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PURIM - MEGILLOT

The Book of Esther (Megillat Esther; also often referred to as *The Megillah*) is part of the *Ketuvim* (Writings), the third section of the Hebrew Bible. It tells the story of a Jewish girl named Esther who became queen of Persia and thwarted a plan by the evil vizier Haman to commit genocide against her people. The book is the basis and an integral part of the celebration of the Jewish holiday of Purim. Its full text is read aloud twice during the holiday celebration, in the evening and again the following morning. Besides the Song of Songs, it is the only book in the Bible that does not explicitly mention God.

'Since the Talmudic period it has been customary to write the Book of Esther on parchment in the form of a scroll, and the rules governing its production and writing are basically the same as those for a traditional Torah scroll. It is not known when and under what circumstances artistic embellishment of Esther scrolls began. The earliest extant illuminated examples emanate from 16th-century Italy, commissioned by well-to-do Italian Jews' (Encyclopaedia Judaica).



Item 7

I. [MEGILLAT ESTHER].

[Illuminated Esther Scroll, untitled].

Central Italy, early 19th century.

Italian Esther scroll, beautifully illuminated in colour. The decoration is composed of colourful ornamental borders on an ochre-yellow background: upper border with intertwining green branches, lower border with a white vine-stem and crowns, large flowers and medallions depicting the zodiac signs in the columns that separate the compartments.

Illuminated scroll on parchment, 3 spliced sheets, 25.5 x 202.7 cm, text divided into 11 parshiyot of 28 lines each and a compartment dedicated to the schematic drawing of the hanging of Haman's 10 sons, hand-coloured decorations, possibly later, some wear and loss of colour, small tears, repairs to verso of first sheet.

£12,500

[ref. 91530]



2. [MEGILLAT ESTHER].

[Esther Scroll housed in a silver decorative case, untitled].

Balkan, early 19th century.

The book of Esther is known as the only Bible book, besides the Song of Songs, that does not explicitly mention God. In this Megillah it seems that the sofer (the Jewish scribe of religious writings) was determined to show that the name of God does appear in the text, thus he accented in bold various letters from the text, which combined will read as various names of God. The scribe has also added small pointing hand symbols to the first column, to guide the reader to finding the 'hidden message'.

Manuscript on vellum, text arranged in 19 lines, in Hebrew Sephardic Script, some staining to parchment; housed in an elaborately decorated silver case (unstamped), cast, hammered and engraved with floral decorations and geometric patterns, an attractive multi-layered flower adorns the top, scroll height 15 cm, case height 34.5 cm.

£9,500

[ref: 97796]



3. [MEGILLAT ESTHER].

[Esther Scroll housed in a silver decorative case, untitled].

Jerusalem, Bezalel, [circa 1920].

A beautiful example of a Megillah housed in a silver case, with elaborate filigree, surmounted by a crown. The Bezalel School was founded in 1906 in Jerusalem by the artist and professor Boris Schatz and was the first art school to be established in the Holy Land in the 20th century. The establishment of Bezalel was initiated by Schatz, who discussed his vision of opening an art school in the Land of Israel with Herzl when the two met in Vienna in 1903. Schatz chose to call the school Bezalel after the biblical artist Bezalel ben Uri ben Hur, mentioned in the book of Exodus as the artist chosen by God to build the Tabernacle (HaMishkan in Hebrew). According to the scripture, this artist worked in silver, gold, copper, stone and wood. By founding the school Schatz aimed to establish a national style of art, blending classical Jewish, European and Middle-Eastern traditions. In addition to traditional sculpture and painting training, the school ran craft workshops that produced decorative objects in silver, leather, wood, brass and fabric, which were sold at exhibitions in Europe and the United States. Schatz's school was closed in 1929 and then reopened in the mid-1930s as the New Bezalel. In 1955 the school received its official academic acclaim and today the Bezalel Academy of Art and Design is Israel's national school of art, as well as its oldest higher education institution. The art created by Bezalel's students and professors in the first decades of the 20th century is considered the stepping stone for Israeli visual arts.



Original manuscript on vellum, text arranged on 20 lines in Hebrew script, scroll housed in an elaborately decorated silver filigree case (unstamped), engraved with 'Bezalel Jerusalem' signature, in Hebrew, scroll height 6.5 cm, case height 18 cm.

£6,500

[ref: 98854]



ויהי בימי אחשורוש הוא אחשורוש המלך
מהדו ועד כוש שבע ועשרים ומאה מדינות.
בימים ההם כשבת המלך אחשורוש על כסא
מלכותו אשר בשושן הבירה בשנת שלוש למלכו
עשה משרתה לכל שריו ועבדיו
זיל פרס ומדי הפרתנים ושרי
המדינות לפניו בהראתו את עשר כבוד
מלכותו ואת יקר תפארת גדולתו ימים רבים
שמונים ומאת יום ובמלואת הימים האלה
עשה המלך לכל העם הנמצאים בשושן
הבירה למגדוק ועד קטן משרתה שבעת
ימים בוצר גנת ביתן המלך וזיר כהן
ותכלת אונד בוצבלי בוצ וארגמן על גילי
כסף ועמודי שש מטות זהב וכסף על רצפת
בהט ושש ודר וסולת והשקות בכלי זהב
ובכלים מכלים שונים ויין מלכות רב כיד

4. [MEGILLAT ESTHER].

[Esther Scroll housed in silver decorative case, untitled].

Palestine, [circa 1910].

Original manuscript on parchment, text arranged in 16 lines, in Hebrew script, housed in an elaborately decorated silver case made by Yemini for the Bezalel School. The decorations include three filigree tiers and two bands mounted with ruby coloured stones surrounding elaborate scenes from the Megillah, depicting Mordechai riding on a horse led by Haman, the King Ahasuerus and others. Scroll height 9.5 cm. Case height 22 cm.

Price: £9,500 [ref: 98843]

5. [MEGILLAT ESTHER].

[Esther Scroll housed in a gilt silver decorative case, untitled].

Balkan, 19th century.

Esther scroll on parchment, housed in an elaborately decorated silver gilt case (unstamped). Original manuscript on vellum, text arranged in 15 lines, in Hebrew Sephardic script. A red bead decorating the top of the case. Scroll height 7 cm, case height 19 cm.

Price: £13,000 [ref: 98168]



6. [MEGILLAT ESTHER].
[Esther Scroll housed in silver
decorative filigree case, untitled].
Italy, [circa 1810].

Original manuscript on vellum, text
arranged in 22 lines, in Hebrew
script, scroll housed in an elaborately
decorated, silver filigree case
(unstamped). Scroll height 9 cm. Case
height 26 cm.

Price: £12,500 [ref: 98845]



7. [MEGILLAT ESTHER].
[Esther Scroll housed in silver
decorative case, untitled].

Italy, [circa 1780].

Original manuscript on vellum, text arranged in lines from 16 to 21 in each panel, in Hebrew Sephardic script, hand-coloured decorative borders and floral ornament at the beginning of the manuscript (partially water-stained), housed in an elaborately decorated silver case (unstamped). Scroll height 9.2 cm. Case height 27 cm.

Price: £12,500 [ref: 98844]



8. [MEGILLAT ESTHER].
[Esther Scroll housed in silver

decorative case, untitled].
Palestine, [circa 1880].

Original manuscript on vellum, text arranged in 13 lines, in Hebrew Sephardic script, housed in an elaborately engraved and mounted silver case (unstamped), depicting a scene from the Megillah: Esther kneeling in front of King Ahasuerus, begging him to have mercy on her people; Mordechai and a guard can be seen behind a curtain. A small dove tops the scroll case. The scene accompanied by an engraved Hebrew explanation. Scroll height 7.5 cm. Case height 24 cm.

Price: £12,500 [ref: 98842]





9. [MEGILLAT ESTHER].

[Esther Scroll in carved olive wood case, untitled].

Jerusalem, [circa 1900].

Original manuscript on vellum, housed in a beautiful olive wood case, bearing typical carved Jerusalem houses, trees and hand-painted ornaments. Text arranged in 14 lines, in Hebrew Sephardic Script. Scroll height 12.5 cm. Case height 36 cm.

Price: £3,000 [ref: 95318]



10. [MEGILLAT ESTHER].
[Esther Scroll housed in a wooden case, untitled].

Jerusalem, early 20th century.

Original manuscript on parchment housed in a beautifully carved and painted wooden case, depicting the wall of Jerusalem. Manuscript on 7 conjoined sheets, text arranged in 14 lines, in Hebrew Ashkenzic (Beit Yosef) Script. Scroll height 10 cm. Case height 35 cm.

Price: £2,250 [ref: 97785]

והיה בנימו אלשורוש הוא אלשורוש המלך מהרוניך
כוש שבע ועשרים ומאה מדינה בימים ההם כשבת
המלך אלשורוש על כסא מלכותו אשר בשושן הבירה
בשנת שלוש למלכו עשה משתה לכל עירו ועבדיו
חיל פרס ומדוי הפרתמים ושירי המדינות לפניו בהראתו
את נשר כבוד מלכותו ואת יקר תפארת גדולתו ימים
רבים שמונים ומאת יום ובמלואת הימים האלה עשה
המלך לכל העם הנמצאים בשושן הבירה כמיאד ויב
ועד קנץ משתה שבעת ימים בליל גנת ביתן המלך
ליור כרפס ותבלת אלוז בלבלו ביץ וארגמן על גלילי
כסף ועמודי שש מלוח זהב וכסף על רצפת בהש ושש
ודר וסלרות והשקות בכלי זהב וכלים מכלים שונים
ויין מלכות רב כיד המלך והשתיה כדת איץ אנס כו
כץ יסד המלך על כל רב ביתו לעשות כרצון איש

PASSOVER - HAGGADOT



Item 11

The Passover Haggadah is a collection of prayers and tales recounting the Jewish Exodus from Egypt, written to accompany the Passover Seder - the ritual meal eaten on the first eve of the Passover festival (many Diaspora communities also hold a Seder on the second eve of the week-long festival). The ritual meal was formalised during the second century CE, after the example of the Greek Symposium, in which philosophical debate was fortified by food and wine. The literal meaning of the Hebrew word haggadah is 'narration' or 'telling'. It refers to the command in the Biblical book of Exodus, requiring any Jew to 'tell your son on that day: it is because of that which the Lord did for me when I came forth out of Egypt'. The literal meaning of the word seder is 'order' - referring to the specific order set by the Haggadah, in which the ritual foods of the Seder should be consumed, accompanied by the appropriate prayers.

Perhaps because the Haggadah was mainly intended for home use and its purpose was educational, it came to be the most lavishly decorated and the most illustrated of all Jewish sacred texts. In the Middle Ages wealthy Jews would commission magnificent Haggadot, demonstrating their wealth and taste, as well as their piety.

A LANDMARK OF MODERN JUDAICA, SIGNED BY THE ARTIST AND EDITOR

11. SZYK, ARTHUR (ILLUSTRATOR); ROTH, CECIL (EDITOR).
The Haggadah.

London, Beaconsfield Press, 1939.

THE DELUXE EDITION, LIMITED TO 250 COPIES AND SIGNED BY BOTH SZYK AND ROTH.

'The book is a masterpiece, one that should increase the happiness of every one of its possessors, who will find new interest and new delight every time he opens its pages' (The Jewish Chronicle). Arthur Szyk, a Polish Jew, produced works characterised in their material content by social and political commitment and in their formal aspect by the rejection of modernism, drawing on the traditions of medieval and renaissance painting, especially illuminated manuscripts from those periods. Unlike most caricaturists, Szyk always showed great attention to the colour effects and details in his works.

His drawings and paintings became even more politically engaged when Hitler took power in Germany in 1933. Probably, the first work he directed against the leader of the Third Reich was a drawing of Hitler, made in pencil, in which he was shown as a new pharaoh. These drawings anticipated the present great series of Szyk's art: The Haggadah, his magnum opus. Szyk illustrated it in 48 drawings in the years 1932-1938, and following the development of the political climate in Germany at that time made him introduce some contemporary elements to it. These referred to, in particular, the parable of the four sons, in which the 'wicked son' was portrayed as a man wearing German clothes, with a Hitler-like moustache. The expression of the series was even stronger in its original (axed) version: the drawings showed snakes with swastikas, and there were also heads of Hermann Göring and Joseph Goebbels.

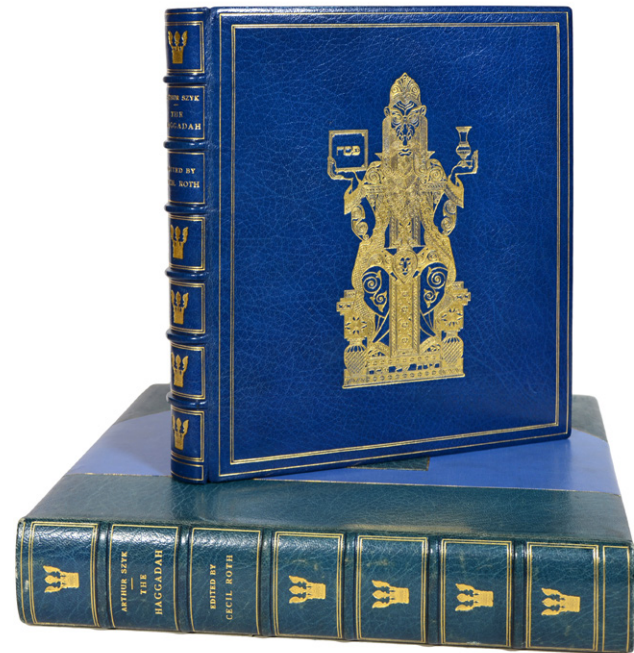
In 1937, Arthur Szyk went to London to supervise the publication of his Haggadah. However, the artist had to agree to many compromises during the process, which lasted three years, including painting over all swastikas. It is not clear whether he did this as a result of the pressure by his publisher or the British politicians, who pursued the policy of appeasement in relation to Germany. Finally, The Haggadah was published in London in late 1940 (and not 1939, which is the date of Szyk's opening words; see Roth); the artist dedicated it to King

George VI. The work was widely acclaimed by critics; according to The Times, it was 'worthy to be placed among the most beautiful of books that the hand of man has ever produced'.

Number 75 of 125 copies signed by Szyk and Roth; large 4to (290 x 250 mm); text in Hebrew & English, printed on vellum on one side only, in variously coloured inks, 114 printed pages with 48 in full colour, 14 full-page and numerous smaller colour half-tone reproductions of Szyk's drawings including decorative initials, vignettes and border decorations; publisher's blue levant crushed morocco, sewn on laced-in-cords, by Sangorski & Sutcliffe, covers gilt tooled after Szyk, spine gilt in compartments, gilt lettered in two, turn-ins gilt, silk doublures printed with a monochromatic illustration of Moses supporting the Ten Commandments; original solander box, spine faded, with velvet linings. C. Roth, 'A Bibliographical Note on Szyk Haggadah' in *Studies in Bibliography and Booklore*, Vol. 9, No. 1, 1969, p. 50 ('Avignonese').

£35,000

[ref: 100238]



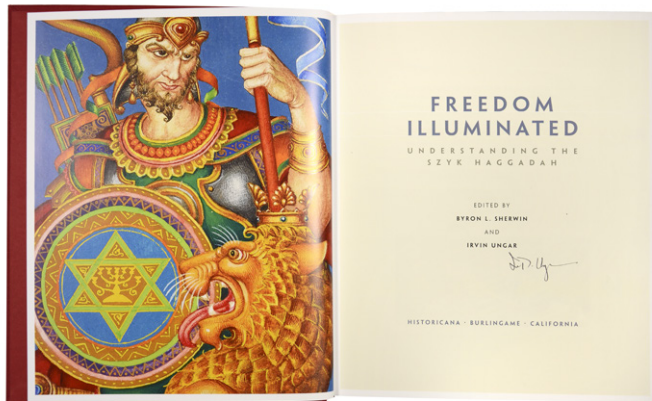
12. SHERWIN, BYRON L. & UNGAR, IRVIN (EDITORS).
Freedom Illuminated: Understanding the Szyk Haggadah.
Burlingame, California, Historicana, 2008.

The groundwork for full appreciation of Arthur Szyk's masterwork, the book offers three original scholarly essays: Tom Freudenheim examines Arthur Szyk as an artist; Shalom Sabar explores the history of illustrated Passover Haggadot and analyses the symbolism of each painted miniature; and Irvin Ungar provides a history of The Szyk Haggadah itself. Originally published as the Companion Volume to the new edition of The Szyk Haggadah. .

First edition, one of four hundred numbered copies; folio, full colour illustrations throughout, publisher's red linen boards, gilt lettering, with matching slipcase; 248 pp.

£120

[ref: 95317]



Item 11

THE FIRST PRINTED COMMENTARY ON THE PASSOVER HAGGADAH

13. ABARBANEL, ISAAC BEN JUDAH (DON ISAAC ABRAVANEL). Zevach Pesach. [The Passover Sacrifice].

Constantinople, David and Samuel ibn Nahmias, 1505.

The work contains passages from the Haggadah accompanied by commentary. The essence of the work is 100 questions and answers about Leil HaSeder (the Passover Seder night). Some of the questions were left unanswered.

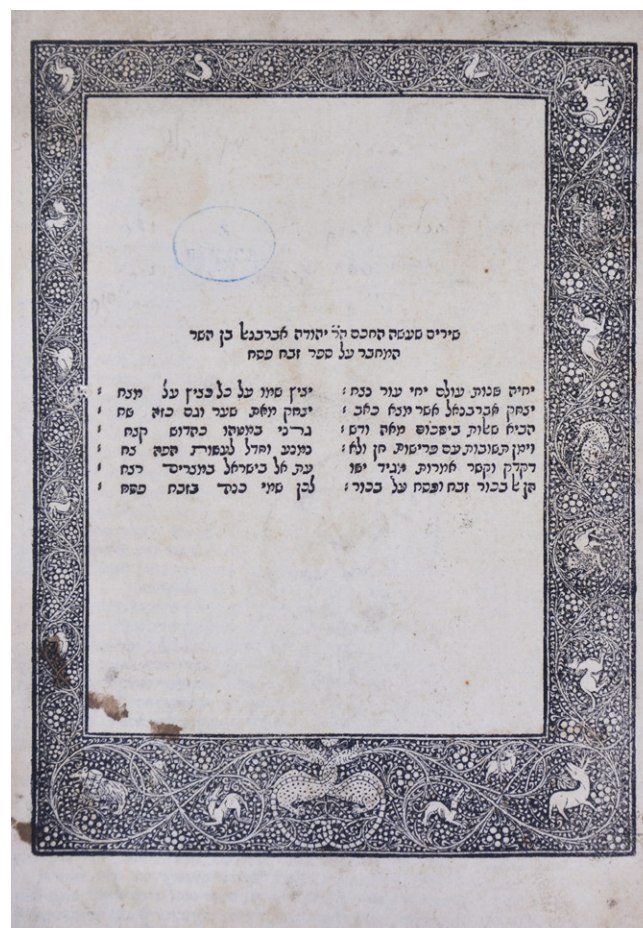
Don Isaac ben Judah Abarbanel (1437-1508) was a noted statesman, biblical exegete and Jewish philosopher. He was born in Lisbon to one of the most distinguished Iberian Jewish families who had escaped the massacre in Castile in 1391. He devoted his early years to studies of Jewish philosophy and Rabbinic literature, becoming the chief Rabbi of Portugal. In addition to his high intellectual abilities he showed a complete mastery of financial matters, which attracted the attention of King Afonso V of Portugal who employed him as treasurer. Using his high position and the great wealth inherited from his father, Abarbanel repeatedly came to the rescue of various Jewish communities. On several occasions he spent large amounts of his personal fortune bribing the Spanish rulers to permit the Jews to remain in Spain, or saving Moroccan Jews from the captured city of Alzira from being sold to slavery. Eventually his efforts proved unsuccessful, as he fell out of favour with the Spanish monarchy and was forced to flee Spain; first to Italy, where he settled in Naples, then to Messina, followed by a move to the island of Corfu, then to Monopoli and lastly to Venice, where he settled in 1503. He died in 1508 and was buried in the Jewish cemetery in Padua, which was destroyed in the Siege of Padua the following year.

Abarbanel had finalised the writing of Zevach Pesach in Monopoli, on the Passover night of 1496, as stated in the last paragraph of the book. The book was brought to print by Abarbanel's son, Judah (Leone Ebreo), author of Dialogi di Amore, and was published together with two additional works: Nahalat Avot and Rosh Emunah. Zevach Pesach (as well as the other two works published by Judah Abarbanel) begins with a poem written by him. His verses for Zevach Pesach begin with words of affection and deep respect for his father. The work proved popular and was repeatedly reprinted and later illustrated.

First edition; (27 x 19.5 cm); inscription in Hebrew in old purple ink to the margin of one leaf, minor warping and small marginal tears to some leaves, faded stamp and ink stains to title. Vellum-backed parchment modern binding, housed in a red cloth chemise and a morocco-backed slipcase; 40 ll. Vinograd, Constantinople 3; Ya'ari, Constantinople 3; Mehlman 1189; Yudlov, Haggadah 5; Ya'ari, Haggadah 3; Yerushalmi, plate 5; Heller, The Sixteenth Century Hebrew Book, Vol. I, p.7.

£35,000

[ref: 98814]



14. [PASSOVER HAGGADAH].

Haggadah shel Pessah.

London, William Tooke (printer), 1770.

Extremely scarce Ashkenazic Passover Haggadah, printed in London the same year as Alexander's first English Haggadah.

In the 1770s, several Hebrew prayer-books and Haggadot were printed in London for the first time by three different Jewish publishers: A. Alexander and Son, David Levi and a new Jewish publishing house, responsible for publishing the book offered here, established by Isaac ben Yedidi, Moshe ben Gershon and Ya'akov ben Issaschar.

Unlike Levi and Alexander who included English translations in their publications, this group printed books exclusively in Hebrew and Yiddish. Their first publication is said to have been the Toledoth Jacob, a work written by an immigrant Polish scholar named Jacob Eisenstadt. It was followed by a partly liturgy book with Yiddish translation published in 1770-1771 in three volumes quarto. Publications by these printers are considered to be very rare, with only a small number of surviving copies.

Yaari lists this Haggadah twice, by mistake (197 is the correct listing).

First edition, 8vo (16.7 x 12 cm); title within ornamental border; text in Hebrew, Yiddish and Aramaic. Some staining and browning to pages, as expected. Modern brown morocco boards. Exlibris of Eliyahu Reichmann of Jerusalem to inner front cover. 50 ll. Yudlov 295; Yaari 166, 197; Vinograd, London 50.

Price: £13,500

[ref: 99787]



ONE OF 9 SIGNED BY THE ARTIST

15. AGAM, YAACOV (ILLUSTRATOR).

Haggadah shel Pesach. [Passover Haggadah].

London, Capepark Ltd, 1985.

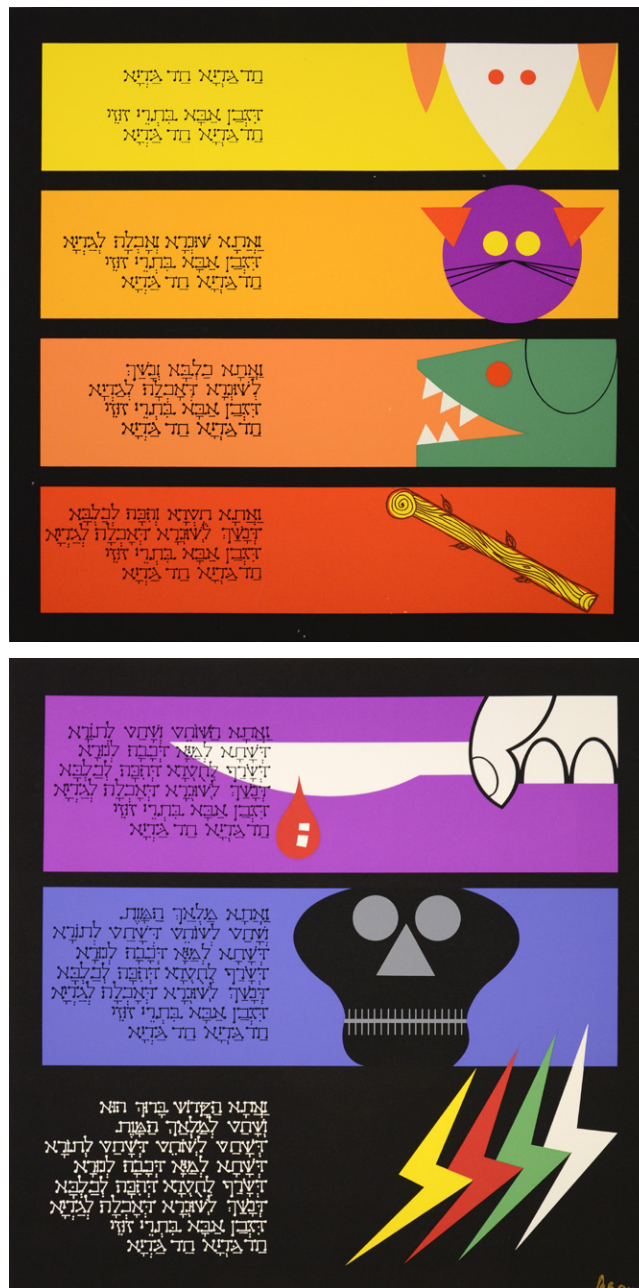
A modern Haggadah with hand-printed illustrations by Yaacov Agam: 'All colour separations were produced by the artist, all screens used for each image were destroyed'. Printed in Paris by Atelier Arcay, a total of 584 copies of this Haggadah were produced, with three editions of 180 each, an A.P. (Artist's Proof) edition of 27, an H.C. (Hors Commerce) edition of 9 (as here) and an edition of 8 on vellum.

Born in 1928 Yaakov Agam, is an Israeli artist and sculptor based in Paris, best known for his contribution to optical and kinetic art. He had a retrospective exhibition in Paris at the Musée National d'Art Moderne in 1972, and at the Guggenheim Museum in New York in 1980, among others. His works are held in numerous museum collections including MOMA, and he is the only Israeli artist who has been chosen to be included in the Centre Pompidou Mobile - the travelling museum exhibition of the Centre Pompidou (2012-2013). His works are abstract and extremely colourful, with many being placed in public spaces. His best known pieces include Double Metamorphosis III (1965), Visual Music Orchestration (1989) and fountains at La Défense in Paris (1975) and the Fire and Water Fountain in the Dizengoff Square in Tel Aviv (1986).

No. 3 of 9 Hors Commerce, of a total edition of 584, introductory leaf and first & last prints signed by the illustrator. 58 original serigraphs, 'pulled by hand on Rivs 270 gr. (Arjomarie-Prioux) by Atelier Arcay in Paris'. Text in Hebrew with English in preface. Exquisite velvet binding, with gilt lettering and ornament, matching original solander box, slightly rubbed (52 x 42.5 cm). A fine copy.

£7,500

[ref: 94472]



16. [PASSOVER HAGGADAH].
 Ma'aleh Beit Horin ve'hu Seder Haggadah shel Pesach.
 Vienna, Anton Schmid, 1813.

An interesting 19th-century example of Ashkenazic Passover Haggadah, with commentary by Alsheich, Gevurat Hashem and Olelot Efraim (Maharal).

Illustrated with copperplate engravings from the 1695 Amsterdam Haggadah by Abraham bar Jacob (Avraham son of Yaakov Hager). Among the illustrations are the famous thirteen-panel depiction of the stages of the Seder and the ten-panel depiction of the plagues of Egypt.

Anton Schmid was a Christian publisher of Hebrew books, who benefited greatly from the 1800 ordinance prohibiting the import of Hebrew books by Jews (who were themselves excluded from the publishing business). He employed a number of Jewish typesetters and proofreaders, mainly from Galicia, who were granted special residence permits in Vienna. Schmid issued a number of printings of the Haggadah using, as can be seen here, Abraham's delicately engraved illustrations. This edition also features two popular commentaries by Moses Alscheich and Ephraim Luntschitz.

8vo (26 x 20 cm); title within decorative typographic border; double column Hebrew, Ladino and Aramaic text, 11 engraved illustrations in the text, most half-page, some a little larger; expected wine stains and other signs of ritual use; contemporary sheep with gilt ornaments, a very good copy; 52 ll., leaves 13 and 48 are misnumbered. Yaari 380;Yudlov 543.

£3,750 [ref: 85922]



17. [LADINO PASSOVER HAGGADAH].

Haggadah shel Pesach. Im Pitron be-Lashon Sepharadi. Livorno, Israel Kushta and friend, 1876.

By the end of the 18th century the Hebrew presses of Venice had declined to a point where they were entirely overtaken by the Livornese (Leghorn) Hebrew printers, who had been competing with Venice for the title of 'the centre of Hebrew printing' for more than a century. Livorno finally became the chief supplier of Hebrew books to other Italian communities by the early 19th century. The Livornese Hebrew printers created their own styles, and their title pages and typography are often readily distinguishable from others. In their Haggadahs, however, they created no new iconography of their own. They were content to copy the woodcuts of the Venetian editions of 1609 d 1629, and their subsequent reprints. Thus through Leghorn the Venetian illustrations achieved an unexpected 'immortality' (Yerushalmi, Haggadah and History). The illustrations and decorative initial letters in this Haggadah are based on the ones of the 1609 Venice Haggadah (see Yerushalmi, plates 44, 45, 46, 54, 91, 92 and 106). Variant copies of these illustrations can be found in other 19th century Livornese Haggadot by different publishers.

4to (23 x 16.5 cm); 58 woodcut illustrations within text and additional decorative initial letters, text in Hebrew, Aramaic and Ladino, mainly clean, with only occasional light spotting and browning; later 19th century marbled boards with calf spine, edges and spine rubbed; 38 ll. Yaari 1101; Yudlov 1468.

£1,500

[ref: 97723]



SCARCE ASHKENAZIC PASSOVER HAGGADAH

18. [YIDDISH PASSOVER HAGGADAH].

Haggadah shel Pesach.

Offenbach, Rabbi Zvi Hirsh Segal Spitz & son Rabbi Avraham Segal, [1794-95].

Complete with Yiddish translation and notes in Wayber-Taytsch lettering, based on the Berlin Haggadah of 1785. The title page bears the printer's device of Rabbi Zvi Hirsh Segal Spitz and his son Rabbi Avraham (see Ya'ari, Hebrew Printers' Marks 158). The last page includes 'Bircat Iruv Tavshilin', a special prayer for the preparation of food on occasions when the Sabbath follows a holiday (Yom Tov). In such cases, a special rule (Takanat Halacha) had to be established, originating in the Mishnah, so that a fire could be lit on a holiday, something not otherwise allowed.

Not found in the Jerusalem National Library. Listed by Otzar Haggadot, 444, according to a private collection.

First edition; 8vo (19.3 x 12 cm); 5 woodcut illustrations, text in Hebrew, Aramaic and Yiddish, slightly stained and soiled; modern calf to style, 40 ll. Yaari 265; Yerushalmi 84; Yudlov 382.

£2,500

[ref: 91582]



19. SILBERMANN, DR. A.M. (EDITOR).

The Children's Haggadah.

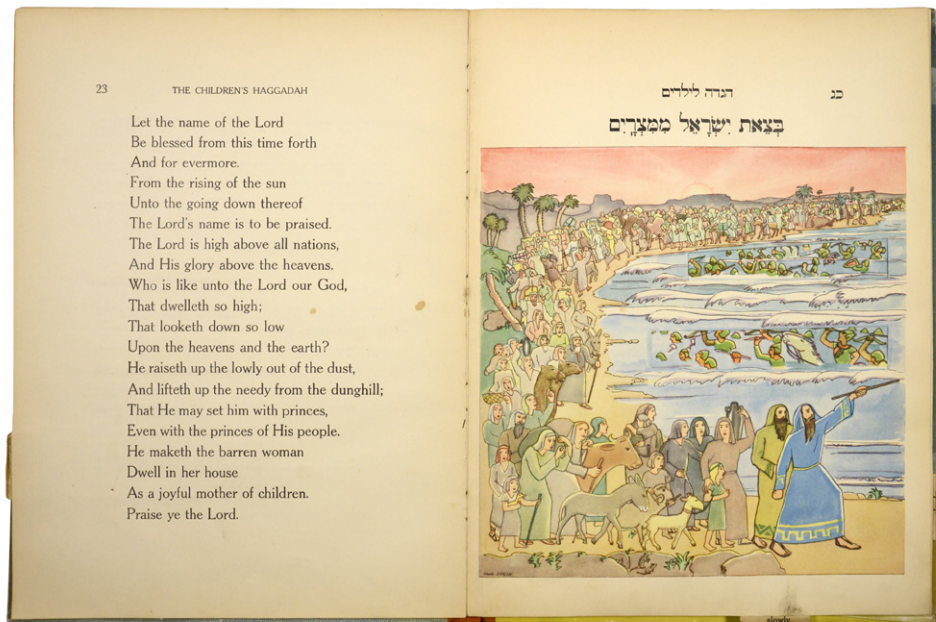
London, Shapiro, Vallentine & Co., 1933.

First Edition of this famous and much-loved children's Haggadah with its moveable parts. Illustrated by Erwin Singer 'with a new translation in prose and verse' by Mr Isidore Wartski and Rev. Arthur Saul Super and 'with a selection of Seder Melodies' (9 pp.); elaborate illustrations, some of which include moving parts. Erwin Singer was a Berlin artist and art teacher, who emigrated to Britain, circa 1930s. He took part in a few Emigre exhibitions in Britain. His work *Jüdische Pfadfinder* (Jewish Boy Scouts, 1932) hangs in the Jewish Museum Berlin, side by side with work by Max Liebermann. .

First edition; large 4to, (31.3 x 23.3 cm); text in Hebrew and English, some signs of wear to pages, original illuminated boards, rust-coloured cloth spine, rubbed, a very good copy; [2], 45, [5] ll. Yudlov 3449.

£750

[ref: 94329]



JEWISH
HOUSEHOLD
& COOKERY



20. SACHER MASOCH, LEOPOLD VON.
Contes Juifs. Récits de Famille.

Paris, Maison Quantin, 1888..

RICHLY ILLUSTRATED VOLUME OF STORIES OF THE 19TH CENTURY JEWS OF GALICIA.

Leopold Ritter von Sacher-Masoch (1836-1895) was an Austrian nobleman, writer and journalist. He was known for his romantic stories of Galician life and for the fact that the word 'masochism' was derived from his name, invented by his contemporary, the Austrian psychiatrist Richard von Krafft-Ebing. As part of his Galician life stories, from 1860s to 1880s, he published Jewish Short Stories as well as Polish Short Stories, Galician Short Stories, German Court Stories and Russian Court Stories. These works were translated into Ukrainian, Polish, Russian and French.

First French edition, number 19 of an edition of 125; circa 100 illustrations with text by Geradin, Alphonse Levu, Emile Levu, Henri Levu, Erward Levu, Schlesinger, Vogel, Worms and others. Late green marbled and morroco boards with spine elaborately gilt, divided to 6 compartments. Three titles, iv, 282 pp. with some blanks in the beginning and at the end of the book. A fine copy.

Price: £1,250

[ref: 99670]



21. ATRUTEL, MRS J.
**An Easy and Economical Book of Jewish Cookery,
Upon Strictly Orthodox Principles.**

London, Alabaster & Passmore (printers), 1874.

A Jewish Cookery book dedicated to Baroness Lionel de Rothschild, compiled by Estella Atrutel, the family cook of Baron Lionel de Rothschild.

The book contains over 500 Jewish recipes drawn from all over Europe, mainly from German, French and Italian kitchens. It covers pastries, pies, meat, fish, stews and deserts and includes a 'List of Necessaries for Kitchen' in the preface. The introduction divulges the author's aim to compile 'a useful guide for domestic economy to young persons who leave their homes without the lightest knowledge of cooking, or the kitchen'.

First edition, 8vo (18.6 x 12.6 cm); contemporary green cloth boards with embossed ornaments and gilt lettering to front and spine. Edges and corners rubbed. Upper part of title page cropped, with loss of the word 'An'. Some foxing and staining to pages. Previous owner's signature to front endpaper. xi, 188 pp.

Price: £450

[ref: 100585]

flour; beat well 4 eggs and stir them into the paste of milk and flour. Have some teacups, grease them with butter, drop in a spoonful of the mixture, put them on a baking sheet, put them in a quick oven, they will rise over the top of the cup. Clarify $\frac{1}{2}$ lb. of sugar flavoured with lemon, orange-flower water, or vanilla. Serve the puffs hot or cold, with the sugar in a sauce tureen. You can if you like when you take them out of the oven put jam on the top. For meat use melted fat and water.

No. 314.—Bola d'Amour.

Clarify 2 lb. of loaf sugar to a thick syrup. Take the yolks of 20 eggs, mix them up quickly and pass them through a sieve; have ready a funnel, the hole must be the size of a vermicelli, hold the funnel over syrup while it boils over a charcoal fire, pass the egg through stirring the sugar at the same time, and take care to hold the funnel such a distance from the sugar to admit of the eggs dropping into it. When the eggs have been in a few minutes it will become hard enough to take out with a silver fork, must be placed on a drainer; continue adding the eggs to the boiling sugar until you have used up the whole of them. There should be previously prepared 1 lb. of ground sweet almonds, boiled in $\frac{1}{2}$ lb. of clarified sugar flavoured with orange-flower water. Place a layer of this paste in a dish, then a layer of candied citron cut thin, then a thick layer of the eggs prepared as above. Continue in alternate layers of almond paste, citron, and the eggs until it is high enough to look handsome. It should be piled in the shape of a cone, and the eggs should be the last layer, put it then in a slow oven for it to set a little, and the last layer a little crisp. A few minutes will effect this, it must be served in the dish it is baked in; it is generally garnished with gold, silver, and myrtle leaves. It is very expensive, and, like the sister cake, should only be made for particular occasions. When making these cakes all attention must be given to them.

22. TATTERSALL, Miss M.A.S.

Jewish Cookery Book. Compiled for use in the cookery centres under the School Board for London.

London, Wertheimer, Lea & Co., 1895.

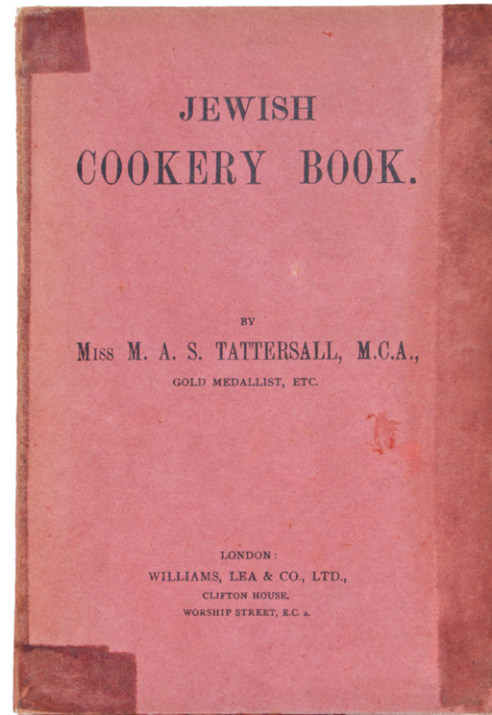
A Jewish cookery book aimed at teaching pupils the art Kasher of cooking. The recipes are arranged in two courses - each containing several lessons. In addition to these the book contains educational chapters, such as 'Hints on choosing meat, vegetables, etc.' or 'Terms used in cookery'.

The book was dedicated to Rachel Adler, the wife of rabbi Hermann Adler, whose father, Nathan Adler, was the chief rabbi of Hanover and the chief rabbi of the United Hebrew Congregations. The family moved to London in 1845, where Hermann Adler became the Chairman of Jews' College, London, in 1887. Hermann Adler established Jewish schools in Bayswater and arranged for Jewish religious instruction at schools of the London school board in the East End. He also established friendships in higher social circles and it was said that the future King Edward VII would refer to him as 'my chief rabbi'.

First edition, 8vo (18.3 x 12.5 cm), contemporary red wrappers, title in black to front, some old staining to wrappers. 128 pp.

Price: £300

[ref: 100589]



23. HENRY, MAY & COHEN, EDITH B.
The Economical Jewish Cook: A Modern Orthodox
Recipe Book for Young Housekeepers.

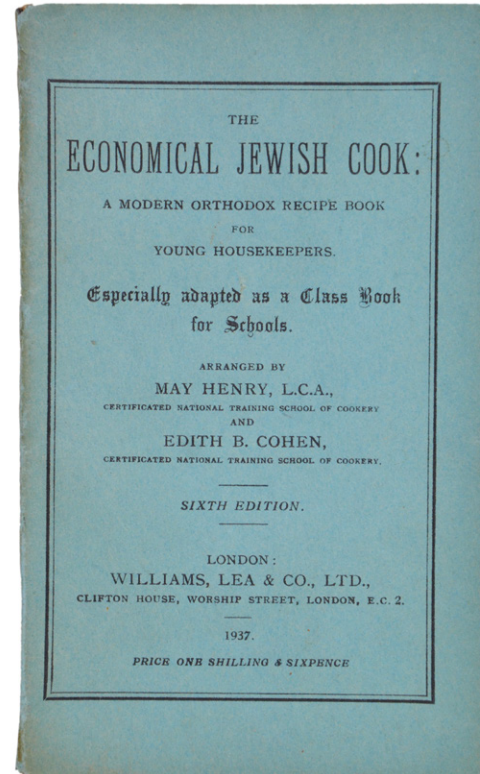
London, Williams, Lea & Co., 1937.

A sixth, 'revised and enlarged' edition of this compact Jewish cookbook (first edition published in 1888). The book contains prefaces of all its previous editions, a page on 'Koshering' and a good assembly of recipes, with cooking time stated next to each title, which makes it extremely useful. Includes some Passover dishes at the end.

Sixth edition. 8vo (16.5 x 10 cm); contemporary green printed wrappers with black title to front, spine edges slightly rubbed. xii, 76 pp. Extremely clean pages, a fine copy.

Price: £250

[ref: 100587]



24. VAN CLEEF, HENNY.

Die Israelitische Küche. [The Israelite Kitchen].
Kochbuch für das Israelitische Haus. [Cookbook for
the Israelite House].

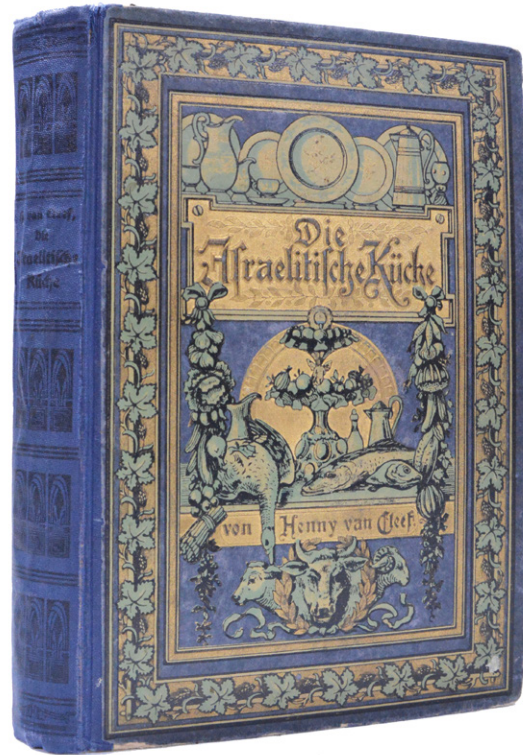
Leipzig, M.W. Kaufmann, circa 1910.

The author suggests his book would make the perfect gift for any girl or woman in a Jewish household, due to the delicious menus it contains, while also being practical and economical, following the Jewish dietary laws. The variety of recipes ranges from everyday cooking to festive dishes, and contains advice on catering for events, including example menus. Page 326 lists suggestions for daily menus for every month of the year.

Sixth edition. 8vo, endpaper contains culinary advertising. Original colour illustrated and embossed boards, edges rubbed. Text in German. 344, I-XVI pp.

Price: £275

[ref: 98956]



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