$2000-2500**

38 GERMAN PEWTER HAVDALLAH PLATE. Scalloped, beaded edge, central scene after a painting by Moritz Oppenheim, appropriate Hebrew blessing engraved along rim. Diam: 10 inches.

19th-century. **\$1200-1800**

• For a similar plate (for Sukoth), see R.D. Barnett, Jewish Museum (London) Catalogue (1974) no. 216.

39 POSEN SILVER HAVDALAH CANDLE HOLDER. Adjustable candleholder with drip-pan on skeletal frame, oval domed base. Beaded and floral borders. Marked. Height: 3 inches.

c. 1900. **\$2000-2500**



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40 POLISH BRASS CHANUKAH LAMP.

Elaborate openwork backplate featuring central urn flanked by scrollwork surmounted by pair of rampant lions. Latticework side-panels supporting row of eight oil receptacles fronted by balustrade and candle-sockets which also serve as Sabbath candle-holders; the whole set on four supports. 9.5 x 12 inches.

c. 1800. **\$3000-5000**

For another example, see Beth Hatefutsoth Catalogue, Treasures of Jewish Galicia (1996) fig. 86.



41 ITALIAN BRASS CHANUKAH LAMP.

Openwork backplate features symmetrical nautical and neoclassical motifs including dolphins, mermaids and angels entwined with scrolling foliate tendrils, tassel, Grecian kylix vase and cornucopia; central cartouche bears rampant lion in high relief (possibly later). Hebrew name engraved below. Row with eight circular-rimmed oil fonts at front. Some repair. 6.5 x 9 inches.

17th-century. **\$12,000-15,000**

For a strikingly similar example, see Israel Museum Catalogue, The Stieglitz Collection (1987) no. 125.

42 GERMAN SILVER CHANUKAH LAMP.

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). Lacks servant light. Repairs on rear. 5 x 6.5 inches.

c. 1800. **\$5000-7000**

From the Collection of the Jewish Historical Society of England.



43 GERMAN SILVER CHANUKAH LAMP.

Sofa-style with hinged lid revealing row of eight receptacles with spouts. Back plate featuring imagery of Pan and Cupid; leaves projecting on two sides. Set on four scroll-supports. Marked. 4 x 4.5 inches.

18th-century. **\$13,000-15,000**





44 GERMAN PEWTER CHANUKAH LAMP. Bench-form, backplate with suspension-hole fronted by row of eight oil receptacles; sides fitted with rampant lions bearing removable pitcher and servant light; set on four ball-and-claw supports. Marked. 8 x 9 inches.

18th-century. **\$3000-5000**

• A fine example.

45 POLISH SILVER CHANUKAH LAMP. Of traditional form in classic Art Deco style featuring bold geometric shapes. Marked. 6 x 11 inches.

c. 1920. **\$3000-4000**



46 POLISH SILVER CHANUKAH LAMP. Of striking Art Nouveau style. Row of eight candleholders at front, with servant light alongside. Marked. 7 x 8 inches.

c. 1920. **\$2500-3000**

47 NEAR EASTERN CHANUKAH LAMP. Mirhab-shaped, featuring large Tree of Life motif with punched Hebrew lettering below, Decalogue at center; row of eight oil fonts at front, servant light above. 16 x 11 inches.

20th-century. **\$500-700**





48 LARGE POLISH SILVER CHANUKAH MENORAH. In two parts. Eight branches emanating from central shaft supporting cubed candle holders decorated with floral garlands and topped with ball supporting wreath; fluted stem on hexagonal domed base further decorated with floral motif. Fitted with matching servant light and oil-pitcher. Marked. 28 x 15.5 inches.

c. 1900. **\$6000-8000**



49 AUSTRIAN SILVER CHANUKAH MENORAH. Eight branches emanating from central shaft supporting candle holders; shaft decorated with masques, the whole set on lion-head supports. Later servant light. 17.5 x 15 inches.

Early 20th-century. **\$1800-2200**

50 LARGE BRASS POLISH CHANUKAH MENORAH. Eight branches supporting candle holders with tendrils and fitted with servant light on extended arm and eagle finial, baluster stem and circular base. 24 x 21 inches.

Late 19th-century. **\$2500-3500**





51 BEZALEL BRASS CHANUKAH LAMP. Backplate featuring lions flanking Menorah; fronted by bench supporting eight oil receptacles. 9.5 x 8 inches.

Jerusalem, c. 1920. **\$1000-1500**

52 DUTCH BRASS CHANUKAH LAMP. Scalloped sheet-brass backplate pierced with rampant animal figures; embossed and tooled fruit and flower motifs, punch-beaded border. Original cast row of oil fonts attached over drip-pan. 10 x 9 inches.

18th-century. **\$4000-6000**

• For a similar example see R.D. Barnett, Jewish Museum (London) Catalogue (1974) no. 258.

53 ERETZ ISRAEL TIN & GLASS OUTDOOR CHANUKAH LAMP. Glass-enclosed chamber housing eight removable cylindrical oil-containers, within hinged doors. Servant-light housed in individual chamber between twin smokestacks. 13.5 x 13.5 inches.

20th-century. **\$1000-1500**

54 ERETZ ISRAEL TIN CHANUKAH LAMP. Scalloped backplate hammered with beaded designs supporting row of eight oil receptacles; with colored glass side-panels. 9.5 x 6.5 inches.

Late 19th-century. **\$700-900**

55 CONTINENTAL BRASS CHANUKAH LAMP. Of openwork form fronted by row of eight oil fonts with drip-channel below; S-scrolls on two sides supporting servant holders, central lyre surmounted by bird finial. 7 x 8 inches.

19th-century. **\$600-900**

• For another example of this lamp see Mane-Katz Museum Catalogue, Hanukkah Lamps (1995) no. 43.





56 ITALIAN BRASS CHANUKAH LAMP. A classic example with cast triangular back featuring open scrolls fitted at front with row of eight oil receptacles. 7.5 x 8.5 inches.

18th-century. **\$2500-3000**

🔗 For another example, see Israel Museum Catalogue, The Stieglitz Collection (1987) no. 119.

57 PRAGUE BRASS CHANUKAH LAMP. Openwork rococo latticework backplate with central medallion Star-of-David at top. Right side panel with representation of Moses; left side with representation of Aaron. Both panels act as supports and spanned by row of eight oil fonts. 7 x 10 inches.

Late 19th-century. **\$2500-3000**

🔗 For a similar example, see Berlin Juedisches Museum, Judaica Katalog, (1989) no. 182. And another (earlier) example, see Israel Museum Catalogue, The Stieglitz Collection (1987) no. 159.

58 POLISH SILVER CHANUKAH LAMP. Cartouche form backplate with convex center featuring Menorah flanked by crouching lions; fronted by bench supporting eight oil/candle holders; the whole set on four animal paw supports. Marked: "Fraget." 9 x 9 inches.

c. 1900. **\$1200-1800**

59 PERSIAN CERAMIC CHANUKAH LAMP. Semicircular tiered backplate fronted by nine candle holders; the whole decoratively hand-painted under glaze. 6 x 10 inches.

c. 1920. **\$1500-2000**

60 LUDWIG WOLPERT SILVER CHANUKAH DREIDEL. Designed by Ludwig (Yehudah) Wolpert. Each fluted side features one of the four Hebrew letters appropriate to the traditional game. Marked along handle: "Wolpert, Sterling, 524." Height: 1.5 inches.

1976. **\$700-900**

🔗 Ludwig Wolpert (1900-81) was a Bauhaus-trained craftsman and designer, who later founded and directed the Toby Pascher Workshop at The Jewish Museum, New York.



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61 FRENCH PORCELAIN PASSOVER PLATE. Central imagery with scene of the Exodus, surrounded by Hebrew verse (Deut. 24:22) in gilt; outer border featuring the Pesach, Matzah and Marror. The whole in charming tones of lilac. Diam: 14.75 inches.

Late 19th-century. **\$1200-1800**

For a similar example see Budapest Jewish Museum Catalogue (1987) no. 130.

62 HUNGARIAN CERAMIC PASSOVER PLATE. Produced by Zsolnay, Hungary. Hand-painted, with appropriate Hebrew text pertaining to the Seder; gilt edged scalloped rim. Diam: 11.5 inches.

c. 1900. **\$1200-1500**

63 DUTCH CERAMIC PASSOVER PLATE. Painted in blue tones under glaze with the word "Pesach" at center. Diam: 9.5 inches.

c. 1800. **\$800-1000**

For a similar example, see Juedisches Museum Hohenems Catalogue, Artefacts in the Gross Family Collection, Tel Aviv (1994) no. 5.



63



64



64 HUNGARIAN PORCELAIN PASSOVER PLATE. Produced by Herend, Hungary. Hand-painted in multi-colors by Rankl Ferenc incorporating a Seder scene after Moritz Oppenheim, with appropriate Hebrew text along border. Diam: 11 inches.

1987. **\$3000-5000**

✎ Issued in a unique edition of just one in the year 1987 for the famed Herend Factory, as noted on the reverse of the plate. Painted by Rankl Ferenc after a mid-19th century example, see Budapest Jewish Museum Catalogue (1987) no. 126.

65 AUSTRIAN CREAMWARE PASSOVER SEDER-SET. Seven fitted plates painted in red with Hebrew inscriptions referring to the traditional Passover foods; central dish bears inscription from the Hagadah. Diam: 15.5 inches.

Mid 19th-century. **\$1200-1800**

✎ For another example see J. Weinstein, *A Collector's Guide to Judaica* (1985) no. 233.

66 LARGE CONTINENTAL SILVER PASSOVER PLATE. Handwrought and chased with the Hebrew Order of the Seder at center and Psalms 128:2-6 below, floral and fruit designs along wide rim, interspersed with historiated vignettes. Diam: 16 inches.

\$7000-9000

✎ For another example see R.D. Barnett, *Jewish Museum (London) Catalogue* (1974) no. 360.

67 FRENCH(?) PEWTER PASSOVER PLATE. Cast in high relief, depicting the baking of matzahs, with two related (worn) Hebrew verses below. Diam: 8.5 inches.

19th-century. **\$1000-1500**



68 AUSTRO-HUNGARIAN SILVER ETHROG CONTAINER. Rectangular-form etched and engraved with floral designs, hinged lid with fruit finial, the whole set on four decorative supports. Marked. 4.5 x 5.5 x 4 inches.

Early 20th-century. **\$1200-1800**

• For a similar example see D. Altshuler, *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections* (1983) no. 125.

69 CONTINENTAL EMBROIDERED ETHROG CONTAINER. Oval-form embroidered with traditional Hebrew verse relating to the Sukoth Festival, Ethrog-fruit and Lulav depicted on hinged lid. 3.5 x 7 x 5 inches.

20th-century. **\$700-900**

70 VIENNESE SILVER ETHROG CONTAINER. Rectangular-form in the baroque style, the whole fashioned in a rhythmic fluidity of line, hinged lid with fruit finial on leafy setting, the whole set on four lavish supports. Marked. 5 x 5.5 x 4 inches.

c. 1880. **\$2500-3000**

71 GERMAN SILVER ETHROG CONTAINER. Fruit-form container with hinged lid set on tray with with stem and leaf handle, with four ball supports. Marked. Length: 6 inches.

Berlin, c. 1840. **\$5000-7000**

• For a similar example see Jewish Museum Catalogue, *The Furman Collection of Jewish Ceremonial Art* (1985) no. 22.

72 VIENNESE SILVER-GILT ETHROG CONTAINER. Fruit-form container with hinged lid. Marked. Length: 6.5 inches.

Mid 19th-century. **\$1500-2000**

73 GERMAN SILVER ETHROG CONTAINER. Textured fruit-form container with removable cover and leafy stem. Marked. Length: 8 inches.

Augsburg, 18th-century. **\$7000-9000**

• For a similar example of a textured ethrog container, see Jewish Museum Catalogue, *Frankfurt am Main* (2002) p. 52.



69



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74 POLISH SILVER YOM KIPPUR BELT. Buckle with chased Hebrew verse: "Before God, purify yourself." Length: 31 inches.

19th-century. **\$3000-4000**

75 CONTINENTAL SILVER YOM KIPPUR BELT BUCKLE. Repoussé rampant lions supporting Priestly hands and crown above shield with Hebrew verses pertaining to the Day of Atonement prayers (Lev. 16:30). With engraved name Eliezer Weinberg Katz. 2.5 x 4.5 inches.

19th-century. **\$2000- 3000**

• For a similar example see R.D. Barnett, Jewish Museum (London) Catalogue (1974) no. 206. Also see Beth Hatefutsoth Catalogue, Treasures of Jewish Galicia (1996) no. 74.

76 ISRAELI SILVER ROSH HASHANAH HONEY DISH. Bezalel School-style designed by Avishai, decoration of filigree wire and acid-etching, with appropriate Hebrew verse. Marked. 3 x 4 inches.

c. 1950. **\$800-1000**



75



76



77

77 MEGILATH ESTHER. Complete Esther Scroll **ENTIRELY ENGRAVED** on vellum.

Composed on two membranes in eleven columns with additional introductory column entitled: "Megilath Esther im Zichron Todah." Columns of text within floriated borders; introductory column with depictions of the characters that populate the Purim story. Composed by Tueringer the Scribe and dedicated to David Loewe Elkin. Housed in contemporary metal tube. Signature at end. 5.5 x 33.5 inches.

Cologne, Cologne, 1843. **\$10,000-15,000**

OF EXCEPTIONAL RARITY.

Another copy of this exquisite engraved Esther Scroll is in the collection of the Jewish Museum, London. The Library of the Jewish Theological Seminary also has a copy, however it has been cut into 11 leaves and pasted into a book.

Few engraved Esther scrolls exist. The Hungarian artist Mordechai Donath created one in Nitra a decade prior to the present Cologne example. See I. Benoschofsky and A. Scheiber, *The Jewish Museum of Budapest* (1987) no. 203.

78 MEGILATH ESTHER ON IVORY ROLLER. Complete manuscript Esther Scroll on vellum. Opening two columns backed onto silk, set on turned ivory roller. * **WITH.** Another complete manuscript Esther Scroll on vellum. The outer scroll with the name Akiva Eger recorded. Both scrolls housed in fitted metal tubes. Height of scrolls: 12.5 and 10.5 inches.

19th-century. **\$600-900**

From the collection of the late Alfonso Cassuto, Lisbon.

79 MINIATURE MEGILATH ESTHER. Complete manuscript Esther Scroll on vellum, on plain wooden roller. Height of scroll: 2.5 inches.

Late 19th-century. **\$600-800**

80 AUSTRIAN SILVER MEGILLAH-CASE. Of upright form on domed base with revolving handle set below, densely chased throughout with naturalistic flowers and swirling foliage and other rocaille ornamentation, the thumb-piece decorated en suite to the body. Marked. Fitted with complete manuscript Esther Scroll written on vellum. Height of case: 8 inches.

Graz, c. 1780. **\$8000-10,000**

81 AUSTRIAN SILVER MEGILLAH-CASE. Bright-cut engraved and chased with foliage decorations, crown top with floral finial. Marked. Fitted with complete manuscript Esther Scroll written on vellum. Length of case: 12 inches.

c. 1870. **\$4000-5000**

82 INDIAN(?) SILVER MEGILLAH-CASE. Cylindrical case chased in low relief with Oriental floral interconnecting patterns along central section, crowned with finial in form of an Indian vulture. Fitted with complete manuscript Esther Scroll written on vellum. Length of case: 8.5 inches.

Early 20th-century. **\$6000-8000**

Of a most elegant design.

83 SMALL PALESTINE SILVER FILIGREE MEGILLAH CASE. Fitted with complete manuscript Esther Scroll written on vellum. Engraved "Bezalel" on thumb-piece. Length of case: 5.5 inches.

c. 1920. **\$3000-4000**

84 MEGILATH ESTHER ON WOODEN ROLLERS. Complete manuscript Esther Scroll on vellum, set on two wooden rollers (Torah Scroll-style), each with applied pierced orb set surmounted by Star-of-David. Height of scroll: 5 inches.

20th-century. **\$500-700**





81



82



83



84



85 TWO TIN CHARITY BOXES FOR THE JEWISH NATIONAL FUND.

The first, of Palestine origin, of classic design in blue and white, with map of Eretz Israel on front and stylized initials and Star-of-David on reverse. Height: 4.5 inches.

\$200-300

86 SYRIAN DAMASCENE CHARITY BOX. Of house-form with coin-slot at top, the whole with inlaid silver designs featuring the Ten Commandments flanked by lions, Star of David above and Hebrew verse below. 6.5 x 7.5 x 5.5 inches.

20th-century. **\$800-1200**

87 HUNGARIAN PAPER CHARITY BOX. In aid of Keren HaTora. Hungarian and Hebrew text. Few tears. Height: 6 inches.

c. 1930. **\$250-300**

88 SMALL JERUSALEM TIN CHARITY BOX. Of primitive form with name of charity identified in Hebrew. 3 x 4 x 1.5 inches.

c. 1900. **\$600-800**

89 ISRAELI TIN CHILDREN'S SAVINGS-BANK. In the form of Noah's Ark. Issued by Bank Leumi. 7.5 inches.

Mid 20th-century. **\$400-600**

90 GERMAN BOOK-FORM CHARITY BOX. Cover stamped on front with map of Eretz Israel with population centers highlighted in red; spine inscribed with Hebrew phrase referring to the liberation of the Land; rear cover bears logo and name of the Jewish National Fund and a Star-of-David containing a lion. The central brass portion stamped "John J. Moser, Berlin; Jewish National Fund, Jerusalem." Includes key. 4.5 x 3 inches.

Berlin, c. 1920. **\$300-500**

91 HUNGARIAN WALL-MOUNTED TIN CHARITY CONTAINER. Rectangular form, money-box applied to lower portion; plaque depicting the Budapest Orthodox Hospital above. Height: 7 inches.

c. 1900. **\$1800-2200**

• For another example, see Sotheby's, The Michael & Judy Steinhardt Judaica Collection, April 29th, 2013, Lot 368.



90

92 HEAVY ALSATIAN BRASS CHARITY BOX. Of house-form in the Gothic style. Coin-slot set at top of shingled roof, side hinged door applied with Hebrew letters "Charity Saves from Death" (Proverbs 10:2). 9.5 x 8 x 5 inches.

19th century. **\$6000-8000**

• For another charity box from Alsace, see Sotheby's, The Michael & Judy Steinhardt Judaica Collection, April 29th, 2013, Lot 244. See also Israel Museum Catalogue, The Jews of Alsace (1991) pp. 14 and 54.



91



93 DUTCH PAINTED TIN CHARITY BOX AND CERAMIC PLATE. Two items from the "Joodsche Invalide" Hospital & Home, Amsterdam. Plate issued by the Petrus Regout Co., Maastricht. Box: 4 inches (height); plate: 9 inches (diam).

1925. **\$1500-2000**

For another example, see Sotheby's, The Michael & Judy Steinhardt Judaica Collection, April 29th, 2013, Lot 364.

94 DUTCH SILVER CHARITY CONTAINER. Of oval form, set on four scroll-work supports. Scenes of the Biblical Exodus in repoussé all around; hinged lid and raised coin-slot engraved in German: "For the Holy Land". Marked. Height: 5.5 inches.

19th-century. **\$3000-5000**

95 ENGLISH SILVER CHARITY CONTAINER. Tankard-shaped in the Postmodern style. Engraved in Hebrew. Marked. Hinged door on reverse, with key. Height: 5 inches.

1959. **\$3000-5000**





96

96 PETITE ITALIAN SILVER HANGING SABBATH LAMP. The eight-spouted lamp chased with serpent, Menorah and star, decorated with floral motifs, terminating with matching drip bowl and suspended by segmented shaft. Marked. Maker: Vincenzo Parenti (1767-1819). Height: 10.5 inches.

Rome, c. 1810. **\$8000-10,000**

AN EXQUISITE EXAMPLE OF A TRADITIONAL FORM.



97

97 GERMAN BRASS SABBATH HANGING LAMP. Of elaborate design, from central bulbous shaft hangs traditional six-channeled Judenstern with drip bowl. Six candle holders above supported by elaborate branches, with decorative floral tendrils above surmounted by coronet-like element. Height 28 inches.

Mid-19th-century. **\$2000-3000**



98

98 AMERICAN SYNAGOGUE HANGING LAMP. Urn-form lamp with serpent arms, suspended by chain from domed upper element. Height: 17 inches.

20th-century. **\$500-700**



99

99 EGYPTIAN HANGING SYNAGOGUE HANGING LAMP. Bulbous-form set with three winged supports with chains suspended. Woman's name engraved in Hebrew. Marked. Height: 23 inches.

Late 19th-century. **\$1200-1500**



100 DUTCH SILVER SABBATH HANGING LAMP. Hand wrought and repoussé design throughout. Cast hook from which hangs a large crown pierced with floral bouquets above a bulbous decorative sphere, from which the six light oil container is suspended, with matching drip bowl beneath and further hung with large acorn weight. Apparently unmarked. Height: 36 inches.

19th-century. **\$25,000-30,000**

• A SABBATH LAMP IN THE CLASSIC 18TH CENTURY JUDENSTERN MANNER.

For a very similar Dutch silver Sabbath hanging lamp of the 18th century, see S. Kayser, *Jewish Ceremonial Art* (1959) no. 73.



101



102

101 PAIR OF RUSSIAN SILVER SABBATH CANDLESTICKS. Repoussé baluster shaft with grapevine and floral patterns set on three openwork feet. Candle-cups with Greek-key motif. Marked on base "A. Riedel." Height: 12.5 inches.

1879. **\$1200-1800**

For another example, see J. Weinstein, *A Collector's Guide to Judaica* (1985) no. 29.

102 PAIR OF POLISH SILVER SABBATH CANDLESTICKS. Square central shaft with floral and geometric patterning, set on three openwork feet. Candle-cups with wreath motif. Marked. Height: 13 inches.

Late 19th century. **\$1200-1800**

103 PAIR OF AUSTRO-HUNGARIAN SILVER SABBATH CANDLESTICKS. Elegant baluster style with repeating leaf motifs upper and below, set on rounded base. Marked. Height: 9.5 inches.

Early 19th-century. **\$1200-1800**



103



104 SMALL CONTINENTAL PARCEL-GILT SILVER TORAH SHIELD. Cartouche-form with cut scalloped borders above crown, rampant lions flanking a hinged compartment that holds a plaque inscribed in Hebrew. Hung with three bells, suspension chain above. 6 x 5 inches.

Late 19th-century. **\$1200-1800**

105 LARGE AUSTRIAN SILVER TORAH SHIELD. Wrought and chased with columns flanking rampant lions supporting Decalogue atop holiday plaque-holder, all encircled by scroll and leaf decorations and topped with crown. Suspension-chain. Marked. 14.5 x 10.5 inches.

c. 1880. **\$3000-5000**



106 LARGE GERMAN SILVER TORAH SHIELD. Finely chased and wrought cartouche shaped shield, centered by holiday plaque holder flanked by rampant lions holding crown, all within a finely chased scroll and leaf background with large shell below, hung with bells. Suspension chain. 11 x 7.5 inches.

c. 1890. **\$3000-4000**

• For a similar example of this cartouche shape, see *Crowning Glory: Silver Torah Ornaments of the Jewish Museum, New York*, (1996) no. 115.

107 VIENNESE SILVER TORAH SHIELD. Cartouche shape, hand wrought and chased with scroll and rose border, centered by rampant lions flanking engraved Decalogue topped by crown. Suspension chain. Marked. 7.5 x 7.5 inches.

1852. **\$4500-5000**



108 UNIQUE ESTONIAN SILVER TORAH SHIELD. Finely engraved throughout with elaborate fruit, foliate and shell forms; central Decalogue flanked by Moses and Aaron, with interchangeable plaque. Master: Carl Daniel Bauer, marked. 7.5 x 6.5 inches.

\$25,000-30,000

• This rare Torah Shield is fully hallmarked with the initials of the master Carl Daniel Bauer, from the city of Reval, 1798-1815 and with the "83" standard and city mark. The shield is also dated in Hebrew 1823.

Reval, present day Tallinn - capital of Estonia and formerly part of Russia - had just a bare handful of Jews living there at the time this Torah Shield was produced. Very few items of Judaica emanate from Estonia.

See Annelore Leistikow, *Baltisches Silber*, (Lüneberg 1996) p. 281.



109 POLISH SILVER TORAH POINTER. Finely chased handle, decorated with floral and leaf motifs, elongated twisted body terminating with pointed hand extending from extravagant cuff; hung with chain. Marked "A. Riedel." Length: 9.5 inches.

Circa 1900. **\$1800-2200**

• For a very similar example see S. Iakerson, *Selected Pearls: Treasures of Jewish Culture in Saint-Petersburg* (2003) p. 32, no. 2. See also M. Varshavskaya (et al), *Treasures of the Torah: From the Collection of the Historical Treasures-Museum of the Ukraine* (2000) no. 65.

110 VIENNESE SILVER TORAH POINTER. Of classic form with ornately engraved handle, elongated shaft terminating with pointed hand. Marked. Length: 11 inches.

Mid 19th-century. **\$1500-200**

109

110

111

112

113

111 AFGHAN SILVER TORAH POINTER. Flat body engraved with Hebrew inscription, with rosette at midpoint terminating in articulated hand. Length: 10.5 inches.

c. 1900. **\$800-1200**

• For other Torah pointers from the ancient - and now entirely dispersed - Jewish community of Afghanistan, see Israel Museum Catalogue, *Afghanistan: The Synagogue and Jewish Home* (1991) nos. 29-37.

112 LARGE RUSSIAN SILVER FILIGREE TORAH POINTER. Square shaft divided by central section inscribed in Hebrew, gauntleted hand with further inscription, surmounted by filigree coronet topped by bird finial. Marked. Length: 12.5 inches.

1888. **\$2000-2500**

113 AMERICAN TORAH POINTER. Mother of pearl body with bulbous sphere finial with engraved scroll design and terminating in realistically crafted mother of pearl pointed hand, hung with chain. Length: 9 inches.

c. 1900. **\$1000-1500**

114 AMERICAN SILVER TORAH POINTER. Baluster shaft with inscription in English: "Presented by Felicie Kahn, July 20, 1886," gauntleted hand with ringed finger; chain attached. Length: 11 inches.

19th-century. **\$1500-2000**

115 MOROCCAN SILVER TORAH POINTER. Flat body engraved with Hebrew inscription, terminating in large stylized hand. Length: 10 inches.

Early 20th century. **\$600-900**

☛ For other Torah pointers from Morocco, see Israel Museum Catalogue, *La Vie Juive au Maroc* (1983). nos. 73-81.

114

115

116

117

118

116 AMERICAN TORAH

POINTER. Created by Miriam Halpern

of gold, silver, enamel, copper and sea shell.

Decorated with the Star-of-David, hand and ocean

wave motifs; heavy foxtail link chain attached. Signed.

Length: 8.5 inches.

1981. **\$1200-1800**

117 GERMAN SILVER TORAH POINTER.

Ornamented with circular

Jugendstil-like designs and topped by sphere with lion finial, terminates in hand with

extended pointed finger. Length: 8 inches.

c. 1900. **\$1000-1500**

118 CONTINENTAL SILVER-GILT TORAH POINTER. Elaborately decorated in an organic style with curled vines and leaves coupled with colored glass gemstones and painted enamel highlights terminating with a vine-cuffed hand. Length: 11 inches.

19th-century. **\$4000-5000**

☛ For another work of Judaica similarly decorated, see *Musee d'Art et d'histoire du Judaisme* (1998) p. 75.

119 PAIR OF HUNGARIAN SILVER-GILT TORAH FINIALS. Of bulbous cupola form, upper register pierced with Romanesque arches hung with bells, lower portion with repeating grape and vine motif. Marked. Height: 9.5 inches.

c. 1900. **\$1500-2000**

120 PAIR OF MOROCCAN SILVER-GILT TORAH FINIALS. Hexagonal, truncated, conical-form; pierced Star-of-David openwork with bells suspended. Set on tubular staves. Height: 13.5 inches.

Early 20th-century. **\$4000-5000**

• For similar examples see Eretz Israel Museum, *From the Remotest West: Ritual Articles from Synagogues in Spanish Morocco* (1989) pp. 22-3 and Tel Aviv University Catalogue, *Fifty Rimonim* (1999) no. 22.

121 PAIR OF ITALIAN SILVER TORAH FINIALS. Single tier of bulbous form with acorn finials on tubular staves. Center portion features register comprised of Jewish iconographic symbols including the seven-branched Menorah, the Decalogue and hands of Priestly Blessing. Large bells from S-scroll elements hang near lions' heads. Marked. Height: 16 inches.

Milan, c. 1850. **\$7000-9000**

122 PAIR OF DUTCH SILVER TORAH FINIALS. Composed of elegant tendrils terminating in dolphin-heads; hung with bells (few later) surmounted by elongated knop; set on plain cylindrical staves. Marked. Master: Isaac Samuel Busard. Height: 9.5 inches.

The Hague, 1739. **\$20,000-25,000**

• See Sotheby's New York, *Judaica*, 19th December 2007, Lot 64.



123 PAIR OF SILVER TORAH FINIALS. Two tiered bulbous form, each tier hung with bells and topped with Star-of-David finials, decorated throughout with floral designs. Hebrew dedicatory inscription. Marked. Height: 14 inches.

Late 19th-century . \$2500-3000



123

124 PAIR OF POSEN SILVER TORAH FINIALS. Single tier chased in a neoclassical design hung with bells within tower windows, topped by crown and flag finials, on elongated tubular staves. Marked. Height: 14 inches.

c. 1900. \$6000-8000

• A fine pair of finials by the noted Jewish silversmith Posen. For similar finials with bell-tower windows, see Berlin Juedisches Museum, Judaica Katalog, (1989) nos. 114 and 115.



124



125

125 PAIR OF PETITE POLISH SILVER TORAH FINIALS. Of pagoda-style with pierced lantern-like aspect, surmounted by coronet, the whole hung with bells. Hebrew initials inscribed. Marked "Pogorgelsky." Height: 10 inches.

1860. \$4000-6000

126 MINIATURE GERMAN SILVER-GILT FESTIVAL TORAH CROWN. Rim engraved in Hebrew with names of the Festivals and High Holidays; hung with seven interior bells. 4 x 4 inches.

c. 1870. **\$1200-1800**



127 LARGE AMERICAN SILVER TORAH CROWN. Of strap design adorned with bells, applied florets, Stars-of-David and filigree panels. The lower section of applique design in a floral motif. Alternating figures of moose and eagles encircle, the whole surmounted by a smaller crown with pendant bells enclosing a single central bell with a dove of peace above. Few bells missing. Hebrew inscription. Height: 18 inches.

Early 20th-century. **\$5000-7000**





128



128 (Reverse)

128 PAIR OF RUSSIAN SILVER TEPHILIN CASES. Of traditional form. Styled with geometric flourishes and engraved with suitable Hebrew initials. Reverse with inscription to the Bar-Mitzvah boy from his grandfather, Moshe Luria. 1.5 x 2 x 1.5 inches.

1904. **\$5000-7000**

For another example see M. Varshavskaya (et al), *Treasures of the Torah: From the Collection of the Historical Treasures-Museum of the Ukraine* (2000) no. 111.

129 FINELY BOUND HIGH HOLIDAY PRAYER-BOOKS. Machzor LeMo'adei E-I. Festgebete der Israeliten. Two volumes. Hebrew and German text. Vienna, 1868.

Velvet-bound with contemporary decorative metal fittings featuring central Decalogue on upper covers, with hinge and clasp. Corner-pieces detached. All edges gilt. 4to.

\$800-1200

130 FINELY BOUND PRAYER-BOOK. Seder HaTephiloth [prayers for the entire year]. According to Aschkenazi rite. With translation into Judeo-German. Includes Seder Tehillim [Psalms] and Seder Techinoth [supplications]. Historiated engraved title page depicting traditional commandments pertinent to the Jewish woman. ff. (3), 315, (1), 92. [Vinograd, Amsterdam 801]. Printed in Amsterdam by Moses Mendes Coutinho, 1705.

Leather-bound with silver fittings, corners and double clasps. Marked. Kassel, 1770. Tinted edges. 4to.

\$3000-4000



129



130

— BEZALEL —

131 AN IMPORTANT BORIS SCHATZ IVORY IN ORIGINAL BRASS FRAME. Ivory plaque entitled: "A Jewish Mother" depicting a kerchiefed woman cradling a young boy as he places a coin into a charity box in aid of "Meir Ba'al Hanes."

Encased in original hand chased brass frame, likely designed by Ze'ev Raban, with Judaic elements that include the Ten Commandments, Lions of Judah, Temple Menorahs, Pillars of Solomon. Title of the ivory plaque, "Jewish Mother" is repeated on frame at top, below are Hebrew verses: "Listen, my son, to your father's instruction and do not forsake your mother's teaching... Educate your child onto the right path and even when he is old he will not depart from it" (Proverbs 1:8 and 22:6). The ivory is signed "B. Schatz" and "Jerusalem" in Hebrew.

6.25 x 3.85 inches (including frame, the entirety measures 9.25 x 5.75 inches).

Jerusalem, Bezalel era, c. 1906. **\$15,000-20,000**

✦ This beautiful ivory plaque by Boris Schatz is the largest on record, the vast majority of his other such plaques tend to be 2 x 2.5 inches. The holdings of Jewish museums worldwide - including The Israel Museum - as well as any and all previous Judaica auctions (going back to Parke Bernet, 1949), do not record any Bezalel ivory plaques, including any by Boris Schatz, that are anywhere near the size of the present one. A plaque smaller than the present one appeared at auction at Sotheby's Tel Aviv, Judaica, October 25th, 2000, lot 161.

This Boris Schatz image "The Jewish Mother" is iconic, and was also produced in 1904 in bronze (see Y. Zalmona, Boris Schatz: The Father of Israeli Art (2006) p. 68), as an oil painting (see Yeshiva University Museum <http://yumuseum.tumblr.com/post/22843270111/tzedakah-give-to-your-mama>) and as a small ivory (see Sotheby's Tel Aviv, Judaica, October 30th, 2002, lot 233). None however have the degree of detail that the present much larger ivory displays.





132

132 JERUSALEM DAMASCENE VASE. Trumpet top with swirl and arabesque decoration, by Alfred Salzman. Marked. Height: 4.5 inches.

Jerusalem, c. 1930. **\$1000-1500**



133

133 DEAD SEA STONE CONTAINER. Engraved throughout with classic scenes of the Holy Land. Height: 7 inches.

\$800-1200

134 DEAD SEA STONE CONTAINER. Striking white-on-black contrast. Engraved throughout with Jerusalem scene. Height: 6 inches.

\$1500-2000



134

135 BEZALEL CERAMIC TILE. Painted and glazed blue and white tile featuring the Old City of Jerusalem and the iconic words from Psalms 137:5; attached hanging-wire. 6 x 6 inches.

c. 1925. **\$800- 1200**

136 BEZALEL CERAMIC TILE. Painted and glazed depiction of an Orthodox Yemenite boy by Jacob Eisenberg. 6 x 3 inches.

c. 1925. **\$600-800**

• For other such portrait tiles by Eisenberg, see Eretz Israel Museum Catalogue, Tiles Adorned City: Bezalel Ceramics on Tel-Aviv Houses (1996) p. 40.



135



136

137 BEZALEL DECORATED BRASS SHELL-CASE VASE. Cylinder inlaid with silver and copper with organic interlace decorative lettering, central plaque with the Hebrew verse: "Nation shall not lift up sword against nation, neither shall they learn war any more" (Isaiah, Chap. II: 4). Below: "I will even gather you from the peoples and assemble you out of the countries where you have been scattered and I will give you the Land of Israel" (Ezekiel, Chap. XI: 17). Marked on base: "Krupp, Dusseldorf, 1916." Height: 11 inches.

\$700- 1000

138 PALESTINE OLIVE WOOD WRITING DESK. Rectangular box with sloped lid which bears carved depiction of the Temple Mount in Jerusalem. Lid opens to reveal leather trimmed surface which opens in turn to space with concealed drawers; narrow lockable rear section with inkwell, blotter and compartments for pens, stamps and miscellany. Marquetry trim. Printed "Bezalel Jerusalem." 5 x 15 x 11.5 inches.

Early 20th-century. **\$800-1200**

139 PALESTINE OLIVE-WOOD PASSOVER SEDER PLATE. Carved, inlaid and painted, three tiers for Matzah, topped by tray with eight Holy Land scenes and appropriate Passover inscriptions in Hebrew throughout. Small cracks. 7 x 14.5 inches.

Early 20th-century. **\$2000-3000**

For another example, see J. Weinstein, *A Collector's Guide to Judaica* (1985) no. 204.





140

140 LARGE AMERICAN PAINTED WOOD AND PLASTER SYNAGOGUE ARK ORNAMENT. To be placed above the Ark containing the Torah Scrolls. Grandly carved, featuring central Decalogue with related Hebrew words. 26 x 72 inches.

\$800-1200

• The consignor relates that his father purchased this item in the 1960's from a disused synagogue in the Philadelphia area.

141 BRASS SYNAGOGUE SIGN. Hands representing the Priestly Blessing. Very finely cast and finished. 9 x 8.5 inches.

\$1800-2200

• A "Peace and Blessing" sign for the home.



141

142 BOHEMIAN PAINTED METAL WALL-MOUNTED PRAYER CALENDAR. Each of the four window-slots containing several removable plaques representing Day, Month, Holiday and Torah-Aliyah. The Five Books of Moses painted below with quote from Psalms 119:97: "How I love Your Torah! All day long it is my conversation," also the name Mordechai Tzvi b. Chaim Meir Isakov below. 12 x 8 inches.

\$4000-5000

• A charming folk piece.



142



143

143 GERMAN PORCELAIN CUP AND SAUCER. Painted in gilt "Mazal Tov" with Greek-key border.

c. 1900. **\$1200-1800**

• For another example, see H. Golnitzky, *Bemachzor Hayamim* (1963) no. 62.

144 CONTINENTAL CERAMIC SABBATH PITCHER AND DISH.

Glazed green plate featuring imagery of chickens, fish and wheat stalks surrounded by the Yiddish text: "Bread, meat and fish bring pleasure to the meal" (paraphrase of Nechemiah 8:10). Plate 10.5 inches (diam.) Pitcher (with lid) 8 inches (height).

Late 19th-century. **\$8000-10000**

• The sentiments expressed on this most delightful dish relates to the Sabbath song "Yom zeh Mechubad," which speaks in praise of the Jew who gives honor to the Sabbath, following which God in turn will more than replenish whatever is expended in its celebration.



144

145 GERMAN PEWTER TANKARD. Domed pewter lid set with green faceted glass gemstone and inscribed with the name "A. Tandesar," decorative thumb-piece. Body engraved: "Zur Erinnerung v. der Isr. Gemeinde Cham." Height: 7.5 inches.

c. 1900. **\$800-1200**

• Located in Upper Palatine, Bavaria, the town of Cham lies very close to the Czech border. As early as the 14th-century there are records of Jews resident in Cham, however in the mid-16th century Jews were expelled from the entire Kingdom of Bavaria and were not readmitted until the 19th-century. As late as 1885 only nine Jewish families were recorded in Cham and by 1910, just 120 Jews resided there. A rare commemorative item from a miniscule German-Jewish community.

146 SUBSTANTIAL BOHEMIAN GLASS CHEVRAH KADISHAH CANDLE HOLDER. Decoratively cut throughout with classic Jewish iconographic elements. Height: 6 inches.

c. 1900. **\$1500-2000**

• "The finest specimens of Jewish glassware are usually those associated with the Chevra Kadishah (Burial Society)." J. Weinstein, *A Collector's Guide to Judaica* (1985) p. 171.



145



146



147

147 HENRIK VINOGRAD MEZUZAH CASE. Scenes of the Old City of Jerusalem. Signed by the artist on reverse and marked "No. 20." Length: 5.5 inches.

New York, 1992. **\$300-500**

148 LARGE CONTINENTAL SILVER MEZUZAH CASE. Of classic form, decoratively engraved with hinged window. Length: 8.5 inches.

Early 20th century. **\$1000-1500**

149 CONTINENTAL SILVER MEZUZAH CASE. Architectural arch featuring pair of birds flanking aperture for the scroll and topped by crown. Length: 6.5 inches.

20th century. **\$1000-1500**

• For a similar example see S. Kayser, *Jewish Ceremonial Art* (1959) no. 171.



149

148

150 POST-HOLOCAUST ERA PRESENTATION KEY. Metal key with Star of David-handle with applied silver plaques. Engraved: "Presented at the Official Opening of the Jewish Convalescent Home, Bad Harzburg, January 26th, 1947 - 117 Jewish Relief Unit, B.A.O.R." 1.25 x 5 inches.

1947. **\$1000-1500**

• The Jewish Relief Unit (the British equivalent of the American Jewish Joint Distribution Committee) was formally under the command of the British Armed Forces in Germany and Unit 117 was overseen by the British Army of the Rhine (B.A.O.R.). For details regarding the Jewish Convalescent Home in Bad Harzburg see H. Lavsky, *New Beginnings: Holocaust Survivors in Bergen-Belsen and the British Zone in Germany* (2004) p. 97.

151 ORIENTAL BRASS SCRIBE'S CASE. Of classic style, with hinged lid for ink-well and quill compartment, engraved in Hebrew with name of owner: "Masoud son of Shalom Najara." Length: 9 inches.

c. 1900. **\$700-1000**

• For another example, see Israel Museum Catalogue, *Sephardi Jews of the Ottoman Empire* (1990) p. 199.



150



151

152 SILVER-GILT PENDANT/BROOCH BY ILYA SCHOR. Pierced, chased and engraved, applique openwork depicting Miriam with her tambourine, hanging flower-head. Reverse with Schor's bird device and signature. Fitted with pin and complimentary chain. 1.5 x 1.5 inches.

1960. **\$3000-5000**



152

153 (AMULET). Ilan Hakodosh. A finely composed and very lengthy Sefirot-Tree. Incorporating numerous Kabbalistic devices, charts and other displays. Hebrew manuscript composed in a Sephardic square and semi-cursive script in black ink on lengthy, narrow vellum strip (28.5 x 1.5 inches). * Fitted into circular case with filigree ornamentation and Star-of-David, with three hanging rings, pull-off lid. Height: 2.5 inches.

Near East, circa 1900. **\$ 1000- 1500**

✿ This lengthy Ilan concludes with the many benefits obtained from possessing it and uncommon instructions for its use: "This Holy Tree is perfect for all purposes - for finding favor, for success, for protection against the evil eye, for a woman undergoing difficult child-birth, to ward off demons, as protection against the plague... It should be housed in a pure silver case and hung [on the person].

A similar such Ilan was sold by Kestenbaum & Company, Sale 58, Lot 343.



153



154

156

157

154 AMERICAN PRINTERS' BLOCK. Original metal plate on wooden block. Kethubah - Marriage Certificates. Hebrew text within decorative border, designed by Lola 14 x 10 inches.

(New York, Hebrew Publishing Company, c. 1915). **\$1000-1500**

🔴 This very popular form of Marriage Certificate was the template used for tens of thousands of weddings of Jews at a time of mass immigration to America.

155 AMERICAN PRINTERS' BLOCK. Original metal plate on wooden block. Stuhmer's Pumpnickel Bread. English and Yiddish text, including slogan: "Its Kashruth, purity and better Favor give it the preference in fine Jewish homes everywhere." 19 x 12.5 inches.

(New York, Hebrew Publishing Company). **\$150-200**

156 AMERICAN PRINTERS' BLOCK. Original metal plate on wooden block. Title page of the Manischewitz Passover Hagadah. 8 x 5 inches.

(New York, Hebrew Publishing Company). **\$150-200**

157 AMERICAN PRINTERS' BLOCK. Original metal plate on wooden block. Map of Palestine, featuring names of towns and settlements. Signed R. Lifshitz (alias Reuben Leaf). 7 x 5.5 inches.

(New York, Hebrew Publishing Company). **\$300-500**



158 AMERICAN BRASS COMMEMORATIVE MEDAL AND ORIGINAL CAST. Issued by the Beth Israel Hospital, Newark, New Jersey, February, 1928. Obverse: View of the buildings with Star-of-David above and Rod of Asclepius below. Reverse: A male figure sipping from a bowl held by a woman, with Hebrew verse alongside: "For I am God who heals you" (Exodus 15:26). With artist's monogram. Diam: 3 inches.

\$3000-5000

🔴 **ACCOMPANIED BY:** Large Original Cast of the Reverse of the Medal. Diam: 10 inches. **MOST LIKELY A UNIQUE CAST.**

Newark Beth Israel Hospital (today, Newark Beth Israel Medical Center) was established in New Jersey in 1901. The facility outgrew its original quarters and in 1928 philanthropists Louis Bamberger and Felix Fuld donated funds for a new hospital in a then rural area of Newark known as Lyons Farms. This medal, commemorating the new Beth Israel, was designed by John Ray Sinnock (1888-1947), the eighth Chief Engraver of the United States Mint and designer of the Roosevelt dime, Franklin half dollar and Purple Heart medal of the U.S. Armed Forces.

159 ARNOLD ZADIKOW BRONZE BUST. Subject is titled "Berta Kirschner." Signed: "Zadikow 15." 12 x 9 x 8 inches. Weight: 14 pounds.

1915. **\$2000-2500**

🔴 Born in Kolberg Ostseebad, (then Germany, today Poland), Arnold Zadikow (1884-1943) was a Jewish sculptor who worked in many media: silver, stone, glass and metals. Like Ludwig Gies, Zadikow trained in Munich and was a pupil of Heinrich Wadere. He settled in Prague but was later murdered in Theresienstadt.

A Twelve Tribes-themed brass Chanukah lamp by Zadikow is in the collection of The Jewish Museum of New York.



160 ENGLISH COMMEMORATIVE WHITE-METAL MEDAL. Obverse: "Struck by the English Zionist Federation on the Occasion of the Coronation of King Edward VII." Profile of the King and Queen Alexandra. Reverse: Allegory of Manifest Destiny to the land of Zion and Hebrew verse "And there is hope for thy future" (Jeremiah 31:17). Diam: 1.5 inches.

1902. **\$1000-1500**



161

161 GERMAN EMBROIDERED SABBATH CHALLAH COVER.

Marigold embroidery on blue velvet featuring central Decalogue with Roman numerals flanked by rampant lions, with coronet and Hebrew verse above: "Remember the Sabbath Day and Sanctify it." Backed on silk. 17 x 19.5 inches.

circa 1900. **\$500-700**

For two similar example see Berlin Juedisches Museum, Judaica Katalog, (1989) nos. 220 and 222.

162 TWO EMBROIDERED MATZAH COVERS. Each comprised of three titled sections, uppermost featuring embroidery with traditional iconography and relevant Hebrew text. Decorative tassel borders. Diam: 17.5 and 16 inches. Each framed.

German(?) 1938 and Jerusalem, c. 1940. **\$800-1000**



162



163

163 ERETZ ISRAEL LINEN MATZAH COVER.

Likely designed by Ze'ev Raban, comprised of three fabric sections, uppermost featuring vignettes of Holy Sites set within stylized floral surround, relevant Hebrew verses at center. Gilt trim. Diam: 15 inches.

c. 1930. **\$ 800- 1000**

164 GERMAN EMBROIDERED MATZAH COVER. Comprised of three titled sections, uppermost featuring large cross-stitched floral wreath with central initials, Hebrew blessing beaded in gold along border. Gilt trim. 17 x 17 inches.

Late 19th-century. **\$800-1000**



164



165

165 ITALIAN SILK SYNAGOGUE VALANCE. Silver and gilt embroidery on chartreuse featuring central Decalogue surrounded by fanciful symbols of the Twelve Tribes each identified in Hebrew. Framed. 6 x 24 inches.

19th-century. **\$1200-1800**

166 MAGEN DAVID ADOM Items belonging to MDA medical technician Chava (Eva) Diamont.

Fabric bandage caddy. * Fabric arm band. * Active Member Ledger with photo (1941). * MDA Course Certificate with photo (1942). * Government of Palestine Identity Card with photo (1946). * Certificate of Duty Fulfillment (1948). The bandage caddy and arm-band feature the red Star-of-David, the iconic symbol of Israel's national medical emergency services.

Palestine, 1940's. **\$120-180**



166

167 AMERICAN CERAMIC CREAM AND SUGAR BOWLS. Designed by Isvi. In the form of two portly Rabbis dressed in canonicals and prayer-shawls.

\$700-900

• Sold Sotheby's Tel Aviv, December 1999, lot 196.

168 GERMAN CERAMIC PIPE. Hand painted with Hebrew inscription and miniature portrait of Rabbi Raphael Cohen. With hinged silver cap at top. Length: 5.5 inches.

c. 1900. **\$1000-1500**

• A later reproduction of an earlier example. For similar, see I. Shachar, *Jewish Tradition in Art: The Feuchtwanger Collection of Judaica* (1971) nos. 129-31.



167



168



169

169 (KETHUBAH) Marriage Contract. Manuscript in Hebrew composed in Italian square script on vellum uniting the bridegroom Azriel ben Eliezer Ashkenazi, with his bride PaziENZA, the daughter of Joseph Menashi. Text within stylized rectangular frame, painted in watercolors against sky-blue border. Textual outer frame comprised of marriage related and other Biblical verses in square script along with floral patterns. Four allegorical historiated vignettes at corners. Customary triangular shaped lower end featuring rampant lion within cartouche holding green branch with two bouquets of colorful flowers. Framed. 19.5 x 33 inches.

Rome, 14th Nissan, 1817. **\$5000-7000**

• Of the four colorful corner vignettes, the upper two depict birds drinking from a water fountain and the lower two display women holding scythes together with their harvest - a symbol of fertility. Since this wedding took place immediately before Passover, many of the border verses refer to the Festival.

For more regarding the use of allegory in Roman Marriage Contracts see S. Sabar, Ketubbah (1990) pp. 146-7.

170 (KETHUBAH). Marriage Contract on vellum. Printed red borders with Hebrew text in manuscript composed in Moroccan cursive script uniting the bridegroom Yoseph son of Yehudah Shokron with his bride Rivkah the daughter of Misaud Malul. Text within stylized rectangular frame, outer borders comprised of marriage related Biblical verses in square script and floral patterns. With rampant lions at top surrounding an illustration of the Temple Mount with the verse "If I forget thee o Jerusalem..." Framed. 17.5 x 23 inches.

Melilla (Spanish North Africa), 13th Kislev, 1921. **\$1500-2000**

• Among many Sephardic communities it was deemed meritorious to obtain a Kethubah that had been produced in the Land of Israel. This Kethubah was printed in Jerusalem and the detailed text completed in manuscript by members of the small community of Jews exiled centuries earlier from Castile, Spain who found sanctuary in Melilla. The Kethubah notes that Castilian custom was observed at the ceremony.

Melilla is an autonomous city of Spain and an exclave on the north coast of Morocco, with an area of less than five square miles. Melilla, along with the Spanish exclave Ceuta, is one of two permanently inhabited Spanish territories in mainland Africa.



170



171 (KETHUBAH) Marriage Contract. Manuscript in Hebrew composed in Sephardic cursive script on thick arched paper, uniting the bridegroom Raphael Samuel Guzman ben Aaron Meir Mercado with the bride Mazal Tov the daughter of HaChassid HaMekubal Yechiel Kuianka (a family who sired many great rabbis and scholars). Text within oval with stylized floral, leafy borders, surmounted with an urn of colorful flowers. Creased. 21 x 18 inches.

Hebron (Eretz Israel), 5th Tishrei, 1870. **\$15,000-20,000**

THE EARLIEST RECORDED KETHUBAH FROM HEBRON.

This Kethubah pre-dates the earliest Hebron Kethubah held in the collections of both the National Library of Israel (1874) as well as the Israel Museum (1875). Indeed even non-illuminated Kethuboth from Hebron of the 19th-century are of exceptional rarity.

Although never numbering more than 1,500 Jews in population, Hebron, one of the Four Holy Cities of the Land of Israel, is the site of the oldest Jewish community in the world - dating back to Biblical times.

A KETHUBAH OF THE GREATEST IMPORTANCE.



172

172 (KETHUBAH) Marriage Contract. Manuscript in Hebrew composed in Persian cursive script on paper uniting the bridegroom Chaim ben Yehudah with the bride Miriam. Text within stylized frame, dense geometric decorative borders including birds and floral patterns. With two larger birds at top surrounding urn with flowers. Few stains and small tears. Laid onto mat. 17 x 14 inches.

Hamadan (Persia), 28th Shevat, 1861. **\$1000-1500**

Recorded in the biblical Book of Ezra, Hamadan, located in North-western Iran, has had a pre-modern Jewish settlement since the 10th-century. The city is also believed to be the traditional site of the tomb of Mordechai and Esther.

173 (KETHUBAH). Marriage Contract. Manuscript in Hebrew composed in Moroccan cursive script on vellum uniting the bridegroom Gershom son of Shimon with his bride Esther the daughter of Moshe Halevi. (The family lineage of the bride and groom is recorded here going back several generations). Text set within colorful Moorish arch supported by two columns with two large birds and floral patterns. Above the arch is the blessing "Besimana tava..." ("With a good sign and favorable fortune and in time of goodwill and prosperity.") The "Chai" total of the dowry occupies a height of eight lines. Framed. 12 x 16 inches.

Tetuan, (Morocco) 1884. **\$1000-1500**

174 (KETHUBAH). Marriage Contract. Manuscript in Hebrew composed in large Persian square script on paper uniting the bridegroom Chanania called Hillel ben Yoseph HaCohen with the bride Avigayil the daughter of Dayan Moreinu Verabeinu Yoseph. Text within square frame, birds and floral pattern on top, outer borders comprising verses of good luck and blessings accompanied by floral patterns. Gilt outer edge. Few tears affecting text. Unexamined out of frame. 25.5 x 28.5 inches.

Yezd (Iran), 6th Adar Rishon, 1886. **\$400-600**



173



174

175 KUPPERSHTECHER, YOSEPH YUSPE.

Zecher Rav. Profusely illustrated broadside depicting the mitzvot that were performed during the Temple era - showing the high priest, the priests and Levites conducting various functions in the Temple, the Sanhedrin deliberating, the delivery of Bikurim (the first fruits of the harvest) to the Temple, varied buildings in Jerusalem, various animals, birds and their characteristics, plus illustrations of King David and his harp, King Solomon on his throne, the Leviathan and the Ox which will be fed to the righteous at a festive meal in the time of the Messiah, title within a crown flanked by two winged angels, etc. Large broadside on paper, stained, tape marks, small tear at bottom not affecting text but touching decoration, stamps on verso. 18 x 14 inches.

Vilna, Shlomo Zalman Segal, 1850.

\$3000-5000

Highly detailed broadside containing much erudition on a variety of topics designed by the artist Yoseph Yuspe Kuppershtecher.

The editor (see extreme right and left panels) cites sources that one must study the precepts that cannot be performed in this day and age. He maintains that by hanging this broadside on the wall and studying it every day, one will merit good children, long life and prosperity. The artist, includes a warning signed by four Rabbis of Vilna (at the bottom of the middle panel) against infringement of his publishing rights and the artistic work of this engraving. **BIBLIOGRAPHICALLY UNKNOWN.**



175

- 176 (ISRAEL, LAND OF).** Illuminated Synagogue Plaque: "Chevra Shas VeMishnayoth." Text within three multicolored decorated architectural arches and pillars with floral and leafy motifs, surmounted by lions, crown and leafy vines. Plus Biblical Hebrew verses. Manuscript on paper. Few stains, small marginal tear at bottom not affecting text. With previous owner's stamp Mordechai David Teitelbaum. Not examined out of frame. 28 x 20 inches.

Tzefat, 1907. **\$2000-2500**

Composed by Menachem Mendel Margalioth, a roster of members of a learned society in the Holy City of Safed in the Galilee. The first arch on the right contains the names of thirty nine male members of the society listed in two columns. The middle arch contains the names of thirty seven female members also listed in two columns. The left arch, listed by month contains the names of the deceased members of the society, both men and women. Many of the members hailed from towns in Hungary and Rumania.



176



177



179



178



180

177 HIRSCH, SOLOMON. Fine three-quarter length portrait of the Chief Rabbi of Great Britain in his Library. Stipple engraving by Willam Holl after the original painting by the Jewish artist Frederick Benjamin Barlin, presently in the National Portrait Gallery, London. Lightly creased. 22 x 15 inches (to mat). Rubens 1566.

London, 1803. **\$2000-2500**

• Solomon Hirschel (1762-1845), Chief Rabbi of Great Britain, was the scion of one of Europe's distinguished Rabbinical dynasties. His father was the eminent Tzvi Hirsch Berlin, who preceded him as Rabbi of the Great Synagogue, London and later served as Chief Rabbi of Berlin. Hirschel's uncle was the celebrated Rabbi Jacob Emden.

178 (KUTNA ROV). "The Late Rabbi Israel Joshua of Kutna." Full-length portrait with biographical Hebrew text below. Print. Framed. 14.5 x 9 inches.

\$200-300

• Rabbi Yisroel Yehoshua Tronk (1820-93) was author of Yeshuath Yisrael on Choshen Mishpat, Yavin Da'ath on Yoreh Deah, and Yeshuath Malko on the Rambam. He was well-known for his love and esteem for Eretz Israel and along with Rabbis Samuel Mohilewer and Isaac Elchanan Spector, was one of the signers of the Heter Mechira which allowed for the selling the Land of Israel to a gentile for the duration of the sabbatical year in 1889.

179 (MICROGRAPHY). Micrographic portrait of Rabbi Moshe Sofer of Pressburg (the Chassam Sofer), incorporating Psalms. Issued as a "shemira" (protection) for a newborn baby and the mother by the artist Samuel Hirsch Maros Dasarhely (Tzvi ben Yaakov). Printed with gold ink. Light stains. 12.5 x 9.5 inches.

Budapest, c. 1920. **\$1200-1800**

180 (MICROGRAPHY). Micrographic portrait of Rabbi Akiva Eger of Posen, incorporating Psalms. Issued as a "shemira" (Protection) for a baby and the mother by the artist Samuel Hirsch Maros Dasarhely (Tzvi ben Yaakov). Printed with gold ink. Marginal taped repair. 12 x 9 inches.

Budapest, c. 1920. **\$1200-1800**

181 (GERMANY). Service on the Day of Atonement by the Israelite Soldiers of the Prussian Army before Metz 1870. Text in German and Hebrew. Printed in black and red on undyed cotton. Finely framed in contemporary gilt. 26 x 26 inches.

c. 1880. **\$3500- 4000**

• Wall hanging commemorating the Kol Nidre service performed on Yom Kippur 1870, for Jewish soldiers in the Prussian army stationed near Metz (Alsace region) during the Franco-Prussian War of 1870-71.

See Catalogue of the Jewish Museum (London), p. 135, no. 664.



182

182 (PAPERCUT) Painted in faded colors, a central cartouche with the words "Mi'Mizrach Shemesh" amidst elaborate symmetrical foliate elements including unicorns, animals and birds. Tears with some loss, colors worn. 14 x 12 inches.

19th-century. **\$600- 900**

• A Mizrach, utilizing a verse from Psalms, 113:3.



181



183

183 HESS, HIERONYMUS. Das Innere einer Synagoge in Rom. Lithograph. Executed by von Guise. Closely trimmed. 11.5 x 17.5 inches (image size). Rubens, 1693.

(Carlsruhe, 1823). **\$600-900**

✚ Hieronymus Hess (1799-1850) was a Swiss draftsman and painter, well known as a social commentator due to his political cartoons. He lived in Italy between 1819 and 1823, where he would have become aware of the conditions of Italian Jewry at the time.

For another example of this lithograph, see Sotheby's, The Michael & Judy Steinhardt Judaica Collection, April 29th, 2013, Lot 201.

184 HESS, HIERONYMUS. Judenpredigt in Sant' Angelo in Peschiera. Lithograph. Executed by von Guise. Closely trimmed. 11.5 x 18 inches (image size). cf. EJ, Vol. III, col. 201.

(Carlsruhe, 1823). **\$600-900**

✚ Jews seated in church in Rome forced to listen to a conversionist sermon. For another example of this lithograph, see Sotheby's, The Michael & Judy Steinhardt Judaica Collection, April 29th, 2013, Lot 201.

The conversionist sermon depicted in the lithograph was a common occurrence throughout Italy as late as the 18th century. As a result of periodic papal orders, Jews were forced to attend sermons given by Christian preachers. The sermons included guards to (sometimes violently) ensure an attentive audience - ears were even checked for plugs. It wasn't until the end of the 18th century that the French Revolution and the Napoleonic Era more or less ended such anti-Jewish codes, including conversionist sermons.

The 19th century garb depicted in the lithograph is not an anachronism. The end of Napoleon's rule in Italy and the reconstitution of the Papal States brought the last resurgence of these anti-Jewish codes. On April 21st 1814, Pope Pius VII once again confined the Jews to ghettos, imposing upon them a curfew, forbade Jews property rights and made attendance at conversionist sermons mandatory. These codes were enforced by his successors until Pope Pius IX dismantled the ghetto, removed many of the restrictions, and abolished the conversionist sermons in 1846.

See C. Roth, The History of the Jews of Italy (1946) pp. 450-59; and illustration of conversionist sermon opposite p.305.



184

185 SZYK, ARTHUR. Arabian Nights.
Gouache on board. Framed.
6 x 4.5 inches (to mat).

\$9000-11,000

• This illustration appeared in Szyk's
"Arabian Nights Entertainment"
(Limited Editions Club, 1954) Vol. II,
p. 647.



185

186 GROPPER, WILLIAM. Hebrew Classes.
Oil on canvas. Signed lower right. Framed.
25.5 x 20.5 inches.

American, c. 1940. **\$4000-6000**

• Social realist painter and political
cartoonist William Gropper (1897-
1977) was the child of Jewish
immigrants from Romania and
the Ukraine. Gropper's work was
influenced by Cubism as seen in the
sharp angles, prismatic effects of
color and disregard for realism in the
present piece.

Provenance: Christie's New York,
House Sale, 5th September, 2007,
lot 158.



186



187

- 187 OSTERSEIZER, CARL.** The Talmud Lesson. Oil on board. Signed lower right. Framed. 11 x 13.5 inches.

German, (1865- 1914). **\$4000-6000**

- 188 FILMUS, TULLY.** Engrossed in Study. Acrylic on panel. Signed lower left. Framed. 8 x 9.5 inches.

Russian-American (1903-98). **\$1500-2000**



188

- 189 WOLF, FRANZ XAVER.** Elder with Young Boy. Oil on canvas. Signed upper right. Framed. 15 x 19 inches.

Austrian, (1896-1989). **\$7000-9000**

- 190 (BENDER, STANISLAW.** After). Escaping with the Torah Scrolls. Framed. 13 x 17.5 inches.

20th-century. **\$400-600**



189



190

- 191 WEINLES, JAKOB.** Portrait of a Rabbi.
Oil on board. Signed by the artist upper
right and inscribed on the reverse "Jacob
Weinles / Warsaw / Krulewska str 2."
Framed. 20.5 x 16 inches.
(Polish, 1870-1938). **\$10,000-12,000**



- 192 KOLOSZVARY, LAIJOS.** The Chess
Players. Oil on canvas. Signed lower left.
Framed. 18.5 x 39.5 inches.
Hungarian, (1871-1937). **\$10,000-12,000**

191



192



193

193 (EUROPE). Old Man Learning. Indecipherable signature lower left. Elaborately framed. 24 x 19 inches.

20th-century. **\$600-900**

194 (EUROPE). Jews in Discussion. Oil on canvas laid onto panel. Indecipherable signature lower left. Framed. 13 x 18 inches.

20th-century. **\$500-700**

195 (GOTTLIEB, MAURICY). Matriach wearing bonnet and shawl. Inscribed lower left: "M. Gottlieb, 1872." On reverse, Polish typed label attached to stretcher: "Orzeczenie No. I/61 z data 26 styeznia 1961r. wydano 10 lutego 1961r" followed by indecipherable signature. *Sold not subject to return.*

\$1000-2000

Following consultation with relevant experts, we have not been able to definitively determine whether this painting was composed by Maurycy Gottlieb or not.



195



194



196 MOYSE, EDOUARD. Portrait of a French Jew. Pastel on paper. Signed upper right. Framed. 13.5 x 11 inches (image size).

French, (1827-1908) . **\$5000-7000**

• Edouard Moyse was the first artist in France to present Jewish themes in his art.

196

197 LAKOS, ALFRED In Prayer. Oil on board. Signed upper right. Finely framed. 6 x 4.5 inches.

Hungarian, (1870-1961). **\$1000-1500**

• "A contemporary of Isidor Kaufmann, Lakos also studied in Budapest at the Academy of Art. Later he studied in Munich before moving on to Paris. There he was influenced by the Impressionists, and became one of the few artists to treat classical Judaic themes in what was considered at the time an advanced technique. His approach to Jewish subjects was one of respect and nobility in contrast to the almost caricaturist approach of his contemporaries." (L. Krief). See also Benezit, Vol. VI p. 392.



197



198

198 KRAUS, WALTER. Chassidim in Winter Landscape. Oil on canvas. Framed. 22.5 x 35 inches.

20th century. **\$2000-2500**



199

199 WERNER, CARL. The Jews' Wailing Place. Chromolithograph. Framed. 14.5 x 21 inches.

London, 1866. **\$2000-2500**

• The German artist Carl Friedrich Heinrich Werner (1808-94) was particularly noted for his watercolors of the Holy Land. See Benezit, Vol. VIII, p.716.

200 PILICHOWSKI, LEOPOLD. Talmud Students. (Study for an oil painting). Charcoal and pastel on board. Boldly signed center right. 20 x 26 inches.

c. 1925. **\$4000-6000**

✚ Polish-born Pilichowski (1869-1933), perhaps most famous for his monumental painting of the opening of the Hebrew University on Mt. Scopus in 1925, often executed paintings with religious themes, activities and locations - such as our Jewish House of Study theme. The work is a study for what was to be the completed oil painting "Talmud Students in the House of Study" currently exhibited at the Mendel Gottesman Library of Yeshiva University, New York. "The painting was presented to Yeshiva College in honor of the dedication of Yeshiva's new building in Washington Heights in December 1928, by Mr. Bernard London, a member of Yeshiva's Board of Directors... The painting of the Talmud Students in the House of Study hung prominently in the original Library of Yeshiva College, and was featured proudly as the centerpiece of official Yeshiva College faculty and graduation photographs for many years. The painting was moved to its current location when the Mendel Gottesman Library Building opened in 1969."

See <http://blogs.yu.edu/library/2011/03/07/art-and-adar-in-the-library/>.



200

201 ELEK, GYORI. (Hungarian, 1905-57). Market Scene Outside Synagogue in Sarospatak. Oil on canvas. Signed and dated lower left. Framed. 16 x 27 inches.

1942. **\$6000-9000**



201



202

202 SCHOR, ILYA. Rural Scene. Oil on panel. Signed lower right. Framed. 15.5 x 19 inches.

\$ 5000- 6000

203 SCHOR, ILYA. Four individual Jewish Holiday scenes: Rosh Hashanah, Sukoth and Purim (2). Gouache on paper. Framed together. Images ranging from 6 x 4 inches to 9.5 x 5.5 inches.

\$3000-5000

204 STEINHARDT, JACOB & NADEL, ARNO. Rot und Glühend ist das Auge des Juden. Framed half-title of this published work of poems, here with a large watercolor of Shabbat candles composed by Jacob Steinhardt. * **FRAMED WITH:** Autograph Signed poem by Arno Nadel. (Watercolor) 9 x 8 inches to mat; (poem) 9 x 7 inches to mat.

Berlin, 1920. **\$1000-1500**



203



204

205 SCHEIBER, HUGO. The Devout at Morning Prayer. Gouache and ink. Signed lower center. Finely framed. 16 x 11.5 inches.

c. 1930's. **\$1500-2500**

🔴 Hungarian-born artist Hugo Scheiber (1873-1950) spent his childhood in Vienna. He later studied at the Academy of Applied Arts in Budapest before returning to Vienna in 1921 where he was influenced by the Viennese Secession and Expressionist styles as seen in the present work. This image is one of a rare handful that Scheiber painted on a Jewish theme.

206 SNITKOVSKY, EMMANUIL. The Power of Tefillin. Ink and crayon on paper. Signed in pencil, lower right. Framed. 24 x 20 inches.

Russian, (1933-2005). **\$ 1000- 1500**

207 SNITKOVSKY, EMMANUIL. Man Laying Tefillin. Ink and crayon on paper. Signed in pencil, lower right. Framed. 23 x 17.5 inches.

Russian, (1933-2005). **\$1000-1500**



205



206



207

— E.M. LILIEN, LOTS 208 - 220 —

EACH OF THESE FINE LILIEN ENGRAVINGS WERE PURCHASED DIRECTLY
BY THE CONSIGNOR FROM THE ARTISTS' SISTER IN THE 1950'S.
EACH IS HANDSOMELY FRAMED.



208



209



210



211

208 LILIEN, EPHRAIM MOSES. Town in the Mountains. Etching.
Signed by artist in pencil lower right. Unexamined out of frame.
10 x 16.5 inches to mat.

\$500-700

209 LILIEN, EPHRAIM MOSES. Yemenite Torah Scribe. Etching.
Signed by artist in pencil lower right. Unexamined out of frame.
15 x 11 inches to mat.

1914. **\$700-900**

• See Tel Aviv Museum Catalogue, *Painting With Light: The Photographic Aspect in the Work of E.M. Lilien* (1991) p. 104-5.

210 LILIEN, EPHRAIM MOSES. Bukharian Jewess. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 11 x 9.5 inches to mat.

1915. **\$600-900**

See Tel Aviv Museum Catalogue, *Painting With Light: The Photographic Aspect in the Work of E.M. Lilien* (1991). pp. 122-3.

211 LILIEN, EPHRAIM MOSES. Yemenite Scholars. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 15 x 23 inches to mat.

1915. **\$1200-1800**

With detailed furnishings added, this particular etching is a far more finished version than that featured in the Tel Aviv Museum Catalogue. See *Painting With Light: The Photographic Aspect in the Work of E.M. Lilien* (1991) p. 114.

212 LILIEN, EPHRAIM MOSES. Entrance to the Temple Mount. Tinted etching. Signed by artist in pencil lower right. Unexamined out of frame. 17.5 x 15.5 inches to mat.

\$1500-2000

For similar, see Tel Aviv Museum Catalogue, *Painting With Light: The Photographic Aspect in the Work of E.M. Lilien* (1991) p. 56.

213 LILIEN, EPHRAIM MOSES. The Wool Market in Braunschweig. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 17.5 x 15.5 inches to mat.

1923. **\$600-900**

Scene from the Germany city of Braunschweig's wool market commonly known as the Alte Waage or 'Old Scales' Building (built in 1534), with the stately Gothic south tower of St. Andrew's Church in the background. Following a 1944 firestorm attack on the city, the timber-framed structures of the Alte Waage and other surrounding buildings were destroyed and much of St. Andrew's was severely damaged.



212

214 LILIEN, EPHRAIM MOSES. Elderly Bukharian Jew. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 8.5 x 6.5 inches.

\$600-900



214



213



215



216



217



218

- 215 LILIENTHAL, EPHRAIM MOSES.** Young Man with Peyoth. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 10 x 8 inches to mat.

\$1000- 1500

- 216 LILIENTHAL, EPHRAIM MOSES.** Elderly Jew. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 11.5 x 10.5 inches to mat.

\$1000-1500

- 217 LILIENTHAL, EPHRAIM MOSES.** Jew from Yemen III. Etching. Titled by artist in the plate. Signed by Lilien in pencil lower right. Unexamined out of frame. 10 x 8 inches to mat.

1915. **\$1000-1500**

See Tel Aviv Museum Catalogue, Painting With Light: The Photographic Aspect in the Work of E.M. Lilien (1991) p. 102, based on photograph, Jew From Yemen, 1906, TAMA no. 16.

- 218 LILIENTHAL, EPHRAIM MOSES.** Queen Esther. Etching with artists' monogram in the plate. Signed by artist in pencil lower right. Unexamined out of frame. 9 x 7 inches to mat.

\$1000-1500

- 219 LILIENTHAL, EPHRAIM MOSES.** Ex Libris Leo M. Brown. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 8.5 x 5.5 inches to mat.

\$500- 700

Depicts High Priest lighting the Temple's seven-branch menorah with Hebrew caption: "Wealthy is the man that finds wisdom" (Proverbs 3:13).

- 220 LILIENTHAL, EPHRAIM MOSES.** Ex Libris Henryk Bard. Etching. Signed by artist in pencil lower right. Unexamined out of frame. 7 x 4.5 inches to mat.

1913. **\$500-700**

Depicts interior of the Alt-Neu Synagogue, Prague. See Tel Aviv Museum Catalogue, Painting With Light: The Photographic Aspect in the Work of E.M. Lilien (1991) p. 201, TAMA no. 118.



219



220



221



222



223



224

221 KAUFMANN, ISIDOR. Complete set of sixteen large color plates, reproducing the artist's work. Introductory German text. Each plate individually matted. Original decorative portfolio. Sheet size: 18 x 23 inches. Ex-library with few unobtrusive stamps.

Vienna, 1925. **\$2500-3500**

222 ARDON, MORDECAI. Yom Kippur. Three serigraphs, each signed and numbered by the artist. One of 230 numbered copies (from a series of 320) signed by Ardon. Introductory text in English by Haim Gamzu. Original brown linen portfolio. Sheet size: 20 x 27 inches.

Jerusalem, (1977). **\$1000-1500**

223 RUBIN, REUVEN. Visages d'Israel. Twelve color lithographs. One of 200 numbered copies (from a series of 250) signed by the artist. Half-title-page additionally signed and warmly inscribed by Rubin in French, along with a pen-and-ink illustration of the Eiffel Tower, dated 1961. Loose as issued in original linen portfolio, light wear. 25.5 x 19.5 inches sheet size.

Paris, 1960. **\$1500- 2000**

224 BENDER, STANISLAW. Sammelmappe. Complete set of twelve color plates, reproducing the Artist's work. Introductory German text. Loose as issued in original printed portfolio. Sheet size: 12.5 x 17 inches.

Frankfurt a/Main, J. Kaufmann Verlag, 1919. **\$1000-1500**

Stanislaw Bender was born in Lodz, Poland in 1882. He studied art at the Academie Julien for four years and then in Munich under Helm and Heretrich. He returned to Lodz in 1906, painting a variety of Jewish themes. He died in 1921.

225 (HOLOCAUST) 3 Rocznic Powstania w Ghetto Warszawskim. ["Third Anniversary of the Warsaw Ghetto"] Polish poster designed by Tadeusz Gronowski. 34 x 24 inches.

Warsaw, 1946. **\$2000-3000**

Announcing a theatrical performance commemorating the third anniversary of the Warsaw Ghetto Uprising. Organized by the National League to Fight Racism "with the participation of artists from the Polish Theater artists and Polish Folk Orchestra."



225

226 (HOLOCAUST) Poster in Yiddish and Russian: "They Fought for Our Honor and Freedom." 27.5 x 20 inches.

Warsaw, M. Wieckowski, 1948. **\$1200-1800**

Commemorates the fifth anniversary of the Warsaw Ghetto Uprising. Designed by Henryk Hechtkopf (1910-2004), this image was also issued by the Polish Government as a postage stamp. See Judah L. Magnes Museum Catalogue, Witnesses to History: The Jewish Poster (1989) n. 43.



226

227 (HOLOCAUST) "Zochor eis asher Osoh Lecho Amolek!" Poster issued by the Central Historical Commission at the Central Committee of Liberated Jews. 23.5 x 16.5 inches.

Munich, c. 1945. **\$700-1000**

This poster, issued by The Central Historical Commission of the Central Committee of Liberated Jews in the in the American Zone of Occupation in Germany is entitled with the Biblical commandment to remember the archetypal villain in Jewish history - Amalek - and his descendants, and to orally recall persecutions against the Jews (Deut 25:17). The image of clock-hands to evoke time through history, identifies four other eras of annihilations of Jews and the texts that gave them record: Enslavement in Egypt, Destruction of the Temple in Jerusalem, the Spanish Expulsion, and the Chmielnicki Massacres of 1648-49. Finally a skeleton orders in Yiddish to collect and transcribe memories, evoking the dying wishes of the Holocaust's martyrs to keep their history alive.

228 (HOLOCAUST). Poster by Ben Shahn. "We French workers warn you... defeat means slavery, starvation, death." Office of War Information (OWI) Poster no. 17. Linen-backed. 40 x 28 inches.

Washington: Division of Public Inquiries, Office of War Information, 1942. **\$500-700**

World War II government-issued poster designed to increase war production at home by urging Americans to keep up the fight against tyranny. The powerful image depicts a crowd of French working men raising their arms as if under arrest; behind them is an official decree posted from the notorious Vichy government.



228



227



233

229 (AMERICA). Poster in Yiddish: "A Mechayeh Nefashoth! Quench their Thirst. Still their Hunger... Look at their happy faces. They just came from the trenches hungry and cold..." With illustration depicting soldiers refreshing themselves. The United War Work Campaign sponsored by the Jewish Welfare Board and other organizations. Framed. 13.5 x 21.5 inches.

(New York), c. 1917. **\$1500-2000**

• A rare World War I-era American Yiddish poster. Issued for the benefit of the United War Work Campaign. "Give your money! They give their lives!"

230 (LATVIA). Poster in Latvian and Yiddish: "Folks Socialist Party Tzeirei Zion...Vote Number 7 for the Party that will reduce taxes, reduce the unproductive budget, improve the sanitary conditions of the city, rescue our schools from assimilation and bring about the social freedom of the Jewish Worker." Mounted. 25 x 36 inches.

(Riga), 1930's. **\$1200-1800**

• A scarce election poster. Includes by name a list of the candidates and their professions: Director of the Jewish Bank, Director of the Hebrew School, Doctors, a Teacher and an Engraver.

231 (LATVIA). Poster in Latvian and Yiddish (with Communist style Yiddish orthography): "Yiddische Teater fun der LSSR...October Festival" 17x 24 inches.

Riga (c. 1930). **\$500-700**

232 (MUSIC). Poster in Latvian and Yiddish: "Chief Cantor of the Choir Shul of Warsaw, Cantor Moshe Koussevitzky will Conduct the Maariv Prayers in the Dvinsker Choir-Shul, Following which he will Sing other Prayers and Jewish Folk Songs..."

"The synagogue will be well heated...No one will be allowed in without a ticket." Slight tear, mounted. 34 x 19 inches.

Dvinsk (Daugavpils, Latvia), 1933. **\$800-1200**

• Moshe Koussevitzky (1899-1966) was a celebrated cantor and vocalist who made many recordings in Poland and the United States. Cantor of important congregations in Vilna and Warsaw he first performed in the United States in 1938, at New York's Carnegie Hall. Koussevitzky escaped the Nazis during the Holocaust by fleeing to the Soviet Union and in 1947 he and his family emigrated to New York where he became cantor of Boro Park's Temple Beth-El.

233 (HOLOCAUST). Nazi propaganda poster: "Ein weitblickender Engländer sah im Jahre 1909 ... die Entwicklung der Vereinigten Staaten voraus, als er diese Zeichnung veröffentlichte ... Juden und Juden genossen sind die wahren herren in USA. ... Mit der Herrschaft des Judentums wird Schluss gemacht!" Parole der Woche (Ausgabe B), Folge 33. Linen-backed. 33 x 41.5 inches.

Munich, Zentralverlag der NSDAP, 1942. **\$2000-3000**

• Reproduces a 1909 drawing labeled "History of the United States," showing a Native American Indian being pushed off a cliff by Uncle Sam, who is in turn supplanted by a Jew. The poster declares that the Jews are the true masters in the United States, and pledges to fight until the Jews are overcome: "They have driven the American people into war to take over Europe and to rule rest of the world. We will defend ourselves against them! We will not lay down our weapons until we get rid of the Jews and destroy their influence completely. We will put an end to the reign of the Jews!"



234 KALISZAN, JOZEF. The Warsaw Ghetto: The Destruction of Polish Jewry in Forty Original Paintings. Pen-and-ink overlaid with watercolor gouache with heart-stirring scenes of the cruelty imposed on Polish Jews by their Nazi oppressors. Each signed by the artist with his monogram lower right. Each 19 x 14 inches.

Poznan, (Poland), 1966. **\$10,000- 15,000**

• The Polish artist Jozef Kaliszan was born in Wilchin, (Poland), in 1927. Barely escaping a grueling regime of forced labor, Kaliszan grew up with the daily specter of Nazi brutalities. These events were indelibly etched on his young mind and as his preoccupation with art grew, he became determined to portray these events graphically.

Though collectively titled "The Warsaw Ghetto" the work here uses the Warsaw Ghetto as a metaphor for the destruction of Polish Jewry, with images drawn from other ghettos as well as concentration and extermination camps. The graphic narrative depicts the horrors of the Holocaust, recounting the terror, cruelty and sadism which became the lot of the Jews of German-ruled Poland.

The complete suite of forty collage-like paintings is divided into four units of ten panels each, namely:

- Exodus - Ingathering to the Ghetto.
- Ghetto - Life in the Ghetto.
- Ghetto Fighting - The revolt.
- Massacre - The destruction of the Ghetto.

"The Exodus" illustrates the humiliation of the Polish Jewry as everything they owned was taken from them - their rights, their homes, their very souls. "The Ghetto" graphically shows the Jews completely isolated from Aryan society as they were herded into one densely populated sector surrounded by walls and barbed wire. Their life in the Ghetto was one of prayer and of suffering. "Ghetto Fighting" shows their stand against the Nazi machine bent on destroying them. They stood and fought, for they had nothing left to lose. The final chapter, the "Massacre," shows in vivid detail the merciless bombardment and death of the Ghetto.

It is precisely Kaliszan's ability to capture the entire scope of this time - the initial shock, the brutality and the final horror - that makes his art so impactful and such an important contribution.

Kaliszan's complete suite "Warsaw Ghetto" was published in folio-format by Thomas Yoseloff, New York, in 1968. Offered here are the original completed paintings. Kaliszan died in 2007.



235 MINSKER INDEPENDENT BENEVOLENT ASSOCIATION. Monumental Framed Membership Roster. Totalling 519 individual portrait photographs of male members of the Minsker Independent Benevolent Association of New York. The name of each member is recorded in manuscript below the photograph. 519 individually taken photographs against red satin border set in 27 rows across and 19 rows down (with six additions). Heavy mahogany frame behind glass with beautiful marquetry all around. With plaque below: "Presented by H. Cohen, 1901." And above, set within a star-form: "MIBA, Dec. 27th, 1892" placed between two American flags. Lower left corner of glass broken. 65.5 x 68 inches.

(New York), 1901. **\$10,000-15,000**

• The Minsker Independent Benevolent Association (MIBA) was an American landsmanschaft (benefit society) founded in New York on December 27th, 1892. Its membership was composed of Jewish immigrants from the Russian city of Minsk (today, the capital of Belarus) and surrounding areas. Like many other landsmanschaften, the MIBA aided its members transition from Europe to the United States by providing social structure and support to those who might have arrived in America without the family network or practical skills that had sustained them in their former hometowns. Initially, help was provided in learning English, finding a place to live and work, as well as creating a setting for social-life. As years passed and its membership aged, the organization continued as a way of maintaining a particular lifestyle, but more especially, in extending financial assistance should members become unemployed or ill. Increasingly important was the benefit of subsidized burial for the member and his spouse.

By 1975, the raison d'être of the Minsker Independent Benevolent Association was complete. Its membership had all but died, and were of course all appropriately buried in MIBA cemetery plots located in the Washington Cemetery, Brooklyn and Mount Hebron and Mount Lebanon Cemeteries in Queens. The MIBA did not renew itself for a new generation.

The consignor has related her family's feeling that this frame (with its Stars and Stripes prominent) and photographs of a mostly fashionably dressed membership - the younger ones looking particularly Americanized - attest to the social importance of the Minsker organization as a transition into American life.

It is speculated that the photographer of these portraits was Herman Mishkin (1871-1948), a Minsk-born American photographer, later known as the foremost portrayer of Golden Era opera singers and for a quarter of a century, chief photographer for New York's Metropolitan Opera.

Provenance: A descendant of the late Philip Sonkin (one of the last surviving board-members of the Minsker Independent Benevolent Association).

A comprehensive list of all the names recorded on this frame can be accessed: <http://www.jewishgen.org/belarus/minskerindependentbenevolent.htm>.



235 (Detail)



236

236 VISHNIAC, ROMAN. Man in Synagogue. A press-print. Signed 'R. Vishniac' in ink, lower right. Unmounted. 10 x 8 inches.

1938(?), printed c. 1980.. **\$1000-1500**

• Roman Vishniac (1897-1990). Russian-American photographer and biologist, best known for capturing on film the culture of Jews in Central and Eastern Europe before the Holocaust.

237 DREYFUS, CAPTAIN ALFRED. Cabinet Card. Silver print photograph mounted on a blank-backed card with ink stamped photographer's credits "William M. Vander Weyde, New York." 6.5 x 4.25 inches.

c. 1907. **\$300-400**

• Alfred Dreyfus, a Jewish captain in the French army, was accused of high treason for allegedly spying on behalf of Germany. Before Dreyfus' innocence could be proven, he was forced out of the Army and sentenced to life imprisonment on Devil's Isle in the Guyanas. Dreyfus was eventually released from prison and restored to his rightful rank in the army. This photograph depicts Dreyfus in full French artillery uniform after he was exonerated of all charges.



237



239

238 (AMERICA). The Hebrew Monument-Maker. Albumen print. 4 x 2.5 inches.

(New York?), c. 1860. **\$1000-1500**

✦ A STRIKING PHOTOGRAPH OF AN AMERICAN-JEWISH STONE-ENGRAVER.

The Hebrew headstone in this photograph reads: "For the child, young in days, Tzvi son of Yom-Tov, born 1855 and died 1861..." In the plinth below, an additional engraving in English and Hebrew characters reads: "Union Field Cem[etery], Cong[regation] Rodeph Sholom Anshe Chesed."

Indeed Union Field Cemetery was jointly operated by two of the New Yorks City's oldest Congregations: Anshe Chesed and Rodeph Sholom.

239 J. ANDRES GARRIGUES. Jeune Juive. (Young Jewess). Albumen print. Photograph credits on recto side, mounted on a blank-backed card with title in ink 'Bedouines' on verso. 10 x 7 inches.

Tunis, c. 1880. **\$300-400**

✦ For the 19th century traveler to Tunisia, Photographie Garrigues consisted mostly of typical views suitable for tourists' portfolios, but also included some outstanding images, particularly studio portraits of natives. Compared to Algeria and Egypt, far fewer 19th-century photographs are known from Tunisia and records of commercial photographers are few. See K. Jacobson, *Odaliques and Arabesques: Orientalist Photography 1839-1925* (London, 2007).

240 BONFILS, FELIX. Rabbin Juif a Jerusalem. Photograph credits and title on recto side, mounted on a photograph-backed(?) card with title in ink on mounting: 'A Jew of Jerusalem.' No. 633. 11 x 8.75 inches.

Jerusalem, c. 1895. **\$300-400**

✦ Bonfils (1831-85) moved from France to Beirut in 1867 where he opened a photography studio. His stereoscopic work became well known to tourists traveling to the eastern Mediterranean as he produced many prints of the Near East.



238



240



241

241 NOGARD, SOLOMON. Little Boy with blue Yarmulke. Oil on ivory. Signed with initials in Hebrew, lower right. Framed. 5 x 3.5 inches.

Russian / Israeli. **\$100-150**

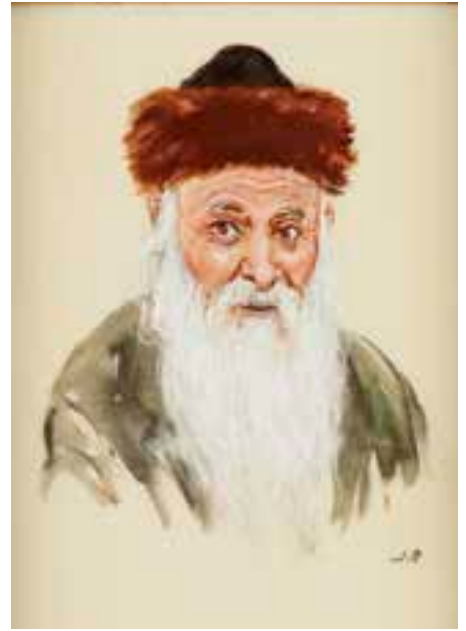
• Born in Russia in 1916, Solomon Nogard immigrated to Israel in 1947 where he studied at the Bezalel Art School in Jerusalem. His charming oil on bone portraits feature Jews in traditional dress.



242

242 NOGARD, SOLOMON. Chassidic Boy. Oil on ivory. Framed. 5 x 3.5 inches.

Russian / Israeli. **\$100-150**



243

243 NOGARD, SOLOMON. Elderly Jew. Oil on ivory. Signed with initials in Hebrew, lower right. Framed. 5 x 3.5 inches.

Russian / Israeli. **\$100-150**

244 NOGARD, SOLOMON. Farm Girl with Lamb. Oil on ivory. Signed with initials in Hebrew, lower left. Framed. 5 x 3.5 inches.

Russian / Israeli. **\$100-150**

245 AMOS, IMRE. Menorah Lighting. Signed by the artist. Pen-and-ink on paper. Signed by the artist lower right. 11 x 8 inches to mat.

circa 1930's. **\$800-1200**



244



245

246 HIRSCHFELD, AL. The Lubavitcher Rebbe. Lithograph. Signed in pencil lower right and numbered "150 / 770." 26.5 x 20.5 inches.

1990's. **\$1200-1800**

Albert "Al" Hirschfeld (1903-2003) was an American artist best known for his highly creative caricature-portraits of celebrities and many other public figures. This iconic image of the seventh Lubavitcher Rebbe, R. Menachem Mendel Schneerson, shows him wearing tallis and tefillin and holding a small Torah scroll. A unique feature is the inclusion of Hirschfeld's daughter's name - "Nina" - in Hebrew hidden within the image. This is the only time Hirschfeld used a language other than English. Also of interest is the numbered edition of this work: "770" - the famed address of Lubavitch Headquarters located along Eastern Parkway in Brooklyn, New York.

247 HIRSCHFELD, AL. Charlie Chaplin. Lithograph in colors on Rives paper. Signed in pencil and numbered "192/200." Framed. 23 x 16 inches.

1980. **\$1500-2000**

248 HIRSCHFELD, AL. Moshe Paranov. Pen and ink drawing. Signed by the artist lower right. Framed. 17.5 x 12.5 inches.

\$1200-1800

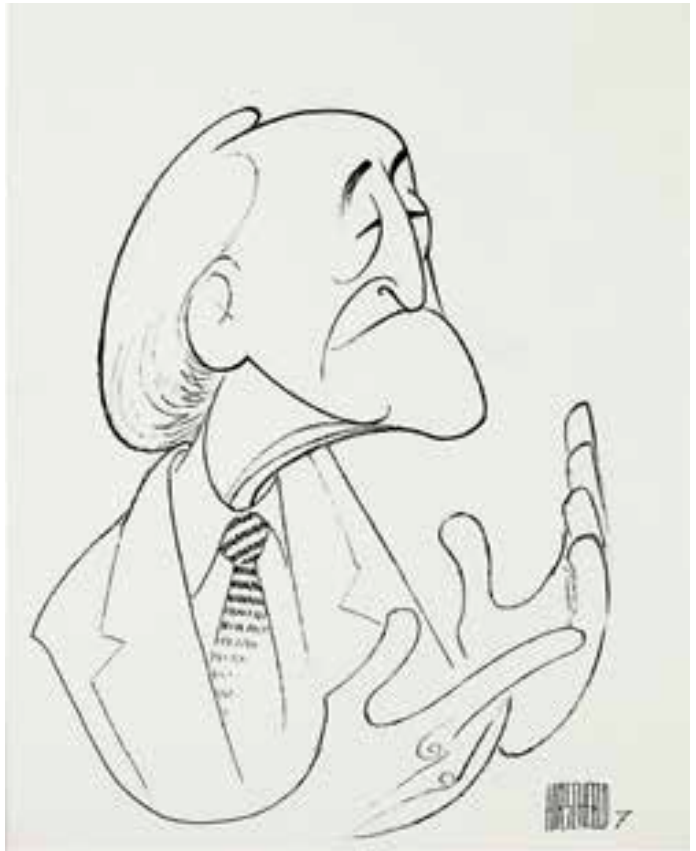
Moshe Paranov (1895-1994), born Moshe Perlmutter, was one of the founders of the Hartt School of Music in 1920 and was the first director after it became affiliated with the University of Hartford, Conn. He was well known throughout greater Hartford and contributed enormously to the music life of the community.



246



247



248



249 (TURKEY). Habillemens des Femmes de Smyrne, des Grecques et des Juives de cette ville. ["The Dress of Women of Smyrna, the Greeks and the Jews of this City."] Hand-colored engraving. Includes four portraits of women in distinctive costume, three landscape views and a tombstone, all with accompanying engraved text. Minor marginal tears not affecting image, central fold. 18 x 21.5 inches.

\$400-600

• The image of the Jewess of Smyrna (Izmir) shows they are dressed the same way as other women except for hairstyle to which they attach a platinum, tin or copper base, covered with satin fabric and pinned with a gold or silver brooch; a knot of hair fits in a small pocket of colored silk hanging from behind. Sewn pearls would also be used in adornment.

Likely from M. Guerdeville, *Atlas Historique*. Amsterdam, 1719.

249



250



251



252

250 (ISRAEL, LAND OF). Embroidered needlepoint. Featuring the Holy Places of Jerusalem captioned in Hebrew. Unexamined out of frame. 19 x 24 inches.

1887. **\$1500-2500**

251 TAUBERT, W. Mizrach. A stylized representation of the future Temple, set within a single-point perspective, giving the illusion of a three-dimensional view of Jerusalem. Etching. Signed in the stone (in Hebrew) and in pencil lower right. Unexamined out of frame. 15 x 11 inches (to mat).

20th-century. **\$400-600**

252 ADLER, CHAIM. The Jewish Shoemaker. Copper relief. Exquisite hand-painted frame painted with detailed marquetry. 11.5 x 9 inches.

Israel, c. 1962. **\$400-600**

Adler was an early member of the Artists' Colony in Safed.

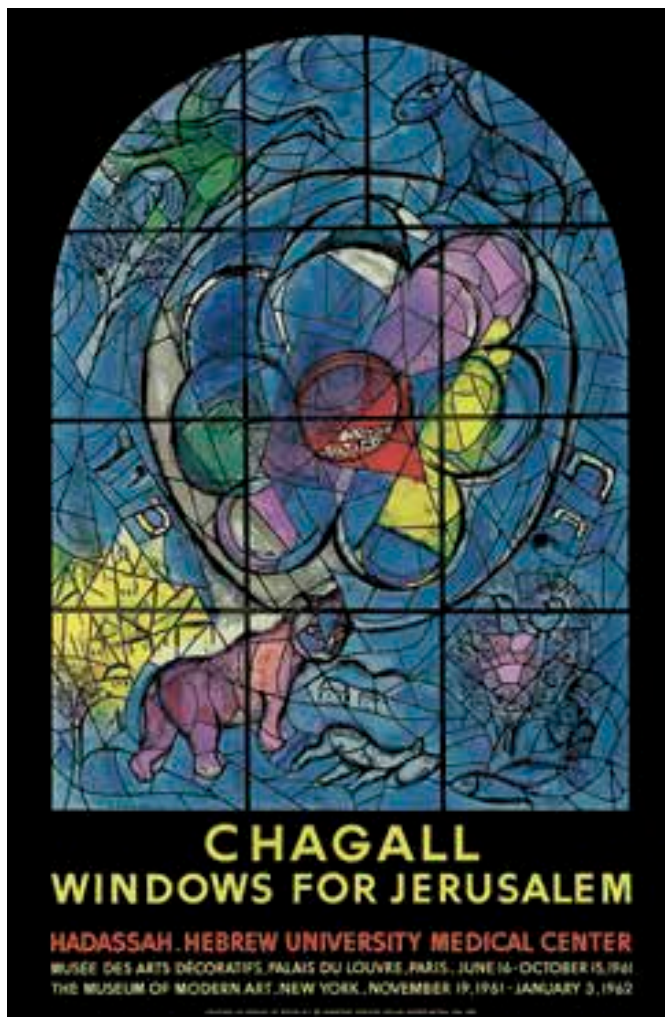
253 (AMSTERDAM). Beith Hakneseth shel Talmud Torah Ha'nivneh Be'ir Ha'mehulelah hazoth shel Amsterdam- Den Tempel der Jooden tot Amsterdam. Facsimile after an etching by Romeyn de Hooghe (1675). Framed. 20 x 24 inches to mat. Cf. Rubens no. 1583.

(Amsterdam, S. Emmering, 1960's). **\$300-500**

This etching of the Spanish and Portuguese Synagogue at Amsterdam was commissioned the year of its dedication. On medallions at each side are the names of the patrons. On the right-hand corner, a view of the exterior of the building, and on the left-hand corner, the floor plan. See Memorbook, pp. 102-3.



253



254



256



255

254 CHAGALL, MARC. The Tribe of Benjamin. Lithographed poster by Charles Sorlier. 31.5 x 20.5 inches.

Paris, Mourlot, 1961. **\$300-500**

• Poster created for the exhibition of stained-glass windows "The Twelve Tribes of Israel," at the Louvre in Paris and the Museum of Modern Art in New York. See C. Sorlier, Chagall's Posters, A Catalogue Raisonné (1975) pp. 88-9 (illustrated).

255 (EUROPE). Black-coated Rabbi and white-robed Priest playing chess. Indecipherable signature lower right. Pastel and chalk on paper. Framed. 11.5 x 9 inches.

c. 1930. **\$500-700**

256 (KAUFMANN, ISIDOR. After). Studying the Talmud. Wood and mixed media (intarsia-style). Framed. 23.5 x 19.5 inches.

Mid 20th-century. **\$100-150**

• Based on the Isidor Kaufman painting 'Studying the Talmud.' See Katalog Jüdischen Museum der Stadt Wien, G.T. Natter (ed.) Isidor Kaufmann (1995) pp. 250-51.

257 KAUFMANN, ISIDOR. Autograph Postcard Signed. Written in German on a picture-postcard featuring one of the artist's own celebrated paintings - the young Chassidic boy wearing talith and spodek and holding a lulav and ethrog.

Vienna, n.d. **\$600-800**

• A signed Kaufmann.

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— NOTES —

— NOTES —

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